# Robert Henryson THE COMPLETE WORKS

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#### "MASTER ROBERT HENRYSON"

Writing in or shortly after 1505, the Scottish poet William Dunbar surveyed the depredations of Death among all classes of mortals, not least among poets, *makaris*, in Scotland. Near the end of the roll call of the poets Death has taken appears the following couplet:

In Dunfermelyne he has done roune With maister Robert Henrisoun. (*Timor mortis conturbat me*, lines 81–82)

has finished whispering

Henryson dies from having been whispered to; it is as if Death has appeared to him in the temptingly conspiratorial guise of the fox in more than one fable (e.g., line 3021); or else like the lepers gossiping in undertones while they watch Troilus give gold and jewels to Cresseid (*Testament*, line 521); or like one of the importunate tale-bearers who swarm around "ane nobill lord" in *Against Hasty Credence* (line 17). The author of vivid exemplary tales about such whispering, Henryson is now depicted by his poetic successor William Dunbar, a noless-spirited author of tales about secret confabulations; and Dunbar depicts Henryson, allusively, as a protagonist in the tiny fable of his demise. Dunbar briefly portrays the figure of the older poet's death in terms of the far more valuable kernel of the works — and thus acknowledges Henryson's main mode of signification in the *Fables*.

Henryson's vision in the *Fables* of "maister Esope, poet lawriate" (line 1337), gracious, moral, and wise, possibly represents his ideal of the poet in the work; but depictions of both Aesop and Henryson were to decline from such ideals in ensuing generations. It is the role of the rough-tongued debunker of women's lore that Henryson plays in the "merry, though somewhat unsavory" anecdote the seventeenth-century Latin translator of *The Testament of Cresseid* preserves about the poet's death. Sir Francis Kynaston's tale about the aged, sick poet's rebuffing an old woman's proffered remedy for diarrhea renders Henryson comparable to other wise fools featured in sixteenth-century "merry tales," among them "Esope the Phrygian," the "dyfformed and euylle shapen . . . dombe" churl who "had a grete wytte." The sixteenth-century prints, it might be recalled, give Henryson's *Fables* the title *Morall Fabillis of Esope the Phrygian*.

Dunbar's lines provide the earliest basis for an association between Henryson and Dunfermline. The later sixteenth-century prints of the *Fables* amplify Dunbar in styling the

<sup>&</sup>lt;sup>1</sup> See Patterson, Fables of Power, p. 32.

<sup>&</sup>lt;sup>2</sup> Fox, *Poems*, p. xiv; Lenaghan, *Caxton's Aesop*, p. 27. For Kynaston's tale, see the Appendix.

author "schoolmaster of Dunfermline." To judge from the slender evidence, Henryson was a "maister" in two senses: a schoolmaster and a Master of Arts, and therefore a clerk of some standing. Another Scottish poet of the early sixteenth century, Gavin Douglas, refers to "Mastir Robert Hendirson" and his "New Orpheus" (*Eneados* 1.19, note 13). In his manuscript anthology of poems (discussed below), George Bannatyne regularly precedes "Robert Henrysone" with the title *magister*. A few generations after Henryson's death, the appellation has become integral to his authorship.

Henryson's first modern editor, David Laing, noted that in 1462 a Robert Henryson graduated as Master of Arts and Bachelor of canon law at the newly-founded (1451) University of Glasgow.<sup>3</sup> Glasgow had important connections to European centers for legal study, specifically Bologna, Ravenna, and Louvain. As a student in Louvain in the 1430s, William Elphinstone senior (the first dean of the Glasgow Faculty of Arts) had studied civil (Roman) law and its best current scholastic commentaries.<sup>4</sup> In the list of those graduating from Elphinstone's faculty, Henryson was called "venerabilis vir" ("a man of age" is the poet's wording — see *Fables*, line 1013n; *Testament*, line 29n), a conventional phrase indicating seniority. To have been "venerabilis" in 1462, Henryson would certainly have reached seventy by the end of the century — ripe for a quiet confabulation or perhaps a deathbed jest.

Documentary evidence places a Master Robert Henryson as a notary and teacher at Dunfermline in 1477–78: three legal deeds include that name in the list of witnesses.<sup>5</sup> In Scotland, the notary public was a figure of some importance in the local administration of the church, one who recorded transactions "in various fields of law," including resignations, leases, marriages, bonds of alliance, and even "many civil actions." The connection between notary public and "Scolemaister," as the sixteenth-century prints of the Fables term Henryson, was not unusual in late medieval Scotland.<sup>7</sup> Though efforts continue to be made to enlarge the biographical scope by means of extrapolation and surmise, the firmer details remain as Laing presented them in 1865. Relying heavily on the consistencies between the few documentary scraps that may pertain to the poet who wrote the Fables and The Testament of Cresseid and whose death Dunbar lamented, one is left with the faint traces of a biography. Following them, one glimpses a Henryson born about 1430 and dead by about 1500 who was a scholar in the arts and law, who worked as a notary public and schoolmaster in late fifteenth-century Dunfermline, a royal burgh on the north shore of the Firth of Forth. His home was a Scottish town of no great size but nevertheless distinguished by its Benedictine abbey, a resting place of kings and queens, among them Robert the Bruce and St. Margaret of Scotland.

To turn to the poems themselves is to perceive clearer, fuller indications of persistent values and concerns. Consider, for example, the evidence therein of the circulation and study of books, of which a partial list would include the following: the law (Gratian, *Regiam Majestatem*); the curriculum of a "song school" offering training in church music and an introduction to the medieval curriculum, principally in grammar and rhetoric (*Disticha Catonis*; *Disciplina clericalis*; Aesop, latterly in print; *Graecismus*); more advanced authors and

<sup>&</sup>lt;sup>3</sup> Laing, Poems and Fables, p. xii; Fox, Poems, p. xiii.

<sup>&</sup>lt;sup>4</sup> Walker, Legal History, pp. 281, 283.

<sup>&</sup>lt;sup>5</sup> Laing, Poems and Fables, pp. xiii-xiv; Fox, Poems, p. xiii.

<sup>&</sup>lt;sup>6</sup> Walker, *Legal History*, p. 276.

<sup>&</sup>lt;sup>7</sup> Durkan, "Education in the Century of the Reformation," p. 157; Lyall, "Structure," p. 91.

their commentators (Boethius and Nicholas Trivet); Chaucer and Chaucerians (manuscript transmission of whose works in fifteenth-century Scotland is exemplified by the *Kingis Quair* manuscript, Bodley Arch. Selden. B. 24); alliterative verse; religious and moral lyric along the lines of the Vernon Manuscript. The poems ascribed to Henryson consistently uphold a rhetorical ideal of brevity replete with significance. This ideal is epitomized by the literary excellence ascribed to the eloquent god Mercury in *The Testament of Cresseid*, who could "In breif sermone ane pregnant sentence wryte" (line 270). Further, his verse consistently maintains a clear metrical regularity with subtly meaningful gradations of stress, the stresses often strengthened with regular, at times almost structural, alliteration. Henryson's poems involve an ongoing concern with the function of poetry itself as a blend of truth and fiction in a world in which falsehood is the wellspring of corruption; in operation, the figure of the poet may be analogous to the foxes he repeatedly places at the center of his narratives. Hence arises an abiding concern about the abuses of the natural capacity for playful imitation, for selfish ends.

Necessary, delightful, troubling mixtures pervade these poems: the one to which Henryson returns repeatedly is the fundamental connection between body and soul and the conflict between them. Here is the connection that ensures Henryson's abiding interest in allegory — he is less a humanist "of the philological 'new learning' which was beginning to flourish in Italy in his day" than a poet who, "like Chaucer, belongs to an older and wider tradition of 'medieval humanism,' which prizes the works of the ancient writers and delights in their *sentence* and *humanitas*." But there is something adventurously original about the energy with which allegory is explored in his poems. Indeed, the first of the *Fables* in the earliest extant Scottish prints, *The Cock and the Jasp*, offers what A. C. Spearing has called an "allegory of allegorical interpretation," and the phrase, with its indications of parallels expanding out into existence and down into the parts of the literary work, reverberates. From this perspective, Dunbar's miniature fable about Death and the allegorical fabulist takes on the strikingly apposite extended perspective, frame within frame, of a *mise en abyme*.

# **TEXTS**

## 1. The Principal Witnesses

Before a preliminary description of each of the main early manuscripts and prints of poems ascribed to Robert Henryson, a few comments may be helpful regarding the presentation of the titles and indications of authorship, as well as the editions and facsimiles on which the present text is based. For the titles as also through the text of the poems, the capitalization is adjusted towards present-day practice, and a consistently light punctuation is provided. The list of manuscripts and prints is arranged chronologically. Though each transcription has been checked against more recent facsimiles and transcriptions, this edition, like Fox's, is "heavily indebted" to G. Gregory Smith's standard parallel-text edition,

<sup>&</sup>lt;sup>8</sup> Edwards and Boffey, "Introduction," pp. 18–21.

<sup>&</sup>lt;sup>9</sup> Gray, Selected Poems of Henryson and Dunbar, p. 365.

<sup>&</sup>lt;sup>10</sup> Rutledge, "Henryson's Orpheus," p. 407.

<sup>&</sup>lt;sup>11</sup> Spearing, Medieval to Renaissance, p. 194.

on which most of the following texts are based;<sup>12</sup> a partial exception to this line of descent involves the readings from the Asloan Manuscript, which Smith was not able to consult directly and for which William A. Craigie's diplomatic edition, cited below, has been the principal source. An important textual witness not represented in Smith's edition is the Bassandyne print of the *Fables*, the source of the form of the text in which the edition of the *Fables* is presented here.

# a. The Chepman and Myllar Prints (Cm)

The so-called Chepman and Myllar Prints comprise the earliest extant products of the Scottish press, following James IV's charter (1507) granting Walter Chepman and Andro Myllar exclusive rights to print books in his realm. Their earliest extant books are the so-called Chepman and Myllar Prints (1508; Mapstone, ed.). Each of the nine prints is small, barely six inches tall; the longest is no more than twenty-three leaves long. The editors of the National Library of Scotland's online facsimile of these prints note that "The printing of vernacular texts does not come early in most countries' printing"; giving priority to relatively short pieces of literature provided the opportunity to rehearse procedures before tackling weightier projects but also anticipated a demand for copies of just such pieces.

i. Heire begynnis the traitie of Orpheus kyng and how he yeid to hewyn and to hel to seik his quene And ane othir ballad in the lattir end. [Edinburgh:] Walterus Chepman [and Andro Myllar, April, 1508.]

Below the title proper is inscribed in a sixteenth-century cursive hand, "Memento homo quod cinis es et in cinerem Reverteris" ("Remember, O man, that thou art ash and into ash shall return"), <sup>13</sup> the opening line of a moral ballade by William Dunbar; on the verso of the title leaf, in a more formal hand, appears the single word "Orpheus." *Orpheus* (collation: [a6]b6) lacks refinements of presentation: stanzas tend to run across page breaks; no indication of authorship is provided; apart from the indication of the beginning of the *Moralitas*, no headings are provided; no colophon appears. The "othir ballad" mentioned in the title is "Want of Wise Men" (*NIMEV* 2139; also in the Bannatyne Manuscript, folio 78r), which some editors ascribe to Henryson by virtue of its inclusion in the *Orpheus* tract; given the printers' practice of adding makeweight lyrics at the end of longer works regardless of authorship, this inclusion does not guarantee Henryson's authorship of "Want of Wise Men." Accordingly, this "othir ballad" is excluded from this edition.

ii. ["Praise of Age," beginning thus:] "Wythin a garth, under a rede rosere."

This is the second item in the fragmentary print of *The Flyting of Dunbar and Kennedie* [Edinburgh: Chepman and Myllar, 1508]. Chepman and Myllar provide no indication of authorship.

# b. The Makculloch Manuscript, Edinburgh University Library, MS. Laing III.149 (Mk)

Texts by Henryson occupy previously empty space in this late fifteenth-century manuscript, which mainly consists of notes in Latin on the subject of logic, by Magnus Makculloch, a Scots student at Louvain in 1477 who subsequently undertook scribal duties. 14

<sup>&</sup>lt;sup>12</sup> Fox, *Poems*, p. xxvii.

<sup>&</sup>lt;sup>13</sup> For comment, see Bawcutt, *Poems of William Dunbar*, 2:360.

<sup>&</sup>lt;sup>14</sup> Stevenson, *Pieces from the Makculloch and the Gray MSS*, pp. xiv–xv; Borland, *Descriptive Catalogue*, pp. 291–96; Edwards and Boffey, "Introduction," p. 9n15.

Some time after these notes were inscribed, the *Prologue* to the *Fables* and *The Cock and the Jasp* were written on the front flyleaves; less marginal, *The Praise of Age* appears (fol. 87r) in a small sequence of moral and religious lyrics. The poems are written in a different hand, possibly that of John Purde, a priest whose signature in the manuscript indicates that he was an early owner; a conjectural date for these Henryson texts is "early sixteenth century." <sup>15</sup>

# c. The Gray Manuscript, National Library of Scotland, Advocates' MS 34.7.3 (G)

James Gray (d. 1505), secretary to William Schevez (archbishop of St. Andrews; died 1497) was one of the scribes involved in the compilation of this manuscript, which contains the unique copy of *The Annunciation*, ascribed "quod R. Henrisoun" (fols. 70r–71v). A notary public and Master of Arts, Gray is comparable to Henryson; Edwards and Boffey review his scribal activities. <sup>16</sup> Though much of this compilation is in Latin, six poems in Scots and English appear at various points in the sequence; <sup>17</sup> with its long stanza, demandingly constrained rhyme, and pervasive alliteration, *The Annunciation* typifies a stylistic tendency in these vernacular poems. <sup>18</sup> Though attempts have been made to narrow the date of this text of *The Annunciation*, it is probably safest to follow Fox with the approximation 1503–32. <sup>19</sup>

# d. The Asloan Manuscript, National Library of Scotland, MS 16500 (A)

John Asloan was a notary public active in Edinburgh 1499–1530; his scribal activity has been identified in other manuscripts, e.g., Bodleian Library, MS Douce 148, and National Library of Scotland Advocates' MS 19.2.3. The manuscript bearing his name can be dated 1515-25, though its manner of construction out of more or less independent booklets, or "fascicles," leaves open the possibility that parts were composed earlier. 20 Now consisting of 300 leaves, the Asloan Manuscript is a fraction of its original size, with many leaves lost; the scribe's Table of Contents lists 71 items, of which 34 no longer exist. 21 Among the lost are The Testament of Cresseid, "Master Robert Hendersonnis Dreme On Fut by Forth" (of which no copy survives), and six of the Fables, in the following order: The Paddock and the Mouse, The Preaching of the Swallow, The Lion and the Mouse, The Cock and the Fox, The Fox and the Wolf, and The Trial of the Fox. The one fable that survives in the depleted Asloan Manuscript, The Two Mice, was inscribed five poems after The Trial of the Fox, a fact which suggests that at this stage in the compilation, the scribe was simply adding items as they became available.<sup>22</sup> Since Asloan does not usually give authors' names in this table, it is possible that other poems by Henryson are included among the other lost items. In addition to "The Tale of the Uplandis Mous and the Borowstoun Mous" (The Two Mice; fols. 236r–240r), the Asloan Manuscript contains "The Buke of Schir Orpheus and Erudices" (Orpheus; fols. 247-256). Working in part with the relation between the Chepman and Myllar and Asloan texts of

<sup>&</sup>lt;sup>15</sup> Fox, *Poems*, p. xli.

<sup>&</sup>lt;sup>16</sup> Edwards and Boffey, "Introduction," p. 9.

<sup>&</sup>lt;sup>17</sup> Stevenson, Pieces from the Makculloch and the Gray MSS, pp. xvi-xvii, 39-56.

<sup>&</sup>lt;sup>18</sup> Fein, "Twelve-Line Stanza Forms," p. 388.

<sup>&</sup>lt;sup>19</sup> Fox, *Poems*, p. 427.

<sup>&</sup>lt;sup>20</sup> Cunningham, "Asloan Manuscript," pp. 129-31; Bawcutt, Poems of William Dunbar, 1:5-6.

<sup>&</sup>lt;sup>21</sup> Cunningham, "Asloan Manuscript," pp. 108–16.

<sup>&</sup>lt;sup>22</sup> Greentree, *Reader*, p. 99.

*Orpheus*, Fox argues that Asloan often copied his texts from printed editions; Chepman and Myllar may conceivably have published editions of the *Testament* and the *Fables*. <sup>23</sup>

e. The Testament of Creseyde. The Workes of Geffray Chaucer Newly Printed With Dyvers Workes Whiche Were Never in Print Before, as in the table more playnly dothe appere. Fols. 219r–222v. Ed. William Thynne. London: Godfray, 1532. (T)

Thynne's is the earliest text of the *Testament* and thus fundamental to an edition of the poem. In this large, important collection, *The Testament of Creseyde* follows *Troilus and Criseyde*, at the end of which appears the following note: "Thus endeth the fyfth and laste booke of Troylus, and here foloweth the pyteful and dolorous testament of fayre Creseyde" (fol. 219r). Thynne's inclusion of the *Testament* in his collection of Chaucer seems to have been an afterthought, with the four leaves on which the poem appears having been inserted in place of a cancelled leaf containing on the recto side the last stanzas and colophon of *Troilus* and on the verso the title of *The Legend of Good Women*, the work that follows. <sup>24</sup> To enhance the smoothness of this cancellation, the text of the *Testament* has been translated from Scots into English. However, Thynne's editing is not entirely successful: most glaringly, the stanzas of the "Complaynt of Creseyde" are irregular; the first two stanzas contain nine lines, the third eight, the fourth five, the fifth six, and the sixth and seventh eight. With increasing frequency of error, subsequent English editions of Chaucer's *Works* include the *Testament*; this descent ensures that a distinctively English tradition of reading the *Testament* as if it were Chaucer's continues through the sixteenth and seventeenth centuries.

# f. The Bannatyne Manuscript, National Library of Scotland Advocates' 1.1.6 (Bd and B)

This manuscript, the most celebrated Scottish literary anthology manuscript, was compiled by an amateur scribe, the young George Bannatyne, an Edinburgh merchant in his early twenties. Bannatyne indicates that he wrote the manuscript "in tyme of pest," 1568; traces of the date "1566" can be detected in the heading to the final section of his vast compilation. The Bannatyne Manuscript in fact consists of two collections. The so-called Draft Manuscript (Bd) of 29 leaves (numbered as 58 pages) includes five shorter poems later editors have attributed to Henryson: The Abbey Walk, The Praise of Age, Ane Prayer for the Pest, The Ressoning betwix Aige and Yowth, and The Ressoning betwix Deth and Man; of these five, only The Praise of Age and The Ressoning betwix Aige and Yowth are explicitly identified as the poet's. The manuscript proper, a substantial 375 leaves, is organized into five parts, each with its distinct theme: (1) "Godis gloir and ouir salvatioun" (including Ane Prayer for the Pest); (2) "ballatis full of wisdom and moralitie" (including The Abbey Walk, Against Hasty Credence, The Ressoning betwix Aige and Yowth, The Ressoning betwix Deth and Man, The Praise of Age, and — ascribed to Patrick Johnston — The Thre Deid Pollis); (3) "ballettis mirry" (including Sum Practysis of Medecyne); (4) "ballatis of luve" (including The Garmont of Gud Ladeis).<sup>25</sup>

Bannatyne commences the fifth part of his anthology with the following heading: "Heir follows the fyift pairt of this buik contenyng the Fabillis of Esop with divers uthir fabillis and poeticall workis, maid and compyld be divers lernit men, 156[6]8" (fol. 298r), and diversity is indeed key to the sequence of verse tales following: *The Preaching of the Swallow*, Sir Richard

<sup>&</sup>lt;sup>23</sup> Fox, *Poems*, p. xxxix; Cunningham, "Asloan Manuscript," p. 111.

<sup>&</sup>lt;sup>24</sup> Fox, *Poems*, p. xcv.

<sup>&</sup>lt;sup>25</sup> Fox, *Poems*, p. xxxvi.

Holland's The Buke of the Howlat, The Cock and the Fox, The Fox and the Wolf, The Trial of the Fox, Orpheus, The Bludy Serk, the Prologue to the Fables, The Cock and the Jasp, The Paddock and the Mouse, The Two Mice, The Sheep and the Dog, The Wolf and the Lamb, The Lion and the Mouse, and William Dunbar's The Thistle and the Rose and The Golden Targe. 26 Apart from its inclusion of poems by Henryson and others that are not part of the Fables, this sequence is notable for its omission of three fables that feature consistently in the early prints of the work: The Fox, the Wolf, and the Cadger; The Fox, the Wolf, and the Husbandman; and The Wolf and the Wether. Bannatyne's sequence of the ten fables most firmly associated with Henryson's work diverges from the order in which they are presented in the early prints and in which they also appear in this edition. Subject to ongoing debate as Bannatyne's selection and sequence are, the importance of this manuscript as a witness to readings and whole poems nowhere else attested is undeniable. Despite a generally high rate of substitutions typically synonyms for functional adverbs, prepositions, and determiners — Bannatyne preserves readings that can often be explained as having been less affected by the pressures that the printers complied with, to modernize archaic language and provide Protestant revisions for allusions to religious beliefs and practices discredited by the Reformation.<sup>27</sup> One of Bannatyne's most significant contributions to Henryson's poems is his preservation of the sole extant texts of several of the shorter poems, Robene and Makyne among them; as well, Bannatyne provides the fullest version of the Moralitas to Orpheus.

g. The Maitland Folio, Cambridge, Pepys Library, Magdalene College, MS 2553 (Mf)

The Maitland Folio Manuscript is a literary anthology, comprising 366 pages (numbered thus), compiled by various scribes 1570–86 in and for the household of the prominent courtier and writer Sir Richard Maitland of Lethington. Featuring many poems by Sir Richard himself, the Maitland Folio also includes Henryson's *The Abbey Walk, Against Hasty Credence, The Ressoning betwix Aige and Yowth*, and (ascribed here to the poet) *The Thre Deid Pollis*.

h. The Morall Fabilis of Esope the Phrygian, Compylit in Eloquent, and Ornate Scottis Meter, be Maister Robert Henrisone, Scholemaister of Dunfermeling. . . . Newlie Imprentit at Edinburgh, be Robert Lekprevik, at the Expensis of Henrie Charteris: and ar to be sauld in his Buith, on the North syde of the gait, abone the Throne. Anno Domini MDLXX. [STC 185]. (C)

This is a small quarto edition (A–N4), 52 leaves long (without pagination); the only extant copy is in the British Library. At the end of this volume appears the following colophon, which dates the publication of the book a year earlier: Imprentit at Edinburgh be Robert Lekprevik, at the Expensis of Henrie Charteris, the xvi. day of December, the yeir of God ane thousand, fyve hundreth, thre scoir, nyne yeiris. Lekprevik and Charteris published Henryson's Fables during a period of civil war in Scotland, the supporters of the exiled former queen Mary Stewart against the Protestants upholding the sovereignty of her young son James. At about the same time, Lekprevik printed Hary's Wallace (STC 13149), John Barbour's Bruce (STC 1377.5), and the rowdy romance Rauf Coilyear (STC 5487); with another printer, Charteris reprinted the works of an important early sixteenth-century Scottish poet, Sir David

<sup>&</sup>lt;sup>26</sup> Ritchie, Bannatyne Manuscript, 4:116-261.

 $<sup>^{27}</sup>$  Bawcutt, *Poems of William Dunbar*, 1:14; Drexler, "Henryson's 'Ane Prayer for the Pest,'" p. 370n8.

<sup>&</sup>lt;sup>28</sup> Knighton, Catalogue of the Pepys Library, pp. xi-xiii; Boffey, "Maitland."

Lyndsay (STC 15659). Civil conflict appears to have stimulated interest in asserting a canon of Scottish literature with a new ideal, evident in the title to this edition, of "textual fixity."<sup>29</sup>

i. The Morall Fabillis of Esope the Phrygian, Compylit in Eloquent, and Ornate Scottis Meter, be M. Robert Henrisone, Scolmaister of Dunfermling. Newlie corectit, and Vendicat, fra mony Errouris, whilkis war oversene in the last prenting, quhair baith lynes, and haill Versis war left owt.... Edinburgh. Inprinted att Edinburgh be me Thomas Bassandyne, dwelland at the Nether Bow Anno 1571. [STC 185.5]. (Bs)

This is an octavo print (A–G8, H4) of 60 leaves. The unique copy is in the National Library of Scotland; previously it was in the library at York Minster, where it eluded the attention of editors of Henryson before H. Harvey Wood. Two typefaces appear in this edition: roman for the preliminaries and *Moralitates*; and for the fables proper, an unusual facsimile of cursive handwriting called *civilité*, designed in 1557 by Robert Granjon, a printer in Lyon, France; the *civilité* type was associated "with a homely kind of religious and moral instruction, with folk tales, and with books for the young." Bassandyne's edition includes two illustrations, both derived from Johann Zainer's widely influential set of woodcuts for Aesop (Ulm, 1476–77):<sup>31</sup> one, the representation of a churlish, ugly Aesop that became iconic in the sixteenth-century prints of the *Fables*; the other, as in the Harleian Manuscript, of what Fox calls "a cock clawing unenthusiastically a very large jewel." As in most editions since Wood's, the present text of the *Fables* is based on the form of the Bassandyne print.

# j. The Harleian Fables, British Library, Harleian MS 3865 (H)

The title page to this manuscript reads "The Morall Fabillis of Esope Compylit be Maister Robert Henrisoun Scolmaister of Dunfermling; 1571"; this phrasing already indicates the dependence of the ensuing text of the *Fables* on the Scottish prints of that work, and Fox argues that the Bassandyne print is in fact the source; 33 occasionally, however, the Harleian Manuscript provides a reading superior to those attested elsewhere in the print tradition. The text is written in green ink. Two colored illustrations are included, on fol. 3v a drawing of a rooster that resembles the woodcut illustration to *The Cock and the Jasp* in the Bassandyne print, and on fol. 43v a more original drawing of a preacher, a tree with birds, and a hand holding a bird (the first and third of these motifs resemble ones included in the woodcut on the title page of the Bassandyne print).

# k. The Ruthven Manuscript, Edinburgh University Library, MS Dc. 1. 43 (R)

In a text dated 1520–30, Gavin Douglas' *Eneados*, his Scots translation of Virgil's *Aeneid*, takes up most of this manuscript; following the *Eneados* is a text of the first three stanzas of *The Testament of Cresseid*, which Fox considers to be in the hand of Patrick, third Lord

<sup>&</sup>lt;sup>29</sup> Lynch, Scotland, p. 260; Machan, Textual Criticism, p. 176.

<sup>&</sup>lt;sup>30</sup> Carter and Vervliet, Civilité Types, p. 34; qtd. in Fox, Poems, p. li.

<sup>&</sup>lt;sup>31</sup> Davies, "Tale of Two Aesops," pp. 260, 267.

<sup>&</sup>lt;sup>32</sup> Fox, *Poems*, p. lii.

<sup>&</sup>lt;sup>33</sup> Fox, *Poems*, pp. liii-liv.

Drummond (c. 1550–c. 1602) and which is dateable before 1581.<sup>34</sup> This text contributes one reading, *gart*, to line 6 of the edition.

1. The Testament of Cresseid, Compylit be M. Robert Henrysone, Sculemaister in Dunfermeling. . . . Imprentit at Edinburgh be Henrie Charteris. M.D.XCIII. [STC 13165]. (Ch)

This quarto (A–B4, C2), ten leaves long, presents the earliest extant complete Scottish text of *The Testament*, printed at least a century after Henryson wrote the poem. The only copy of this edition is in the British Library. The text proper is set almost entirely in black-letter type. No prefatory or concluding comment is provided. Beside each of the stanzas introducing the planetary gods, an early seventeenth-century reader has written the name of the appropriate god, with "Phebus" crossed out and "Sol" written above it, and Cynthia named "Luna." With the sorts of editorial interference that one might expect of a late sixteenth-century edition of a fifteenth-century poem, the Charteris print is nevertheless the best witness available for the text of *The Testament of Cresseid*; it provides the form on which the present edition of that work is based.

m. The Morall Fab[illis] of Esope, the Phrygian. Compyled into Eloquent and or [...] Meeter, by Robert Henr[...] Schoole-[...] of Dumfermeline.... Newlie Revised and Corrected.... Edinb[urgh: Andrew Hart, 1621; STC 186]. (Ht)

In this damaged octavo edition (A–F8) of 48 leaves, the Prologues and *Moralitates* are set in roman type, while the fables proper are set in black letter. No illustrations are included.

n. The Testament of Cresseid. Compyled by Master Robert Henrison, Schoolemaster of Dumfermeling. Printed in the Year, 1663. [Glasgow: Andrew Anderson, 1663; Wing H1476A]. (An)

Only a single copy of this octavo edition (A8, B4; twelve leaves) survives, in the library of Trinity College, Cambridge. It was probably by means of the square of ornaments on the title page that David Laing was able to identify Anderson as the (unnamed) printer. The misplacement of four stanzas (lines 302–29) suggested to Fox that Anderson derived his text from an edition in which each page held 28 lines; the Charteris print usually has 33 lines. Heavily anglicized as it is, Anderson's text thus provides a late witness to readings not present in the Charteris print of the *Testament*. Most of the text of this print is set in black-letter type, with roman used for the titles and proper names.

# 2. Other Texts of Henryson's Poems

The following texts do not contribute readings to the present edition and thus do not feature in its textual notes.

a. The Book of the Dean of Lismore, National Library of Scotland, Advocates' MS 72.1.37 (dated 1512–29)

On a leaf inserted into this important anthology of Gaelic poetry appears a stanza from *The Testament of Cresseid* (lines 561–67) ascribed to "Bochas that wes full gud," evidently a mistaken ascription to the English version of Giovanni Boccaccio's *De casibus virorum illustrium*, John Lydgate's *Fall of Princes*. The same stanza appeared in another, closely related manu-

<sup>&</sup>lt;sup>34</sup> Fox, *Poems*, p. xcvii.

<sup>&</sup>lt;sup>35</sup> Laing, *Poems and Fables*, p. 259; Fox, *Poems*, p. xcv.

script, now lost.<sup>36</sup> Like those of Lydgate or Chaucer, the more widely distributed poems of Henryson were evidently regarded as a quarry for wise and witty pronouncements on topics of interest to special groups of readers.

b. The Fabulous Tales of Esope the Phrygian, Every tale Moralized most Aptly to this Present Time, Worthy to be Read. . . Compiled Most Eloquently in Scottish Metre by Master Robert Henryson, and Now Lately Englished. . . (London: Richard Smith, 1577; STC 186.5)<sup>37</sup>

In his introduction to this translation, Richard Smith describes the circumstances in which he discovered Henryson's *Fables*:

There came unto my hande a Scottishe Pamphlet, of the Fabulous Tales of Esope, a worke, sir as I thinke, in that language wherin it was written, verie eloquent and full of great invention. And no doubt you shall finde some smatch thereof, although very rudely I have obscured the Authour, and having two yeres since turned it into Englishe, I have kept it unpublished, hoping som els of greater skill would not have let it lyen dead. But whether most men have that nation in derision for their hollowe hearts and ungratefull mindes to this countrey alwayes had (a people verie subject to that infection) or thinking scorne of the Authour or first inventer, let it passe, as frivolous and vaine matter: yet in my conceite there is learning for all sorts of people worthy the memorie. (pp. ii–iii)

# c. St. John's College, Cambridge, MS L.1

This manuscript is distinguished by an early fifteenth-century text of *Troilus and Criseyde*. The early seventeenth-century text of *The Testament of Cresseid* inscribed into this manuscript is derived from Speght's edition of Chaucer's *Works* (1602).<sup>38</sup>

# d. Bodleian Library MS Add. C.287 (1639), pp. 475-509

Sir Francis Kynaston's Latin translation of *The Testament of Cresseid*, included stanza by stanza with a transcript of the English text of the poem from Speght's Chaucer (1598).<sup>39</sup> See the Appendix for an edition of Kynaston's introduction to his translation of the *Testament*.

# 3. Selected Editions, 1724–1987

This section has been restricted to those editions of particular historical significance which have contributed substantially to the text, reception, and interpretation of Henryson's poems.

a. Ramsay, Allan, ed. *The Ever Green: A Collection of Scots Poems Wrote by the Ingenious before* 1600. Edinburgh: Ruddiman, 1724

To Ramsay goes the credit for first reprinting a variety of poems from the Bannatyne Manuscript, including *Robene and Makyne*, *The Garmont of Gud Ladeis*, *The Two Mice*, and *The Lion and the Mouse*. As his version of the first stanza of *The Two Mice*, which he followed

<sup>&</sup>lt;sup>36</sup> Mapstone, "Testament," p. 308.

<sup>&</sup>lt;sup>37</sup> Fox, *Poems*, pp. lv-lvi.

<sup>&</sup>lt;sup>38</sup> Fox, *Poems*, p. xcviii.

<sup>&</sup>lt;sup>39</sup> Fox, *Poems*, p. xcviii.

Bannatyne in entitling *The Borrowstoun Mous, and the Landwart Mous*, Ramsay emended with an ear for the Scots of his own day and an eye to current political debates:

Easop relates a Tale weil worth Renown,

Of twa wie Myce, and they war Sisters deir,

Of quhom the Elder dwelt in Borrowstoun,

The Yunger scho wond upon Land weil neir,

Richt solitair beneth the Buss and Breir,

Quhyle on the Corns and Wraith of labouring Men,

As Outlaws do, scho maid an easy Fen. (1.144)

wee; were; dear

whom; burgh town

lived in the country very nearby

bush; brier

Sometimes; grain; anger(?)

made; living

It should be noted that Ramsay's vision had less to do with textual authenticity than with recapturing an ethos: "The Spirit of Freedom that shines throw both the serious and comick Performances of our old Poets, appears of a Piece with that Love of Liberty that our antient Heroes contended for, and maintained Sword in Hand" (1.iv).

b. Dalrymple, David, Lord Hailes, ed. *Ancient Scottish Poems Published from the MS. of George Bannatyne*, *MDLXVIII*. Edinburgh: Murray and Cochran for Balfour, 1770. Pp.124–79

Lord Hailes turned to the Bannatyne Manuscript for his texts of Henryson: Robene and Makyne, The Garmont of Gud Ladeis, The Abbey Walk, The Praise of Age, The Ressoning betwix Deth and Man, Against Hasty Credence, and The Thre Deid Pollis (attributed to Patrick Johnston), The Sheep and the Dog, and The Wolf and the Lamb, and the Moralitates of four more fables. This editor disapproved of Ramsay's editorial license: "they who look in the Evergreen for the state of language and poetry among us during the sixteenth century, will be misled, or disappointed"; in contrast, in Hailes' edition, he declared, "no liberties in amending or interpolating have been taken" (p. viii).

c. Laing, David. *The Poems and Fables of Robert Henryson*. Edinburgh: William Patterson, 1865 Laing's is the first complete edition and represents an important advance in the modern understanding of the texts, authorship, language, and contexts of Henryson's poems. Laing achieves an unprecedented command of the documentary sources for the biography of the poet and the text of his works. Towards his edition of *The Abbey Walk*, for example, Laing includes a transcript of the first stanza of a now-lost print of the poem (Aberdeen: John Forbes, 1686); in the apparatus to his edition of the poem, Fox collates the readings from this transcript, none of which materially affect the text.<sup>40</sup>

d. Smith, G. Gregory, ed. *The Poems of Robert Henryson*. 3 vols. STS first series 55, 58, 64. Edinburgh: William Blackwood and Sons, 1906–14

Until Fox, Smith set the standard in scholarship for Henryson studies. Smith presents the texts of each of the principal witnesses: e.g., for *Orpheus* he gives the Cm and A texts in parallel, followed by the B text. The accuracy of these individual texts has ensured that this edition remains a convenient introduction to the textual analysis of Henryson's poems.

e. Wood, H. Harvey, ed. *The Poems and Fables of Robert Henryson*. 1933. Second ed. Edinburgh: Oliver and Boyd, 1958

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<sup>&</sup>lt;sup>40</sup> Fox, *Poems*, pp. 156–58, 434.

For decades the standard introduction to Henryson's poems, Wood's edition was the first to make use of the newly rediscovered Bassandyne print of the *Fables* (1.i, above).

# f. Burrow, J. A., ed. English Verse 1300–1500. London: Longman, 1977. (Bu)

In this students' anthology, Burrow reconsiders Bannatyne's texts of Henryson's *Preaching of the Swallow* and *The Two Mice* and restores several readings from them, with illuminating comment.

# g. Fox, Denton, ed. The Poems of Robert Henryson. Oxford: Clarendon, 1981. (F)

This is the standard modern edition, in which the textual evidence is subjected to an exemplary clarity and thoroughness of analysis. Largely conservative in the readings presented in the text proper, this edition features a commentary that provides subsequent editors with a wealth of evidence for further emendation. Fox's strategy in editing Henryson was to balance alert caution, comprehensive knowledge of the sources and language of the poems, and acumen of emendation.

h. Bawcutt, Priscilla, and Felicity Riddy, eds. *Longer Scottish Poems*. Vol. 1: *1375–1650*. Edinburgh: Scottish Academic Press, 1987. (Br)

The texts provided here of Henryson's *The Two Mice, The Lion and the Mouse, The Fox, the Wolf, and the Cadger*, and *The Testament of Cresseid* deserve careful study as judicious revaluations of several of the readings in Fox's edition.

## HENRYSON'S LANGUAGE

## 1. Introduction

Henryson wrote in Scots — not Scots Gaelic, the language of western Scotland, especially north of the geographical divide marked by the estuaries of the rivers Forth and Clyde, but the variety of English emerging in the burghs of eastern and southern Scotland that became, in the fifteenth century, the official language of the realm. The language of Henryson's poems — and the theme of language in those poems — can reveal much about Scots at an important juncture in its history.

In its chronology, Scots does not coincide with English. "Middle English" refers to the phase in the history of the language from the twelfth to the fifteenth century, attested by an increasing wealth of documentary evidence and characterized by dialectalization, reduction of inflections, and a rise in borrowings, especially from French. "Middle Scots," in contrast, refers to a phase in which Scots, for which the recorded evidence before 1375 is fragmentary, comes into its own as a national standard for public discourse, increasingly consistent in its phonetic, grammatical, and lexical contrasts to English and upheld by a distinct literary canon. The Middle Scots period, for its part, thus coincides historically more with Early Modern than with Middle English. The umbrella term "Older Scots" covers linguistic developments 1375–1700; though "Middle Scots" refers to the last two-and-a-half centuries of this period, it pertains especially to the period of greatest distinctiveness and consistency, 1450–1550. "

<sup>&</sup>lt;sup>41</sup> Aitken and Macafee, "History of Scots to 1700," §1.1.3 (p. xxxiv).

A continuous history of the Scots language begins with literature, specifically the *Brus*, a long historical poem about the deeds of Robert the Bruce and his lieutenants, especially Sir James Douglas, in the climactic phase of the wars against English suzerainty; this initiatory work was written in 1375 by John Barbour, archdeacon of Aberdeen and royal clerk. Barbour's Early Scots is not as distinct from northern Middle English as Henryson's Middle Scots. Decisive in the development of Early into Middle Scots is its selection as the language of the statutes of the Scottish Parliament, beginning 1424. Henryson's poetry thus coincides with and participates in the consolidation of Middle Scots as the official language of the realm of Scotland.

Though Gaelic was the dominant vernacular language throughout much of medieval Scotland, Scots arose along with the royal initiatives in the establishment of monasteries and especially towns. The long reign (1124–53) of David I began to turn the linguistic tide: son of the devout English princess Margaret (later canonized) and Malcolm III (victor over Macbeth), David founded burghs and monasteries (including, in 1128, Dunfermline Abbey), <sup>42</sup> invited noble and bourgeois immigrants from England, France, and Flanders, and introduced feudalism to Scotland. In the southeast, the new royal burghs came to include Roxburgh, Berwick, Haddington, Edinburgh, Linlithgow, Stirling, and in 1322, by a charter of Robert the Bruce, the burgh of Dunfermline on the north shore of the Firth of Forth. Small trading colonies at strategic locations, the burghs were defined by their boundaries and trading rights, but also by the blend of immigrants they attracted.

The burghs played a decisive role in the development of Scotland and the Scots language in particular. The dominant influence upon the urban lingua franca came, with many of the new merchants, from northeastern England. The product of generations of overlay between English and Old Norse, their language had arisen from a long coexistence between Viking settlers and the Northumbrian English. Other immigrants from the Low Countries and northern France brought their languages into the mix; with the number of burghs expanding, internal migration enhanced "the homogeneity of the dialect that spread as a result." Given the polyglot, urban, mercantile origin and development of his language, it is all the more striking that Henryson depicts it as a "mother toung," "hamelie" and "rude" (*Fables*, lines 31, 36) — and that in the *Fables* he depicts the courtly aspirations of Middle Scots as delusory and corruptive.

# 2. Henryson's Vocabulary

The Middle Scots word-stock which Henryson worked, expanded, and refined had several distinct sources. To survey these offers a practical starting place for the study of Henryson's language.

# a. Northumbrian Old English and northern Middle English

At this level, Henryson's Scots has much in common with the language of northern Middle English works such as *Cursor Mundi* or *The Awntyrs off Arthure*. Examples of this common northern word-stock include barne (child), bud (bribe), daft (foolish), doolie (gloomy), dyke (embankment or ditch), greit (weep), hals (neck), kyith (exhibit), lowe (flame), lug (ear), rax (stretch; DOST rax v.5; OED rax v.), runkillit (wrinkled), thraf caikkis ("tharf-cakes"), thoill, thole

<sup>&</sup>lt;sup>42</sup> Whyte, Scotland before the Industrial Revolution, pp. 34–35.

<sup>&</sup>lt;sup>43</sup> Aitken and Macafee, "History of Scots to 1700," §2.3.2 (p. xliv).

14 THE COMPLETE WORKS

(endure), and truker (trickster). Predictably, the root vowels in Scots words of Old English origin differ from those in English, at times confusingly: thus the noun bair is not "bear" but "boar"; bewis is the plural form of beuch, "bough." In its pattern of retentiveness of words of Old English origin, Scots differs from English: abone (above), lesum (proper), paynchis (entrails as food; compare English paunch), syis (times; the fossilized plural form of sithe), thig (beg), thrawin (twisted); the limits of such retentiveness can be seen in erdfast ("securely founded"), Henryson's adjective for the country mouse's home (Fables, line 199), for which the sixteenth-century printers substituted the more common synonym steidfast.

#### b. Old Norse

So closely interrelated are Old Norse and Northumbrian Old English in the background to Older Scots that it is extremely difficult to apportion many words between these two principal sources. Words of Norse origin are deep-seated in the core vocabulary of Scots, as they are in northern English: ordinal numerals; common adverbs such as thyne (thence) and syne (then, afterwards); the adjectives awin (own), donk (damp, "dank"), hair (hoary), na (no, as in Fables, line 50 "Na mervell is"), tait (energetic), and trig (nimble); verbs such as gar (command; compel), possibly glar (befoul), graith (Henryson's grathit is the past participle: "arrayed"), ken (know, recognize), and louk (again, Henryson uses the past participle as an adjective, lukkin, "webbed"); nouns such as bir (rush; compare Middle English bere), draf (dregs), possibly dub (puddle), flet (the interior of a house), campis (Old Norse kampr, "beard, moustache"), kirk (compare "church"), mail (rent), sark (shirt), stottis (young oxen), and withgang (free access). Given the proliferation of cognate pairs of virtual synonyms in the overlay of Old Norse upon Old English (the classic example is shirt/skirt), one might suppose that Scots thereby inherits a tendency towards doublets of closely related terms, a tendency frequently apparent in Henryson's style. In Scots, the word of Old Norse origin sometimes prevails over its Old English cognate: thus stra rather than straw, carl instead of churl, birk for birch, and in verse boun rather than bound (ready), as well as raik (wander).

## c. French

One of the principal means by which Scots achieved distinctiveness was through its borrowings from French. Much of this borrowing draws on the phenomenal influx of French words into English generally in the fourteenth century, but, given the history of feudal and burghal development in Scotland, areas of difference in form or meaning were bound to arise early on: renye (arraign), eschaip (escape), gin (craft, trick; compare "engine"), noter (notary), pley (plea), sonyeis (excuses). The law is one area where Scots drew distinctively on French: air (circuit court), breif (writ), civile (compare civil law), compeir (appear in court), porteous (list of persons indicted). Borrowings from Norman and Central French can enter both Scots and English, but be preserved in different forms and with distinct meanings: abasitlie (abashedly), busteous (compare boisterous), contrufit (compare contrived), corbie (compare corbin, "raven"), demand (ask), dyte (text; compare "ditty"), dour, effeir (business; compare "affair"), flour (flower), hurcheon (hedgehog; compare "urchin"), intermell (compare "intermeddle"), leill (loyal), lever ("louver"), lyart (dappled gray), miching (loitering; compare "mooching"), oblis (compare "oblige"), oursyle (compare Shakespeare's seel, "to close"), parabole (compare the commoner English form parable), remord (examine; compare "remorse"), weir (war). French idioms take hold in Henryson's Scots: "makis mentioun" (Fables, line 162), "it cryis ane vengeance" (Fables, line 2761). A distinctive group of French borrowings with eloquent associations come to Henryson via English, often with Chaucerian associations: e.g., dedene

(deign), *lawriate* (laureate), *poetre* (poetry), *polite* (polished, refined, "polite"), *preclair* (bright, magnificent), *rhetore* (rhetoric).

# d. Latin

As in Middle English, Latin borrowings enter Middle Scots largely by way of French; e.g., Henryson's important words figurall and inventioun, as well as legal terms such as apparitor ("summoner"), declyne ("reject jurisdiction"), indorsat ("cognate with endorsed"). By the mid-fifteenth century, however, Scots is adopting increasing numbers of words directly from Latin; in fact, several latinisms make their earliest appearance in Henryson's poems: directly from Latin are legalisms such as feriate ("out of session"), fulminait ("censure," "censured"), instante ("immediately"), propone ("state a plea"), and repudie ("divorce"); latinisms are also associated with praise and other contexts for eloquence: fontall ("original"), progenitrys ("female progenitor"), and, in a pejorative direction, maculait ("stained"), pungitive ("stinging"), rusticate ("boorish"), toxicate ("poisonous"), and vilipend ("belittle"). In his borrowings from Latin as in other aspects of learned or courtly style, however, Henryson is more restrained than his younger compatriot William Dunbar. It is worth noting that while the past participle of the Latin verb is often the form on which the Scots borrowing is based (fulminait), the form of the present tense may also serve as the source (propone).

# e. Middle Dutch

The Scottish economy depended greatly on trade with the Low Countries, which were also an important source for migration into the late medieval burghs. Therefore, Dutch contributed various sorts of words to Scots: pejorative terms (*loun*, "rogue"; *lour*, "skulk" — compare Middle English *lour*, "scowl"), names for coins (including *plank*; see the Explanatory Note to *Fables*, line 2270), apparent colloquialisms (*nekhering*, "blow to the neck"; *smoirand*, "smothering"), onomatopoeic verbs (*swak*), and common everyday terms (*crag*, "neck"; *crous* "bold"; *ming* "mix"; *pad*, "frog"; Henryson's *paddock* includes the diminutive suffix *-ock*).

# f. Gaelic

Very few words of Gaelic origin occur in Henryson's poems, the most memorable being Cresseid's *ochane* (*Testament*, line 541; Gaelic *ochan*, *ochoin*, a lamenting interjection); another Gaelic word long established in Scots is *peit* (Irish *pit*), which Henryson uses in the topographical term *peitpoit* ("peat pot"; *Fables*, line 828). A less familiar Gaelic borrowing may be detected in *crufe* (*Fables*, line 2738; Gaelic *cró*, a sheepfold or hut). Given the development of Older Scots in the late medieval burghs and the related tendency to characterize Gaelic and its speakers as rural, and therefore fixed in distinctive traditions and hence resistant to "improvement," this topical range, lack of prominence, and paucity of actual items are understandable. For a reading of *Lowrence*, the name of the fox in the *Fables*, as a Brythonic Celtic survival, see the Explanatory Note to line 429.

# 3. Pronouncing Henryson's Middle Scots

Urban, middle-class, and diverse in its antecedents, Scots emerges as distinctive but never separate from English. The contrasts and continuities are to be noted at every level. For example, the Great Vowel Shift, the development in pronunciation that contributed a new set of diphthongs to fifteenth- and sixteenth-century English, also affects Scots, though to a more limited extent and with different outcomes. The sounds of Middle Scots are thus fundamental indices of the distinctiveness and contingency of Henryson's language; under-

standing them helps one to identify the particular achievements of Henryson's versification. In surveying these sounds and reviewing some important elements of grammar and vocabulary, the following examples are drawn from Henryson's lexicon as represented in this edition, and especially from the oldest texts with strong evidence for authorship.

The richest and surest evidence for the pronunciation of Scots vowels is to be found in Henryson's rhymes, alliteration, and other prosodic elements. However, the earliest manuscripts and prints containing his poems date well after his lifetime; in the case of the *Fables* and *The Testament of Cresseid*, the distance in time expands. During the intervening years, the pronunciation of Scots vowels was changing. As well, the rise of print, the increased prominence of Scots as an official language, and perhaps a rise in literacy were tending to make spellings somewhat more regular than they had been in the fifteenth century. To assist the reader who is beginning to learn Scots, therefore, the following brief, pragmatic, simplified introduction to pronunciation reflects the state of Scots in the later sixteenth century; the ideal is the pronunciation of a reader and copyist of these poems — someone like George Bannatyne in the 1560s — if not quite Henryson himself in the 1480s. For a closely reasoned array of models for various kinds of recitation, see Aitken, "How to Pronounce Older Scots."

# a. Long vowels and diphthongs

Arranged in rhyming pairs, most of the following examples are monosyllabic; where a word of two syllables is given, it is the vowel in the stressed syllable that is being signified.

# i. syne / nyne; ire / fyre; child / fyld; write / dite

Considered simply, the sound here is equivalent to the diphthong in the modern *nine*, *ire*, *child*. Length is indicated by a silent *e* after the subsequent consonant or by a subsequent consonant pair such as *ld*. Note the variation in spelling, either *i* or *y*.

# ii. quene / grene; heir / speir; greit / weit; kepe / depe; he / me; frie / hie

Pronounced like the long vowel in the modern *queen*, *spear*, *greet*, *free*. The length of this vowel can be indicated by a final silent *e* or by the pair *ei*. In *wepit*, the long *e* is shown by the suffix *-it* following a single consonant. In a final syllable, the long *e* can appear alone: *the* ("thee"), *poetre* ("poetry"). Note that words like *hie* and *die* are pronounced with this vowel: not "high" and "die" but "he" and "dee." Henryson's verse provides evidence for the merging in Scots of the long *e* sounding "ay" as in Chaucer and the long *i* sounding "ee"; to this change can be adduced some of the so-called bad rhymes that occur occasionally in each of his major poems. <sup>44</sup>

# iii. trace / face; name / schame; hair / bair / sair

In Scots, this vowel is moving from a as in *father* to a as in *radio*. Length can be indicated, as in vowel ii above, with a silent e after the subsequent consonant or with an i immediately following the vowel. The last two words cited show the Scots and northern Middle English fronting of the Old English / Old Norse back vowel  $\bar{\mathbf{a}}$  (compare southern Middle English *bore*, *soor*; present-day *boar*, *sore*).

<sup>&</sup>lt;sup>44</sup> Fox, *Poems*, pp. 492–94.

iv. stone / anone; wo / go; dote / note; mold / gold

The long o, equivalent to the English gold, stone, woe, note. Length can be indicated by the same means as with vowels ii and iv; note purpois in line 14 of the Prologue to the Fables.

v. laboure / doloure; ground / sound; swoun / boune

In English, ou, ow tends to become a diphthong (ground, powder, down), but in Middle Scots it remains a long vowel, sounding like the vowel in loose, noon.

vi. flude / stude; rude / understude; sollicitude / gud(e)

Closer to French *lune* than to the u in modern English *June*. Length can be indicated, as above, by means of an i or a silent e: thus gud can also be spelled guid or gude. This vowel shows the Scots fronting of the Old English / Old Norse back vowel  $\bar{o}$ ; compare southern Middle English stode, gode (present-day stood, good).

vii. The dipthong oi is equivalent to that in the modern noise.

viii. tauld / wald; snawe / saw

Pronounced similar to modern *law*, this long vowel is frequently represented in *-al-* and *-aw-* contexts. Occasionally in Henryson, the so-called vocalization of the consonant *l* after this vowel, more commonly reflected in later Middle Scots spellings, can be traced: *gaw* for *gall* (*Sum Practysis of Medecyne*, line 43).

ix. how / argow; soucht / broucht

In essence, this is a dipthong produced by the combination of vowel v, above, with w or u. The spellings for this diphthong are also used for the long u (vi above), which can produce ambiguity.

x. teuch [modern English tough] / aneuch; drewe / grewe; hew / vertewe Spelling (ew or eu) indicates the pronunciation of this dipthong.

#### b. Short vowels

The first four of the short vowels are effectively identical with their modern equivalents: i as in bid, e as in elf, a as in fast, o as in sob. The fifth short vowel, u, is consistently pronounced as in present-day put. Of particular significance in comparison to the vowels and hence the meter of Chaucer's verse (see below), the final -e is generally silent in Middle Scots. Henryson has recourse to a different optional syllable, however: the -is suffix may be pronounced as an unstressed syllable or may simply contribute a final -s, depending on the metrical constraints — whether an unstressed syllable is required or not.

#### c. Consonants

In this edition, two of the distinctive features of Middle Scots consonants — the use of yogh (3) for consonantal y as well as the interchange of u, v, and w — are normalized in accordance with METS editorial practice. Other consonantal features of Henryson's Middle Scots have been preserved, a few of which should be noted.

# i. thocht, nocht, rycht, teuch

In positions of equivalence to modern English *gh* (*though*, *nought*, *right*, *tough*), Middle Scots *ch* is a fricative pronounced (depending on whether a front vowel like *i* or a back vowel like *o* precedes it) as in *Bach* or, appropriately enough, *loch*.

#### ii. schell, schort, scho

The *sch* spelling is pronounced equivalent to modern *sh*, as in *shell*, *short*, or *she*. See, for example, *schulderis* (*Fables*, line 1355; English *shoulders*).

# iii. quhy, quha, quhome, quhilk

The quh spelling may appear the most troublesome element of Middle Scots spelling, and its capacity to distract readers is increased by its appearance in several common words. Related to Old English hw (Hwat!) and pronounced accordingly, it is equivalent to modern wh, as in why, who, whom, and which. For an introduction to the grammatical functions of some important words beginning with these sounds, see pages 21–22, below; for a fuller discussion of the pronunciation of quh, see Aitken and Macafee ("History of Scots to 1700," §6.31.1).

# iv. sik, mikill; fedder, wedder, slidder, togidder

In common with northern Middle English, Scots typically gives k and d where one would expect ch and th in standard southern English. For example, the voiced fricative th in most medial contexts (as in English feather; Old English  $fe\delta er$ ) has a regular contrast in the Scots voiced plosive d (feddir, weddir); however, the th appears sporadically, as in father, mother—elsewhere, fadir, modir.

#### v. sall, suld

In contrast to the *sh* in present-day English *shall* and *should*, the *s* (pronounced thus) features in Henryson's Scots (compare *OED shall*, v.).

# vi. knew, gnaw, wryte

The consonant clusters kn, gn, and wr are pronounced with both consonants sounded, as in Middle English — not with the initial letter silent and only the n or r sounded, as in modern English.

# 4. Distinctive Elements in the Grammar of Middle Scots

In general, the grammar of Middle Scots corresponds to that of northern late Middle English, a brief introduction to which is provided in Burrow and Turville-Petre's *Book of Middle English* (pp. 6, 272). In the Explanatory Notes of this edition, some of Henryson's rarer constructions are discussed. For the present, however, it might be useful to consider some examples of a few distinctive features.

#### a. Concord

Concord refers to the system of agreement, principally by means of inflection, between subjects and verbs. Some examples follow in which the person and number of the subject varies. (1) "clerkis sayis" (Fables, line 19): the plural subject clerkis governs the verb in present tense; that is, they both have -is suffixes indicating the third person plural; contrast present-day English "clerks say." (2) "The cat cummis" (Fables, line 384; "The cat approaches"): the

verb takes the -is suffix to agree with the singular third person subject; the -s suffix has become standard in this context in modern English. (3) "thow ganis not for me" (Fables, line 112): here the -is suffix of the verb indicates agreement with the second person singular pronoun that is the subject; compare early modern English "thou gainest." Some verbs agree only inconsistently with second person singular subjects: for example, hes (has; early modern English hast) in "Thow hes na corne" (Fables, line 99).

Conserving a practice falling out of currency in Middle Scots, Henryson occasionally uses the -is suffix with an imperative verb to indicate that more than one person is being addressed: "Exempill takis be thir jolie flouris" (Fables, line 1653), "Take an example from these pretty flowers."

# b. The past tense

i. -it

Equivalent to -ed in present-day English, the suffix commonly marking the past tense in Middle Scots is -it. For example, "The uther answerit" (Fables, line 318). However, the so-called strong verbs (a larger group than in present-day English) indicate the past tense by a change to the root vowel: "he fand ane jolie jasp" (Fables, line 69; "he found a lovely jasper"); "Knew ye my father?' quod the cok and leuch" (Fables, line 446: "Did you know my father?' said the rooster and laughed"); "So hie scho clam" (Fables, line 338; "So high she climbed").

#### ii. can, couth

Henryson also forms the past tense by means of auxiliary verbs, especially *can* (compare Chaucer's *gan*) and its past tense *couth*: "Apon the burges mous loud can scho cry" (*Fables*, line 342; "Against the town mouse loudly did she cry"); "Under covert full prevelie couth thay creip" (*Fables*, line 254: "Under cover very stealthily did they creep"). As in "starklie can reprufe" (*Testament*, line 280: "[she] brazenly denounces"), the verb *can* occasionally serves as a metrical filler without indicating the past tense.

#### c. Verbs of motion

Like other Middle English and Middle Scots writers, Henryson tends to be most idiomatic in handling verbs of motion in the past tense: "Rampand he said, 'Ga furth, ye brybouris baith!' / And thay to ga withowtin tarying" (Fables, lines 999–1000; "Rearing up he said, 'Get going, you two rascals!' and they set off without delay." See also line 2158). Likewise, the omission of the verb of motion where the adverb (e.g., up) makes it implicit, is common in vivid, colloquial narrative (DOST up adv. 3; OED up adv. 31): "The burges up with that" (Fables, line 327; "With that, the burgher leapt up").

# d. Past and present participles

#### i. -it and -in

As well as marking the past tense of many Scots verbs (as *-ed* does for most English verbs), the *-it* suffix and its reduced *-t* equivalent also feature in the past participle of many Scots verbs: "Jowellis are tint . . . and swopit furth" (*Fables*, lines 75–76; "Jewels are lost and swept out"). However, the past participles of strong verbs are formed differently: "The wolff wes neir weill dungin to the deid" (*Fables*, line 2196: "The wolf was almost beaten to death"; compare *ding*, "beat").

# ii. -and and -ing

The suffix -and usually indicates the present participle used to modify a noun or as part of a progressive verb phrase: "ane cok . . . Seikand his meit" (Fables, line 63: "a cock seeking his food"); "scho wes full sair dredand" (Fables, line 310; "she was very keenly dreading"). The -ing suffix, by contrast, indicates the gerund, a part of the verb functioning as a noun: "in sweping of the hous" (Fables, line 70: "during [the] sweeping of the house"); "Quhilk wan hir fude off spinning on hir rok" (Fables, line 412: "Who earned her sustenance from spinning on her distaff").

## e. Pronouns and articles

Only those elements that distinguish Henryson's Scots from more general Middle English usage are discussed here.

#### i. thow and ye

The subtlety of Henryson's treatment of second person pronouns calls for particular attention. In various passages, gradations of respect are made apparent by means of alternation between the familiar thow and the polite plural ye. In the negotiations between the fox, the wolf, and the husbandman, for example (Fables, lines 2301–70), "the wolf uses the familiar thou in speaking to both the fox and the husbandman; the husbandman uses the respectful ye to both the wolf and the fox; the fox uses ye to the wolf, but thou to the husbandman."45 Discussing The Paddock and the Mouse as the final part of the Fables, Edward Wheatley notes the attenuation of the audience to a single person, thow; previously, the audience has tended to be addressed as a group, formally (e.g., lines 40, 63, 190, 365, 571, 588, 1208, 1594, 2210). 46 This tendency is by no means uniform in the Fables, the reader being occasionally addressed in the familiar singular: for instance, in a rhetorical evocation of a particular social occasion, as if the speaker is an intimate friend (lines 389–91) or a preacher (lines 1115, 1126, 1129; see also 2726, 2735–40, 2763.). Although the last fable, The Paddock and the Mouse, ends with a passing reversion to the formal ye in an imperative construction ("Gif this be trew, speir ye at thame that saw," "Ask those who witnessed it if this is true," line 2909), the intimate singular mode becomes dominant in the final Moralitas, addressed to "My brother" (lines 2910, 2930); the last stanza addresses first "my freind," "Say thow I left the laif unto the freiris" (line 2971) and then the prayerful "Now Christ . . . as thow art salviour" (lines 2973–74).

## ii. thay, thair, thame

In Scots as in northern Middle English, the third person plural forms of the personal pronouns derive from Old Norse forms with th rather than Old English–derived forms with h; contrast southern Middle English hir, hem.

#### iii. thir

As a demonstrative pronoun equivalent to *these*, *thir* also occurs in some northern Middle English texts (*OED*, *thir*).

<sup>&</sup>lt;sup>45</sup> Fox, *Poems*, p. 303n2316.

<sup>&</sup>lt;sup>46</sup> Wheatley, *Mastering Aesop*, p. 187.

#### iv. ane

In Middle Scots, the indefinite article ("a") appears as *ane* before consonants as well as vowels; "there is no evidence (for instance, from modern dialect speech) that the /n/ was pronounced in this position."<sup>47</sup>

# f. Quha, quhair, etc.

Once one gets beyond the apparent oddness of the quh for wh, it is possible to trace Henryson's extension and refinement of these valuably functional words.

# i. Quha

The usual modern use of *who*, the cognate of *quha*, is as a relative pronoun, as in "The messenger who brought me the news has returned home." Henryson treats such constructions rather freely: note the looseness of the antecedent in "Schir Corbie Ravin wes maid apparitour / Quha pykit had full mony scheipis ee" ("Sir Carrion Raven was appointed summoner, / Who had plucked out very many a sheep's eye"; *Fables*, lines 1160–61). Henryson is much more comfortable with *quha* as an interrogative, as in "Quha may be hardie, riche, and gratious?" ("Who can be brave, rich, and gracious?"; *Fables*, line 134). He also often uses this pronoun indefinitely, as one would use "whoever" or "anyone who": "Quha hes this stane sall have gude hap to speid" ("Whoever has this stone shall have good fortune to succeed"; *Fables*, line 125).

# ii. Quhair

Henryson uses this word adeptly and frequently as an indefinite indicator of place, as in "Than Lourence luikit up quhair he couth ly" ("Then Lawrence looked up from the place where he lay"; *Fables*, line 625). Shortly after this line, the pronoun reappears used relatively: "Out of the wod unto ane hill he went / Quhair he micht se the twinkling sternis cleir" ("He went out of the forest to a hill / Where he could see the brightly twinkling stars," *Fables*, lines 628–29). Finally, the interrogative function is apparent in lines like "Quhair is thy respite?" ("Where is your document of permission?"; *Fables*, line 1017).

# iii. Quhais

Quhais is rare in Henryson's language, appearing only twice in the Fables and once in the Testament. It functions as an indefinite indicator, as in the rather elliptical "Full lytill worschip have ye wyn thairfoir / To quhais strenth is na comparisoun" ("Very little honor have you won thereby, / Since to your strength [there] is no comparison"; Fables, lines 1484–85).

# iv. Quhat

As an equivalent to *what* ("They don't care what we do"), *quhat* appears in passages like "thay tak na tent / Quhat be thairin swa that the flure be clene" ("they pay no attention / To whatever might be in [the sweepings] so long as the floor [should] be clean"; *Fables*, lines 73–74). Straightforward for a present-day reader is the interrogative usage in "Quhat plesans is in festis delicate?" ("What pleasure is there in fancy feasts?"; *Fables*, line 232).

<sup>&</sup>lt;sup>47</sup> Aitken and Macafee, "History of Scots to 1700," §7.5.1 (p. cvii).

# v. Quhen

Like *quhair*, this word functions smoothly in Henryson's language as an adverb, in lines like "Quhen rigour sittis in the tribunall, / The equitie of law quha may sustene?" ("When severity sits in the judgement seat, / Who can uphold the equity of law?"; *Fables*, lines 1472–73).

# vi. Quhy

In Henryson's Scots, idiomatic compounds are emerging to represent abstract relations. Take for example the following: "I may not droun for quhy my oppin gill / Devoidis ay the watter I resaif" ("I cannot drown, because my open gill regularly / Expels the water I take in"; Fables, lines 2816–17). Quhy regularly functions to signal causal relations, as in "the caus quhy that thay first began / Wes to repreif thee of thi misleving" ("The reason why they [the ancient fables] were originally instituted / Was to rebuke thee for thy wickedness"; Fables, lines 5–6).

# vii. Quhilk, quhilkis

One of Henryson's especially useful words, *quhilk* is cognate with *which*, and functions in many of the same ways. For instance, "His wyfe it span and twynit it into threid / Of quhilk the fowlar nettis maid indeid" ("His wife spun it [the flax] and twisted it into thread, / From which the birdcatcher did indeed make nets"; *Fables*, lines 1830–31). For the *-is* form, the following provides an example: "mychtie men haifand aneuch plentie / Quhilkis ar sa gredie and sa covetous / Thay will not thoill in peax ane pureman be" ("powerful men possessing ample wealth / Who are so greedy and covetous / That they will not allow a poor man to exist in peace"; *Fables*, lines 2729–31).

#### 5. Versification

If his own versification is anything to go by, Henryson is the most perceptive of fifteenth-century readers of Chaucer's meter, but Chaucer is not his only model. Perhaps the first poet in English or Scots to adapt the iambic pentameter line for use consistently without the pronunciation of final -e, Henryson has occasional recourse to the lyric caesura, the pause after the inversion of the second foot ("Than of jaspis | ane mekill multitude"; Fables, line 96), a feature of late medieval French verse. 48 He also tends to employ the suffix -is with flexibility and sensitivity, using it as an unstressed syllable when metrically expedient; likewise, he makes subtle, telling use of contracted forms (e.g. dude for do it; Fables, line 676) to signal a lowering of style into colloquialism. The foremost Scots poem of the late fourteenth century, John Barbour's Brus, may well have helped to train Henryson's ear toward such practices. Whatever the antecedents for Henryson's pentameter, his handling of various line-lengths need not have derived its expressive flexibility solely from the Chaucerian tradition of late medieval verse-making. Henryson knows "the right places" to depart from the regular alternation of stressed and unstressed syllables in order to achieve "poetic foregrounding."49 For any consideration of possible emendations, this poet's prosodic skill is important to bear in mind.

<sup>&</sup>lt;sup>48</sup> Duffell, "Italian Line," p. 296.

<sup>&</sup>lt;sup>49</sup> J. Smith, "Language of Older Scots Poetry," p. 200.

Alliteration is never far away in Henryson's verse, whatever the genre or form. In passages of complaint, for example, it amplifies key stresses as a prime technique of foregrounding. Henryson's penchant for alliteration is rooted in Middle English verse, with the lyrics of British Library MS Harley 2253 indicating that "lyric verse of a high technical standard was being composed in many regions of England in the late thirteenth and early fourteenth centuries." The interplay of the pentameter line and extended alliteration can generate considerable force. A decisive element in Henryson's prosodic technique, alliteration distinguishes his verse from Chaucer's usual practice and becomes key to his own stylistic legacy for subsequent Scots poets, Dunbar and Douglas prominent among them.

In his handling of stanza forms, Henryson is more of an innovator than has often been recognized. It is much more common to note that he proclaims his affiliation to Chaucer by means of his staple stanza form, rhyme royal, the seven-line stanza rhyming ababbcc that comprises the bulk of the Fables, the Testament, and the narrative proper of Orpheus. An earlier Scottish poet, James I, had already used this Chaucerian stanza, in *The Kingis Quair*;<sup>51</sup> Henryson's advance is to transform the rhyme royal into a versatile frame for all registers of Middle Scots discourse, from the gnomic to the colloquial to the exclamatory, and from rich description to rapid narration to philosophical exposition. To distinguish inset passages of complaint or moralization, Henryson uses longer stanzas, sometimes with refrainlike last lines: the inset Complaints of Orpheus and Cresseid, the former in what George Saintsbury long ago called "quite an extraordinary" ten-line stanza, 52 the latter in the nine-line stanza Chaucer used in Anelida and Arcite; the moralizing conclusions to The Two Mice and The Paddock and the Mouse, in the eight-line ballade. But it is in the balance of rich rhetorical potential and tight form of the rhyme royal that Henryson has his greatest prosodic achievements, "a really wonderful sureness" and an "astonishing variety of colour and tone":53 one stanza can proceed fluently into the next (e.g., Testament, lines 119–20), or a single stanza can stand out as a frame for an inset central line (e.g., Fables, lines 1461–67). Henryson assures the continued centrality of rhyme royal in the Middle Scots poetic tradition.

# 6. Style

A consideration of Henryson's style should begin with three points. First, as in the work of other skilled writers, the mode of discourse governs the style, so that narrative of violent action contrasts with ceremonious praise, pithy moralizing, elaborate description, lapidary brevity, plangent lament, or the exposition of abstract ideas. Second, rapid and extreme changes of style typify Henryson's verse, though style-switching has not yet settled into a mannerism; indeed, this quality can with propriety be seen to correlate with a strong thematic emphasis on the intermingling of joy and sorrow, morality and comedy (e.g., Explanatory Notes to line 26), so much so that this technique may be described as one of Henryson's particular contributions to the hallmarks of early modern Scottish verse style. Third, the individual poems ascribed to Henryson differ stylistically from each other, to a degree that confounds most attempts to adduce a consistent manner as a hallmark of authorship.

<sup>&</sup>lt;sup>50</sup> Fein, "Twelve-Line Stanza Forms," p. 368.

<sup>&</sup>lt;sup>51</sup> Mooney and Arn, Kingis Quair and Other Prison Poems, pp. 17-18, 22.

<sup>&</sup>lt;sup>52</sup> aabaabbcbC; Saintsbury, History of English Prosody, 1:272.

<sup>&</sup>lt;sup>53</sup> Saintsbury, *History of English Prosody*, 1:271.

Henryson is expert at briefly indicating colloquial speech: he can underscore or deflate exalted language with a well-chosen idiom or term: "I do it on them" (e.g., *Fables*, line 1229); the onomatopoeic, almost flippant *clink* of Orpheus' harp (*Orpheus*, line 288). As a formal occasion unwinds into hilarity, the increasing raciness of style is borne out by the rapid exchange of voices in dialogue (e.g., *Fables*, lines 278–80) — the line between dialogue and narrative comment, it must be noted, is not always distinct (e.g., *Fables*, lines 1031, 1298). Henryson also has the knack of repeating words and phrases to indicate changed circumstances: for instance, *subcharge* (*Fables*, lines 281, 346). An example of this technique is the recurrence of *rax and rin(g)* ("expand and rule"), a usually pejorative expression for the wrongful extension of power (e.g., *Fables*, lines 539, 820, 1108), which unexpectedly reappears positively — "Than sall ressoun ryse, rax, and ring" (*Fables*, line 1116).

Conciseness has been justly called a hallmark of Henryson's style;<sup>54</sup> copiousness, a profusion of apt terms, has been recognized less often. Admittedly, the display of learned, courtly, or moral terms can be rendered ironic by the hypocrisy, deceit, or incomprehension of the speaker: one thinks of the mouth-filling speeches of Lowrence the fox, the fulminations of Chantecleir's wives, or the tragedy-queen aria of Cresseid in the lepers' lodge. Still, Henryson does not tend to indulge in combinations of native, French, and Latinate words for the sheer love of copiousness: as well as providing a wealth of synonyms, latinisms "increase semantic range," introducing new concepts to Scots. 55 Henryson's neologisms are durably packed with significance: figurall, inventioun, radicate, tribunall. Likewise, he has a compendious store of proverbs from scriptural, literary, and popular sources, <sup>56</sup> for pithy gravity, ironic characterization, or mock-heroic description. In each of these techniques, Chaucer offers valuable precedents, but Henryson selects and modifies these; to call his style "Chaucerian" is to distort his influences and diminish his achievement. Douglas Gray nicely sums up these aspects: "The concision of Henryson's style is made possible by the copiousness of his vocabulary, which ranges from the local and humble (slonkis, bollis, fowmart, etc., etc.) to the clerkly (vilipend, contumax, etc.)."57

# 7. Structure

The question continues to be debated whether the *Fables* is a structurally and integrated whole, as epitomized in the print tradition, <sup>58</sup> or whether that tradition merely bears witness to an editorial digest of groups of fables left discrete by the author. The very richness of Henryson's inventiveness has been seen as an impediment to structural integration: "each one of the *Fables* gives the impression of a fresh start, not a repeat performance." <sup>59</sup> Proponents of the latter position see the print tradition as an early modern editor's tidying of what had come to seem a late medieval mess. Those arguing for the authenticity of the integral *Fables* point to the tendency among scribes like Asloan and Bannatyne to abridge and select from their sources. Present-day readers also continue to debate the relation

<sup>&</sup>lt;sup>54</sup> Spearing, Medieval to Renaissance, pp. 170–71; Gray, Robert Henryson, p. 83n13.

<sup>&</sup>lt;sup>55</sup> Corbett, "Aureation Revisited," p. 190; J. Smith, "Language of Older Scots Poetry," pp. 205–06.

<sup>&</sup>lt;sup>56</sup> Gopen, Moral Fables of Aesop, pp. 218–24.

<sup>&</sup>lt;sup>57</sup> Gray, Robert Henryson, p. 83n13.

<sup>&</sup>lt;sup>58</sup> E.g., Fox, *Poems*, pp. lxxv-lxxxi.

<sup>&</sup>lt;sup>59</sup> Mehl, "Robert Henryson's *Moral Fables*," p. 88.

between narratives and the morals apparently arbitrarily applied to them, in the *Fables* but also in *Orpheus*. Similarly, not all readers have been impressed by the integration of the setpiece description of the planetary gods into the narrative of *The Testament of Cresseid*. <sup>60</sup> So fundamental and far-reaching are these questions that they deserve the consideration of every careful reader of Henryson.

# THIS EDITION

#### 1. The Problems

Richly celebratory but often also irresolvably ironic, Henryson's depictions of eloquent, learned poets such as Mercury, Aesop, Orpheus, or Chaucer should convey a special lesson for the prospective editor of the *Fables*, *The Testament of Cresseid*, *Orpheus and Eurydice*, and the shorter poems: the recovery of the author's intention may be an impossible ideal to realize. Of prime significance for any edition of Henryson is the gap in time between the date of their composition and the date of their earliest extant texts. This gap is multiply significant. If the Chepman and Myllar prints are anything to go by, vernacular poems were printed in early sixteenth-century Scotland in small, frail editions, not designed for prestige or permanence: in a short poem introducing his manuscript, Bannatyne refers to working from "copeis awld, mankit, and mutillait" (old, maimed, and mutilated; "The Wryttar to the Reidaris," line 7). Further, the later copyists were themselves aware of the cultural and linguistic distance at which they stood from the poems they wished to preserve and circulate. A present-day editor may thus serve Henryson's readers best by providing a clear, consistent representation of an integral text, even when that text is a century later than the poem it conveys.

Such a representation ought to take into account the discrepancies within textual traditions: for the *Fables*, the manuscripts versus the prints; for the *Testament*, Thynne's English text versus the much later Scots text of Charteris; for *Orpheus and Eurydice*, the incompleteness of the two earliest witnesses. Such discrepancies take various forms. Between the late fifteenth century and the 1570s, the decade of the earliest complete prints of the *Fables*, the Reformation intervenes in Scotland, with the result that in the printed text, many overt references to late medieval religion are revised away. The late sixteenth-century witnesses — prints and manuscripts — present Henryson's language in a standardized, modernized garb: spellings follow contemporary practice; obsolete words are often replaced with familiar alternatives. He earlier texts, including those in the Makculloch and Asloan Manuscripts and the Chepman and Myllar Prints, are fragmentary and display a high incidence of variation; it is worth emphasizing that even in these sources, the texts have been produced a few decades later than the composition of the poems — enough time for linguistic changes and textual variation to occur. The gaps between the textual traditions, therefore, produce ample variation line by line.

# 2. Editorial Practice

In the present edition, each of Henryson's poems appears in the form of a manuscript or print that has been selected for the completeness and consistency of its text and the clarity

<sup>&</sup>lt;sup>60</sup> E.g., Heaney, *Testament*, p. 9.

<sup>&</sup>lt;sup>61</sup> Bawcutt, Poems of William Dunbar, 1:12, 25n42.

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of its representation of Middle Scots. This principle results in the selection of late witnesses as base texts: thus the Fables is based on the text of the Bassandyne print (Bs), The Testament of Cresseid on the text of the Charteris print (Ch), Orpheus and Eurydice on the Bannatyne Manuscript's text, and the shorter poems on the most complete witnesses, with particular reliance perforce on Bannatyne again. An important difference between this edition and many earlier ones is that at times a later witness will be preferred over an earlier one in order to produce edited texts that consistently reflect the language of their bases. Emendations are adopted into this edition when the usual source is demonstrably in error: the meter falters unaccountably; 62 a familiar word has been substituted for an unfamiliar one; printers have substituted euphemisms for references to discredited beliefs and practices; or one of various kinds of error in transcription or typesetting has occurred. Of these kinds of error, the first and second are recorded in the Textual Notes, but usually (given the sheer bulk of the potential evidence) only when an emendation is being adopted. An important exception to this practice is to be found in the Textual Notes to Orpheus: since this edition departs from previous ones in using the Bannatyne Manuscript for its base text, the variants are recorded quite fully, though still selectively.

Some adjustments and alterations have been made as consistently as possible with regard to the spelling and punctuation of this edition:

- a. The letter i consistently represents a vowel, with j substituted for the consonant; thus *iustice* is spelled *justice*.
- b. The letter u represents a vowel, and v a consonant; thus vse is spelled use, and ouer is spelled over.
- c. Where the letter u appears where w would be expected in the modern English equivalent, w has been substituted: jowell, betwix, saw, swete, etc.
- d. When appropriate, the initial v has been substituted with w according to modern practice: thus vont has become wont. The reverse substitution has also been normalized: thus wyle has become vyle.
- e. The scribe often writes "off" for the preposition of, and "of" for the adverb or preposition off, though not always. I have normalized the spelling to reflect modern usage.
- f. The letter form  $\beta$  appearing in the manuscripts is given as s unless the grammatical and metrical context makes clear that it indicates the *-is* suffix:  $my\beta$  becomes mys;  $cour\beta$  becomes coursis.
- g. In Middle Scots the yogh (3) appears in contexts equivalent to those filled by consonantal y in present-day English; in the later prints, this character begins to appear as z. In such contexts, y appears here: yit instead of zit.
- h. The thorn (b), which appears sporadically in the manuscripts, is replaced with th.
- i. Proper nouns are capitalized according to modern conventions. Where, however, a noun is not explicitly a name, it has tended not to be capitalized.
- j. Corresponding to the practice in the principal manuscript and print witnesses, major sections in the poems are marked by a bold initial letter. Such letters indicate the beginning and ending of inset passages, such as Cresseid's complaint (*Testament*, lines 407, 470); in the case of the acrostic *O FICTIO* (*Testament*, lines 57–63), each line involved is thus marked.
- k. This edition is punctuated more lightly than were its recent predecessors. The guiding principle of punctuation has been that Henryson's sentences tend to involve coordination

<sup>&</sup>lt;sup>62</sup> Compare Mann, Geoffrey Chaucer, p. lxv-lxvi; Machan, Textual Criticism, p. 63.

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rather than subordination. As an emphasis, greater flexibility of grammatical relationships has been preferred to more explicit hierarchies of meaning, even if some of the sentences begin to look somewhat "run-on" as a result. Dozens of opportunities for colons and semicolons have thus produced commas instead; and many of the commas articulating the text of previous editions have vanished.



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# Prologue

Thocht feinyeit fabils of ald poetre Be not al grunded upon truth, yit than Thair polite termes of sweit rhetore Richt plesand ar unto the eir of man And als the caus quhy that thay first began Wes to repreif thee of thi misleving, O man, be figure of ane uther thing,

In lyke maner as throw a bustious eird, Swa it be laubourit with grit diligence, Springis the flouris and the corne abreird Hailsum and gude to mannis sustenence, Sa springis thar a morall sweit sentence Oute of the subtell dyte of poetry To gude purpois, quha culd it weill apply.

The nuttis schell thocht it be hard and teuch
Haldis the kirnell sweit and delectabill,
Sa lyis thair ane doctrine wyse aneuch
And full of frute under ane fenyeit fabill,
And clerkis sayis it is richt profitabill
Amangis ernist to ming ane merie sport
To blyth the spreit and gar the tyme be schort.

For as we se, ane bow that ay is bent Worthis unsmart and dullis on the string Sa dois the mynd that ay is diligent In ernistfull thochtis and in studying. With sad materis sum merines to ming Accordis weill; thus Esope said iwis, Dulcius arrident seria picta iocis.<sup>1</sup>

Though fictitious tales of old poetry
completely; but even so
polished; sweet rhetoric
Very pleasing are; ear
also; why
reprove; your evil way of life
by [the] representation of a different

similar; through; intractable soil

If; cultivated; great effort

The flowers shoot up; wheat in early growth

Healthy and good for man's sustenance

In this way there grows; meaning

subtle artifice

good purpose, if one could interpret it well

nut's shell though; tough
Contains; sweet; delectable
And thus there lies a; wise enough
fruitful implication beneath a fictitious story
scholars say; most advantageous
serious matters to mix some amusing fun
delight the spirit; make; short

see; is always bent
Becomes weak; slackens
As does; always
toilsome thoughts
serious matters some merriment to mix
well; Aesop; indeed

<sup>&</sup>lt;sup>1</sup> Serious matters please more sweetly when mixed with entertainment

30 **FABLES** 

Of this authour, my maisteris, with your leif, 30 Submitting me to your correctioun, In mother toung, of Latyng, I wald preif tongue; out of Latin; want to try To mak ane maner of translatioun, Nocht of myself for vane presumptioun of my own will; vain arrogance Bot be requeist and precept of ane lord 35 Of quhome the name it neidis not record. whom; is not necessary [to]

> homely; plain words It is necessary for me to write because rhetoric I never did understand meekly I request of your worships If; anything; through diminished or else according to your gracious wishes

leave

myself

make a kind

But by request

In hamelie language and in termes rude Me neidis wryte for quhy of eloquence Nor rethorike I never understude, Thairfoir meiklie I pray your reverence Gif ye find ocht that throw my negligence Be deminute or yit superfluous, Correct it at your willis gratious.

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My author in his fabillis tellis how That brutal beistis spak and understude And to gude purpois dispute and argow, Ane sillogisme propone and eik conclude, Puttyng exempill and similitude How mony men in operatioun Ar like to beistis in conditioun.

irrational beasts spoke; understood good purpose [did]; argue Advance a hypothetical argument; also Providing [an] example; likeness How [it is that] many; manner of action Are in a condition like that of the beasts

50 Na mervell is ane man be lyke ane beist Quhilk lufis ay carnall and foull delyte That schame cannot him renye nor arreist Bot takis all the lust and appetyte Quhilk throw custum and the daylie ryte 55 Syne in the mynd sa fast is radicate That he in brutal beist is transformate.

[It] is no surprise; likened to a beast Who constantly loves; foul delight Whom shame cannot challenge or restrain But indulges Which through; daily routine Subsequently; so firmly is rooted into an irrational beast is turned

This nobill clerk Esope, as I haif tauld, In gay metir and facound purpurat Be figure wrait his buke for he nocht wald Tak the disdane off hie nor low estate, And to begin, first of ane cok he wrate, Seikand his meit, quhilk fand ane jolie stone, Of quhome the fabill ye sall heir anone.

scholar; have told fine meter and purpled eloquence Figuratively wrote; wish To suffer scorn from high; social class about a rooster; wrote Seeking; food, who found About whom; you shall hear forthwith

The Cock and the Jasp

Rooster; Jasper

**A**ne cok sumtyme with feddram fresch and gay, Richt cant and crous albeit he was bot pure, Flew furth upon ane dunghill sone be day. To get his dennar set was al his cure. Scraipand amang the as be aventure

plumage Very lively; bold; poor just at daybreak all his effort was committed Scraping among the ashes, by chance 75

80

95

He fand ane jolie jasp richt precious 70 Wes castin furth in sweping of the hous.

found a brilliant piece of chalcedony very [That] had been cast out during the sweeping

As damisellis wantoun and insolent As when irresponsible and rebellious maidservants That fane wald play and on the streit be sene, To swoping of the hous thay tak na tent Quhat be thairin swa that the flure be clene,<sup>1</sup> Jowellis ar tint as oftymis hes bene sene Upon the flure and swopit furth anone.

Jewels; lost; often has been seen swept out at once By accident; same

About the sweeping; take no care

Who would rather; be seen in the street

Sa mervelland upon the stane, quod he, "O gentill jasp, O riche and nobill thing, Thocht I thee find, thow ganis not for me. Thow art are jowell for ane lord or king. It wer pietie thow suld in this mydding Be buryit thus amang this muke and mold And thow so fair and worth sa mekill gold.

Peradventure sa wes the samin stone.

marveling at the stone, he said excellent jasper Though; are of no use Thou; jewel It would be a pity should you; dung heap buried; among this dung and dirt When you; beautiful; so much

"It is pietie I suld thee find for quhy 85 Thy grit vertew nor yit thy cullour cleir I may nouther extoll nor magnify, And thow to me may mak bot lyttill cheir, To grit lordis thocht thow be leif and deir. 90 I lufe fer better thing of les availl As draf or corne to fill my tume intraill.

because great power; bright color exalt; glorify can; hardly any feast By great; precious and dear love far; something of less value Such as malt; grain; empty guts

"I had lever ga skraip heir with my naillis Amangis this mow and luke my lifts fude As draf or corne, small wormis or snaillis, Or ony meit wald do my stomok gude Than of jaspis ane mekill multitude, And thow agane upon the samin wyis May me as now for thin availl dispyis.

rather go scrape here; claws dust; seek the sustenance needed for my life Such as any food [that] would; stomach good a great in the same way despise me now in terms of your wellbeing

"Thow hes na corne and thair of I had neid. 100 Thy cullour dois bot confort to the sicht And that is not an uch my wame to feid For wyfis sayis that lukand werk is licht. I wald sum meit have, get it geve I micht, For houngrie men may not weil leif on lukis. 105 Had I dry breid, I compt not for na cukis.

[if] I had need thereof color provides comfort only to the sight enough to feed my belly wives say; the act of looking; unsustaining would have some food, if I might get it hungry; live adequately on looks If I had; bread, I would not care; any chefs

<sup>&</sup>lt;sup>1</sup> What [may] be therein just as long as the floor is clean

32 FABLES

110	"Quhar suld thow mak thy habitatioun, Quhar suld thow dwell bot in ane royall tour, Quhar suld thow sit bot on ane kingis croun, Exaltit in worschip and in grit honour? Rise, gentill jasp, of all stanis the flour, Out of this fen and pas quhar thow suld be. Thow ganis not for me nor I for thee."	Where should except; tower Exalted in glory; great stones; flower filth; go Thou art of no use to me
115	Levand this jowell law upon the ground To seik his meit this cok his wayis went; Bot quhen or how or quhome be it wes found As now I set to hald na argument, Bot of the inward sentence and intent Of this fabill as myne author dois write I sall reheirs in rude and hamelie dite.	Leaving; low seek his food; went on his way when; by whom it was intend; carry on no debate meaning give an account; rough; homely style
120	Moralitas  This jolie jasp hes properteis sevin.  The first, of cullour it is mervelous,  Part lyke the fyre and part is lyke the hevin.	Moralization has seven attributes
125	It makis ane man stark and victorious, Preservis als fra cacis perrillous. Quha hes this stane sall have gude hap to speid. Of fyre nor fallis him neidis not to dreid. <sup>1</sup>	mighty also; dangerous situations good luck; succeed
130	This gentill jasp richt different of hew Betakinnis perfite prudence and cunning Ornate with mony deidis of vertew Mair excellent than ony eirthly thing, Quhilk makis men in honour ay to ring, Happie and stark to haif the victorie Of all vicis and spirituall enemie.	highly variegated of hue Signifies perfect; intelligence deeds of virtue earthly always to reign Fortunate; capable; have Over all vices and [the] devil
135	Quha may be hardie, riche, and gratious? Quha can eschew perrell and aventure? Quha can governe ane realme, cietie, or hous? Without science, no man, I yow assure. It is riches that ever sall indure Quhilk maith nor moist nor uther rust can freit.	Who is able to be courageous; benevolent avoid peril and jeopardy city knowledge maggots; damp; consume
140	To mannis saull it is eternall meit.  This cok, desyrand mair the sempill corne Than ony jasp, may till ane fule be peir Makand at science bot ane knak and scorne	desiring more; mere to a fool be equivalent Making of; merely a mockery

<sup>&</sup>lt;sup>1</sup> About mishaps there's no need for him to fear

THE TWO MICE 33

And na gude can, als lytill will he leir.

His hart wammillis wyse argumentis to heir
As dois ane sow to quhome men for the nanis
In hir draf troich wald saw the precious stanis.

Quha is enemie to science and cunning Bot ignorants that understandis nocht Quhilk is sa nobill, precious, and ding That it may with na eirdlie thing be bocht. Weill wer that man over all uther that mocht All his lyfe dayis in perfite studie wair To get science for him neidit na mair.

Bot now allace this jasp is tynt and hid.
We seik it nocht nor preis it for to find.
Haif we richis, na better lyfe we bid,
Of science thocht the saull be bair and blind.
Of this mater to speik, it wair bot wind,
Thairfore I ceis and will na forther say.
Ga seik the jasp quha will for thair it lay.

The Two Mice

150

165

180

Esope myne authour makis mentioun Of twa myis and thay wer sisteris deir Of quham the eldest in ane borous toun, The yungir wynnit uponland weill neir Richt soliter, quhyle under busk and breir, Quhilis in the corne in uther mennis skaith As owtlawis dois and levit on hir waith.

This rurall mous into the wynter tyde
Had hunger, cauld, and tholit grit distres.
The tother mous that in the burgh couth byde,
Was gild brother and made ane fre burges,
Toll-fre alswa but custum mair or les
And fredome had to ga quhairever scho list
Amang the cheis and meill in ark and kist.

Ane tyme quhen scho wes full and unfutesair, Scho tuke in mynd hir sister uponland And langit for to heir of hir weilfair To se quhat lyfe scho led under the wand. Bairfute, allone, with pykestaf in hir hand As pure pylgryme scho passit owt off town To seik hir sister baith oure daill and down.

can do no good, and as little; learn heart shudders; hear does; for whom; for example swill trough might strew; stones

learning and wisdom
ignorant people who do not understand
[Something] that; exalted
earthly; bought
Favored would be; others who could
expend
nothing more was needful

alas; lost; hidden hasten not to find it If we have; we aspire to though; soul; destitute About; matter; speak, it only wastes breath cease; say no more Go seek; whoever wants

> dear whom; borough town dwelt up-country very nearby alone, sometimes; bush; briar Sometimes; to other men's loss live; gleanings

time
cold; suffered great
other; who dwelt in the town
Was a guild member; citizen
also without the greater tax
wherever she wished
cheese; milled grain; coffer; chest

Once when; comfortable
She remembered
longed to hear; prosperity
"out in the sticks"
Barefoot; walking stick
Like a poor; went out from
over hill and dale

FABLES

	Throw mony wilsum wayis can scho walk, Throw mure and mosse, throw bankis, busk, and	Along; lonely paths did
185	Fra fur to fur, cryand fra balk to balk,	From furrow; crying; ridge
	"Cum furth to me, my awin sweit sister deir,	own
	Cry peip anis!" With that the mous couth heir	Just cry "peep"!; did hear
	And knew hir voce as kinnismen will do	recognized her voice; kinfolk
	Be verray kynd and furth scho come hir to.	By sheer instinct; came to her
190	The hartlie cheir, lord God geve ye had sene	heartfelt show of affection; if you
	Beis kythit quhen thir sisteris twa war met,	Was displayed when these
	Quhilk that oft syis wes schawin thame betwene!	many times; displayed between them
	For quhylis thay leuch and quhylis for joy thay gre	et, sometimes; laughed; wept
	Quhyle kissit sweit and quhilis in armis plet	embraced
195	And thus thay fure quhill soberit wes their mude,	carried on until; mood
	Syne fute for fute unto the chalmer yude.	Then with joint step; room [they] went
	As I hard say, it was ane semple wane	heard; humble dwelling
	Of fog and farne full misterlyk wes maid,	Of winter grass; fern; poorly was built
	Ane sillie scheill under ane erdfast stane	mere hut; firmly fixed stone
200	Of quhilk the entres wes not hie nor braid	entry; high or broad
	And in the samin thay went but mair abaid	the same; without more delay
	Withoutin fyre or candill birnand bricht	burning bright
	For comonly sic pykeris luffis not lycht.	such pilferers love not the light
	Quhen thay wer lugit thus, thir sely myse,	lodged; these poor little mice
205	The youngest sister into hir butterie hyid	hastened into the pantry
	And brocht furth nuttis and peis insteid of spyce.	brought; peas instead
	Giff thair wes weilfair, I do it on thame besyde.	If; abundance; leave it to
	The burges mous prompit forth in pryde	started
	And said, "Sister, is this your dayly fude?"	
210	"Quhy not?" quod scho, "Think ye this meis noch	t gude?" nourishment not good
	"Na be my saull I think it bot ane scorne."	by; soul; only an insult
	"Madame," quod scho, "ye be the mair to blame.	
	My mother sayd, efter that we wer borne,	
	That I and ye lay baith within ane wame.	both inside the same womb
215	I keip the ryte and custome of my dame	routine; mother
	And of my syre, levand in povertie,	father, living
	For landis hald we nane in propertie."	
	"My fair sister," quod scho, "hald me excusit.	said; consider me excused
	This rude dyat and I can not accord.	coarse diet
220	To tender meit my stomok is ay usit	$delicate\ food;\ is\ invariably\ accustomed$
	For quhy I fair alsweill as ony lord.	Because; live as well

 $<sup>^{1}</sup>$  Across moor and bog, through banks, thicket, and thornbush

THE TWO MICE 35

	Thir wydderit peis and nuttis or thay be bord Wil brek my teith and mak my wame ful sklender Quhilk usit wes before to meitis tender."	These withered; before; gnawed into r stomach very slender accustomed; to
225 230	"Weil, weil, sister," quod the rurall mous, "Geve it yow pleis, sic thing as ye se heir, Baith meit and dreink, harberie and hous Sal be your awin will ye remane al yeir. Ye sall it have wyth blyith and hartlie cheir And that suld mak the maissis that ar rude	Well; said If it please you, such; here shelter even should you stay in a joyous and sincere spirit servings; crude
235	Amang freindis richt tender, sweit, and gude.  "Quhat plesans is in festis delicate The quhilkis ar gevin with ane glowmand brow? Ane gentill hart is better recreate With blyith visage than seith to him ane kow; Ane modicum is mair for till allow Swa that Gude Will be kerver at the dais, Than thrawin vult with mony spycit mais."	both  pleasure is there; feasts which; given; scowling delighted joyful face; cook up a cow for him of much more account As long as; carver frowning face; spiced dishes
240 245	For all this mery exhortatioun This burges mous had littill will to sing Bot hevilie scho kest hir browis doun For all the daynteis that scho culd hir bring, Yit at the last scho said halff in hething, "Sister, this victuall and your royall feist May weill suffice for sic ane rurall beist.	Despite; cheerful encouragement little inclination to sing along gloomily; cast Despite; dainties; could bring her derision victuals; feast such
250	"Lat be this hole and cum unto my place, I sall yow schaw be trewe experience	Give up; come shall show you by actual Good Friday fast; than your Easter feast lickings; whole outlay aplenty; great security nor; box-trap(?); dread accept; went ahead together
255	In skugry ay throw rankest gers and corne Under covert full prevelie couth thay creip. The eldest was the gyde and went beforne, The younger to hir wayis tuke gude keip. On nicht thay ran and on the day can sleip Quhill in the morning or the laverok sang Thay fand the town and in blythlie couth gang.	Under cover always; thickest grass secretly did they creep guide; ahead paid good attention At night; went ahead; slept Until; before the lark found; joyously did walk in
260	Not fer fra thyne unto ane worthie wane This burges brocht thame sone quhare thay suld Withowt godspeid thair herberie wes tane Wit	from thence; fine building be. brought; soon where; should thout any word of blessing; shelter; taken

265	Into ane spence with vittell grit plentie, Baith cheis and butter upon skelfis hie, Flesche and fische aneuch, baith fresche and salt,	pantry; most abundant foodstuffs shelves
203	And sekkis full of grotis, meile, and malt.	aplenty sacks; groats, meal
	Efter quhen thay disposit wer to dyne,	Afterwards when; were ready to eat
	Withowtin grace thay wesche and went to meit,	Without prayer; washed; feast
	With all coursis that cukis culd devyne,	cooks could dream up
270	Muttoun and beif strikin in tailyeis greit.	cut; great slices
	Ane lordis fair thus couth thay counterfeit	lord's style of dining
	Except ane thing, thay drank the watter cleir	
	Insteid of wyne bot yit thay maid gude cheir.	but nevertheless
	With blyith upcast and merie countenance,	demeanor; merry
275	The eldest sister sperit at hir gest	asked her guest
		oticed by her judgment [there was any]
	Betwix that chalmer and hir sarie nest.	Between; room; miserable
	"Ye, dame!" quod scho. "bot how lang will this less	_
	"For evermair, I wait, and langer to."	Forever after; suppose; longer too
280	"Gif it be swa, ye ar at eis," quod scho.	If it is so, you; ease
	Till eik thair cheir ane subcharge furth scho broch	nt, To increase; side dish; brought
	Ane plait of grottis and ane disch full of meill.	plate; groats; more fine-ground grain
	Thraf caikkis als I trow scho spairit nocht	flat oatcakes; believe; did not neglect
005	Aboundantlie about hir for to deill	to serve out around her
285	And mane full fyne scho brocht insteid of geill	fine bread; meat jelly
	And ane quhyte candill owt of ane coffer stall	white; out from a stand of boxes
	Insteid of spyce to gust thair mouth withall.	Instead; flavor their mouth[s] as well
	Thus maid thay merie quhill thay micht na mair	until they could
	And "Haill, Yule, haill!" thay cryit upon hie,	at the top of their voices
290	Yit efter joy oftymes cummis cair	often comes care
	And troubill efter grit prosperitie.	
	Thus as thay sat in all thair jolitie,	
	The spenser come with keyis in his hand,	steward approached
	Oppinnit the dure, and thame at denner fand.	found them at dinner
295	They taryit not to wesche as I suppose	tarried; wash
	Bot on to ga quha micht formest win.	go, whoever could take the lead
	The burges had ane hole and in scho gois.	goes
	Hir sister had na hole to hyde hir in.	hide herself in
0.00	To se that selie mous it wes grit sin,	
300	So desolate and will off all gude reid.	deprived of; good advice
	For verray dreid scho fell in swoun neir deid.	dread; swoon; dead
	Bot as God wald, it fell ane happie cace.	wished; turned out in a happy way
	The spenser had na laser for to byde,	no extra time to stay around

THE TWO MICE 37

	Nowther to seik nor serche, to char nor chace,	Neither; seek; knock aside
305	Bot on he went and left the dure up wyde.	door open
	This bald burges his passage weill hes spyde.	bold citizen [the elder mouse]
	Out of hir hole scho come and cryit on hie,	came
	"How, fair sister! Cry peip, quhairever ye be!"	Ho; wherever
	This rurall mous lay flatlingis on the ground	outstretched
310	And for the deith scho wes full sair dredand	death; dreading very grievously
	For till hir hart straik mony wofull stound,	struck; grievous pang
	As in ane fever trimbillit fute and hand.	foot
	And quhan hir sister in sic ply hir fand,	found her in such a plight
	For verray pietie scho began to greit,	weep
315	Syne confort hir with wordis hunny sweit.	words sweet as honey
	"Quhy ly ye thus? Ryse up, my sister deir,	are you lying [there] like that
	Cum to your meit, this perrell is overpast."	peril has been overcome
	The uther answerit with a hevie cheir,	gloomy expression
	"I may not eit, sa sair I am agast.	severely upset
320	I had lever thir fourty dayis fast	rather have fasted these forty days
	With watter caill and gnaw benis or peis	watery cabbage soup
	Than all your feist in this dreid and diseis."	unease
	With fair tretie yit scho gart hir upryse.	entreaty; she made her get up
	To burde thay went and on togidder sat	table; again sat together
325	And scantlie had thay drunkin anis or twyse	scarcely; once
	Quhen in come Gib Hunter our jolie cat	When; came "Gilbert"; fine
	And bad godspeid. The burges up with that.	welcome; [got] up
	And till hir hole scho fled as fyre of flint.	like fire from a flint
	Bawdronis the uther be the bak hes hint. "Baldwi	in" [the cat] the other [mouse] by; seized
330	Fra fute to fute he kest hir to and fra,	tossed
	Quhylis up, quhylis doun, als tait as ony kid.	Sometimes; nimble; any
	Quhylis wald he lat hir rin under the stra,	let her run under the straw
	Quhylis wald he wink and play with hir buk-heid.	hide and seek
	Thus to the selie mous grit pane he did	great pain to the poor mouse he caused
335	Quhill at the last throw fair fortune and hap	through good fortune and luck
	Betwix the dosor and the wall scho crap,	Between; curtain; crept
	Syne up in haist behind the parraling	Then; haste; wall hanging
	So hie scho clam that Gilbert micht not get hir	climbed; could
	And be the clukis craftelie can hing	claws; did hang
340	Till he wes gane. Hir cheir wes all the better,	gone. Her mood
	Syne doun scho lap quhen thair wes nane to let hi	
	Apon the burges mous loud can scho cry,	Against; loudly did she
	"Fairweill, sister, thy feist heir I defy.	renounce

345 350	"Thy mangerie is mingit all with cair, Thy guse is gude, thy gansell sour as gall. The subcharge of thy service is bot sair, Sa sall thow find heir-efterwart ma fall. I thank yone courtyne and yone perpall wall Of my defence now fra yone crewell beist. Almichtie God keip me fra sic ane feist!	banquet is mixed sauce second course; utter pain shall; hereafter may come to pass that curtain; partition For; cruel beast protect; from such a feast
355	"Wer I into the kith that I come fra For weill nor wo I suld never cum agane." With that scho tuke hir leif and furth can ga Quhylis throw the corne and quhylis throw the Quhen scho wes furth and fre, scho wes full fand And merilie scho markit unto the mure. I can not tell how eftirwart scho fure	
360	Bot I hard say scho passit to hir den Als warme as woll suppose it wes not greit, Full beinly stuffit baith but and ben Of beinis and nuttis, peis, ry, and quheit. Quhenever scho list, scho had aneuch to eit In quyet and eis withoutin ony dreid Bot to hir sisteris feist na mair scho yeid.	heard; went [Which was] as; wool although amply; outer; inner [rooms of the house] rye; wheat was inclined; enough ease went
365	Moralitas Freindis, heir may ye find, will ye tak heid, In this fabill ane gude moralitie. As fitchis myngit ar with nobill seid	Moralization if you choose to pay attention vetches are mixed
370	Swa intermellit is adversitie With eirdlie joy swa that na state is frie Without trubill or sum vexatioun And namelie thay quhilk clymmis up maist hie And not content with small possessioun.	intermingled unencumbered some distress they who climb most high
375	Blissed be sempill lyfe withoutin dreid, Blissed be sober feist in quietie. Quha hes aneuch, of na mair hes he neid Thocht it be littill into quantatie. Grit aboundance and blind prosperitie	simple moderate meal in quietude Whoever Though; small in amount
380	Oftymes makis ane evill conclusioun. The sweitest lyfe thairfoir in this cuntrie Is sickernes with small possessioun.	Often bring about; unhappy end country security; few belongings
	O wantoun man that usis for to feid Thy wambe and makis it a god to be, Luke to thyself, I warne thee weill ondeid. The cat cummis and to the mous hes ee.	who is accustomed to feed belly; turn it into a god Look; indeed has an eye

ember

Quhat is avale than thy feist and royaltie
With dreidfull hart and tribulatioun?
Thairfoir best thing in eird, I say for me,
Is merry hart with small possessioun.

What is then the use [of] fearful as far as I am concerned heart

Thy awin fyre, freind, thocht it be bot ane gleid,

It warmis weill and is worth gold to thee.

As Solomon sayis, gif that thow will reid,

"Under the hevin I can not better se

Than ay be blyith and leif in honestie,"

Quhairfoir I may conclude be this ressoun,

Of eirthly joy it beiris maist degree,

Blyithnes in hart with small possessioun.

if; read
I can see nothing better
always to be carefree; live
with this thought
bears highest rank

The Cock and the Fox

400

415

Rooster

Thocht brutall beistis be irrationall,
That is to say, wantand discretioun,
Yit ilkane in thair kyndis naturall
Hes mony divers inclinatioun:
The bair busteous, the wolf, the wylde lyoun,
The fox fenyeit, craftie, and cautelows,
The dog to bark on nicht and keip the hows.

Although brute beasts
lacking the ability to discern
each one; their species
different tendencies
the violent boar
deceptive; devious
at night and guard

Sa different thay ar in properteis

Unknawin unto man and infinite,
In kynd havand sa fell diversiteis,
My cunning it excedis for to dyte.
Forthy as now I purpose for to wryte
Ane cais I fand quhilk fell this ather yeir
Betwix ane foxe and gentill Chantecleir.

in [their respective] traits
Undiscovered by
By nature having so many
understanding; transcends to write
Therefore; intend
event I learned; befell; other
Between; noble Chantecleer [the rooster]

Ane wedow dwelt intill ane drop thay dayis Quhilk wan hir fude off spinning on hir rok And na mair had forsuth as the fabill sayis Except of hennis scho had ane lyttill flok And thame to keip scho had ane jolie cok Richt curageous that to this wedow ay Devydit nicht and crew befoir the day.

widow; in a hamlet [in] those
Who earned; from; distaff
no more; indeed
hens
to guard them
Very spirited; for; regularly
Measured; crowed

Ane lyttill fra this foirsaid wedowis hows,
Ane thornie schaw thair wes, of grit defence,
Quhairin ane foxe, craftie and cautelous,
Maid his repair and daylie residence
Quhilk to this wedow did grit violence
In pyking off hir pultrie day and nicht
And na way be revengit on him scho micht.

little way; foresaid
thicket there was, of great security
In which; devious
Made; residence; daily lodging
Who
snatching away her poultry
by no means; she could

40 Fables

425 This wylie tod, quhen that the lark couth sing, wily fox; did sing Full sair hungrie unto the toun him drest sorely; farm betook himself Quhair Chantecleir into the gray dawing, Where; in the gray dawn Werie for-nicht, wes flowen fra his nest. Weary from staying up; had flown from Lowrence this saw and in his mynd he kest [the fox]; considered 430 The juparteis, the wayis, and the wyle, risks; subterfuges; cunning Be quhat menis he micht this cok begyle. what means he might Dissimuland into countenance and cheir, Feigning; look; manner On kneis fell and simuland thus he said, knees; pretending "Gude morne, my maister, gentill Chantecleir." Good morning; master 435 With that the cok start bakwart in ane braid. recoiled with a jump "Schir, be my saull, ye neid not be effraid Sir, by; soul; need; afraid Nor yit for me to start nor fle abak; on my account; recoil I come bot heir yow service for to mak. come here only to do you service "Wald I not serve to yow, it wer bot blame Did I not wish; [nothing] but 440 As I have done to your progenitouris. ancestors Your father oft fulfillit hes my wame often has filled up; belly And send me meit fra midding to the muris sent; food; midden; moors And at his end I did my besie curis devoted my full energies To hald his heid and gif him drinkis warme, hold; head; give 445 Syne at the last the sweit swelt in my arme." Until; darling passed away "Knew ye my father?" quod the cok and leuch. laughed "Yea my fair sone, forsuth I held his heid son, indeed Quhen that he deit under ane birkin beuch, died; the bough of a birch Syne said the dirigie quhen that he wes deid. Then; dirge when; dead 450 Betwix us twa how suld thair be ane feid? Between; two; could; feud Quhame suld ye traist bot me your servitour trust but; servant That to your father did sa grit honour? paid such great respect "Quhen I behald your fedderis fair and gent, feathers; noble Your beik, your breist, your hekill, and your kame, beak; breast; neck-feathers; comb 455 Schir, be my saull and the blissit Sacrament, by; holy Mass My hart warmys, me think I am at hame. grows warm; it seems to me Yow for to serve I wald creip on my wame To serve you; creep In froist and snaw, in wedder wan and weit, gloomy and wet weather And lay my lyart loikkis under your feit." gray hair 460 This fenyeit foxe fals and dissimulate insincere; hypocritical Maid to this cok ane cavillatioun. groundless objection "Me think yow changit and degenerate You seem to me changed Fra your father and his conditioun. From; character Of craftie crawing he micht beir the croun crowing; could take; crown 465 For he wald on his tais stand and craw. toes: crow This is na le, I stude beside and saw." no lie; stood

live

With that the cok upon his tais hie tiptoes Kest up his beik and sang with all his micht. Raised Quod schir Lowrence, "Weill said, sa mot I the! Well tried, so may I prosper 470 Ye ar your fatheris sone and air upricht son and rightful heir Bot of his cunning yit ye want ane slicht technique you lack a special touch "Quhat!" quod the cok — "he wald, and haif na dout, have no doubt Baith wink and craw and turne him thryis about." himself thrice The cok inflate with wind and fals vanegloir puffed up That mony puttis unto confusioun, 475 bring many to perdition Traisting to win ane grit worschip thairfoir, Trusting; great accolade Unwarlie winkand, walkit up and doun, Heedlessly closing his eyes And syne to chant and craw he maid him boun made himself ready And suddandlie be he had crawin ane note. suddenly by the time that; crowed 480 The foxe wes war and hint him be the throte, alert; grabbed; by the throat Syne to the woid but tarie with him hyit, forest without delay; rushed Of countermaund haifand bot lytill dout. forbiddance having; fear With that Pertok, Sprutok, and Toppok cryit. that [outcome]; cried out The wedow hard and with ane cry come out. widow heard; came 485 Seand the cace, scho sichit and gaif ane schout, Seeing; situation; sighed "How! murther! reylok!" with ane hiddeous beir, Ho!; robbery; yell "Allace, now lost is gentill Chantecleir!" nobleAs scho wer woid, with mony yell and cry, As if; insane Ryvand hir hair, upon hir breist can beit, Tearing at; did beat 490 Syne paill of hew, half in ane extasy, pale; complexion; trance Fell doun for cair in swoning and in sweit. grief; fainting; a sweat With that the selie hennis left thair meit poor; food And quhill this wyfe wes lyand thus in swoun while; was lying Fell of that cace in disputatioun. about that situation; debate 495 "Allace," quod Pertok, makand sair murning making heavy mourning With teiris grit attour hir cheikis fell, great tears over; cheeks "Yone wes our drowrie and our dayis darling, amour Our nichtingall and als our orlege bell, also; clock tower Our walkryfe watche us for to warne and tell wakeful lookout 500 Quhen that Aurora with hir curcheis gray kerchiefs Put up hir heid betwix the nicht and day. Raised up her head between "Quha sall our lemman be, quha sall us leid, lover; who shall lead us Quhen we ar sad quha sall unto us sing? When: who shall With his sweit bill he wald brek us the breid would break; bread 505 In all this warld wes thair ane kynder thing? — In paramouris he wald do us plesing During sex; give us pleasure At his power as nature did him geif. nature endowed him

Now efter him allace how sall we leif?"

<ul><li>510</li><li>515</li></ul>	Quod Sprutok than, "Ceis, sister, of your sorrow. Ye be to mad, for him sic murning mais. We sall fair weill, I find, Sanct Johne to borrow. The proverb sayis, 'Als gude lufe cummis as gais.' I will put on my halydais clais And mak me fresch agane this jolie May, Syne chant this sang, 'Wes never wedow sa gay!'	Cease too; [who] make such mourning do fine, I expect, trust me As good love comes; goes holiday clothes make myself over in time for Then sing
520	"He wes angry and held us ay in aw And woundit with the speir of jelowsy. Of chalmer glew, Pertok, full weill ye knaw Waistit he wes, of nature cauld and dry. Sen he is gone thairfoir sister, say I, Be blyith in baill for that is best remeid. Let quik to quik and deid ga to the deid."	restrained; always; fear wounded; spear bedroom pleasure; you know very well Exhausted; by nature cold Since glad in misfortune; remedy the living; the dead go
525	Than Pertok spak that feinyeit faith befoir, In lust but lufe that set all hir delyte. "Sister, ye wait of sic as him ane scoir Wald not suffice to slaik our appetyte. I hecht yow be my hand sen ye ar quyte, Within ane oulk, for schame and I durst speik, To get ane berne suld better claw oure breik."	spoke who pretended loyalty earlier without love know [that] of such; score Would not be enough; satisfy promise; by; since; free week; if I dare speak man; tickle; crotch
530	Than Toppok lyke ane curate spak full crous, "Yone wes ane verray vengeance from the hevin. He wes sa lous and sa lecherous, Seis coud he nocht with kittokis ma than sevin Bot rychteous God haldand the balandis evin,	like; priest; boldly That; true so promiscuous Cease; wenches more holding; scales [of justice]
535	Smytis rycht sair, thocht he be patient, Adulteraris that list thame not repent.	Smites very painfully though Adulterers who prefer not to
540	"Prydefull he wes and joyit of his sin And comptit not for Goddis favour nor feid Bot traistit ay to rax and sa to rin, Quhill at the last his sinnis can him leid To schamefull end and to yone suddand deid. Thairfoir it is the verray hand of God That causit him be werryit with the tod."	delighted in took no account; enmity expected; gain power; reign sins led him that sudden death veritable snatched by the fox
545	Quhen this wes said, this wedow fra hir swoun Start up on fute and on hir kennettis cryde, "How! Birkye, Berrie, Bell, Bawsie Broun, Rype-schaw, Rin-weil, Curtes, Nuttieclyde, Togidder all but grunching furth ye glyde, Reskew my nobill cok or he be slane	When; out of her swoon Jumped; called to her dogs Ho! Birchy; Clumsy Brown Tear-thicket, Run-well, Bobtail without complaining; hasten
550	Or ellis to me se ye cum never agane."	before else; see that; never return

	With that but baid thay braidet over the bent,	delay; raced; ground
	As fyre off flint thay over the feildis flaw,	flew across the fields
	Full wichtlie thay throw wood and wateris went	energetically; through
	And ceissit not schir Lourence quhill thay saw;	did not stop; while
555	Bot quhen he saw the raches cum on raw	hounds; in a row
	Unto the cok in mynd he said, "God sen	in his mind; God grant
	That I and thow wer fairlie in my den."	were actually
	Then spak the cok with sum gude spirit inspyrit,	spoke; by some; inspired
	"Do my counsall and I sall warrand thee.	shall protect
560	Hungrie thow art and for grit travell tyrit,	and tired after great effort
	Richt faint of force and may not ferther fle.	low in energy; flee further
	Swyith turne agane and say that I and ye	Turn back at once
	Freindis ar maid and fellowis for ane yeir.	Have made friends; year
	Than will thay stint, I stand for it, and not steir."	Then; quit; promise it; move
565	This tod, thocht he wes fals and frivolus	deceptive
	And had fraudis his querrell to defend,	to cover up his scheme
	Desavit wes be menis richt mervelous	Deceived; means; amazing
	For falset failyeis ay at the latter end.	falsehood fails always
	He start about and cryit as he wes kend.	called out; taught
570	With that the cok he braid unto a bewch.	shot up onto a bough
	Now juge ye all quhairat schir Lowrence lewch.	judge; at what sir; laughed
	Begylit thus, the tod under the tre	Tricked
	On kneis fell and said, "Gude Chantecleir,	Fell to [his] knees
	Cum doun agane and I but meit or fe	without food or wages
575	Sal be your man and servand for ane yeir."	Shall
	"Na, murther, theif, and revar, stand on reir.	murderer; rustler, stand back
	My bludy hekill and my nek sa bla	so lividly bruised
	Hes partit love for ever betwene us twa.	broken affection; two
	"I wes unwyse that winkit at thy will,	closed my eyes; wish
580	Quhairthrow almaist I loissit had my heid."	Because of which; lost
	"I wes mair fule," quod he, "coud nocht be still	the bigger fool; [who] could
	•	my prey a matter for legal negotiation
	"Fair on, fals theif, God keip me fra thy feid."	Go your way; from; enmity
	With that the cok over the feildis tuke his flicht.	took his flight
585	In at the wedowis lever couth he licht.	louver he landed
	Moralitas	Moralization
	Now worthie folk, suppose this be ane fabill	granted [that]
	And overheillit wyth typis figurall,	covered over; figurative images
	Yit may ye find ane sentence richt agreabill	a very suitable lesson
	Under thir fenyeit termis textuall.	fictional language of the text
590	To our purpose this cok weill may we call	For; we may well term

Nyse proud men, woid and vaneglorious Conceited; crazy; vain Of kin and blude, quhilk ar presumpteous. About family; lineage, who; arrogant Fy, puft up pryde, thow is full poysonabill. puffed-up; very poisonous Quha favoris thee on force man haif ane fall. Whoever; needs must have 595 Thy strenth is nocht, thy stule standis unstabill. nothing; stool Tak witnes of the feyndis infernall Take as an example the devils of hell Quhilk houndit doun wes fra that hevinlie hall Who were hounded down To hellis hole and to that hiddeous hous Because in pryde thay wer presumpteous. 600 This fenyeit foxe may weill be figurate compared To flatteraris with plesand wordis quhyte, pleasant, shining words With fals mening and mynd maist toxicate meaning; most toxic To loif and le that settis thair haill delyte. flatter; lie; commit; whole All worthie folk at sic suld haif despyte for such [people]; contempt 605 For quhair is thair mair perrellous pestilence a more dangerous plague Nor gif to learis haistelie credence? Than [to] give; liars hastily The wickit mynd and adullatioun, flattery Of sucker sweit haifand the similitude, sweet sugar having; likeness Bitter as gall and full of fell poysoun deadly poison whoever clearly 610 To taist it is, quha cleirlie understude. Forthy as now, schortlie to conclude, Therefore for now, briefly Thir twa sinnis, flatterie and vaneglore, These two Ar vennomous. Gude folk, fle thame thairfoir. flee them The Fox and the Wolf Leif we this wedow glaid, I yow assure, Let us leave; glad widow 615 Of Chantecleir mair blyith than I can tell, About; more blithe And speik we of the fatal aventure occurrence And destenie that to this foxe befell Quhilk durst na mair with miching intermell dared not get more mixed up in pilfering Als lang as leme or licht wes of the day brightness; from 620 Bot bydand nicht full styll lurkand he lay awaiting night very; hiding Quhill that Thetes the goddes of the flude Until Thetis; goddess; sea Phebus had callit to the harbery Had called Phoebus home And Hesperous put off his cluddie hude took off his cloudy hood Schawand his lustie visage in the sky, Showing; handsome face 625 Than Lourence luikit up quhair he couth ly looked; from the place where And kest his hand upon his ee on hicht, placed; over his upturned eyes Merie and glade that cummit wes the nicht. the night had come Out of the wod unto ane hill he went Quhair he micht se the twinkling sternis cleir stars

prayer beads; saying

630	And all the planetis of the firmament, Thair cours and eik thair moving in the spheir, Sum retrograde and sum stationeir And off the zodiak in quhat degree Thay wer ilkane as Lowrence leirnit me:	orbits and also; celestial hemisphere Some moving backward; stationary what They each were; taught
635	Than Saturne auld wes enterit in Capricorne	
	And Juppiter movit in Sagittarie	moved forward in Sagittarius
	And Mars up in the Rammis heid wes borne we	as ascendent in the Ram's head (Aries)
	And Phebus in the Lyoun furth can carie,	hastened ahead in Leo
	Venus the Crab, the Mone wes in Aquarie,	in Cancer; Moon; Aquarius
640	Mercurius the god of eloquence	
	Into the Virgyn maid his residence.	Resided in Virgo
	But astrolab, quadrant, or almanak,	Without; astronomical calendar
	Teichit of nature be instructioun,	Taught by the instruction of nature
	The moving of the hevin this tod can tak	fox did perceive
645	Quhat influence and constellatioun	What; stellar power
	Wes lyke to fall upon the eirth adoun	likely; descend down to earth
	And to himself he said withoutin mair,	without hesitation
	"Weill worth thee, father, that send me to the lair.	May good befall; who sent; school
	"My destenie and eik my weird I wait,	also my fate I know
650	My aventure is cleirlie to me kend.	risk; known
	With mischeif myngit is my mortall fait,	misadventure mixed; fate
	My misleving the soner bot I mend.	sinful life; sooner unless
	Deid is reward of sin, and schamefull end.	Death; and a shameful end
	Thairfoir I will ga seik sum confessour	go seek some confessor
655	And schryiff me clene of all sinnis to this hour."	purge myself
	"Allace," quod he, "richt waryit ar we thevis.	utterly accursed; thieves
	Our lyif is set ilk nicht in aventure.	placed each night at risk
	Our cursit craft full mony man mischevis	brings very many a man to grief
	For ever we steill and ever alyk ar pure.	steal; always are just as poor
660	In dreid and schame our dayis we indure,	
	Syne 'Widdinek' and 'Crakraip' callit als	Noose-neck; Crack-rope; too
	And till our hyre ar hangit be the hals."	for our reward; throat
	Accusand thus his cankerit conscience,	Blaming; cankered
	Into ane craig he kest about his ee,	Upon; crag; directed; eyesight
665	So saw he cummand ane lyttill than frome thence	coming; a little way from there
	Ane worthie doctour of divinitie,	doctor; theology
	Freir Wolff Waitskaith, in science wonder sle,	Friar Do-harm; learning most expert
	To preiche and pray wes new cum fra the closter	newly arrived; cloister
	With builting burned and big Datas Nagtan	, 1 1 .

With beidis in hand, sayand his Pater Noster.

670	Seand this wolff, this wylie tratour tod	wily traitor fox
	On kneis fell with hude into his nek.	knees; hood [down] around
	"Welcome, my gostlie father under God,"	spiritual father
	Quod he with mony binge and mony bek.	many a servile bow; nod
CHE	"Ha," quod the wolff, "schir tod, for quhat effek	reason
675	Mak ye sic feir? Ryse up, put on your hude!"	[Do] you put on such an act
	"Father," quod he, "I haif grit cause to dude:	do it
	"Ye ar the lanterne and the sicker way	dependable path
	Suld gyde sic sempill folk as me to grace.	[That] should guide such
200	Your bair feit and your russet coull of gray,	homespun, undyed cowl
680	Your lene cheik, your paill and pietious face,	lean; pale; compassionate
	Schawis to me your perfite halines	perfect holiness
	For weill wer him that anis in his lyve	[it] were well for him [who]
	Had hap to yow his sinnis for to schryve."	opportunity; you; confess
	"Na, selie Lowrence," quod the wolf and leuch,	O, poor; said; laughed
685	"It plesis me that ye ar penitent."	pleases
	"Of reif and stouth, schir, I can tell aneuch	plunder; pilfering, sir; plenty
	That causis me full sair for to repent.	sorely
	Bot father, byde still heir upon the bent,	stay; here in the open
690	I yow beseik, and heir me to declair	beseech; hear
090	My conscience that prikkis me sa sair."	pricks
	"Weill," quod the wolff, "sit doun upon thy kne."	get down on thy knees
	And he doun bairheid sat full humilly	bareheaded; humbly
	And syne began with "Benedicitie."	"Give blessing"
	Quhen I this saw, I drew ane lytill by,	withdrew a little away
695	For it effeiris nouther to heir nor spy	is fitting neither; listen
	Nor to reveill thing said under that seill	reveal; vow of secrecy
	But to the tod thisgait the wolf couth mele,	in this way; did speak
	"Art thow contrite and sorie in thy spreit	spirit
	For thy trespas?" "Na, schir, I can not duid.	sin?" "O, sir; do it
700	Me think that hennis ar sa honie sweit	hens; so honey-sweet
	And lambes flesche that new ar lettin bluid,	freshly bled
	For to repent my mynd can not concluid	resolve
	Bot of this thing that I haif slane sa few."	Except for; have slain
	"Weill," quod the wolf, "in faith thow art ane schrew.	a villain
705	"Sen thow can not forthink thy wickitnes,	Since; feel regret [for]
	Will thow forbeir in tyme to cum and mend?"	refrain; reform
	"And I forbeir, how sall I leif allace,	If; shall I live
	Haifand nane uther craft me to defend?	to support myself
<b>=</b> 1 ^	Neid causis me to steill quhairever I wend.	Necessity; steal wherever; go
710	I eschame to thig, I can not wirk ye wait,	am ashamed; beg; work; know
	Yit wald I fane pretend to gentill stait."	gladly lay claim; rank

"Weill," quod the wolf, "thow wantis pointis twa lack two elements Belangand to perfyte confessioun. Pertaining To the thrid part of pennance let us ga. third; proceed 715 Will thow tak pane for thy transgressioun?" submit to a penalty my physical constitution "A, schir, considder my complexioun, Seikly and waik and of my nature tender; Sickly and weak Lo, will ye se, I am baith lene and sklender. both lean "Yit nevertheles I wald, swa it wer licht, would, if; easy 720 Schort, and not grevand to my tendernes, painful Tak part of pane, fulfill it gif I micht, if I could carry it out To set my selie saull in way of grace." poor soul "Thow sall," quod he, "forbeir flesch hyne to Pasche refrain; meat from now; Easter To tame this corps, that cursit carioun, body; accursed carrion 725 And heir I reik thee full remissioun." here; offer "I grant thairto swa ye will giff me leif as long as you give me leave To eit puddingis or laip ane lyttill blude eat sausage; sip a little blood Or heid or feit or paynchis let me preif head; feet; entrails; taste In cace I faut of flesch unto my fude." case I lack flesh in my diet 730 "For grit mister I gif thee leif to dude In sore necessity; leave to do it Twyse in the oulk, for neid may haif na law." Twice; week; need; have "God yeild yow schir, for that text weill I knaw." reward: I know well Quhen this wes said, the wolf his wayis went. went on his way The foxe on fute he fure unto the flude. proceeded towards the water 735 To fang him fisch haillelie wes his intent get himself [some]; wholly was Bot quhen he saw the walterand wallis woude, wild, heaving waves All stonist still into ane stair he stude discouraged motionless; horror; stood And said, "Better that I had biddin at hame stayed at home Nor bene ane fischar in the devillis name. Than [to have] been a fisher 740 "Now man I scraip my meit out of the sand must I scrape my food For I haif nouther boittis, net, nor bait." neither boats As he wes thus for falt of meit murnand, While; lack; grumbling Lukand about his leving for to lait, Seeking around to find his sustenance Under ane tre he saw ane trip of gait. a herd of goats 745 Than wes he blyith and in ane hewch him hid, happy; hid himself in a ravine And fra the gait he stall ane lytill kid, from the goats; stole Syne over the heuch unto the see he hyis Then; sea; hastens And tuke the kid be the hornis twane took; by; two horns And in the watter outher twyis or thryis either twice or thrice 750 He dowkit him and till him can he sayne, dunked; to him did he say "Ga doun schir kid, cum up schir salmond agane," sir; salmon Quhill he wes deid, syne to the land him drewch Until; dead; then; dragged

ate plenty

And of that new-maid salmond eit anewch.

Thus fynelie fillit with young tender meit, nicely stuffed; meat 755 Unto ane derne for dreid he him addrest secret spot; made his way Under ane busk quhair that the sone can beit bush; the sun shone brightly To beik his breist and bellie he thocht best warm; thought And rekleslie he said guhair he did rest, recklessly; where Straikand his wame aganis the sonis heit, Outstretching; belly in 760 "Upon this wame set wer ane bolt full meit." it would be very fitting to place an arrow Ouhen this wes said, the keipar of the gait, keeper; goats Cairfull in hart his kid wes stollen away, Aggrieved at heart On everilk syde full warlie couth he wait every; carefully did he peer Quhill at the last he saw quhair Lowrence lay. Until; where 765 Ane bow he bent, ane flane with fedderis gray arrow; feathers He haillit to the heid, and or he steird drew; before he moved The foxe he prikkit fast unto the eird. skewered; earth "Now," quod the foxe, "allace and wellaway. woe is me Gorrit I am and may na forther gane. Punctured; can no further go 770 Methink na man may speik ane word in play It seems to me; say; in jest Bot now on dayis in ernist it is tane." nowadays; taken The hird him hynt and out he drew his flane goatherd seized him; pulled his arrow And for his kid and uther violence other violent offenses He tuke his skyn and maid ane recompence. Moralitas Moralization 775 This suddand deith and unprovysit end unprepared-for Of this fals tod without contritioun Exempill is exhortand folk to mend exhorting; reform For dreid of sic ane lyke conclusioun such a similar For mony gois now to confessioun many now go 780 Cannot repent nor for thair sinnis greit lament Because thay think thair lustie lyfe sa sweit. Sum bene also throw consuetude and ryte Some [there] are; custom and habit Vincust with carnall sensualitie. Vanquished Suppose thay be as for the tym contryte, Although; for a while 785 Cannot forbeir nor fra thair sinnis fle. [They] cannot forbear; flee from their sins Use drawis nature swa in propertie Habit pulls; in such a way Of beist and man that neidling thay man do necessarily; must As thay of lang tyme hes bene hantit to. have been accustomed fear; shot Bewar, gude folke, and feir this suddane schoit 790 Ouhilk smytis sair withoutin resistence. That smites hard; opposition Attend wyislie and in your hartis noit, Pay attention; take note Aganis deith may na man mak defence. no one can mount a defense Ceis of your sin, remord your conscience, Desist from; penitently examine THE TRIAL OF THE FOX 49

Do wilfull pennance here and ye sall wend Fifter your deith to blis withouttin end. willing; shall go

The Trial of the Fox

800

820

This foirsaid foxe that deit for his misdeid Had not ane barne wes gottin richteouslie That to his airschip micht of law succeid Except ane sone the quhilk in lemanrie He gottin had in purches privelie And till his name wes callit Father-war That luifit weill with pultrie tig and tar.

died; misdeeds
child [who]; legally sired
estate
a son; which in illicit love
begotten in clandestine appropriation
Who for; Father-worse
loved; poultry tussle; tease

It followis weill be ressoun naturall
And gre be gre of richt comparisoun,

Of evill cummis war, of war cummis werst of all,
Of wrangus get cummis wrang successioun.

This foxe, bastard of generatioun,
Of verray kynde behuifit to be fals.

Swa wes his father and his grandschir als.

according to natural reason step by; by proper analogy From; worse From illegitimate offspring parentage By true nature had to be grandfather too

As nature will, seikand his meit be sent,
Off cace he fand his fatheris carioun,
Nakit, new slane and till him is he went,
Tuke up his heid and on his kne fell doun
Thankand grit God of that conclusioun
And said,"Now sall I bruke, sen I am air,
The boundis quhair thow wes wont for to repair."

demands; seeking; food by scent
By chance; found; corpse
Flayed; freshly slain; to him has he gone
Lifted; head
Thanking; outcome
possess, since; heir
r." territories where thou; resort

Fy covetice, unkynd and venemous.
The sone wes fane he fand his father deid
Be suddand schot for deidis odious
That he micht ringe and raxe intill his steid,
Dreidand nathing the samin lyfe to leid
In stouth and reif as he had done befoir
Bot to the end attent he tuke no moir.

Shame on covetousness, unnatural
pleased; found; dead
By sudden; hateful deeds
reign; grow strong in; stead
Fearing; to lead the same life
filching; plunder as his [father]
he paid no further heed

Yit nevertheles throw naturall pietie

The carioun upon his bak he tais.

"Now find I weill this proverb trew," quod he,

"Ay rinnis the foxe, als lang as he fute hais,"

Syne with the corps unto ane peitpoit gais

Of watter full and kest him in the deip

And to the Devill he gaif his banis to keip.

sentiment
takes
I certainly find; true
The fox keeps going; has
goes to a pool in the peat bog
threw; deep
bones; keep

O fulische man plungit in wardlynes To conqueis wrangwis guidis, gold and rent,

immersed; worldliness amass wrongful possessions 50 Fables

To put thy saull in pane or hevines, subject; soul; pain; anguish To riche thy air quhilk efter thow art went, enrich; heir; have deceased 835 Have he thy gude, he takis bot small tent When he has; small pains To sing or say for thy salvatioun. recite [a dirge] Fra thow be dede, done is thy devotioun. Once; dead; finished This tod to rest he carit to ane craig In order to rest, this fox went to a crag And thair he hard ane buisteous bugill blaw heard; blaring bugle blow 840 Ouhilk as him thocht maid all the warld to waig, [it] seemed to him; rock Than start he up guhen he this hard and saw Then he leapt Ane unicorne come lansand over ane law, bounding; hill With horne in hand, ane bill in breist he bure, document; carried Ane pursephant semelie, I yow assure. proper pursuivant [herald of junior rank] 845 Unto ane bank quhair he micht se about could look around On everilk syde, in haist he culd him hy, every; did betake himself Schot out his voce full schyll, and gaif ane schout Projected; voice out high; gave And "Oyas, oyas" twyse or thryse did cry. "Hear ye, hear ye" twice With that the beistis in the feild thairby, At that [sign]; nearby 850 All mervelland quhat sic ane thing suld mene, wondering what such Govand agast, thay gaderit on ane grene. Staring; gathered; field Out of his buste ane bill sone can he braid box; quickly did; pull And red the text withoutin tarying. read; without hesitation Commandand silence, sadlie thus he said: solemnly 855 "We, nobill Lyoun, of all beistis the king, [the "royal We"]; the king of all the beasts Greting to God ay lestand but ending, Greetings; everlasting without To brutall beistis and irrationall [And] to brute; unreasoning I send as to my subjectis grit and small. great"My celsitude and hie magnificence eminence; high 860 Lattis yow to wit that evin incontinent Permits; know; exactly now Thinkis the morne with royall deligence Intends tomorrow Upon this hill to hald ane parliament. convene Straitlie thairfoir I gif commandement Strictly; give For to compeir befoir my tribunall meet Under all pane and perrell that may fall." 865 Subject to; befall The morrow come, and Phebus with his bemis came; sunbeams Consumit had the mistie cluddis gray. Dissolved The ground wes grene and as the gold it glemis gleams grasses growing; tall With gresis growand gudelie, grit, and gay. 870 The spyce thay spred to spring on everilk spray. spices spread; bud; each twig The lark, the maveis, and the merll full hie thrush; blackbird; loud Sweitlie can sing, trippand fra tre to tre. hopping THE TRIAL OF THE FOX 51

875	Thre leopardis come, a croun of massie gold Beirand thay brocht unto that hillis hicht With jaspis jonit and royall rubeis rold And mony diveris dyamontis dicht. With pollis proud ane palyeoun doun thay picht And in that throne thair sat ane wild lyoun In rob royall with sceptour, swerd, and croun.	came; solid Carrying; brought; summit jasper stones attached; adorned diverse; decked out poles; pavilion; pitched
	in 100 royan with sceptour, swerd, and croun.	100e
880	Efter the tennour off the cry befoir That gais on fut all beistis in the eird As thay commandit wer withoutin moir Befoir thair lord the lyoun thay appeird And quhat thay wer, to me as Lowrence leird,	Following; proclamation All beasts that go on foot without delay appeared what; as Lowrence the fox taught me
885	I sall reheirs ane part of everilk kynd Als fer as now occurris to my mynd.	recite a sample of each As much
	The minotaur, ane monster mervelous, Bellerophont, that beist of bastardrie, The warwolf and the pegase perillous	Chimera; beast; illegitimate birth werewolf; dangerous flying horse
890	Transformit be assent of sorcerie,	Transformed; means
	The linx, the tiger full of tiranie,	lynx; of cruelty
	The elephant and eik the dromedarie, The cameill with his cran-nek furth can carie,	also the dromedary neck like a crane's; hurried on
905	The leopard as I haif tauld beforne,	have mentioned before
895	The anteloip the sparth furth couth speid, The peyntit pantheir and the unicorne,	antelope hastened forth the ax(?) colorfully marked panther
	The rayndeir ran throw reveir, rone, and reid,	river, thicket; reeds
	The jolie jonet and the gentill steid,	small Spanish horse; noble stallion
	The asse, the mule, the hors of everilk kynd,	every
900		doe; roe-deer; antlered male red deer
	The bull, the beir, the bugill, and the bair,	bear; wild ox; wild boar
	The wodwys, wildcat, and the wild wolfyne,	wild man; she-wolf
	The hardbakkit hurcheoun and the hirpland hair,	hedgehog; limping hare
	Baith otter and aip and pennit porcupyne,	Both; ape; spiny
905	The gukit gait, the selie scheip, the swyne,	foolish goat; harmless sheep
	The baver, bakon, and the balterand brok,	bison(?); tumbling badger
	The fowmart with the fibert furth can flok,	<pre>polecat; otter(?)</pre>
	The gray grewhound with slewthound furth can slyd With doggis all divers and different,	de bloodhound; did lope forth
910	The rattoun ran, the globard furth can glyde,	rat; dormouse
	The quhrynand quhitret with the quhasill went,	squeaking stoat; weasel
	The feitho that hes furrit mony fent,	ferret; furred; gown
	The mertrik with the cunning and the con,	marten; rabbit; squirrel
	The bowranbane and eik the lerion, [unidentified	d animal]; also the garden dormouse

52 Fables

915 The marmisset the mowdewart couth leid did guide the mole Because that nature denvit had hir sicht. not given her sight Thus dressit thay all furth for dreid of deid. proceeded; fear of death The musk — the lytill mous with all hir micht In haist haikit unto that hillis hicht she trudged towards that hilltop 920 And mony kynd of beistis I couth not knaw did not know Befoir thair lord the lyoun thay loutit law. bowed low Seing thir beistis all at his bidding boun, these; ready at his command He gaif ane braid and blenkit him about, sudden movement; glanced around him Than flatlingis to his feit thay fell all doun. stretched out flat; feet 925 For dreid of deith, thay droupit all in dout. all sank in fear The lyoun lukit quhen he saw thame lout noticed; bow commanded them; gentle And bad thame with ane countenance full sweit, "Be not efferit bot stand up on your feit. afraid "I lat yow wit my micht is merciabill know [that] my power; merciful 930 And steiris nane that ar to me prostrait, troubles none who; prostrate Angrie, austerne, and als unamyabill severe, and also unloving To all that standfray ar to myne estait. who are in opposition to my exalted rank I rug, I reif all beistys that makis debait tug, I rend Aganis the micht of my magnyficence. Against; authority; grandeur 935 Se nane pretend to pryde in my presence. See [that]; lay claim to status "My celsitude and my hie majestie eminence; high With micht and mercie myngit sall be ay. shall be conjoined always lowest; very quickly exalt The lawest heir I can full sone uphie And mak him maister over yow all I may. I have the power 940 The dromedarie giff he will mak deray, if he wants to make trouble The grit camell thocht he wer never sa crous, though; bold I can him law als lytill as ane mous. debase him "Se neir be twentie mylis quhair I am Ensure; within; miles where The kid ga saiflie be the gaittis syde, walks safely alongside the goat 945 Se tod Lowrie luke not upoun the lam not look; lamb Na revand beistis nouther ryn nor ryde." Nor [any] predatory; neither run nor go raiding Thay couchit all efter that this wes cryde. lay down; announced The justice bad the court for to gar fence, judge; to prepare to begin The sutis call, and foirfalt all absence. call the suits; condemn 950 The panther with his payntit coit-armour painted coat of arms Fensit the court as of the law effeird. Constituted; by law was proper Tod Lowrie lukit up guhair he couth lour Lowrie the fox looked; was skulking And start on fute all stonist and all steird. leapt; astonished; upset Ryifand his hair, he rarit with ane reird, Tearing; howled; loud voice 955 Quaikand for dreid and sichand couth he say, Quaking; groaning "Allace this hour, allace this dulefull day. doleful THE TRIAL OF THE FOX 53

"I wait this suddand semblie that I se know; assembly; see Haifand the point of ane parliament Having; qualities Is maid to mar sic misdoars as me. made to harm such evildoers 960 Thairfoir geve I me schaw, I will be schent, if; show myself; punished I will be socht and I be red absent, looked for if; declared To byde or fle it makis no remeid, stay or flee; provides; solution All is alyke, thair followis not bot deid." there; nothing but death Perplexit thus in his hart can he mene did he consider 965 Throw falset how he micht himself defend. falsehood; could His hude he drew far doun attoure his ene hood; over his eyes And winkand with the ane eye furth he wend. with the one eye shut; went Clinscheand he come that he micht not be kend Limping; came; recognized And for dreddour that he suld thoill arreist terror; suffer detention 970 He playit bukhude behind fra beist to beist. blindman's buff; [moving] from beast O fylit spreit and cankerit conscience defiled spirit; cankered Befoir ane roy renyeit with richteousnes, Summoned with justice before a king Blakinnit cheikis and schamefull countenance, Pale cheeks; ashamed face Fairweill thy fame, now gone is all thy grace! Goodbye to your good reputation 975 The phisnomie, the favour of thy face expression, appearance For thy defence is foull and disfigurate, In; repulsive and disfigured Brocht to the licht basit, blunt, and blait. cowed, dull-witted; oafish Be thow atteichit with thift or with tressoun If you are accused of For thy misdeid wrangous and wickit fay, criminal misdeed; bad faith 980 Thy cheir changis, Lowrence, thow man luke doun. expression; must look Thy worschip of this warld is went away. status in this world is gone Luke to this tod how he wes in effray Consider this fox; terror And fle the filth of falset, I thee reid, flee; falsehood; counsel you Quhairthrow thair fallowis syn and schamefull deid. Through which there 985 Compeirand thus befoir thair lord and king Assembling In ordour set as to thair stait effeird, Placed as befit their rank Of everilk kynd he gart ane part furth bring each; had; brought forth And awfullie he spak and at thame speird awe-inspiringly; spoke; asked Geve there wes ony beist into this eird If; any beast in this world 990 Absent and thairto gart thame deiplie sweir made them solemnly swear to that And thay said nane except ane gray stude meir. breeding mare "Ga make ane message sone unto that stude."  $at\ once$ The court than cryit, "My lord, quha sall it be?" who shall [the messenger] be "Cum furth, Lowrie, lurkand under thy hude." skulking 995 "Aa, schir, mercie, lo I have bot ane ee, only one eye Hurt in the hoche and cruikit as ye may se. leg-joint; lame The wolff is better in ambassatry diblomacy And mair cunning in clergie fer than I." far more learned in the clerkly disciplines

1000	Rampand he said, "Ga furth, ye brybouris baith!" And thay to ga withowtin tarying. Over ron and rute thay ran togidder raith And fand the meir at hir meit in the morning. "Now," quod the tod, "Madame, cum to the king. The court is callit, and ye ar <i>contumax</i> ." "Let be, Lowrence," quod scho, "your cowrtlie knax."	Rearing up [the lion] said; wretches they [proceeded] to go; delay thicket; root; quickly food come called; in contempt " Cease; legal jargon
	"Maistres," quod he, "cum to the court ye mon.	Mistress; you must
	The lyoun hes commandit so indeid."	has indeed commanded this
	"Schir tod, tak ye the flyrdome and the fon.	you undergo; mockery; folly
	I have respite ane yeir and ye will reid."	letter permitting absence; if
1010	"I can not spell," quod he, "sa God me speid.	said; so God help me
	Heir is the wolff, ane nobill clerk at all	Here; scholar in every way
	And of this message is maid principall.	designated chief
	"He is autentik and ane man of age	duly qualified; maturity
	And hes grit practik of the chancellary.	experience; chancellor's office
1015	Let him ga luke and reid your privilage	1
	And I sall stand and beir witnes yow by."	serve as a witness here with you
	"Quhair is thy respite?" quod the wolff in hy.	document; in haste
	"Schir, it is heir under my hufe, weill hid."	here; hoof
	"Hald up thy heill," quod he, and so scho did.	heel
1020	Thocht he wes blindit with pryde, yit he presumis	Though; undertakes
	To luke doun law quhair that hir letter lay.	look; where
	With that the meir gird him upon the gumis	struck; gums
	And straik the hattrell of his heid away. <i>struck;</i>	the top of his skull right off his head
	Halff out of lyif, thair lenand doun he lay.	life; there he lay crumpled over
1025	"Allace," quod Lowrence, "Lupus, thow art loist."	Wolf; defeated
	"His cunning," quod the meir, "wes worth sum coist	. learning; deserved; payment
	"Lowrence," quod scho," will thow luke on my letter	look at
	Sen that the wolff nathing thairoff can wyn?"	gain nothing from that [letter]
	"Na, be Sanct Bryde," quod he. "me think it better	by Saint Bridget; it seems to me
1030	To sleip in haill nor in ane hurt skyn.	leep in an undamaged rather than a
	Ane skrow I fand and this wes writtin in	scroll; found; written in [it]
	(For fyve schillingis I wald not anis forfaut him),	shillings; once disobey it
	Felix quem faciunt aliena pericula cautum."	
	With brokin skap and bludie cheikis reid,	scalp; red
1035	This wretchit wolff weipand on his wayis went	weeping
	Of his menye markand to get remeid — Ain	ning to get some remedy from his folk
	To tell the king the cace wes his intent.	the situation was

<sup>&</sup>lt;sup>1</sup> Happy are those who take warning from the perils of others

THE TRIAL OF THE FOX 55

"Schir," quod the tod, "byde still upon this bent stay in this place And fra your browis wesche away the blude from; wash; blood 1040 And tak ane drink for it will do yow gude." To fetche watter this fraudfull foxe furth fure. went forth Sydelingis a bank he socht unto ane syke. Along; searched for; stream On cace he meittis, cummand fra the mure, By chance; coming; moor Ane trip of lambis dansand on ane dyke. flock; dancing; embankment 1045 This tratour tod, this tirrant and this tyke, bully; cur The fattest of this flock he fellit hais has struck down And eit his fill, syne to the wolff he gais. ate; then; goes Thay drank togidder and syne thair journey takis then make their way Befoir the king, syne kneillit on thair kne. "Quhair is yone meir, schir tod, wes *contumax*?" 1050 that mare; in contempt Than Lowrence said, "My lord, speir not at me. do not ask me This new-maid doctour of divinitie newly-made; theology With his reid cap can tell yow weill aneuch." red; well enough With that the lyoun and all the laif thay leuch. rest; laughed "Tell on the cais now, Lowrence, let us heir." 1055 situation; hear "This wittie wolf," quod he, "this clerk of age, clever; scholar of mature age On your behalff he bad the meir compeir ordered; mare appear And scho allegit to ane privilage: cited a special right 'Cum neir and se, and ye sall haiff your wage.' near; shall have 1060 Because he red hir rispite plane and weill, read her letter of permission Yone reid bonat scho raucht him with hir heill." bonnet; gave The lyoun said, "Be yone reid cap I ken that; know This taill is trew, quha tent unto it takis. true, whoever pays heed to it The greitest clerkis ar not the wysest men, greatest scholars 1065 The hurt of ane happie the uther makis." of one makes the other lucky As thay wer carpand in this cais with knakis chatting; witty comments And all the court in garray and in gam, uproar; playfulness Swa come the yow, the mother of the lam, Just then came; ewe Befoir the justice on hir kneis fell, judge Put out hir playnt on this wyis wofully, 1070 in this way "This harlet huresone and this hound of hell, rascal son of a whore He werryit hes my lamb full doggitly has dismembered; doggishly Within ane myle in contrair to your cry. proclamationFor Goddis lufe my lord, gif me the law love; enact for my sake 1075 Of this lurker." With that Lowrence let draw. Upon; drew back "Byde!" quod the lyoun, "Lymmer, let us se Wait; Villain Giff it be suthe the selie yow hes said." If; truth; poor ewe "Aa soverane lord, saif your mercie," quod he, Ah; preserve

"My purpois wes with him for to haif plaid, to have played with him 1080 Causles he fled as he had bene effraid, Without cause; afraid For dreid of deith he duschit over ane dyke plunged; embankment And brak his nek." "Thow leis," quod scho, "fals tyke." broke; You lie; cur "His deith be practik may be previt eith: by observation; proven easily Thy gorrie gumis and thy bludie snout, gory gums 1085 The woll, the flesche yit stikkis on thy teith are still sticking; teeth And that is evidence annuch but dout." enough, without doubt The justice bad ga cheis ane sis about choose; jury And so thay did and fand that he wes fals found; guilty Of murther, thift, and party tressoun als. partly treason as well 1090 Thay band him fast, the justice bad belyif bound; tight; ordered promptly To gif the dome and tak off all his clais, The sentence to be pronounced; clothes The wolf that new-maid doctour couth him schrif, did give him confession Syne furth him led and to the gallows gais led him forth; goes And at the ledder fute his leif he tais. foot of the ladder; says farewell 1095 The aip wes basare and bad him sone ascend ape; executioner; at once And hangit him and thus he maid his end. Moralitas Moralization **R**icht as the mynour in his minorall miner; metallurgy Fair gold with fyre may fra the leid weill wyn, from; lead; extract Richt so under ane fabill figurall figurative fable 1100 Sad sentence men may seik and efter fyne Serious meaning; seek; refine As daylie dois the doctouris of devyne teachers of theology Apertly be oure leving can apply Explicitly according to our lives; apply a moralization And preve there preching be a poesye. demonstrate their; by means of a poetical composition The lyoun is the warld be liklynace likeness 1105 To quhome loutis baith empriour and king whom bow both emperors and kings And thinkis of this warld to get mare grace expect from; more favor And gapis daylie to get mair leving, desire daily; more livelihood Sum for to reull and sum to raxe and ring, Some govern; prevail; reign Sum gadderis geir, sum gold, sum uther gude, gather possessions; goods 1110 To wyn this warld, sum wirkis as thay wer wod. gain; work as if; insane This wolf I likkin to sensualitie liken As guhen lyke brutall beistis we accord brute beasts; reconcile Our mynd all to this warldis vanitie, completely Lyking to tak and loif him as our lord. Wishing; extol [the world] 1115 Fle fast thairfra gif thow will richt remord, Flee; from that; rightly repent Than sall ressoun ryse, rax, and ring gain power, and reign And for thy saull thair is na better thing. soul

penalties of; deprival of rights

excommunication; exclusion

The meir is men of contemplatioun mare; people of the contemplative life Of pennance walkand in this wildernes For; walking 1120 As monkis and othir men of religioun Such as That presis God to pleis in everilk place, Who seek to please God; every Abstractit from this warldis wretchitnes Withdrawn; wretchedness In wilfull povertee fra pomp and pryde, willing; away from vainglory And fra this warld in mynd ar mortyfyde. are made as if dead Hir hufe I likkin to the thocht of deid. 1125 hoof; thought; death Will thow remember, man, that thow man de, thou must die Thow may brek sensualiteis heid break; head And fleschlie lust away fra thee sall fle. shall flee away from you Wis Salomon sais — will thow nocht see — Wise; says "For as thow may thy sely saull now wyn, 1130 So that; can save thy sorry soul Think on thy end — thow sall not glaidlie sin." Consider thy death; willingly This tod I likkin to temptationis liken Beirand to mynd mony thochtis vane Bringing; vain thoughts That daylie sagis men of religounis, daily besieges members of religious orders Cryand to thame, "Cum to the warld agane!" 1135 Come back to the world Yit gif thay se sensualitie neir slane see; nearly killed And suddand deith with ithand panis sore, incessant, grievous pains Thay go abak and temptis thame no more. pull back; tempt themselves O Mary myld mediatour of mercy meik kindly intermediary of gentle mercy 1140 Sitt doun before thy sone celestiall, in front of thy heavenly son For us synnars his celsitude beseke beseech his highness Us to defend fra pane and perrellis all To defend us And help us up unto that hevinlie hall In gloir quhair we may se the face of God glory; see 1145 And thus endis the talking of the tod. story The Sheep and the Dog Esope ane taill puttis in memorie taleHow that ane doig because that he wes pure poor Callit ane scheip unto the consistorie bishop's court Ane certane breid fra him for to recure. loaf of bread; recover 1150 Ane fraudfull wolff wes juge that tyme and bure judge; wielded Authoritie and jurisdictioun And on the scheip send furth ane strait summoun, strict summons For by the use and cours and commoun style procedure On this maner maid his citatioun, summons "I, Maister Wolff, partles of fraud and gyle, 1155 devoid; guile

Under the panis of hie suspensioun,

Of grit cursing and interdictioun,

Schir Scheip, I charge thee straitly to compeir Sir Sheep; strictly; appear in court And answer to ane doig befoir me heir." before; here 1160 Schir Corbie Ravin wes maid apparitour designated summoner Quha pykit had full mony scheipis ee, had pecked out; eye The charge hes tane and on the letteris bure, [he] has taken; forth; carried Summonit the scheip befoir the wolff that he "Peremptourlie within the dayis thre Without delay; three Compeir under the panis in this bill 1165 subject to the penalties To heir quhat Perrie doig will say thee till." hear what; wishes to say to you This summondis maid befoir witnes anew, before sufficient witnesses The ravin, as to his office weill effeird, well pertained Indorsat hes the write and on he flew. Endorsed; writ 1170 The selie scheip durst lay na mouth on eird poor; did not dare; earth Till he befoir the awfull juge appeird awe-inspiring judge Be oure off cause quhilk that court usit than — 1 Quhen Hesperus to schaw his face began. When the Evening Star; show The foxe wes clerk and noter in the cause, notary; case The gled, the graip up at the bar couth stand 1175 kite; vulture; did stand As advocatis expert into the lawis, lawyers The doggis pley togidder tuke on hand plea together [they] Quhilk wer confidderit straitlie in ane band Who; allied strictly; pact Aganis the scheip to procure the sentence. 1180 Thocht it wes fals thay had na conscience. Though; remorse The clerk callit the scheip, and he wes thair. present The advocatis on this wyse couth propone: in this style did state the plea "Ane certane breid worth fyve schilling or mair shillings; more Thow aw the doig of quhilk the terme is gone." owe; of which [debt]; expired Of his awin heid, but advocate, allone, 1185 On his own behalf, without Avysitlie gaif answer in the cace: [udiciously [the sheep] "Heir I declyne the juge, the tyme, the place. object to "This is my cause in motive and effect: case; purpose; intent The law sayis it is richt perrillous very dangerous

plea; biased judge

fangs

have been very hateful

Have slain; kinsmen

biased judge; reject you

Till enter pley befoir ane juge suspect

To me for with your tuskis ravenous

And ye, schir wolff, hes bene richt odious

Hes slane full mony kinnismen of myne,

Thairfoir as juge suspect I yow declyne.

1190

<sup>&</sup>lt;sup>1</sup> By the assigned time of sitting that court used then

dispute

1195 "And schortlie, of this court ye memberis all, in short, all you members of this court Baith assessouris, clerk, and advocate, judicial advisors To me and myne ar ennemies mortall my [friends and kin] And ay hes bene as mony scheipheird wate. always; been; many a shepherd knows The place is fer, the tyme is feriate remote; out of session 1200 In quhilk no jugeis suld sit in consistory During which; judges; court Sa lait at evin. I yow accuse for-thy." late in the evening; therefore Ouhen that the juge in this wyse wes accusit, in this way He bad the parteis cheis with ane assent commanded; parties choose Twa arbeteris as in the law is usit arbitrators; customarily done 1205 For to declair and gif arbitriment give [an] arbitration Quhidder the scheip suld answer in jugement Whether; had to Befoir the wolff and so thay did but weir, without doubt Of quhome the namis eftir ye sall heir. whom; you shall hear now The beir, the brok, the mater tuke on hand bear; badger; matter; in 1210 For to discyde gif this exceptioun decide whether; objection Wes of na strenth or lauchfully mycht stand, lawfully And thairupon as jugis thay sat doun And held ane lang quhyle disputatioun, a debate [for] a long while Seikand full mony decreitis of the law Researching; decrees of canon law 1215 And glosis als, the veritie to knaw. commentaries too Of civile mony volum thay revolve, Very many volumes of civil law; study The codies and digestis new and ald, codes [of Justinian]; digests Pro and contra, strait argumentis resolve, For and against, precise Sum a doctryne and sum anothir hald. one opinion 1220 For prayer nor price, trow ye, thay wald fald entreaty; bribe; compromise Bot held the glose and text of the decreis gloss; decrees As trew jugis. I schrew thame ay that leis. curse; lie Schortlie to mak ane end of this debait, Quickly; bring this dispute to a conclusion The arbiteris than summar and plane summarily; plainly 1225 The sentence gave and proces fulminait: issued the summons The scheip suld pas befoir the wolff agane had to go before cease his plea; in no way pleased And end his pley. Than wes he nathing fane For fra thair sentence couth he not appeill. from; he could not appeal On clerkis I do it gif this sentence wes leill. leave it [to prove] if; legal 1230 The scheip agane befoir the wolff derenyeit, arraigned But advocate, abasitlie couth stand. Without; dejectedly The dog got up; against; complained Up rais the doig and on the scheip thus plenyeit, "Ane soume I payit have befoir the hand A sum; in advance For certane breid." Thairto ane borrow he fand witness' statement; produced 1235 That wrangouslie the scheip did hald the breid, wrongfully; keep

Quhilk he denyit, and thair began the pleid.

60 Fables

And guhen the scheip this stryif had contestait, had contested this lawsuit The justice in the cause furth can proceid. judge; case Lowrence the actis and the proces wrait [The fox]; record; proceedings wrote 1240 And thus the pley unto the end thay speid. they progress to the outcome This cursit court, corruptit all for meid, bribery Aganis gude faith, gude law, and conscience, For this fals doig pronuncit the sentence. In favor of And it till put to executioun, to put it into 1245 The wolff chargit the scheip without delay commanded Under the panis of interdictioun Subject to the penalty of a prohibition The soume of silver or the breid to pay. sum of money Of this sentence allace quhat sall I say, About; alas what Quhilk dampnit hes the selie innocent has condemned 1250 And justifyit the wrangous jugement? wrongful The scheip, dreidand mair persecutioun, fearing more Obeyand to the sentence and couth tak Submitting; did take His way unto ane merchand of the toun merchantAnd sauld the woll that he bure on his bak sold; wool; bore 1255 Syne bocht the breid and to the doig couth mak Then bought; did make Reddie payment as he forjugeit was, as he was legally required Naikit and bair syne to the feild couth pas. Naked; bare; did go Moralitas Moralization This selie scheip may present the figure likeness Of pure commounis that daylie ar opprest poor commoners; oppressed 1260 Be tirrane men quhilkis settis all thair cure cruel; who exert; their effort Be fals meinis to mak ane wrang conquest evil methods; unjust In hope this present lyfe suld ever lest; belief; last forever Bot all begylit thay will in schort tyme end utterly mistaken; die And efter deith to lestand panis wend. go to everlasting torments 1265 This wolf I likkin to ane schiref stout liken; oppressive sheriff Quhilk byis ane forfalt at the kingis hand buys; power of forfeiture And hes with him ane cursit assyis about, accursed judicial panel convened And dytis all the pure men uponland. indicts; poor; in the outlying countryside Fra the crownar haif laid on him his wand, Once; coroner; laid on [a poor man] 1270 Suppois he be als trew as wes Sanct Johine, Even if he [the poor man]; honest Slain sall he be or with the juge compone. make payment to the judge This ravin I likkin to ane fals crownair Ouhilk hes ane porteous of the inditement Who; a list of those named in And passis furth befoir the justice air goes; sitting of circuit court 1275 All misdoaris to bring to jugement; felons Bot luke gif he be of ane trew intent consider whether

considered to be no sin

why endure

Gentility; slain; pity; gone

happy [who] can profit most from usury

scrape; "Walt" To scraip out "Johne" and wryte in "Will" or "Wat" And swa ane bud at boith the parteis skat. thus exacts a bribe from both sides Of this fals tod of quhilk I spak befoir fox of whom; spoke 1280 And of this gled, quhat thay micht signify, Of thair nature, as now I speik no moir, According to their; say; more Bot of this scheip and of his cairfull cry sorrowful complaint I sall reheirs for as I passit by speak; passed Ouhair that he lay, on cais I lukit doun Where; by chance; looked 1285 And hard him mak sair lamentatioun. heard him make [a] bitter lament "Allace," quod he, "this cursit consistorie bishop's court In middis of the winter now is maid [the] midst; held Ouhen Boreas with blastis bitterlie the north wind; gusts And frawart froistes thir flouris down can faid. harsh frosts these; wither 1290 On bankis bair now may I mak na baid," bare; can; delay And with that word into ane coif he crap cave he crept Fra hair wedder and froistis him to hap. icy weather; to protect himself Quaikand for cauld, sair murnand ay amang, Shivering; mourning all along Kest up his ee unto the hevinnis hicht Raised; eyes; height 1295 And said, "O lord, quhy sleipis thow sa lang? why do you sleep Walk and discerne my cause groundit on richt, Wake; perceive; based; justice See; by; oppression; trickery Se how I am be fraud, maistrie, and slicht Peillit full bair and so is mony one Stripped utterly bare Now in this warld richt wonder wobegone. very shockingly miserable 1300 "Se how this cursit syn of covetice accursed sin; covetousness Exylit hes baith lufe, lawtie, and law. Has exiled; loyalty Now few or nane will execute justice, none; carry out In falt of quhome the pure man is overthraw. lack; whom; overthrown The veritie suppois the jugis knaw, Even if the judges were to know the truth 1305 Thay ar so blindit with affectioun blinded; selfishness But dreid for meid thay thoill the richt go doun. "Seis thow not, lord, this warld overturnit is Do you not see; is turned upside-down As quha wald change gude gold in leid or tyn. As [if] one; into lead; tin The pure is peillit, the lord may do na mis, fleeced; can do no wrong

And simonie is haldin for na syn.

Gentrice is slane and pietie is ago.

Now is he blyith with okker maist may wyn.

Allace gude lord, quhy tholis thow it so?

1310

<sup>&</sup>lt;sup>1</sup> Without fear for bribes they allow the right to fail

"Thow tholis this evin for our grit offence. tolerate even this [injustice] because of 1315 Thow sendis us troubill and plaigis soir grievous plagues As hunger, derth, grit weir, or pestilence famine; war Bot few amendis now thair lyfe thairfoir. their lives for this reason We pure pepill as now may do no moir at this time can do no more Bot pray to thee: sen that we ar opprest since; oppressed 1320 Into this eirth, grant us in hevin gude rest." Upon; earth; good The Lion and the Mouse Prologue In middis of June that joly sweit seasoun midst; sweet time of year Quhen that fair Phebus with his bemis bricht Phoebus; bright sunbeams Had dryit up the dew fra daill and doun dried; valley and hill And all the land maid with his lemis licht, made light with his rays 1325 In ane mornyng betwix midday and nicht On a; between noon; nightfall I rais and put all sleuth and sleip asyde arose; set aside all sloth and sleep And to ane wod I went allone but gyde. forest; without a guide Sweit wes the smell of flouris quhyte and reid, Sweet; flowers white; red The noves of birdis richt delitious, noise; utterly delightful 1330 The bewis braid blomit abone my heid, broad branches bloomed above The ground growand with gresis gratious. flourishing; pleasant grasses Of all plesance that place wes plenteous, Of; pleasure; was plentiful With sweit odouris and birdis harmony, sweet fragrances; birdsong The morning myld, my mirth wes mair forthy. joy was greater therefore 1335 The rosis reid arrayit rone and ryce, red roses; bush; stem The prymeros and the purpour viola. primrose; purple violet To heir it wes ane poynt of paradice hear; a foretaste of Sic mirth the mavis and the merle couth ma. Such; thrush; blackbird did make The blossummis blythe brak upon bank and bra, merrily opened; hillside 1340 The smell of herbis and the fowlis cry plants; song Contending quha suld have the victory. Competing [to see] who Me to conserve than fra the sonis heit, To protect myself; from; sun's heat Under the schaddow of ane hawthorne grene green I lenit doun amang the flouris sweit lay down among 1345 Syne maid a cors and closit baith my ene. Then; sign of the cross; closed both; eyes On sleip I fell amang thir bewis bene these fine boughs And in my dreme methocht come throw the schaw through; wood The fairest man that ever befoir I saw. His gowne wes of ane claith als quhyte as milk, [made] of; cloth; white

His chymmeris wes of chambelate purpour broun,

His hude of scarlet bordowrit weill with silk

On hekillit wyis untill his girdill doun,

robe; deep purple camel's hair

In a fringed style down to his waist

hood; edged well

1350

His bonat round and of the auld fassoun, cap [was] round and in the old style His beird wes quhyte, his ene wes grit and gray eyes were large 1355 With lokker hair quhilk over his schulderis lay. curling; which; shoulders Ane roll of paper in his hand he bair, carriedAne swannis pen stikand under his eir, swan's quill sticking Ane inkhorne with ane prettie gilt pennair, inkwell; an artfully gilded pen-case Ane bag of silk all at his belt he weir, ready at; wore 1360 Thus wes he gudelie grathit in his geir. finely dressed; apparel Of stature large and with ane feirfull face, an awe-inspiring face Evin quhair I lay he come ane sturdie pace Up to where; [at] a brisk pace And said, "God speid, my sone," and I wes fane save [you]; son; gladdened Of that couth word and of his cumpany. By; familiar; by1365 With reverence I salusit him agane, greeted him in return "Welcome, father," and he sat doun me by. down beside me "Displeis yow not my gude maister thocht I Do not be displeased; though Demand your birth, your facultye, and name, Ask about; profession (learning) Quhy ye come heir or quhair ye dwell at hame." Why; here; where; home "My sone," said he, "I am of gentill blude. noble lineage 1370 My natall land is Rome withoutin nay native; without doubt And in that towne first to the sculis I yude, I went to the schools In civile law studyit full mony ane day [I] studied Roman law very many And now my winning is in hevin for ay. dwelling; heaven for always 1375 Esope I hecht. My writing and my werk am named; work Is couth and kend to mony cunning clerk." known and familiar; learned scholar "O maister Esope, poet lawriate, God wait ve ar full deir welcum to me. knows; most dearly welcome Ar ye not he that all thir fabillis wrate who wrote all these fables 1380 Quhilk in effect suppois thay fenyeit be, Which; even if they are fictional Ar full of prudence and moralitie?" wisdom "Fair sone," said he, "I am the samin man." same God wait gif that my hert wes merie than. knows if; then I said, "Esope, my maister venerabill, honored master 1385 I yow beseik hartlie for cheritie beseech sincerely; good will Ye wald dedene to tell ane prettie fabill would deign Concludand with ane gude moralitie." Concluding; moral Schaikand his heid, he said, "My sone, lat be Shaking; let [it] be For quhat is it worth to tell ane fenyeit taill what; made-up story 1390 Quhen haly preiching may nathing availl? When holy preaching

"Now in this warld me think richt few or nane To Goddis word that hes devotioun. The eir is deif, the hart is hard as stane,

very; none who have reverence ear; deaf; heart; stone

Now oppin sin without correctioun, Now [there is] blatant sin 1395 The e inclynand to the eirth ay doun, eye directed; always down Sa roustit is the warld with canker blak So rotten; black That now my taillis may lytill succour mak." tales can bring little help "Yit, gentill schir," said I, "For my requeist, noble sir; request Not to displeis your fatherheid I pray, offend; fatherhood 1400 Under the figure off ane brutall beist likeness of a brute beast Ane morall fabill ye wald denye to say. you would deign Quha wait nor I may leir and beir away Who knows if; learn; carry Sumthing thairby heirefter may availl?' thereby [that] hereafter "I grant," quod he, and thus begouth ane taill. agree; began; tale The Fable 1405 Ane lyoun, at his pray wery foirrun, prey; exhausted by running To recreat his limmis and to rest, relax his limbs Beikand his breist and belly at the sun, Warming; breast; in Under ane tre lay in the fair forest. Lay under a tree Swa come ane trip of myis out off thair nest Just then; troupe of mice; their 1410 Richt tait and trig, all dansand in ane gyis Very glad; nimble; dancing; masquerade And over the lyoun lansit twyis or thryis. hopped twice; thrice He lay so still, the myis wes not effeird were not afraid Bot to and fro out over him tuke thair trace. across; took; dance-steps Sum tirlit at the campis of his beird, plucked; whiskers; beard 1415 Sum spairit not to claw him on the face. did not refrain from clawing Merie and glaid thus dansit thay ane space awhile Till at the last the nobill lyoun woke And with his pow the maister mous he tuke. paw; master; grabbed Scho gave ane cry and all the laif, agast, She; all the rest, terrified 1420 Thair dansing left and hid thame sone alquhair. themselves soon everywhere Scho that wes tane cryit and weipit fast who was captured; wept incessantly And said allace of tymes that scho come thair. alas often; she [had]; there "Now am I tane ane wofull presonair taken; woeful prisoner And for my gilt traistis incontinent guilt expects at once 1425 Of lyfe and deith to thoill the jugement." suffer Than spak the lyoun to that cairfull mous, spoke; sorrowful "Thow cative wretche and vile unworthie thing, Thou miserable Over malapart and eik presumpteous Overly rude; also Thow wes to mak out over me thy tripping. make across; dancing 1430 Knew thow not weill I wes baith lord and king well; was both

Of all beasts; know

was fooled; low

Of beistis all?" "Yes," quod the mous, "I knaw,

Bot I misknew because ye lay so law.

"Lord, I beseik thy kinglie royaltie beseechHeir guhat I say and tak in patience. Hear what; receive [it] 1435 Considder first my simple povertie And syne thy mychtie hie magnyfycence. then; mighty high Se als how thingis done of neglygence, See also; through Nouther of malice nor of prodissioun, Neither from; treason Erer suld have grace and remissioun. Sooner; receive; forgiveness 1440 "We wer repleit and had grit aboundance full of food; great Off alkin thingis sic as to us effeird. all sorts of; such; suited The sweit sesoun provokit us to dance inspired And mak sic mirth as nature to us leird. as nature taught us Ye lay so still and law upon the eird low; earth 1445 That be my saull we weind ye had bene deid, by; soul; thought; been dead Elles wald we not have dancit over your heid." Otherwise we would; head "Thy fals excuse," the lyoun said agane, in reply "Sall not availl ane myte, I underta. help [even] a little; assert I put the cace I had bene deid or slane pose; hypothesis; slain 1450 And syne my skyn bene stoppit full of stra, then; stuffed; straw Thocht thow had found my figure lyand swa, Even though; lying thus Because it bare the prent of my persoun, bore the image Thow suld for feir on kneis have fallin doun. ought; fear; knees "For thy trespas thow can mak na defence offense; make no 1455 My nobill persoun thus to vilipend. treat with contempt Of thy feiris nor thy awin negligence your companions; own For to excuse thow can na cause pretend. you can offer no defense Thairfoir thow suffer sall ane schamefull end shall And deith sic as to tressoun is decreit, death such; decreed 1460 Onto the gallous harlit be the feit." gallows dragged; feet "A, mercie, lord, at thy gentrice I ase Ah; from; noble mercy; ask As thow art king of beistis coronate, Since; crowned Sober thy wraith and let thi yre overpas Calm; wrath; ire pass away And mak thy mynd to mercy inclynate. make; inclined 1465 I grant offence is done to thyne estate, your rank Quhairfoir I worthie am to suffer deid Because of which; death Bot gif thy kinglie mercie reik remeid. Unless your; offer help "In everie juge mercy and reuth suld be judge; pity should exist As assessouris and collaterall. advisors; colleagues 1470 Without mercie, justice is crueltie As said is in the lawis spirituall. the canon laws Quhen rigour sittis in the tribunall, When severity The equitie of law guha may sustene? who can uphold Richt few or nane but mercie gang betwene. Very; unless mercy intervene

1475 "Alswa ye knaw the honour triumphall Also; know Of all victour upon the strenth dependis depends on the strength Of his conqueist quhilk manlie in battell captives who Throw jeopardie of weir lang defendis. Through the peril of war maintain a long defense Quhat pryce or loving quhen the battell endis prize; praise when the battle is over 1480 Is said off him that overcummis ane man who overcomes Him to defend quhilk nouther may nor can? Who neither may nor can defend himself? "Ane thowsand myis to kill and eik devoir mice; also devour Is lytill manheid to ane strang lyoun, paltry prowess for; strong Full lytill worschip have ye wyn thairfoir, Very little honor; won 1485 To quhais strenth is na comparisoun. Since to your strength [there] It will degraid sum part of your renoun degrade; renown To sla ane mous quhilk may mak na defence slay; who can Bot askand mercie at your excellence. Except for begging; from "Also it semis not your celsitude is not fitting to your majesty 1490 Ouhilk usis daylie meittis delitious consumes; delicious foods To fyle your teith or lippis with my blude defile; blood Quhilk to your stomok is contagious. stomach; infectious Unhailsum meit is of ane sarie mous Unwholesome food; from; vile And that namelie untill ane strang lyoun especially for 1495 Wont till be fed with gentill vennesoun. Accustomed to; noble venison "My lyfe is lytill worth, my deith is les, death; less Yit and I leif I may peradventure Yet if I live; perhaps Supplie your hienes beand in distres Assist; highness being For oft is sene ane man of small stature it is often seen; low rank 1500 Reskewit hes ane lord of hie honour Has rescued Keipit that wes in poynt to be overthrawin Imprisoned who was about Throw misfortoun. Sic cace may be your awin." Through; Such a situation; own Ouhen this wes said, the lyoun his langage When; way of speaking Paissit and thocht according to ressoun Calmed; thought; reason 1505 And gart mercie his cruell ire asswage made; assuage his cruel ire And to the mous grantit remissioun, granted forgiveness Oppinnit his pow and scho on kneis fell doun Opened; paw And baith hir handis unto the hevin upheild, both; raised up Cryand, "Almichty God mot yow foryeild!" Crying, "May Almighty God reward you!" 1510 Quhen scho wes gone, the lyoun held to hunt continuedFor he had nocht bot levit on his pray owned nothing but lived; prey And slew baith tayme and wyld as he wes wont both tame; accustomed And in the cuntrie maid ane grit deray made; great disturbance Till at the last the pepill fand the way people found 1515 This cruell lyoun how that thay mycht tak. could capture Of hempyn cordis strang nettis couth thay mak Out of hemp; strong; did

pay; another

loose; at once; Yes

And in ane rod quhair he wes wont to ryn path; run With raipis rude fra tre to tre it band, strong ropes from tree; bound it Syne kest ane range on raw the wod within, sent; line [of beaters]; row in the forest 1520 With hornis blast and kennettis fast calland. fanfare; hounds eagerly calling The lyoun fled and throw the ron rynnand running through the bushes Fell in the net and hankit fute and heid. entangled feet; head For all his strenth he couth mak na remeid. did not make any progress Welterand about with hiddeous rummissing, Struggling; roaring 1525 Quhyle to, quhyle fra, quhill he mycht succour get Now; until he could get relief Bot all in vane, it vailyeit him nathing. vain; availed; not at all The mair he flang, the faster wes he knet. more; jerked; tighter; tied The raipis rude wes sa about him plet were so twisted around him On everilk syde that succour saw he nane 1530 Bot styll lyand, thus murnand maid his mane. lying; lamenting; complaint "O lamit lyoun liggand heir sa law, lamed; lying here; low Ouhair is the mycht of thy magnyfycence Where; power Of quhome all brutall beist in eird stude aw whom; on earth stood in awe And dred to luke upon thy excellence? dreaded; look But hoip or help, but succour or defence, 1535 Without hope In bandis strang heir man I ly allace bonds; here must Till I be slane, I se nane uther grace. see no other relief "Thair is na wy that will my harmis wreik no person who; avenge Nor creature do confort to my croun. offer; crown 1540 Quha sall me bute, quha sall my bandis breik, Who shall help me; break Quha sall me put fra pane off this presoun?" get me out of the pain Be he had maid this lamentatioun, Once; made Throw aventure the lytill mous come neir By chance; came near And of the lyoun hard the pietuous beir. heard the sad voice of the lion 1545 And suddanlie it come intill hir mynd That it suld be the lyoun did hir grace this had to be; [that] showed And said, "Now wer I fals and richt unkynd disloyal; very wicked Bot gif I quit sum part thy gentilnes Unless; repaid part of Thow did to me," and on with that scho gais goes To hir fellowis and on thame fast can cry, eagerly did call 1550 "Cum help, cum help!" and thay come all in hy. in haste "Lo," quod the mous, "this is the same lyoun same That grantit grace to me quhen I wes tane when; captured And now is fast heir bundin in presoun, here tied up tightly; prison Brekand his hart with sair murning and mane. 1555 Breaking; bitter; lament Bot we him help, of souccour wait he nane. Unless; he expects none

Cum help to guyte ane gude turne for ane uther,

Go lous him sone"; and thay said, "Ye, gude brother."

Thay tuke na knyfe, thair teith wes scharpe aneuch. brought; sharp enough 1560 To se that sicht forsuith it wes grit wounder see; indeed; great wonder How that thay ran amang the rapis tewch, among; tough ropes Befoir, behind, sum yeid abone, sum under went above And schuir the raipis of the mastis in schunder, cut; meshes asunder Syne bad him ryse and he start up anone Then told; got up at once 1565 And thankit thame, syne on his way is gone. Now is the lyoun fre of all danger, free from Lows and delyverit to his libertie Loose; rescued into Be lytill beistis of ane small power As ye have hard because he had pietie." heard; showed clemency Quod I, "Maister, is thair ane moralitie 1570 In this fabill?" "Yea, sone," he said, "richt gude." [a] very good [one] "I pray yow, schir," quod I, "Ye wald conclude." ask; sir; [If] you would Moralitas Moralization "As I suppois, this mychtie gay lyoun suppose; powerful splendid May signifie ane prince or empriour, Ane potestate or yit ane king with croun 1575 ruler; or else Quhilk suld be walkrife gyde and governour Who should; vigilant guide Of his pepill and takis na labour exerts no effort To reule and steir the land and justice keip, rule; direct Bot lyis still in lustis, sleuth, and sleip. relaxes always; sloth; sleep 1580 The fair forest with levis lowne and le, sheltered and restful leaves With foulis sang and flouris ferlie sweit birds' song; wonderfully Is bot the warld and his prosperitie As fals plesance myngit with cair repleit. pleasure mixed; ample grief Richt as the rois with froist and wynter weit Just; rose; wintry storm 1585 Faidis, swa dois the warld and thame desavis Fades, so; deceives those Quhilk in thair lustis maist confidence havis. Who; pleasures; have most confidence Thir lytill myis ar bot the commountie, mice; only; common folk Wantoun, unwyse without correctioun. Unruly; [if] lacking Thair lordis and princis quhen that thay se when they [the commons] see 1590 Of justice mak nane executioun, exact no penalty Thay dreid nathing to mak rebellioun They are not at all afraid And disobey for quhy thay stand nane aw because; have no respect That garris thame thair soveranis misknaw. causes them; to disregard Be this fabill, ye lordis of prudence By; prudent rulers May considder the vertew of pietie 1595 virtue; pity And to remit sumtyme ane grit offence pardon occasionally And mitigate with mercy crueltie. cruelty by means of mercy Oftymis is sene ane man of small degree Often; seen; low rank

the eye of a bat

Hes quit ane kinbute baith for gude and ill compensated an injury both 1600 As lord hes done rigour or grace him till. shown severity; mercy to him Quha wait how sone ane lord of grit renoun Who knows; soon Rolland in wardlie lust and vane plesance Abounding; vain pleasure May be overthrawin, destroyit, and put doun overthrownThrow fals fortoun quhilk of all variance Through; which; mutability 1605 Is haill maistres and leidar of the dance complete; leader Till injust men and blindis thame so soir For unjust; them so utterly That thay na perrell can provyde befoir? can prepare for no danger Thir rurall men that stentit hes the net have outstretched In quhilk the lyoun suddandlie wes tane which; suddenly; taken Waittit alway amendis for to get. 1610 Watched; to get restitution For hurt, men wrytis in the marbill stane. [To record] injury; write Mair till expone as now I lett allane More; explain; I leave unsaid Bot king and lord may weill wit quhat I mene. well perceive what; mean Figure heirof oftymis hes bene sene." Examples of this often have 1615 Quhen this wes said, quod Esope, "My fair child, When; said Persuaid the kirkmen ythandly to pray clergy continually That tressoun of this cuntrie be exyld from this country And justice regne and lordis keip thair fay reign; maintain their loyalty Unto thair soverane lord baith nycht and day," both night 1620 And with that word he vanist and I woke, vanished Syne throw the schaw my journey hamewart tuke. Then; wood; took homeward The Preaching of the Swallow The hie prudence and wirking mervelous, exalted; wonderful operation The profound wit of God omnipotent intellect of Is sa perfyte and sa ingenious, so perfect; discerning 1625 Excellent far all mannis argument Exceeding; human reasoning For guhy to him all thing is ay present Because; everything is always Rycht as it is or ony tyme sall be Exactly; shall Befoir the sicht of his divinitie. In the perception of Thairfoir our saull with sensualitie Therefore; soul 1630 So fetterit is in presoun corporall, fettered; bodily prison We may not cleirlie understand nor se clearly; see God as he is, a thing celestiall. a heavenly being Our mirk and deidlie corps materiale dark; mortal material body Blindis the spirituall operatioun function 1635 Lyke as ane man wer bundin in presoun. Just as if a; confined; prison In Metaphisik Aristotell sayis Metaphysics

That mannis saull is lyke ane bakkis ee

70 Fables

Quhilk lurkis still als lang as licht of day is Which hides; daylight lasts And in the gloming cummis furth to fle. dusk comes out to fly 1640 Hir ene ar waik, the sone scho may not se. Her eyes; weak; she cannot see the sun Sa is our saull with fantasie opprest hampered by delusion To knaw the thingis in nature manifest. From knowing; manifested For God is in his power infinite, infinite in power And mannis saull is febill and over small, feeble; too 1645 Of understanding waik and unperfite weak; imperfect To comprehend him that contenis all; contains everything Nane suld presume be ressoun naturall No one should; by To seirche the secreitis of the Trinitie, penetrate Bot trow fermelie and lat dirk ressounis be. believe firmly; cease arcane speculations 1650 Yit nevertheles we may haif knawlegeing have knowledge Of God almychtie be his creatouris, through his creations That he is gude, fair, wyis, and bening. good; wise; benevolent Exempill takis be thir jolie flouris Take the example of these pretty flowers Rycht sweit of smell and plesant of colouris, Very sweet of 1655 Sum grene, sum blew, sum purpour, quhyte, and reid, blue; purple, white, and red Thus distribute be gift of his godheid. distributed by; from; divine being The firmament payntit with sternis cleir sphere of heaven painted; bright stars From eist to west rolland in cirkill round, east; revolving; a complete revolution And everilk planet in his proper spheir, each; own orbit 1660 In moving makand harmonie and sound, motion making The fyre, the air, the watter, and the ground: earthTill understand it is aneuch iwis To; certainly enough That God in all his werkis wittie is. works is wise Luke we the fische that swimmis in the se, Let us study; sea Luke we in eirth all kynd of bestyall, 1665 earth; kinds of animals The foulis fair sa forcelie thay fle, birds; vigorously; fly Scheddand the air with pennis grit and small; Cleaving; feathers large Syne luke to man that he maid last of all Then look; made Lyke to his image and his similitude; In his; resemblance 1670 By these [things]; know Be thir we knaw that God is fair and gude. All creature he maid for the behufe created things; benefit Of man and to his supportatioun for his support Into this eirth, baith under and abufe, On; as well as below and above In number, wecht, and dew proportioun, weight; due 1675 The difference of tyme and ilk seasoun diversity of; each Concorddand till our opurtunitie Suited to; needs As daylie be experience we may se. daily by; see 1695

1710

The somer with his jolie mantill grene
With flouris fair furrit on everilk fent,

1680 Quhilk Flora goddes of the flouris quene
Hes to that lord as for his seasoun lent
And Phebus with his goldin bemis gent
Hes purfellit and payntit plesandly
With heit and moysture stilland from the sky.

lovely green robe
like fur on each opening in the garment
Which; goddess; flowers queen
Has
lovely golden sunbeams
adorned; pleasantly
heat; distilled

Syne harvest hait quhen Ceres that goddes
 Hir barnis benit hes with abundance
 And Bachus god of wyne renewit hes
 Hir tume pyipis in Italie and France
 With wynis wicht and liquour of plesance
 And copia temporis to fill hir horne
 That never wes full of quheit nor uther corne.

Then hot autumn when
Has blessed her children
has refilled
Her empty casks
strong wines; pleasing liquor
the bounty of the season
wheat nor other grain

Syne wynter wan quhen austerne Eolus
God of the wynd with blastis boreall
The grene garment of somer glorious
Hes all to-rent and revin in pecis small.
Than flouris fair faidit with froist man fall,
And birdis blyith changit thair noitis sweit
In styll murning, neir slane with snaw and sleit.

dismal winter when grim Aeolus
wind; northern gusts
glorious summer
Has; torn up; ripped; pieces
flowers; faded; must
changed their sweet tunes
Into ceaseless; nearly slain; sleet

Thir dalis deip with dubbis drounit is,

1700 Baith hill and holt heillit with frostis hair
And bewis bene ar bethit bair of blis.
Be wickit windis of the winter wair,
All wyld beistis than from the bentis bair
Drawis for dreid unto thair dennis deip,

1705 Coucheand for cauld in coifis thame to keip.

These valleys; puddles
wood covered; hoary frosts
fine branches; dried bare of bliss
By wicked; warned
empty fields
Withdraw; fear; deep dens
Crouching; caves themselves

Syne cummis ver quhen winter is away,
The secretar of somer with his sell
Quhen columbie up keikis throw the clay
Quhilk fleit wes befoir with froistes fell.
The mavis and the merle beginnis to mell,
The lark on loft with uther birdis smale
Than drawis furth fra derne over down and daill.

Then comes spring when confidential servant; seal the columbine peers out was scared; by grim frosts thrush; blackbird; sing aloft; other little birds comes out; hiding; hill; dale

That samin seasoun into ane soft morning, Rycht blyth that bitter blastis wer ago,

1715 Unto the wod to se the flouris spring
And heir the mavis sing and birdis mo,
I passit furth, syne lukit to and fro
To se the soill that wes richt sessonabill,
Sappie, and to resave all seidis abill.

same; on a fine
Very happy; winds were gone
wood; see; flowers bud
hear; other birds
went out, then looked
was very seasonable
Moist, and ready to receive all seeds

72 Fables

1720 Moving thusgait, grit myrth I tuke in mynd in this way; took Of lauboraris to se the besines, laborers; see; hard work Sum makand dyke and sum the pleuch can wynd, digging ditches; guide the plow Sum sawand seidis fast frome place to place, sowing seeds The harrowis hoppand in the saweris trace. harrow hopping; track 1725 It wes grit joy to him that luifit corne loved grain To se thame laubour baith at evin and morne, them; both at evening And as I baid under ane bank full bene, rested; very pleasant hillside In hart gritlie rejosit of that sicht, greatly delighted by; sight Unto ane hedge under ane hawthorne grene, Into; green hawthorn tree 1730 Of small birdis thair come ane ferlie flicht came a marvelous flock And doun belyif can on the leifis licht down suddenly; did alight on the leaves On everilk syde about me guhair I stude, where I stood Rycht mervellous, ane mekill multitude. large Amang the quhilks ane swallow loud couth cry Among; which; did cry aloud 1735 On that hawthorne hie in the croip sittand, high; treetop sitting "O ye birdis on bewis heir me by, branches here beside me Ye sall weill knaw and wyislie understand shall well know; wisely Quhair danger is or perrell appeirand Where; approaching It is grit wisedome to provyde befoir get ready in advance 1740 It to devoyd for dreid it hurt yow moir." To avoid it; fear; you more "Schir swallow," quod the lark agane and leuch, said; in reply; laughed "Quhat have ye sene that causis yow to dreid?" What; seen; causes; dread "Se ye yone churll," quod scho, "beyond yone pleuch Do you see that; plow Fast sawand hemp, lo se, and linget seid, sowing hemp there, see; flax seed 1745 Yone lint will grow in lytill tyme indeid flax; in a little while indeed And thairof will yone churll his nettis mak from it; that; make his nets Under the quhilk he thinkis us to tak. which; intends to catch us "Thairfoir I reid we pas guhen he is gone advise [that]; go when At evin and with our naillis scharp and small sharp little claws 1750 Out of the eirth scraip we yone seid anone earth we scrape that; at once And eit it up for giff it growis we sall eat; if; shall Have cause to weip heirefter ane and all. reason; weep hereafter one Se we remeid thairfoir furthwith instante, We must remedy this; at once Nam levius laedit quicquid praevidimus ante. [see note] "For clerkis sayis it is nocht sufficient 1755 scholars; not To considder that is befoir thyne ee think about what; before; eye Bot prudence is ane inwart argument inner mental process That garris ane man provyde befoir and see causes; get ready in advance Quhat gude, quhat evill, is liklie for to be What good; likely to emerge 1760 Of everilk thingis at the fynall end, Of all things [to come to pass] at the time of death And swa fra perrell ethar him defend." thus from; more readily

1800

Thinkand on it I may not sleip in peis."

Thay cryit all and bad the swallow ceis

For linget is to lytill birdis fude.

And said, "yone lint heirefter will do gude,

about; cannot sleep in peace

ordered; cease

later on; good

food for little birds

The lark lauchand the swallow thus couth scorne laughing; did mock And said scho fischit lang befoir the net. fished far ahead of "The barne is eith to busk that is unborne. baby; easy; dress 1765 All growis nocht that in the ground is set. Not everything grows The nek to stoup quhen it the straik sall get bend when; blow shall Is sone aneuch. Deith on the fayest fall." soon enough; most fated Thus scornit thay the swallow ane and all. they mocked Despysing thus hir helthsum document, her beneficial advice 1770 The foulis ferslye tuke thair flicht anone, birds fiercely took; at once Sum with ane bir thay braidit over the bent rush; hastened; field And sum agane ar to the grene wod gone. again are; greenwood Upon the land quhair I wes left allone, I tuke my club and hamewart couth I carie staff; homeward did; hurry 1775 Swa ferliand as I had sene ane farie. Just as astonished as if; supernatural vision Thus passit furth quhill June that jolie tyde time passed until; lovely time And seidis that wer sawin of beforne planted before Wer growin hie that hairis mycht thame hyde hares could hide themselves And als the quailye craikand in the corne. also; quail clucking; grain I movit furth betwix midday and morne 1780 went out between Unto the hedge under the hawthorne grene Quhair I befoir the said birdis had sene, previously mentioned And as I stude be aventure and cace stood, by luck; chance The samin birdis as I haif said yow air, same; have told; earlier 1785 I hoip because it wes thair hanting place, suppose; their usual place to go Mair of succour or yit mair solitair, More sheltered; quiet Thay lychtit doun and guhen thay lychtit wair, alighted; were The swallow swyth put furth ane pietuous pyme, promptly let out; plaintive cry Said, "Wo is him can not bewar in tyme. Woe; look out 1790 "O blind birdis and full of negligence, heedlessness Unmyndfull of your awin prosperitie, own well-being Lift up your sicht and tak gude advertence, sight; take good notice Luke to the lint that growis on yone le. flax; that pasture Yone is the thing I bad forsuith that we, commanded indeed 1795 Quhill it wes seid, suld rute furth off the eird. When; uproot out; ground Now is it lint, now is it hie on breird, high in first growth "Go yit quhill it is tender, young, and small, yet while And pull it up, let it na mair incres. grow no bigger My flesche growis, my bodie quaikis all, flesh shudders; trembles

"We think quhen that yone lint bollis ar ryip those; pods; ripe 1805 To mak us feist and fill us of the seid make ourselves a feast; seed Magré yone churll and on it sing and pyip." In spite of that; peep "Weill," quod the swallow, "freindes, hardilie beid, friends, by all means be it so Do as ye will bot certane sair I dreid wish; certainly I sorely dread Heirefter ye sall find als sour as sweit What comes; just as; sweet 1810 Quhen ye ar speldit on yone carlis speit. When; split open; churl's spit "The awner of yone lint ane fouler is, owner; bird catcher Richt cautelous and full off subteltie. Very tricky; cunning His pray full sendill tymis will he mis prey; few times; miss Bot gif we birdis all the warrer be. Unless; be all the warier 1815 Full mony of our kin he hes gart de Very many; caused to die thought; merely a game And thocht it bot ane sport to spill thair blude. God keip me fra him, and the halie rude." protect; from; holy cross Thir small birdis haveand bot lytill thocht These; having only little care Of perrell that mycht fall be aventure, befall by chance 1820 The counsell of the swallow set at nocht valued at nothing Bot tuke thair flicht and furth togidder fure, took; went away together Sum to the wode, sum markit to the mure. headed; moor I tuke my staff quhen this wes said and done when And walkit hame for it drew neir the none. near; noon 1825 The lynt ryipit, the carll pullit the lyne, ripened; flax plants Rippillit the bollis and in beitis set, Raked off; seedpods; put [the stalks] in bundles It steipit in the burne and dryit syne Soaked it; stream; then dried And with ane bittill knokkit it and bet, mallet pounded; beat Syne swingillit it weill and hekkillit in the flet. scraped; combed; indoors on the floor 1830 spun it; twisted; thread His wyfe it span and twynit it into threid Of quhilk the fowlar nettis maid indeid. which; bird catcher made nets The wynter come, the wickit wind can blaw, wicked; did blow The woddis grene wer wallowit with the weit, withered; wet Baith firth and fell with froistys wer maid faw, forest; hill; frosts; mottled 1835 Slonkis and slaik maid slidderie with the sleit. Hollows; valleys; slippery; sleet The foulis fair for falt thay fell of feit. fine birds; hunger; feet On bewis bair it was na bute to byde bare branches; use; stay Bot hyit unto housis thame to hyde. hastened: to hide themselves Sum in the barn, sum in the stak of corne Some; stack of grain 1840 Thair lugeing tuke and maid thair residence. Took their lodging; made The fowlar saw and grit aithis hes he sworne has sworn great oaths Thay suld be tane trewlie for thair expence. should certainly be caught; depredations His nettis hes he set with diligence He has laid out his nets And in the snaw he schulit hes ane plane shoveled; flat area

covered; chaff again

1845

And heillit it all over with calf agane.

Thir small birdis, seand the calff, wes glaid.
Trowand it had bene corne, thay lychtit doun
Bot of the nettis na presume thay had
Nor of the fowlaris fals intentioun.

To scraip and seik thair meit thay maid thame boun.
The swallow into a branche litill by,
Dreiddand for gyle, thus loud on thame couth cry:

seeing the chaff, were glad Supposing; grain; flew down But; no expectation bird catcher's wicked plan food; set themselves to work in a sapling off to one side Fearing trickery; to them did

"Into that calf scraip quhill your naillis bleid,
Thair is na corne, ye laubour all in vane,
1855 Trow ye yone churll for pietie will yow feid?
Na, na, he hes it lyit heir for ane trane.
Remove, I reid, or ellis ye will be slane;
His nettis he hes set full prively,
Reddie to draw; in tyme be war forthy.

scrape until; bleed
vain
Do you believe that; pity; feed
laid it out here; trick
Get away; advise; else
very covertly
Ready; pull; beware therefore

"Grit fule is he that puttis in dangeir
His lyfe, his honour, for ane thing of nocht.
Grit fule is he that will not glaidlie heir
Counsall in tyme quhill it availl him mocht.
Grit fule is he that nathing hes in thocht
Bot thing present and efter quhat may fall
Nor of the end hes na memoriall."

[A] great fool
a thing of no value
willingly pay heed to
while it might help him
nothing in mind
Except; what may occur later
of the outcome; thought

Thir small birdis, for hunger famischit neir, Full besie scraipand for to seik thair fude, The counsall of the swallow wald not heir, Suppois thair laubour dyd thame lytill gude. Quhen scho thair fulische hartis understude Sa indurate, up in ane tre scho flew. With that, this churll over thame his nettis drew.

1870

1885

almost starving
Very busily; find their food
did not want to hear
Even though; did them
understood [to be]
So stubborn; into a tree
pulled his nets over them

Allace it wes rycht grit hertis sair to se

That bludie bowcheour beit thay birdis doun
And for till heir quhen thay wist weill to de
Thair cairfull sang and lamentatioun.
Sum with ane staf he straik to eirth on swoun,
Sum off the heid, off sum he brak the crag,

Sum half on lyfe he stoppit in his bag.

Alas; great pain at heart; see bloody butcher beat those they fully expected to die sorrowful song Some; struck; unconscious The heads from some; neck alive; stuffed

And quhen the swallow saw that thay wer deid, "Lo," quod scho, "thus it happinnis mony syis On thame that will not tak counsall nor reid Of prudent men or clerkis that ar wyis. This grit perrell I tauld thame mair than thryis. Now ar thay deid, and wo is me thairfoir." Scho tuke hir flicht, bot I hir saw no moir.

when; dead
times
To those who; advice
From; scholars; wise
told them [about] more
woe
I saw her no more

Moralitas Moralization Lo worthie folk, Esope that nobill clerk, noble scholar Ane poet worthie to be lawreate, 1890 Quhen that he vaikit from mair autentik werk relaxed; valuable work With uther ma, this foirsaid fabill wrate many others; previous; wrote Quhilk at this tyme may weill be applicate Which; explained To gude morall edificatioun, instructionHaifand ane sentence according to ressoun. Having; meaning accordant 1895 This carll and bond of gentrice spoliate, bondman; void of gentility Sawand this calf thir small birdis to sla, Sowing; chaff these; slay It is the feind quhilk fra the angelike state devil, who from angelic rank Exylit is as fals apostata Exiled; traitorous rebel Quhilk day and nycht weryis not for to ga Who; does not weary; go 1900 Sawand poysoun and mony wickit thocht poison; wicked thought In mannis saull quhilk Christ full deir hes bocht. soul; very dearly; redeemed And guhen the saull as seid into the eird when; like seed in the ground Gevis consent in delectatioun, Gives; in delight The wickit thocht beginnis for to breird sprout 1905 In deidlie sin quhilk is dampnatioun. mortal; which Ressoun is blindit with affectioun Reason; willful emotion And carnall lust growis full grene and gay fleshly desire; lush Throw consuetude hantit from day to day. By habit indulged Proceding furth be use and consuetude, by; custom 1910 The sin ryipis and schame is set on syde, ripens; aside The feynd plettis his nettis stark and rude, weaves his strong and rough nets And under plesance previlie dois hyde, secretly hides [them] Syne on the feild he sawis calf full wyde, Then; sows chaff very widely Quhilk is bot tume and verray vanitie Which; empty; total vanity 1915 Of fleschlie lust and vaine prosperitie. Thir hungrie birdis wretchis we may call These; we may term wretches Ay scraipand in this warldis vane plesance, Always scraping; delight Greddie to gadder gudis temporall, Greedy; amass temporal goods Quhilk as the calf ar tume without substance, Which like; chaff; empty 1920 Lytill of vaill and full of variance, Of little use; changeability Lyke to the mow befoir the face of wind dust [that] Quhiskis away and makis wretchis blind. Whirls; makes This swallow quhilk eschaipit thus the snair that has escaped The halie preichour weill may signifie, holy preacher 1925 Exhortand folk to walk and ay bewair Exhorting; watch; always Fra nettis of our wickit enemie Against Quha sleipis not bot ever is reddie Who does not sleep 1940

1955

1960

Quhen wretchis in this warld calf dois scraip To draw his net that thay may not eschaip. do scrape chaff cannot escape

1930 Allace, quhat cair, quhat weiping is and wo, Quhen saull and bodie partit ar in twane:
The bodie to the wormis keitching go;
The saull to fyre, to everlestand pane.
Quhat helpis than this calf, thir gudis vane,
1935 Quhen thow art put in Luceferis bag
And brocht to hell and hangit be the crag?

Alas, what sorrow
When soul; are parted; two
worms' kitchen
everlasting torment
these worthless goods
When
brought; hanged; neck

Thir hid nettis for to persave and se, This sarie calf wyislie to understand, Best is bewar in maist prosperitie For in this warld thair is na thing lestand. Is na man wait how lang his stait will stand, His lyfe will lest, nor how that he sall end Efter his deith nor quhidder he sall wend. concealed; perceive; see
miserable chaff wisely
[It] is best [to]; greatest
there is nothing permanent
[There]; [who] knows; state
shall
After; death; where; go

Pray we thairfoir quhill we ar in this lyfe
For four thingis: the first, fra sin remufe,
The secund is to seis all weir and stryfe,
The thrid is perfite cheritie and lufe,
The feird thing is and maist for our behufe
That is in blis with angellis to be fallow,
And thus endis the Preiching of the Swallow.

We should pray; while withdraw from sin cease; conflict and strife perfect charity fourth; most for our benefit bliss; angels; comrades

The Fox, the Wolf, and the Cadger

Fish Peddler

Quhylum thair wynnit in ane wildernes (As myne authour expreslie can declair)
Ane revand wolff that levit upon purches
On bestiall and maid him weill to fair.
Wes nane sa big about him he wald spair,
And he war hungrie, outher for favour or feid,
Bot in his breith he weryit thame to deid.

Once there dwelt
explicitly does state
A thieving; lived; poaching
animals; himself manage well
[There] was no one; spare
If; were; either bribe; threat
fury; shook them to death

Swa happinnit him in waithing as he went
To meit ane foxe in middis of the way.
He him foirsaw and fenyeit to be schent
And with ane bek he bad the wolff gude day.
"Welcum to me," quod he, "thow Russell gray."
Syne loutit doun and tuke him be the hand,
"Ryse up, Lowrence, I leif thee for to stand.

[It] so befell; poaching
meet; middle of the path
saw first; pretended; in awe
nod; wished good
said [the wolf]
Then leaned; took; by
[the fox's name]; permit

1965 "Quhair hes thow bene this sesoun fra my sicht? Thow sall beir office and my stewart be,

Where hast thou; out of my sight hold office; be my steward

For thow can knap doun caponis on the nicht knock down capons in; night And lourand law thow can gar hennis de." crawling low; make hens die "Schir," said the foxe, "that ganis not for me Sir; that does not suit me 1970 And I am rad gif thay me se on far afraid if they see me afar That at my figure beist and bird will skar." appearance; take fright "Na," quod the wolff, "thow can in covert creip under cover crawl Upon thy wame and hint thame be the heid belly; grab them by; head And mak ane suddand schow upon ane scheip, sudden sortie; sheep 1975 Syne with thy wappinnis wirrie him to deid." Then; teeth and claws shake; death "Schir," said the foxe, "ye knaw my roib is reid know; robe; red And thairfoir thair will na beist abyde me wait for me Thocht I wald be sa fals as for to hyde me." Even though; hide myself "Yis," quod the wolff, "throw buskis and throw brais across thickets; hillsides 1980 Law can thow lour to come to thy intent." Low; crawl; reach your goal "Schir," said the foxe, "ye wait weill how it gais. understand well; goes Ane lang space fra thame, thay will feill my sent, long distance; notice; smell Than will thay eschaip suppois thay suld be schent escape, unless; killed And I am schamefull for to cum behind thame ashamed; come up behind them 1985 Into the feild thocht I suld sleipand find thame." even though; sleeping "Na," quod the wolff, "thow can cum on the wind. approach upwind For everie wrink forsuith thow hes ane wyle." precaution indeed; trick "Schir," said the foxe, "that beist ye mycht call blind animal you could That micht not eschaip than fra me ane myle. could; escape; a mile off 1990 How micht I ane of thame that wyis begyle? trick one of them in that way My tippit twa eiris and my twa gray ene two [black-]tipped ears; two gray eyes Garris me be kend quhair I wes never sene." Makes; recognized where Than said the wolff, "Lowrence, I heir thee le hear; you lying And castys for perrellis thy ginnes to defend, [you] search; risks; tricks; protect 1995 Bot all thy sonyeis sall not availl thee excuses shall About the busk with wayis thocht thow wend. around the bush; ruses; you beat Falset will failye ay at the latter end. Falsehood; always fail To bow at bidding and byde not quhill thow brest not wait until; break Thairfoir I giff thee counsall for the best." [that is] for 2000 "Schir," said the foxe, "it is Lentring, ye se; Lent; see I can nocht fische, for weiting of my feit, not fish; getting my feet wet To tak ane banestikill, thocht we baith suld de. catch a stickleback; should both starve I have nane uther craft to win my meit. no other; get; food But if it were Easter, when Bot wer it Pasche, that men suld pultrie eit, 2005 As kiddis, lambis, or caponis into ply, kids, in [fine] condition To beir your office than wald I not set by." hold; would; not refuse

Than said the wolff in wraith, "Wenis thou with wylis wrath; Do you suppose And with thy mony mowis me to mat? many tricks to defeat me It is ane auld dog doutles that thow begylis; doubtless; you deceive 2010 Thow wenis to draw the stra befoir the cat." expect to pull; straw "Schir," said the foxe, "God wait, I mene not that; knows; do not mean For and I did it wer weill worth that ye if I; were entirely proper In ane rude raip had tyit me till ane tre. strong rope; tied; to a tree "Bot now I se he is ane fule perfay see; he is indeed a fool 2015 That with his maister fallis in ressoning. master enters into debate I did bot till assay quhat ye wald say. did [it] only to find out what God wait, my mynd wes on ane uther thing. knows; another I sall fulfill in all thing your bidding in every respect; command Quhat-ever ye charge on nichtis or on dayis." Whatever; require; nights 2020 "Weill," quod the wolf, "I heir weill quhat thou sayis hear; what "Bot yit I will thow mak to me ane aith yet I want; [to] make; oath For to be leill attour all levand leid." loyal; above; living being "Schir," said the foxe, "that ane word maks me wraith, single; makes; angry For now I se ye have me at ane dreid; see; hold me in suspicion Yit sall I sweir, suppois it be nocht neid, 2025 swear, even if; no need Be Juppiter and on pane of my heid, By; under penalty; head I sall be trew to you quhill I be deid." shall; true; until; dead With that ane cadgear with capill and with creillis fish peddler; horse; baskets Come caryand furth. Than Lowrence culd him spy; proceeding along; did; see 2030 The foxe the flewer off the fresche hering feillis aroma; fresh herring; smells And to the wolff he roundis prively, whispers stealthily "Schir, yone ar hering the cadgear carvis by; there; is carrying along Thairfoir I reid that we se for sum wayis Therefore; advise; look To get sum fische aganis thir fasting dayis. fish in readiness for these 2035 "Sen I am stewart, I wald we had sum stuff; Since; intend [that]; goods And ye ar silver-seik, I wait richt weill. sick with poverty; know very well Thocht we wald thig yone verray churlische chuff, beg; truly boorish miser He will not giff us ane hering off his creill, give; from his basket Befoir yone churle on kneis thocht we wald kneill. In front of; knees though; kneel 2040 Bot yit I trow alsone that ye sall se believe that very soon you shall see Gif I can craft to bleir yone carlis ee. If; know how to pull the wool over the churl's eyes "Schir, ane thing is and we get of yone pelff, Ye man tak travell and mak us sum supple

Ye man tak travell and mak us sum supple
For he that will not laubour and help himselff
2045 Into thir dayis he is not worth ane fle.
I think to work als besie as ane be
And ye sall follow ane lytill efterwart
And gadder hering for that sall be your part."

there is one thing, if; some of; prize
make an effort; give; help
that does not want to work
In these days; a flea
intend; as busily as a bee
shall; a short way behind
gather herring; shall; job

With that he kest ane cumpas far about took a circuitous route 2050 And straucht him down in middis of the way. outstretched himself; middle As he wer deid he fenyeit him but dout made himself seem indeed And than upon lenth unliklie lay: then lay in an unnatural pose The guhyte he turnit up of his ene tway, whites; upturned; two eyes His toung out hang ane handbreid of his heid, hung; hand'sbreadth; head 2055 And still he lay als straucht as he wer deid. motionless; stiff as if; were The cadgear fand the foxe and he wes fane found; delighted And till himself thus softlie can he say, to; quietly did "At the nixt bait, in faith, ye sall be flane, next rest-stop; shall be flayed And off your skyn I sall mak mittenis tway." from; make a pair of mittens 2060 He lap full lichtlie about him quhair he lay leapt very nimbly; where And all the trace he trippit on his tais; way; danced; toes As he had hard ane pyper play he gais. As if; heard; moves "Heir lyis the Devyll," quod he, "deid in ane dyke; Here; said; dead; ditch Sic ane selcouth saw I not this sevin yeir. Such a freak occurrence 2065 I trow ye have bene tussillit with sum tyke suppose; attacked by; dog That garris you ly sa still withoutin steir. makes; lie so; without motion Schir Foxe, in faith ye ar deir welcum heir. indeed; warmly welcome here It is sum wyfis malisone, I trow, some wife's curse For pultrie pyking, that lychtit hes on yow. poaching poultry; has landed 2070 "Thair sall na pedder, for purs nor yit for glufis There; peddler; purse; gloves Nor yit for poyntis, pyke your pellet fra me. laces; swindle; pelt from I sall of it mak mittenis to my lufis shall from; for my hands Till hald my handis hait quhairever I be. To keep; hot wherever; am Till Flanderis sall it never saill the se." To; sail the sea 2075 With that in hy he hint him be the heillis in haste; grabbed; by; heels And with ane swak he swang him on the creillis thud; threw; baskets Syne be the heid the hors in hy hes hint. Then by; head; haste has seized The fraudfull foxe thair gude tent hes tane has paid close attention And with his teith the stoppell or he stint stopper as quickly as he could 2080 Pullit out and syne the hering ane and ane [He] pulled; one by one Out of the creillis he swakkit doun gude wane. flung down a good number The wolff wes war and gadderit spedilie. was ready; gathered [them] The cadgear sang, "Huntis up, up," upon hie. in a loud voice Yit at ane burne the cadgear lukit about. But; stream; glanced behind 2085 With that the foxe lap quyte the creillis fray. leapt completely free from the baskets given; punch The cadgear wald have raucht the foxe ane rout Bot all for nocht; he wan his hoill that day. nothing; made it to safety Than with ane schout thus can the cadgear say, Then; shout; did "Abyde, and thou are nekhering sall haif Wait; "neck-herring"; have 2090 Is worth my capill, creillis, and all the laif." worth my horse; all the rest

2095	"Now," quod the foxe, "I schrew me and we meit. I hard quhat thou hecht to do with my skyn. Thy handis sall never in thay mittinnis tak heit And thou wer hangit, carll, and all thy kyn. Do furth thy mercat, at me thou sall nocht wyn And sell thy hering thou hes thair till hie price, Ellis thow sall wyn nocht on thy merchandice."	curse myself if we meet heard what; promised those; take warmth Even if; hanged [for it], churl Continue; trade, from; profit have left for a high Or else; not profit
2100	The cadgear trimmillit for teyne quhair that he stude "It is weill worthie," quod he, "I want yone tyke That had nocht in my hand sa mekill gude As staff or sting yone truker for to stryke." With that lychtlie he lap out over ane dyke And hakkit doun ane staff, for he wes tene, That hevie wes and of the holyne grene.	e. shook; rage where; stood just deserts; [that] I have lost; cur Who; nothing; of so much use pole; trickster nimbly; leapt; ditch cut down; infuriated of green holly
<ul><li>2105</li><li>2110</li></ul>	With that the foxe unto the wolff could wend And fand him be the hering quhair he lyis. "Schir," said he than,"maid I not fair defend? Ane wicht man wantit never, and he wer wyis. Ane hardie hart is hard for to suppryis." Than said the wolff, "Thow art ane berne full bald And wyse at will, in gude tyme be it tald.	did go found; beside; where did I not make a brave defense strong; never lacked, if brave heart; take by surprise a very bold man when wanted; let it be said
2115	"Bot quhat wes yone the carll cryit on hie And schuke his hand," quod he, "Hes thou no feill?" "Schir," said the foxe, "that I can tell trewlie. He said the nekhering wes intill the creill." "Kennis thou that hering?" "Ye, schir, I ken it weill And at the creill mouth I had it thryis but dout. The wecht of it neir tit my tuskis out.	what was that; cried aloud shook; fist; no idea Sir; accurately was inside Know; Yes rim; thrice without doubt weight; nearly pulled; teeth
2120	"Now suithlie schir, micht we that hering fang, It wald be fische to us thir fourtie dayis." Than said the wolf, "Now God nor that I hang Bot to be thair I wald gif all my clays To se gif that my wappinnis mycht it rais." "Schir," said the foxe, "God wait I wischit you oft	truly; if we could; grab these forty God let me be hanged there; give; clothes if; teeth and claws could lift it knows; wanted; often
2125	Quhen that my pith micht not beir it on loft.	strength could; lift it up high
2130	"It is ane syde of salmond as it wair And callour, pypand lyke ane pertrik ee. It is worth all the hering ye have thair, Ye and we had it swa, is it worth sic thre." Than said the wolff, "Quhat counsell gevis thou me?" "Schir," said the foxe, "wirk efter my devyis	side of salmon as it were fresh; speckled; partridge eye there if; thus; three times as much proceed according to; plan
	And ye sall have it and tak you na suppryis.	suffer no ambush

2135	"First, ye man cast ane cumpas far about, Syne straucht you doun in middis of the way. Baith heid and feit and taill ye man streik out, Hing furth your toung, and clois weill your ene Syne se your heid on ane hard place ye lay And dout not for na perrell may appeir Bot hald you clois quhen that carll cummis nein	make sure do not be afraid
2140	"And thocht ye se ane staf, have ye na dout, Bot hald you wonder still into that steid And luke your ene be clois as thay wer out	though; see; have no concern keep yourself utterly; place make sure; tight shut as if
2145	And se that ye schrink nouther fute nor heid. Than will the cadgear carll trow ye be deid And intill haist will hint you be the heillis As he did me and swak you on his creillis."	twitch believe in haste; grab; heels throw; baskets
2150	"Now," quod the wolff, "I sweir thee be my thri I trow yone cadgear carll dow not me beir." "Schir," said the foxe, "on loft he will you lift Upon his creillis and do him lytill deir. Bot ane thing dar I suithlie to you sweir. Get ye that hering sicker in sum place, Ye sall not fair in fisching mair quhill Pasche.	ft, swear to you by; luck expect; cannot lift me up high cause himself little strain Only; I dare honestly If you get; safe; some go fishing again until Easter
2155	That ye sall de na suddand deith this day." With that the wolff gird up sone and to gay	"In the beginning" over you sign the cross on; body; toe Go when; wish; venture to be a guarantor die no sudden sprang; at once; left
2160	And caist ane cumpas about the cadgear far, Syne raucht him in the gait or he come nar.	went a circular route around stretched himself; path; before; near
2165	He laid his halfheid sicker, hard, and sad, Syne straucht his four feit fra him and his heid And hang his toung furth as the foxe him bad. Als styll he lay as he wer verray deid, Rakkand nathing of the carlis favour nor feid Bot ever upon the nekhering he thinkis And quyte foryettis the foxe and all his wrinkis.	cheek securely, firmly; heavily feet away from; head hung out; tongue; taught him As; were indeed dead Caring; kindness; enmity But continually about
2170	With that the cadgear, als wraith as ony wind Come rydand on the laid, for it wes licht, Thinkand ay on the foxe that wes behind Upon quhat wyse revenge him best he micht	as furious riding; cartload; light Thinking continually about How to avenge himself

 $<sup>^{1}</sup>$  Hang out your tongue, and close tight your two eyes

	And at the last of the wolff gat ane sicht Quhair he in lenth lay streikit in the gait, Bot gif he lichtit doun or nocht, God wait!	caught a sight Where; lay prone; path Whether he got down; knows
2175 2180	That evill bat it sall licht upon thy banis He suld have had that hes done me the skaith." On hicht he hovit the staf for he wes wraith	was fooled once  If I am fooled twice; curse the both of us wicked blow; land; bones [That]; injury Up high; raised; furious
2100	And hit him with sic will upon the heid Quhill neir he swonit and swelt into that steid. <sup>1</sup>	such purpose; head
2185	Thre battis he bure or he his feit micht find Bot yit the wolff wes wicht and wan away. He mycht not se, he wes sa verray blind, Nor wit reddilie quhether it wes nicht or day. The foxe beheld that service quhair he lay And leuch on loft quhen he the wolf sa seis, Baith deif and dosinnit, fall swonand on his knei	blows; received before; feet strong; got could; see; truly know readily whether watched; treatment from where laughed out loud; sees thus S. Both deaf; dazed; fainting; knees
2190	He that of ressoun cannot be content Bot covetis all, is abill all to tyne.  The foxe, quhen that he saw the wolff wes schent Said to himself, "Thir hering sall be myne." (I le or ellis he wes a stewart fyne That fand sic wayis his maister for to greif!)	according to reason ovets everything; likely to lose everything , when; was beaten These; shall I lie; else; a fine steward found such; to torment
2195	With all the fische thus Lowrence tuke his leif.	took his leave
2200	The wolff wes neir weill dungin to the deid That uneith with his lyfe away he wan For with the bastoun weill brokin wes his heid. The foxe into his den sone drew him than That had betraisit his maister and the man. The ane wantit the hering of his creillis; The utheris blude wes rynnand over his heillis.	nearly thrashed quite to death hardly; he escaped staff his head was nearly broken quickly withdrew himself then betrayed his master and the cadger lacked; from his baskets other's blood; running; heels
2205	Moralitas This taill is myngit with moralitie As I sall schaw sumquhat or that I ceis. The foxe unto the warld may likkinnit be, The revand wolf unto ane man but leis, The cadgear deith quhome under all man preis; That ever tuke lyfe throw cours of kynd man dee As man and beist and fische into the see.	Moralization tale is mingled show in part before; cease may be likened thieving; without lies under whom everyone must hasten came to; nature's course; die in the sea

<sup>&</sup>lt;sup>1</sup> Until he almost fainted and died in that place

2210 2215	The warld, ye wait, is stewart to the man Quhilk makis man to haif na mynd of deid Bot settis for winning all the craftis thay can. The hering I likkin unto the gold sa reid, Quhilk gart the wolf in perrell put his heid; Richt swa the gold garris landis and cieteis With wein he waitit dealing as men agis.	you understand; steward Who; pay no heed to death engages; profit; they know liken; so red [i.e., pure] Which made Just so; makes; cities
	With weir be waistit daylie, as men seis.	war; devastated; men see
2220	And as the foxe with dissimulance and gyle Gart the wolf wene to haif worschip forever, Richt swa this warld with vane glore for ane qul Flatteris with folk as thay suld failye never; Yit suddandlie men seis it oft dissever  With thame that trowis oft to fill the sek.  Deith cummis behind and nippis thame be the	Fawns upon; as if they should never fail suddenly; see the world often part company For those who expect; sack
2225	The micht of gold makis mony men sa blind That settis on avarice thair felicitie That thay forget the cadgear cummis behind To stryke thame, of quhat stait sa ever thay be.	power; makes; so make greed their greatest joy So that; comes whatever rank they hold
2230	Quhat is mair dirk than blind prosperitie? Quhairfoir I counsell mychtie men to haif mynd Of the nekhering interpreit in this kynd.	What; more dark
	The Fox, the Wolf, and the Husbandman	Farmer
	In elderis dayis, as Esope can declair, Thair wes ane husband quhilk had ane plewch	ancestors'; does declare to steir. <sup>1</sup>
2235	His use wes ay in morning to ryse air, Sa happinnit him in streiking tyme of yeir Airlie in the morning to follow furth his feir, Unto the pleuch bot his gadman and he, His stottis he straucht with <i>Benedicité</i> .	practice; always; rise early [It] so befell; plowing; of year Early; proceed according to his custom At the plow only; drover young oxen; urged; blessing
2240	The caller cryit, "How! Haik!" upon hicht, "Hald draucht, my dowis," syne broddit thame The oxin wes unusit, young, and licht And for fersnes thay couth the fur forfair. The husband than woxe angrie as ane hair, Syne cryit and caist his patill and grit stanis: "The wolff," quod he, "mot have you all at anis	inexperienced; frisky from exuberance they ruined the furrow then grew; hare Then yelled; threw; spade; big rocks
2245	Bot yit the wolff wes neirar nor he wend, For in ane busk he lay and Lowrence baith,	yet; nearer than he supposed thicket; [the fox] also

<sup>&</sup>lt;sup>1</sup> There was a farmer who had a plow; to guide

2250	In ane rouch rone wes at the furris end Una And hard the hecht. Than Lowrence leuch full rai "To tak yone bud," quod he, "it wer na skaith." "Weill," quod the wolff, "I hecht thee be my hand. Yone carlis word as he wer king sall stand."	that offer; were no hardship
2255	The oxin waxit mair reulie at the last, Syne efter thay lousit fra that it worthit weill lait. <sup>1</sup> The husband hamewart with his cattell past, Than sone the wolff come hirpilland in his gait Befoir the oxin and schupe to mak debait. The husband saw him and worthit sumdeill agast And bakwart with his beistis wald haif past.	became more disciplined homeward; went hobbling; in [the husbandman's] path Ahead of; got ready; dispute grew somewhat afraid would have gone
2260	The wolff said, "Quhether dryvis thou this pray? I chalenge it for nane of thame ar thyne!" The man thairoff wes in ane felloun fray And soberlie to the wolff answerit syne, "Schir, be my saull, thir oxin ar all myne: Thairfoir I studdie quhy ye suld stop me,	Where are you driving; prey none of them for that reason; great shock gravely [he] then replied to the wolf Sir, by; soul, these oxen
2265	Sen that I faltit never to you, trewlie."	wonder why; should obstruct Since; never defaulted; truly
2270	The wolff said, "Carll, gaif thou not me this drift Airlie quhen thou wes eirrand on yone bank, And is thair oucht, sayis thou, frear than gift? This tarying wyll tyne thee all thy thank: Far better is frelie for to gif ane plank Nor be compellit on force to gif ane mart. Fy on the fredome that cummis not with hart!"	Churl, gave; team Earlier when; plowing; that slope anything; more free than a delay; lose; thanks willingly; fourpenny coin Than; by necessity; fat ox generosity; comes; sincerity
2275	"Schir," quod the husband, "ane man may say in a And syne ganesay fra he avise and se. I hecht to steill, am I thairfoir ane theif? God forbid, schir, all hechtis suld haldin be. Gaif I my hand or oblissing," quod he, "Or have ye witnes or writ for to schaw? Schir, reif me not bot go and seik the law."	greif said; annoyance then contradict once; reflect vow; steal vows should be adhered to Did I give; [a] contract show rob; take legal proceedings
2280	"Carll," quod the wolff, "ane lord and he be leill, That schrinkis for schame or doutis to be repruvit His saw is ay als sickker as his seill.  Fy on the leid that is not leill and lufit.  Thy argument is fals and eik contrufit	if he is loyal shrinks from; fears; rebuked word; always as secure; seal hame; man who; trustworthy; respected also fabricated

 $<sup>^{1}</sup>$  Then after they were unhitched once it grew very light

2285	For it is said in proverb, "But lawte, All uther vertewis ar nocht worth ane fle."	Without trustworthiness other virtues; not; a flea
		, , , <u>,</u>
	"Schir," said the husband, "remember of this thing	
	Ane leill man is not tane at half ane taill.	honest; taken in; partial story
	I may say and ganesay, I am na king.	speak and contradict
2290	Quhair is your witnes that hard I hecht thame haill	?" heard; promised; entirely
	Than said the wolff, "Thairfoir it sall nocht faill.	For that reason; shall
	Lowrence," quod he, "cum hidder of that schaw,	come here from; thicket
	And say nathing bot as thow hard and saw."	except; heard
	Lowrence come lourand for he lufit never licht	crawling; loved; [the] light
2295	And sone appeirit befoir thame in that place.	quickly appeared
	The man leuch na thing quhen he saw that sicht.	did not laugh at all when
	"Lowrence," quod the wolff, "thow man declair this	
	Quhairof we sall schaw the suith in schort space.	Of which; reveal; truth; time
	I callit on thee leill witnes for to beir	called; to bear true witness
2300	Quhat hard thou that this man hecht me lang eir."	heard; promised; a while ago
	"Schir," said the tod, "I cannot hastelie	fox
	Swa sone as now gif sentence finall	As soon; give final sentence
	Bot wald ye baith submit yow heir to me	were you both; yourselves
	To stand at my decreit perpetuall,	abide by my binding decree
2305	To pleis baith I suld preif gif it may fall."	please both; try if; it so turn out
4303	"Weill," quod the wolff, "I am content for me."	Well; for my part
	The man said, "Swa am I, however it be."	So
	Than schew thay furth thair allegeance but fabill	showed; cases without deceit
	And baith proponit thair pley to him compleit.	
2310		presented; entire pleas to him
2310	Quod Lowrence, "Now I am juge amycabill;	benevolent judge
	Ye sall be sworne to stand at my decreit	shall; pledged; abide by my ruling
	Quhether heirefter ye think it soure or sweit."	Whether afterwards; sweet
	The wolf braid furth his fute, the man his hand	extended out; foot
	And on the toddis taill sworne thay ar to stand.	they have sworn to abide
2315	Than tuke the tod the man furth till ane syde	took; fox; away on one side
	And said him, "Freind, thou art in blunder brocht.	told him; brought into trouble
	The wolf will not forgif thee ane oxe hyde	forgive; ox hide
	Yit wald myself fane help thee and I mocht	willingly; if I might
	Bot I am laith to hurt my conscience ocht.	loath; in any way
2320	Tyne nocht thy querrell in thy awin defence;	Do not lose; claim; own
	This will not throu but grit coist and expence.	[go] through without
	"Seis thou not buddis beiris bernis throw	Seest; [that] bribes carry men through
	And giftis garris crukit materis hald full evin?	make crooked; straight
	Sumtymis ane hen haldis ane man in ane kow.	a hen keeps a cow for a man
2325	All ar not halie that heifis thair handis to hevin."	holy; raise their

	"Schir," said the man, "ye sall have sex or sevin	shall; six
	Richt off the fattest hennis of all the floik.	Of the very; flock
	I compt not all the laif, leif me the coik."	do not care [about]; rest, leave; rooster
	"I am ane juge!" quod Lowrence than and leuch,	laughed
2330	"Thair is na buddis suld beir me by the rycht.	deflect me from justice
	I may tak hennis and caponis weill aneuch	capons; enough
	For God is gane to sleip as for this nycht.	gone; sleep; night
	Sic small thingis ar not sene into his sicht.	Such; seen in; sight
	Thir hennis," quod he, "sall mak thy querrell sure	
2335	With emptie hand na man suld halkis lure."	will lure hawks
	Concordit thus, than Lowrence tuke his leif	Agreed; then; took his leave
	And to the wolff he went into ane ling,	went directly
	Syne prevelie he plukkit him be the sleiff,	Then covertly; pulled; sleeve
	"Is this in ernist," quod he, "ye ask sic thing?	earnest; request such
2340	Na be my saull, I trow it be in heithing."	believe; mockery
	Than said the wolf, "Lowrence, quhy sayis thou sa	why; so
	Thow hard the hecht thyself that he couth ma.	heard; vow; did make
	"The hecht," quod he, "yone man maid at the ple	euch, that; made; plow
	Is that the cause quhy ye the cattell craif?"	why; demand the cattle
2345	Half into heithing said Lowrence than and leuch,	in mockery; then
	"Schir, be the rude, unroikit now ye raif.	Sir, by the cross, unrocked; rave
	The devill ane stirk tail thairfoir sall ye haif.	calfs; have
	Wald I tak it upon my conscience	Would I wish to undertake it
	To do sa pure ane man as yone offence?	so poor a man as that [an]
2350	"Yit haif I commonnit with the carll," quod he,	I have talked; churl; said
	"We ar concordit upon this cunnand:	settled; agreement
	Quyte off all clamis swa ye will mak him fre, Clea	
	Ye sall ane cabok have into your hand	shall; cheese
	That sic ane sall not be in all this land	such [a] one shall
2355	For it is somer cheis baith fresche and fair,	soft cheese
	He sayis it weyis ane stane and sumdeill mair."	weighs; fourteen pounds; rather more
	"Is that thy counsell," quod the wolff, "I do	[that] I make it
	That yone carll for ane cabok suld be fre?"	that churl; should; free
	"Ye be my saull and I wer sworne yow to,	Yes; if; bound to you by oath
2360	Ye suld nane uther counsell have for me,	as far as I am concerned
	For gang ye to the maist extremitie,	if you go; furthest extreme
	It will not wyn yow worth ane widderit neip.	the value of a withered turnip
	Schir, trow ye not I have ane saull to keip?"	do you not suppose; keep
	"Weill," quod the wolff, "it is aganis my will	against
2365	That yone carll for ane cabok suld ga quyte."	go free
	"Schir," quod the tod, "ye tak it in nane evill,	you [should] not take it hard

	For be my saull, yourself had all the wyte." Than said the wolff, "I bid na mair to flyte Bot I wald se yone cabok of sic pryis."	by my soul; blame intend to quarrel no more wish to see that; such esteem
2370	"Schir," said the tod, "he tauld me quhair it lyis."	told; where
	Than hand in hand thay held unto ane hill.	headed toward
	The husband till his hous hes tane the way	to; taken the path
	For he wes fane he schaippit from thair ill	glad; escaped; their harm
	And on his feit woke the dure quhill day.	feet [he] guarded; door until
2375	Now will we turne unto the uther tway.	other two
	Throw woddis waist thir freikis on fute can fair	empty woods these men; go
	Fra busk to busk quhill neir midnycht and mair.	From bush; until near; later
	Lowrence wes ever remembring upon wrinkis	always thinking; wiles
	And subtelteis, the wolff for to begyle.	stratagems; to deceive
2380	That he had hecht ane caboik he forthinkis	promised; cheese; regrets
	Yit at the last he find s furth ane wyle,	comes up with a trick
	Than at himself softlie couth he smyle.	quietly did he smile
	The wolf sayis, "Lowrence, thou playis bellie blind."	
	We seik all nycht bot nathing can we find."	search; night
2385	"Schir," said the tod, "we ar at it almaist;	we have almost reached it
	Soft yow ane lytill and ye sall se it sone."	Quiet; shall soon see it
	Than to ane manure place thay hyit in haist.	manor; hurried; haste
	The nycht wes lycht, and pennyfull the mone.	round as a penny; moon
	Than till ane draw-well thir senyeours past but hone	to; elders went without delay
2390	•	o separate buckets did indeed hang
	As ane come up ane uther doun wald gang.	one; another down; go
	The schadow off the mone schone in the well.	reflection; shone
	"Schir," said Lowrence, "anis ye sall find me leill,	for once; trustworthy
	Now se ye not the caboik weill yoursell,	see; cheese clearly yourself
2395	Quhyte as ane neip and round als as ane seill?	White; turnip; also; seal
	He hang it yonder that na man suld it steill.	hung; there so that; steal it
	Schir, traist ye weill, yone caboik ye se hing	trust; see hanging
	Micht be ane present to ony lord or king."	Could; for
	"Na," quod the wolff, "mycht I yone caboik haif	If I could get that cheese
2400	On the dry land as I it yonder se,	I see it there
	I wald quitclame the carll of all the laif.	declare the churl free; rest
	His dart oxin I compt thame not ane fle,	worthless(?); value; flea
	Yone wer mair meit for sic ane man as me.	That would be finer food; such
9405	Lowrence," quod he, "leip in the bukket sone	said; leap; at once
2405	And I sall hald the ane quhill thow have done."	hold the [other] bucket until

 $<sup>^{\</sup>rm 1}$  The wolf says, "Lowrence, you are playing 'It' in blindman's buff"

Lowrence gird doun baith sone and subtellie, The uther baid abufe and held the flaill. "It is sa mekill," quod Lowrence, "it maisteris me. On all my tais it hes not left ane naill. Ye man mak help upwart and it haill: Leip in the uther bukket haistelie And cum sone doun and mak me sum supple."	sprang down both fast; nimbly stayed above; crank [The cheese]; big; defeats toes; a single claw must give; and haul it up Leap; quickly come down now; give; aid
Than lychtlie in the bukket lap the loun. His wecht but weir the uther end gart ryis. The tod come hailland up, the wolff yeid doun. Than angerlie the wolff upon him cryis, "I cummand thus dounwart, quhy thow upwart hyis?" "Schir," quod the foxe, "thus fairis it of fortoun: As ane cummis up, scho quheillis ane uther doun."	promptly; leapt; fool weight without doubt; made rising quickly; went down angrily
Than to the ground sone yeid the wolff in haist. The tod lap on land, als blyith as ony bell And left the wolf in watter to the waist.	well-bottom at once went leapt; blithe as any bell
Quha haillit him out I wait not, of the well. Heir endis the text, thair is na mair to tell, Yyt men may find ane gude moralitie In this sentence thocht it ane fabill be.	hauled; do not know, from Here; no more But passage; although
Moralitas  This wolf I likkin to ane wickit man Quhilk dois the pure oppres in everie place And pykis at thame all querrellis that he can Be rigour, reif, and uther wickitnes. The foxe the feind I call into this cais, Arctand ilk man to ryn unrychteous rinkis, Thinkand thairthrow to lok him in his linkis.	Moralization liken; wicked Who oppresses the poor starts quarrels with them all harshness, theft I call the devil; situation Compelling each; follow; courses by that means; lock; chains
The husband may be callit ane godlie man With quhome the feynd falt findes, as clerkis reids, Besie to tempt him with all wayis that he can. The hennis ar warkis that fra ferme faith proceidis. Quhair sic sproutis spreidis, the evill spreit thair not so Bot wendis unto the wickit man agane,	farmer; called; devout whom; finds fault; scholars teach Busy; methods; knows [good] works; from firm speids grow; does not prosper goes back to the wicked man
Ar wickit riches, quhilk all men gaipis to get. Quha traistis in sic trusterie ar oft begyld, For mammon may be callit the devillis net	wasted; effort; displeased empty woods; the wolf was decieved which; yearn Whoever trusts; trash(?) evil wealth; called Which Satan; all sinful people
	The uther baid abufe and held the flaill.  "It is sa mekill," quod Lowrence, "it maisteris me. On all my tais it hes not left ane naill. Ye man mak help upwart and it haill: Leip in the uther bukket haistelie And cum sone doun and mak me sum supple."  Than lychtlie in the bukket lap the loun. His wecht but weir the uther end gart ryis. The tod come hailland up, the wolff yeid doun. Than angerlie the wolff upon him cryis, "I cummand thus dounwart, quhy thow upwart hyis?" "Schir," quod the foxe, "thus fairis it of fortoun: As ane cummis up, scho quheillis ane uther doun."  Than to the ground sone yeid the wolff in haist. The tod lap on land, als blyith as ony bell And left the wolf in watter to the waist. Quha haillit him out I wait not, of the well. Heir endis the text, thair is na mair to tell, Yyt men may find ane gude moralitie In this sentence thocht it ane fabill be.  Moralitas  This wolf I likkin to ane wickit man Quhilk dois the pure oppres in everie place And pykis at thame all querrellis that he can Be rigour, reif, and uther wickitnes. The foxe the feind I call into this cais, Arctand ilk man to ryn unrychteous rinkis, Thinkand thairthrow to lok him in his linkis.  The husband may be callit ane godlie man With quhome the feynd falt findes, as clerkis reids, Besie to tempt him with all wayis that he can. The hennis ar warkis that fra ferme faith proceidis. Quhair sic sproutis spreidis, the evill spreit thair not is Bot wendis unto the wickit man agane, That he hes tint his travell is full unfane.

With proud plesour quha settis his traist thairin But speciall grace, lychtlie can not outwin. whoever places; trust Without exceptional; easily; get out

The cabok may be callit covetyce
Quhilk blomis braid in mony mannis ee.
Wa worth the well of that wickit vyce
For it is all bot fraud and fantasie
Dryvand ilk man to leip in the buttrie
That dounwart drawis unto the pane off hell.
Christ keip all Christianis from that wickit well.

cheese; covetousness
Which blooms broad; eye
Woe betide; source; wicked vice
all entirely; delusion
Spurring each; jump; pantry
pulls downward; torment
preserve

The Wolf and the Wether

2450

Ram

2455 **Q**uhylum thair wes, as Esope can report, Once there; does report Ane scheipheird dwelland be ane forrest neir A shepherd dwelling by; near Quhilk had ane hound that did him grit comfort. Who; gave him great service Full war he wes to walk his fauld but weir, Very diligent; guard; enclosure without doubt That nouther wolf nor wildcat durst appeir So that neither; dared 2460 Nor foxe on feild nor vit no uther beist in; nor even any other animal Bot he thame slew or chaissit at the leist. Unless; killed them; least

Sa happinnit it, as everilk beist man de, This hound of suddand seiknes to be deid, Bot than, God wait, the keipar of the fe For verray wo woxe wanner nor the weid. "Allace," quod he, "now se I na remeid To saif the selie beistis that I keip For with the wolf weryit beis all my scheip." So; every; must die to die of a sudden sickness then; knows; keeper; livestock utter; grew paler than; [withered] weed Alas; I see no help save; poor animals; keep all my sheep are savaged

It wald have maid ane mannis hart sair to se

2470 The selie scheiphirdis lamentatioun.

"Now is my darling deid allace," quod he,

"For now to beg my breid I may be boun,

With pyikstaff and with scrip to fair off toun

For all the beistis befoir that bandonit bene

2475 Will schute upon my beistis with ire and tene."

made a man's heart sore; see
pitiable shepherd's lament
dead
bread; destined
walking stick; bag; leave the farm
that were kept under control before
attack my animals; anger; rage

With that ane wedder wichtlie wan on fute. "Maister," quod he, "mak merie and be blyith. To brek your hart for baill it is na bute. For ane deid dog ye na cair on yow kyith. Ga fetche him hither and fla his skyn off swyth, Syne sew it on me and luke that it be meit, Baith heid and crag, bodie, taill, and feit.

valiantly approached

Master; make merry; blithe

break; sorrow; no use

should show no grief in your appearance

Go; here; flay; at once

Then; check; well-fitting

Both head and neck; feet

"Than will the wolf trow that I am he For I sall follow him fast quharever he fair. Then; believe; I am the dog shall; persistently wherever he goes

2480

2465

2485 All haill the cure I tak it upon me The complete responsibility Your scheip to keip at midday, lait, and air; keep; noon, late, and early And he persew, be God I sall not spair If he goes hunting, by God; cease To follow him as fast as did your doig Swa that I warrand ye sall not want ane hoig." So; pledge; lose; one young sheep 2490 Than said the scheipheird, "This come of ane gude wit. came from; good mind Thy counsall is baith sicker, leill, and trew. both reliable, loyal; trustworthy Ouha sayis ane scheip is daft, thay lieit of it." Whoever; stupid; lied about it With that in hy the doggis skyn off he flew haste; he flayed off And on the scheip rycht softlie couth it sew. very gently did sew it 2495 Than worth the wedder wantoun of his weid: the ram grew proud; clothes "Now of the wolff," quod he, "I have na dreid." no fear In all thingis he counterfait the dog imitatedFor all the nycht he stude and tuke na sleip stood guard; took no sleep Swa that weill lang thair wantit not ane hog. So; for a long time; lacked; a young sheep 2500 Swa war he wes and walkryfe thame to keip alert; watchful to guard them That Lowrence durst not luke upon ane scheip [the fox] did not dare to look For and he did, he followit him sa fast if; the wether chased him so That of his lyfe he maid him all agast. for his life; made; afraid Was nowther wolff, wildcat, nor yit tod neither; fox 2505 Durst cum within thay bound is all about Dared enter any part of that district Bot he wald chase thame baith throw rouch and snod. Lest; over rough; even [ground] Thay bailfull beistis had of thair lyvis sic dout, Those miserable; for; such fear For he wes mekill and semit to be stout, large; seemed; powerful That everilk beist thay dred him as the deid, every; feared him like death 2510 Within that woid that nane durst hald thair heid. [So that]; forest; raise Yit happinnit thair ane hungrie wolff to slyde a hungry wolf chanced to sneak there Out-throw his scheip quhair thay lay on ane le: Amongst; where; pasture "I sall have ane," quod he, "quhatever betyde, shall; whatever happens Thocht I be werryit, for hunger or I de." attacked, or else I die of hunger 2515 With that ane lamb intill his cluke hint he. he seized in his claws The laif start up for thay wer all agast rest leapt; terrified Bot God wait gif the wedder followit fast. God knows if the ram Went never hound mair haistelie fra the hand Never went; from being held Quhen he wes rynnand maist raklie at the ra

Quhen he wes rynnand maist raklie at the ra

2520 Nor went this wedder baith over mois and strand,
And stoppit nouther at bank, busk, nor bra,
Bot followit ay sa ferslie on his fa
With sic ane drift quhill dust and dirt over-draif him,
And maid ane yow to God that he suld have him.

Never went; from being held running; speedily; roe deer Than; bog; brook neither; thicket, nor slope always; fiercely; foe such a pace; spattered over [he] made; should capture

2525	With that the wolff let out his taill on lenth For he wes hungrie and it drew neir the ene	stretched; length it was getting close to evening
	And schupe him for to ryn with all his strenth.	gathered himself up to run
	Fra he the wedder sa neir cummand had sene,	Once; coming so close; seen
	He dred his lyfe, and he overtane had bene;	feared for; if; overtaken
2530	Thairfoir he spairit nowther busk nor boig,	avoided neither thicket; bog
	For weill he kennit the kenenes of the doig.	well; knew; fierceness
	To mak him lycht, he kest the lamb him fra,	unburden himself; threw
	Syne lap over leis and draif throw dub and myre.	leapt; fields; rushed; puddles; mire
	"Na," quod the wedder, "in faith we part not swa.	will not be separated thus
2535	It is not the lamb bot thee that I desyre.	that I am after
	I sall cum neir for now I se thee tyre."	get close; see you grow weak
	The wolf ran till ane rekill stude behind him	a pile of peats [that] lay(?)
	Bot ay the neirar the wedder he couth bind him.	always; closer; did stick to
	Sone efter that, he followit him sa neir	followed him so close
2540	Quhill that the wolf for fleidnes fylit the feild,	Until; terror befouled
	Syne left the gait and ran throw busk and breir	Then; path; bush and brier
	And schupe him fra the schawis for to scheild.	braced himself to ward off the thickets
	He ran restles for he wist of na beild.	without pause; knew of no safe haven
	The wedder followit him baith out and in	both in and out
2545	Quhill that ane breir busk raif rudelie off the skyn	. Until; tore roughly
	The wolff wes wer and blenkit him behind	alert; glanced behind him
	And saw the wedder come thrawand throw the bre	ir, hurtling
	Syne saw the doggis skyn hingand on his lind.	Then; hanging; buttocks
	"Na!" quod he, "Is this ye that is sa neir,	O!; Are you the one who
2550	Richt now ane hound and now quhyte as ane freir	Just now; white; friar
	I fled over fer and I had kennit the cais.	too far if; known; situation
	To God I vow that ye sall rew this rais.	regret this pursuit
	"Quhat wes the cause ye gaif me sic ane katche?"	What; gave; such a chase
	With that in hy he hint him be the horne.	haste; seized; by
2555	"For all your mowis, ye met anis with your matche	, jests; have met finally; match
	Suppois ye leuch me all this yeir to scorne.	Even if; laughed; year
	For quhat enchessoun this doggis skyn have ye bor	rne?" what reason; worn
	"Maister," quod he, "bot to have playit with yow.	just to have played with you
	I yow requyre that ye nane uther trow."	ask; believe nothing else
2560	"Is this your bourding in ernist than?" quod he,	Is then this joke in earnest
	"For I am verray effeirit and on flocht;	totally terrified; in a fright
	Cum bak agane and I sall let yow se."	Retrace the route; shall; see
	Than quhar the gait wes grimmit he him brocht.	where; path; befouled; brought
	"Quhether call ye this fair play or nocht	Do you call; or [do you] not
2565	To set your maister in sa fell effray,	put; such dreadful fright
	Quhill he for feiritnes hes fylit up the way?	Until; fear; mucked; path

no one knows; regime; last

"Thryis, be my saull, ye gart me schute behind: Thrice; made; defecate Upon my hoichis the senyeis may be sene; haunches; evidence; seen For feiritnes full oft I fylit the wind. fear; sullied the air 2570 Now is this ye? Na, bot ane hound, I wene! is it you; without a; I think Me think your teith over schort to be sa kene. It seems; too short; fierce Blissit be the busk that reft yow your array, Blessed; bush; stripped; costume Ellis, fleand, bursin had I bene this day." Or else, fleeing, ruptured "Schir," quod the wedder, "suppois I ran in hy, granted that I ran at top speed 2575 My mynd wes never to do your persoun ill. intent; do ill to your person Ane flear gettis ane follower commounly An escaper; chaser In play or ernist, preif quha sa ever will. prove it whoever wishes Sen I bot playit, be gracious me till Since; only; merciful to me And I sall gar my freindis blis your banis. make; pray for your bones 2580 Ane full gude servand will crab his maister anis." wholly good; annoy; once "I have bene oftymis set in grit effray often been put; great fear Bot be the rude, sa rad vit wes I never by the cross; terrified yet As thow hes maid me with thy prettie play. made; charming game I schot behind quhen thow overtuke me ever shat; each time 2585 Bot sikkerlie now sall we not dissever." truly; we shall not part Than be the crag bane smertlie he him tuke neck bone roughly he took him Or ever he ceissit, and it in schunder schuke. Before he ever stopped; apart Moralitas Moralization Esope that poet, first father of this fabill, The poet Aesop; originator Wrait this parabole quhilk is convenient Wrote; parable that; fitting 2590 Because the sentence wes fructuous and agreabill, beneficial; suitable In moralitie exemplative prudent Wise in exemplary moral instruction Quhais problemes bene verray excellent Whose analogies are truly Throw similated of figures to this day, similarity; likenesses Gevis doctrine to the redaris of it ay. [And] give precepts; always 2595 Heir may thow se that riches of array Here; see; richness; clothing Will cause pure men presumpteous for to be. poor; to be arrogant Thay think thay hald of nane, be thay als gay, owe loyalty to no one; so fine Bot counterfute ane lord in all degree. counterfeit; in every respect Out of thair cais in pryde thay clym sa hie Above their rank; climb 2600 That thay forbeir thair better in na steid submit to; betters; no place Quhill sum man tit thair heillis over thair heid. Until someone tips; heels Richt swa in service uther sum exceidis; Just as; some outdo others And thay haif withgang, welth, and cherising If they; free access; encouragement That thay will lychtlie lordis in thair deidis scorn; actions 2605 And lukis not to thair blude nor thair ofspring pay no heed; lineage

Bot yit nane wait how lang that reull will ring.

Bot he was wyse that bad his sone considder, who instructed his son to "Bewar in welth, for hall benkis ar rycht slidder." hall benches are very slippery Thairfoir I counsell men of everilk stait every class 2610 To knaw thameself and guhome thay suld forbeir, know; whom; should respect And fall not with thair better in debait, their betters Suppois thay be als galland in thair geir. Even if; as stylish; apparel It settis na servand for to uphald weir suits; keep up a dispute Nor clym sa hie guhill he fall off the ledder climb; until; ladder 2615 Bot think upon the wolf and on the wedder. about The Wolf and the Lamb Ane cruell wolff richt ravenous and fell very; fierce Upon ane tyme past to ane reveir At one time went; a river Descending from ane rotche unto ane well, cliff; pool To slaik his thrist drank of the watter cleir. quench; thirst; clear 2620 It so happened that a little; came Swa upon cace ane selie lamb come neir Bot of his fa the wolff na thing he wist foe; he knew nothing And in the streme laipit to cule his thrist. sipped; cool Thus drank thay baith bot not of ane intent, both; with the same idea The wolfis thocht wes all on wickitnes. thought was; wickedness 2625 The selie lamb wes meik and innocent. poor little lamb; meek Upon the rever in ane uther place At; river; another Beneth the wolff he drank ane lytill space Downstream from; while Quhill him thocht gude, presomyng thair nane ill. While; supposing; no harm The wolff this saw and rampand come him till. saw this; raging; to him 2630 With girnand teith and angrie, austre luke, gnashing; fierce look Said to the lamb, "Thow cative, wretchit thing, [He] said; Thou miserable, wretched How durst thow be sa bald to fyle this bruke dare; so bold; defile; brook Quhar I suld drink with thy foull slavering! Where; might; slobbering It wer almous thee for to draw and hing would be a good deed; to drag and hang 2635 That suld presume with thy foull lippis vyle To glar my drink and this fair watter fyle." beslime; defile The selie lamb quaikand for verray dreid shaking; utter dread On kneis fell and said, "Schir, with your leif, knees; by your leave Suppois I dar not say thairoff ye leid Even if; dare; you lied about that 2640 Bot be my saull, I wait ye can nocht preif by; soul; know; cannot prove That I did ony thing that suld yow greif. anything that should; annoy Ye wait alswa that your accusatioun know as well Failyeis fra treuth and contrair is to ressoun. Deviates from; contrary "Thocht I can nocht, nature will me defend Though; am not able; defend me 2645 And of the deid perfyte experience. perfect knowledge of the fact

All hevie thing man of the self discend heavy; must descend from its place Bot giff sumthing on force mak resistence, Unless something forcibly Than may the streme on na way mak ascence Thus can; in no way make an ascent Nor ryn bakwart. I drank beneth yow far, flow backwards; below you 2650 Ergo for me your bruke wes never the war. Therefore; brook; worse "Alswa my lippis, sen that I wes ane lam, Also; lips, since; was; lamb Tuitchit na thing that wes contagious Touched; infectious Bot sowkit milk from pappis of my dam, sucked; teats of my mother Richt naturall, sweit, and als delitious." sweet; also delightful 2655 "Weill," quod the wolff, "thy language rigorus "Well," said; strict manner of speech Cummis thee of kynd; swa thy father before Comes to you by nature; so Held me at bait baith with boist and schore. in dispute; both boast; threat "He wraithit me and than I culd him warne, annoyed; did warn him Within ane yeir and I brukit my heid if I kept my head I suld be wrokkin on him or on his barne 2660 should; avenged; child For his exorbetant and frawart pleid. outrageous; perverse lawsuit Thow sall doutles for his deidis be deid." shall doubtless; actions; dead "Schir, it is wrang that for the fatheris gilt Sir; wrong; guilt The saikles sone suld punist be or spilt. innocent son; ruined 2665 "Haiff ye not hard quhat halie scripture sayis Have; heard; holy Endytit with the mouth of God almycht, Dictated by 'Of his awin deidis ilk man sall beir the pais own deeds each; bear; weight As pyne for sin, reward for werkis rycht.' torment; good deeds For my trespas quhy suld my sone have plycht? why should; blame 2670 Quha did the mis, lat him sustene the pane." Whoever; wrong, let; suffer the pain "Yaa," quod the wolff, "yit pleyis thow agane? are you arguing a legal case yet again "I let thee wit guhen that the father offendis understand, when I will cheris nane of his successioun befriend none; descendants And of his barnis I may weill tak amendis from; children; compensation 2675 Unto the twentie degree descending doun. twentiethThy father thocht to mak ane strang poysoun intended to make a strong poison And with his mouth into my watter spew." vomit into my drinking water "Schir," quod the lamb, "thay twa ar nouther trew. those two [allegations] "The law sayis and ye will understand, if you care to 2680 Thair suld na man for wrang nor violence There should; for injury His adversar punis at his awin hand Punish his adversary with Without proces of law and audiens legal proceedings; hearing Quhilk suld have leif to mak lawfull defence Which should have permission And thairupon summond peremtourly to that end [be]; promptly 2685 For to propone, contrairie, or reply. To put forward a countercharge, refute, or respond 96 Fables

"Set me ane lauchfull court, I sall compeir legitimate; appear Befoir the lyoun, lord and leill justice, lawful judge And be my hand I oblis me rycht heir by; pledge myself; here That I sall byde ane unsuspect assyis. undergo; impartial inquiry This is the law, this is the instant wys, 2690 present practice Ye suld pretend thairfoir ane summondis mak undertake; to make Aganis that day to gif ressoun and tak." In readiness for; give and receive arguments "Ha," guod the wolff, "thou wald intruse ressoun intrudeQuhair wrang and reif suld dwell in propertie. oppression; plunder; ownership 2695 That is ane poynt and part of fals tressoun an element and aspect For to gar reuth remane with crueltie. make mercy Be Goddis woundis, fals tratour, thow sall de By God's wounds, false traitor; shall die For thy trespas and for thy fatheris als." offense; father's as well With that anone he hint him be the hals. at once; grabbed; throat 2700 The selie lamb culd do nathing bot bleit. nothing but bleat Sone was he heidit, the wolff wald do na grace, beheaded; show no mercy Syne drank his blude and of his flesche can eit Then; did eat Quhill he wes full, syne went his way on pace. Until, went swiftly on his way Of his murther quhat sall we say allace, murder; what shall 2705 Wes not this reuth, wes not this grit pietie, Was this not mercy; great pity To gar this selie lamb but gilt thus de? make; poor; without guilt; die Moralitas Moralization The pure pepill this lamb may signifie poor people; can represent As maill men, merchandis, and all lauboureris Like renters; laborers Of quhome the lyfe is half ane purgatorie For whom 2710 To wyn with lautie leving as efferis. earn; dutifulness a living as is proper The wolf betakinnis fals extortioneris represents And oppressouris of pure men as we se poor; see Be violence or craft in sutelté. By; skill; mental subtlety Thre kynd of wolfis in this warld now rings. Three; now reign 2715 The first ar fals perverteris of the lawis deceitful misinterpreters Quhilk under poleit termis falset mingis, Who; polished; mix falsehood Lettand that all wer gospell that he schawis, Pretending; alleges Bot for ane bud the pure man he overthrawis, bribe; he ruins the poor man Smoirand the richt, garrand the wrang proceid. Smothering; right, making; succeed 2720 Of sic wolfis hellis fyre sall be thair meid. For such; shall; their reward O man of law, let be thy subteltie relinquish; mental dexterity With nice gimpis and fraudis intricait trivial details; tricks And think that God in his divinitie divine nature The wrang, the richt of all thy werkis wait. Knows the wrong and right of all thy deeds 2725 For prayer, price, for hie nor law estait, request, reward; high or low rank

2765

Think that nathing cruell nor violent May in this warld perpetuallie indure.

Can; last forever

Of fals querrellis se thow mak na defence, wrongful disputes see Hald with the richt, hurt not thy conscience. Remain Ane uther kynd of wolfis ravenous Another Ar mychtie men haifand aneuch plentie possessing more than enough 2730 Quhilkis ar sa gredie and sa covetous Thay will not thoill in peax ane pureman be. allow a poor man to live in peace Suppois he and his houshald baith suld de Even though; family as well should die For falt of fude, thair of thay gif na rak lack of food; give no care Bot over his heid his mailling will thay tak. head; leased property; seize 2735 O man but mercie, quhat is in thy thocht, without; what; intention War than ane wolf and thow culd understand! Worse; if you could Thow hes aneuch, the pure husband richt nocht poor farmer absolutely not Bot croip and crufe upon ane clout of land. Except crop; hovel; scrap For Goddis aw, how durst thow tak on hand fear of God; dare; undertake 2740 And thow in barn and byre sa bene and big cowshed so fine and solid To put him fra his tak and gar him thig? evict; from; lease; make; beg The thrid wolf ar men of heritage third; with inherited property As lordis that hes land be Goddis lane by God's permission And settis to the mailleris ane village leases; renters a single common pasture 2745 And for ane tyme gressome payit and tane, annual fee [is] paid; received Syne vexis him or half his terme be gane Then harasses; before; over With pykit querrellis for to mak him fane fabricated complaints; eager To flit or pay his gressome new agane. decamp or else; over His hors, his meir, he man len to the laird mare; must lend; landlord 2750 To drug and draw in cairt and cariage, drag; haul His servand or his self may not be spaird servant; cannot be exempted To swing and sweit withoutin meit or wage. From toiling; sweating; food Thus how he standis in labour and bondage In what a way does he; remains That scantlie may he purches by his maill So that barely; afford after; rent 2755 To leve upon dry breid and watter caill! live; cabbage broth Hes thow not reuth to gar thy tennentis sweit no pity; make; sweat Into thy laubour with faynt and hungrie wame weak; belly And syne hes lytill gude to drink or eit then has; good; eat With his menye at evin quhen he cummis hame? household; evening when; home 2760 Thow suld be rad for richteous Goddis blame should; afraid; reproof For it cryis ane vengeance unto the hevinnis hie demandsTo gar ane pure man wirk but meit or fe. make; without food or wage O thow grit lord that riches hes and rent, who has wealth; property Be nocht ane wolf thus to devoir the pure. devour the poor

This sall thow trow and sikkerlie assure: must; believe; firmly expect For till oppres, thow sall haif als grit pane To engage in oppression; have as As thow the pure with thy awin hand had slane. As if; poor; slain 2770 God keip the lamb quhilk is the innocent preserve; who From wolfis byit and men extortioneris, wolf's bite and human extortioners God grant that wrangous men of fals intent evildoing Be manifest and punischit as effeiris. made known; as is fitting And God, as thow all rychteous prayer heiris, since you hear all righteous prayers 2775 Mot saif our king and gif him hart and hand May; determination; strength All sic wolfis to banes of the land. such wolves; banish from The Paddock and the Mouse Frog Upon ane tyme as Esope culd report, Once upon a; did record Ane lytill mous come till ane rever syde. came to the edge of a river Scho micht not waid, hir schankis wer sa schort, She could; wade; legs were so 2780 Scho culd not swym, scho had na hors to ryde, could; no Of verray force behovit hir to byde utter necessity it was incumbent on her to wait And to and fra besyde that revir deip fro; deep Scho ran cryand with mony pietuous peip. crying; many a pitiful squeak "Help over! Help over!" this silie mous can cry, poor; did cry 2785 "For Goddis lufe, sumbodie, over the brym." the love of God; depth With that ane paddok in the watter by nearby Raised; head; did climb Put up hir heid and on the bank can clym Quhilk be nature culd douk and gaylie swym. That by; dive; easily swim With voce full rauk scho said on this maneir, very hoarse voice; in this way 2790 "Gude morne schir mous, quhat is your erand heir?" Good morning, sir; here "Seis thow," quod scho, "of corne yone jolie flat Seest thou; said; grain; fine field Of ryip aitis, of barlie, peis, and quheit? ripe oats; peas; wheat I am hungrie and fane wald be thair at eagerly want to be there Bot I am stoppit be this watter greit held back by; vast 2795 And on this syde I get nathing till eit Bot hard nuttis quhilkis with my teith I bore. nuts that; teeth; break open Wer I beyond, my feist wer fer the more. Were; feast would be much greater "I have no boit, heir is no maryner boat, here; sailor And thocht thair war, I have no fraucht to pay." even if there; money for fare 2800 Quod scho, "Sister, lat be your hevie cheir, Said; set aside; gloomy mood Do my counsall and I sall find the way Follow my advice; shall Withoutin hors, brig, boit, or yit galay bridge, boat; even galley

safely; afraid

without wetting; whiskers; beard

To bring yow over saiflie, be not afeird,

And not wetand the campis of your beird."

imprint; fix; every

THE P.	ADDOCK AND THE MOUSE	99
2805	"I haif mervell than " good the letill move	am puzzled then
4003	"I haif mervell than," quod the lytill mous, "How thow can fleit without fedder or fin.	•
		float; feather
	This rever is sa deip and dangerous,	so deep
	Methink that thow suld drowin to wed thairin.	It seems to me; wade
9910	Tell me thairfoir quhat facultie or gin	therefore, what ability; skill
2810	Thou has to bring thee over this watter wan."	dark water
	That to declair the paddok thus began.	To explain that
	"With my twa feit," quod scho, "lukkin and brai	id two feet; webbed; wide
	Insteid off airis I row the streme full styll	oars; continually
	And thocht the brym be perrillous to waid	though; depth; dangerous
2815	Baith to and fra I swyme at my awin will.	Both; at my own volition
	I may not droun for quhy my oppin gill	because my open
	Devoidis ay the watter I resaif	Always ejects; receive
	Thairfoir to droun forsuith na dreid I haif."	indeed I have no fear
	The mous beheld unto hir fronsit face,	looked at her crumpled
2820	Hir runkillit cheikis and hir lippis syde,	wrinkled; wide lips
4040	Hir hingand browis and hir voce sa hace,	overhanging; voice as hoarse
	Hir loggerand leggis and hir harsky hyde.	crooked; rough skin
	Scho ran abak and on the paddok cryde,	recoiled; to; cried
	"Giff I can ony skill of phisnomy,	If; know; of physiognomy
2825	Thow hes sumpart of falset and invy.	some amount; deceit; envy
	"r 1 1	1 1
	"For clerkis sayis the inclinatioun	scholars say
	Of mannis thocht proceidis commounly	thought proceeds usually
	Efter the corporall complexioun	Following; combination of bodily instincts
	To gude or evill, as nature will apply.	exert influence
2830	Ane thrawart will, ane thrawin phisnomy:	perverse intention; twisted
	The auld proverb is witnes of this lorum,	conclusion
	Distortum vultum sequitur distortio morum."	(see line 2830)
	"Na," quod the taid, "that proverb is not trew	No; toad; true
	For fair thingis oftymis ar fundin faikin,	beautiful; exposed as deceitful
2835	The blaberyis thocht thay be sad of hew	blackberries though; dark of hue
	Ar gadderit up quhen primeros is forsakin,	gathered; when primroses are passed up
	The face may faill to be the hartis takin,	fail; sign of the heart
	Thairfoir I find this scripture in all place,	Wherefore; motto everywhere
	'Thow suld not juge ane man efter his face.'	should; judge; by
2840	"Thocht I unhailsum be to luke upon	Though; repulsive; look at
4010	I have na wyt quhy suld I lakkit be.	
	Wer I als fair as jolie Absolon	I do not understand why; blamed
	ŭ	Were I as; handsome
	I am no causer of that grit beutie.	originator of; great beauty
9045	This difference in forme and qualitie	distinction
2845	Almychtie God hes causit dame Nature	has caused lady

To prent and set in everilk creature.

100 Fables

"Of sum the face may be full flurischand For; at peak of perfection With silkin toung and cheir rycht amorous silken tongue; appearance; lovable With mynd inconstant, fals, and variand, perfidious; fickle 2850 Full of desait and menis cautelous." deceit; wily strategems "Let be thy preiching," quod the hungrie mous, Cease thy preaching "And be quhat craft thow gar me understand by what; make me That thow wald gyde me to yone yonder land." intend to convey; that distant "Thow wait," quod scho, "ane bodie that hes neid know; she [the frog] someone; need 2855 To help thameself suld mony wayis cast. consider many methods Thairfoir ga tak ane doubill twynit threid a doubly twisted thread And bind thy leg to myne with knottis fast: tight knots I sall thee leir to swym, be not agast, shall teach you; afraid Als weill as I." "As thow?" than quod the mous. As well 2860 To preif that play, it wer rycht perrillous! try out that game; very "Suld I be bund and fast guhar I am fre bound; fastened where; free In hoip of help, na, than I schrew us baith On the expectation; curse For I mycht lois baith lyfe and libertie. could lose Gif it wer swa, quha suld amend the skaith If; thus, who; pay the damage 2865 Bot gif thow sweir to me the murthour aith Unless; swear; murder oath But fraud or gyle to bring me over this flude Without; guile; river But hurt or harme." "In faith," quod scho, "I dude." Without; I will do it Scho goikit up and to the hevin can cry, She [the frog] gazed upward; did cry "O Juppiter, of nature god and king, god and king of nature 2870 I mak ane aith trewlie to thee that I sincerely This lytill mous sall over this watter bring." This aith wes maid; the mous but persaving was made; without perceiving The fals ingyne of this foull crappald pad deceitful mind; toadlike frog Tuke threid and band hir leg as scho hir bad. Took; tied; directed her 2875 Than fute for fute thay lap baith in the brym foot; leapt; water Bot in thair myndis thay wer rycht different, were very The mous thocht nathing bot to fleit and swym, thought of; except; float The paddok for to droun set hir intent. Quhen thay in midwart of the streme wer went, midst; had gone 2880 With all hir force the paddok preissit doun pushed downwards And thocht the mous without mercie to droun. intended Persavand this, the mous on hir can cry, Realizing; did cry to her "Tratour to God, and manesworne unto me! perjured Thow swore the murthour aith richt now that I oath just now 2885 But hurt or harme suld ferryit be and fre." Without; ferried And guhen scho saw thair wes bot do or de, was only "do or die" Scho bowtit up and foirsit hir to swyme, bobbed; forced herself; swim And preissit upon the taiddis bak to clym. struggled onto; toad's; climb The dreid of deith hir strenthis gart incres

2890 And forcit hir defend with mycht and mane.

The mous upwart, the paddok doun can pres.

Quhyle to, quhyle fra, quhyle doukit, up agane,

This selie mous, this plungit in grit pane,

Gan fecht als lang as breith wes in hir breist

2895 Till at the last scho cryit for ane preist.

fear; made her strength grow
might and main
upward; pushes down
Now; submerged
thus immersed; torment
Kept fighting; breath
she called; priest [for the last rites]

Fechtand thusgait, the gled sat on ane twist
And to this wretchit battell tuke gude heid
And with ane wisk or owthir of thame wist,
He claucht his cluke betwix thame in the threid,
Syne to the land he flew with thame gude speid,
Fane of that fang, pyipand with mony "Pew!"
Syne lowsit thame and baith but pietie slew,

[While they were] fighting thus; kite; twig
miserable; paid close attention
swoop before either; realized
d, clutched; talons between
l, Then; them speedily
Keen for; catch; whistling
untied; both; without pity

Syne bowellit thame, that boucheour with his bill,
And bellieflaucht full fettislie thame fled

2905 Bot all thair flesche wald scant be half ane fill,
And guttis als, unto that gredie gled.
Of thair debait thus quhen I hard outred,
He tuke his flicht and over the feildis flaw.
Gif this be trew, speir ye at thame that saw.

ll, disembowelled; butcher; beak skin over head; neatly; flayed would hardly be half enough With the guts added, for that greedy kite when I heard settled thus took; flight If; ask those who saw

Moralitas

2900

2910 My brother, gif thow will tak advertence
Be this fabill thow may persave and se
It passis far all kynd of pestilence
Ane wickit mynd with wordis fair and sle.
Bewar thairfore with quhome thow fallowis thee
2915 For thow wer better beir of stane the barrow
Or sweitand dig and delf quhill thow may dre
Than to be matchit with ane wickit marrow.

Moralization
if; pay attention
perceive; see
far exceeds; plague
An evil intent; fine and clever
whom; you associate yourself
carry a [hand-]barrow-load of stone
sweating; delve; can endure
joined up; wicked companion

Ane fals intent under ane fair pretence
Hes causit mony innocent for to de.

2920 Grit folie is to gif over sone credence
To all that speiks fairlie unto thee.
Ane silkin toung, ane hart of crueltie,
Smytis more sore than ony schot of arrow.
Brother, gif thow be wyse, I reid the flee

2925 To matche thee with ane thrawart fenyeit marrow.

malicious purpose; appearance
Has caused; die
folly; give credence too soon
everyone who speaks
silken tongue; heart
Strikes; any shot
if thou; advise you to avoid
join yourself; bad, dishonest

I warne thee als, it is grit nekligence To bind thee fast quhair thow wes frank and free. Fra thow be bund, thow may mak na defence To saif thy lyfe nor yit thy libertie. also; great carelessness thyself tight; free and clear Once; bound save; yet

2930	This simpill counsall, brother, tak at me And it to cun perqueir see thow not tarrow: Better but stryfe to leif allane in le	advice; take from learn by heart; delay without; live alone; peace
	Than to be matchit with ane wickit marrow.	joined; companion
	This hald in mynd, rycht more I sall thee tell	held; much
2935	Quhairby thir beistis may be figurate.	By which these; emblematic
	The paddok usand in the flude to dwell	habituated to live in the water
	Is mannis bodie swymand air and lait	swimming early and late
	Into this warld with cairis implicate	entangled with troubles
00.40	Now hie, now law, quhylis plungit up, quhylis doun	
2940	Ay in perrell and reddie for to droun,	Always; liable to
	Now dolorus, now blyth as bird on breir,	sorrowful; joyous; brier
	Now in fredome, now wardit in distres,	at liberty; confined
	Now haill and sound, now deid and brocht on beir,	safe; carried on a bier
	Now pure as Job, now rowand in riches,	poor; rolling
2945	Now gounis gay, now brats laid in pres,	fine clothes; rags put; chest
	Now full as fysche, now hungrie as ane hound,	
	Now on the quheill, now wappit to the ground.	up on the wheel [of Fortune]; thrown
	This lytill mous heir knit thus be the schyn	here tied; by; shin
	The saull of man betakin may indeid,	soul; may well signify
2950	Bundin and fra the bodie may not twin	Bound; from; cannot part
	Quhill cruell deith cum brek of lyfe the threid,	Until; come to break; thread
	The quhilk to droun suld ever stand in dreid	which; should; stay; fear
	Of carnall lust be the suggestioun	by; seduction
	Quhilk drawis ay the saull and druggis doun.	Which always attracts; drags
2955	The watter is the warld ay welterand	ceaselessly surging
_000	With mony wall of tribulatioun	wave
	In quhilk the saull and bodye ay waverand,	which; always drifting
	Standis distinyt in thair opinioun,	Remaining divided; intention
	The spreit upwart, the body precis doun,	pushes
2960	The saull rycht fane wald be brocht over iwis	very eagerly; carried; indeed
	Out of this warld into the hevinnis blis.	joys of heaven
	The gled is deith that cummis suddandlie	kite; death; comes
	As dois ane theif and cuttis sone the batall.	does a thief; at once cuts short
	Be vigilant thairfoir and ay reddie	always
2965	For mannis lyfe is brukill and ay mortall.	insubstantial; invariably
4000	My freind, thairfoir mak thee ane strang castell	strong
	Of gud deidis for deith will thee assay	good deeds; assail you
	Thow wait not quhen, evin, morrow, or midday.	knowest; when; evening, morning
	Adew my freind and gif that ony speiris	Adieu; if; anyone asks
2970	Of this fabill sa schortlie I conclude,	About; that I end so briefly
	,	·

Say thow I left the laif unto the freiris
To mak a sample or similitude.
Now Christ, for us that deit on the rude,
Of saull and lyfe as thow art salviour,
Grant us till pas intill ane blissit hour.

remainder for the friars exemplary tale; parable who died for us on the cross since; savior to proceed; blessed



5

15

25

Ane doolie sessoun to ane cairfull dyte Suld correspond and be equivalent Richt sa it wes quhen I began to wryte This tragedie, the wedder richt fervent Quhen Aries in middis of the Lent Schouris of haill gart fra the north discend That scantlie fra the cauld I micht defend,

Yit nevertheles within myne oratur I stude quhen Titan had his bemis bricht 10 Withdrawin doun and sylit under cure And fair Venus the bewtie of the nicht Uprais and set unto the west full richt Hir goldin face in oppositioun Of god Phebus direct discending doun.

Throwout the glas hir bemis brast sa fair That I micht se on everie syde me by The northin wind had purifyit the air And sched the mistie cloudis fra the sky, The froist freisit, the blastis bitterly 20 Fra pole artick come quhisling loud and schill And causit me remufe aganis my will.

> For I traistit that Venus luifis quene To quhome sum tyme I hecht obedience My faidit hart of lufe scho wald mak grene, And therupon with humbill reverence I thocht to pray hir hie magnificence. Bot for greit cald as than I lattit was And in my chalmer to the fyre can pas.

Thocht lufe be hait yit in ane man of age 30 It kendillis nocht sa sone as in youtheid Of quhome the blude is flowing in ane rage, And in the auld the curage doif and deid Of quhilk the fyre outward is best remeid.

A dismal season; sad poem Should answer; concordant Just as; when weather very bitter When; in the middle Made showers of hail fall from the north So that hardly could I shelter from the cold

> Yet; my private chapel stood; Phoebus; bright sunbeams down; retracted; cover beauty; night Rose up; directed to; straight

> > To; directly; down

Through; window; rays broke so clearly could see all around me northern; purified scattered; from frost froze; gusts From; came whistling; shrill forced; step back against

believed; queen of love whom for some time; vowed withered; she would make green with love to that purpose; devout intended; pray to her high great cold just then; prevented to the fire in my room did go

> hot still; an old man kindles not; soon; youth In which; blood; in haste vigor [is] faint; dead For whom; externally; remedy

40

45

60

To help be phisike quhair that nature faillit I am expert for baith I have assaillit.

I mend the fyre and beikit me about Than tuik ane drink my spreitis to comfort And armit me weill fra the cauld thairout. To cut the winter nicht and mak it schort I tuik ane quair, and left all uther sport, Writtin be worthie Chaucer glorious Of fair Creisseid and worthie Troylus.

And thair I fand efter that Diomeid
Ressavit had that lady bricht of hew
How Troilus neir out of wit abraid
And weipit soir with visage paill of hew
For quhilk wanhope his teiris can renew
Quhill Esperus rejoisit him agane.
Thus quhyle in joy he levit, quhyle in pane.

Of hir behest he had greit comforting,
Traisting to Troy that scho suld mak retour
Quhilk he desyrit maist of eirdly thing
For quhy scho was his only paramour.
Bot quhen he saw passit baith day and hour
Of hir ganecome than sorrow can oppres
His wofull hart in cair and hevines.

Of his distres me neidis nocht reheirs
For worthie Chauceir in the samin buik
In gudelie termis and in joly veirs
Compylit hes his cairis quha will luik.
To brek my sleip ane uther quair I tuik
In quhilk I fand the fatall destenie
Of fair Cresseid that endit wretchitlie.

Quha wait gif all that Chauceir wrait was trew?

Nor I wait nocht gif this narratioun
Be authoreist or fenyeit of the new
Be sum poeit throw his inventioun,
Maid to report the lamentatioun
And wofull end of this lustie Creisseid
And quhat distres scho thoillit and quhat deid.

Quhen Diomeid had all his appetyte And mair fulfillit of this fair ladie, Upon ane uther he set his haill delyte And send to hir ane lybell of repudie with medicine where; failed for I have tried both

stoked; warmed myself all around
took; to soothe my spirits
protected myself well from
night; make
book; abandoned; pastime
by great, renowned Chaucer
About lovely; great Troilus

there I discovered after
Had received; lovely of hue
almost went out of his mind
wept bitterly; a face pale
which despair; tears did revive
Until Hesperus gladdened
awhile; lived; torment

her vow; consolation
Trusting; she should; return
Which; wanted most [of] any earthly
Because she; lover
when; elapsed both the
coming again then; did
heart; care; dejection

need not be repeated by me same book eloquent words; lively verse Has compiled; whoever; look prevent; another book; took which; found; fated died in distress

Who knows if; wrote; true
Nor do I know if; narrative
authoritative; devised anew
By some poet through; creative skill
Devised; narrate; lament
sorrowful death; beautiful
Both what; suffered; death

When more sated by another; whole pleasure sent; declaration; divorce

devout; according to; custom

75 And hir excludit fra his companie. banished her from Than desolait scho walkit up and doun left alone; wandered And, sum men sayis, into the court commoun. O fair Creisseid the flour and A per se flower; first and foremost Of Troy and Grece, how was thow fortunait did it befall you 80 To change in filth all thy feminitie into; womanliness And be with fleschelie lust sa maculait so defiled And go amang the Greikis air and lait early and late Sa giglotlike takand thy foull plesance! lewdly taking I have pietie thee suld fall sic mischance. pity such misfortune should befall you 85 Yit nevertheles, quhatever men deme or say whatever; [may] judge In scornefull langage of thy brukkilnes, about your frailty I sall excuse als far furth as I may to the utmost that I can Thy womanheid, thy wisdome and fairnes, womanhood The quhilk Fortoun hes put to sic distres which; has placed in such 90 As hir pleisit, and nathing throw the gilt pleased her; not at all; guilt Of thee — throw wickit langage to be spilt. to be ruined by slander This fair lady, in this wyse destitute deprived in this way Of all comfort and consolatioun, Richt privelie, but fellowschip, on fute, Very discreetly, without; foot 95 Disagysit passit far out of the toun In disguise departed; town Ane myle or twa unto ane mansioun A mile or two Beildit full gay quhair hir father Calchas Built very finely where Quhilk than amang the Greikis dwelland was. Who then; was living Quhen he hir saw, the caus he can inquyre When; saw her; did ask 100 Of hir cumming. Scho said, siching full soir, visit; sighing very bitterly "Fra Diomeid had gottin his desyre Once; taken his pleasure He wox werie and wald of me no moir." grew weary; wanted no more of me Quod Calchas, "Douchter, weip thow not thairfoir, Said; Daughter, weep; about that Peraventure all cummis for the best. Perhaps everything comes 105 Welcum, to me thow art full deir ane gest." a very dear guest This auld Calchas efter the law was tho old; according to; then Wes keiper of the tempill as ane preist keeper; priest In quhilk Venus and hir sone Cupido which; son War honourit, and his chalmer was thame neist, Were; chamber; nearest to them 110 To quhilk Cresseid with baill aneuch in breist which; sorrow aplenty; breast Usit to pas, hir prayeris for to say Used to go, her prayers Quhill at the last upon ane solempne day, Until; a holy feast day As custome was, the pepill far and neir was the custom; people; near Befoir the none unto the tempill went Before noon 115 With sacrifice devoit in thair maneir.

155

His face fronsit, his lyre was lyke the leid,

His teith chatterit and cheverit with the chin,

wrinkled; complexion; lead

shivered along with

Bot still Cresseid, hevie in hir intent, gloomy; mind Into the kirk wald not hirself present church would; show herself For giving of the pepill ony deming To give people any inkling Of hir expuls fra Diomeid the king About; expulsion from 120 Bot past into ane secreit orature went; a private chapel Quhair scho micht weip hir wofull desteny. Where; could bemoan Behind hir bak scho cloisit fast the dure she closed the door tight And on hir kneis bair fell doun in hy, bare knees; down; haste Upon Venus and Cupide angerly angrily 125 Scho cryit out and said on this same wyse, in this very way "Allace that ever I maid yow sacrifice! Alas; offered sacrifice to you "Ye gave me anis ane devine responsaill once a divine reply That I suld be the flour of luif in Troy, would; flower; love Now am I maid ane unworthie outwaill made into; outcast 130 And all in cair translatit is my joy. into sorrow; transferred Quha sall me gyde, quha sall me now convoy Who shall guide me; convey Sen I fra Diomeid and nobill Troylus Since; from Am clene excludit as abject odious? utterly; as a hateful castoff "O fals Cupide, is nane to wyte bot thow no one is to blame but you And thy mother of lufe the blind goddes. 135 the blind goddess of love Ye causit me alwayis understand and trow caused: believe The seid of lufe was sawin in my face seed; love; sown And ay grew grene throw your supplie and grace, always; help; favor Bot now allace that seid with froist is slane killed 140 And I fra luifferis left and all forlane." apart from lovers; utterly shunned Ouhen this was said, down in ane extasie, When; trance Ravischit in spreit intill ane dreame scho fell Enraptured; spirit, into a And be apperance hard guhair scho did ly, in an illusion heard where Cupide the king ringand ane silver bell was ringing 145 Quhilk men micht heir fra hevin unto hell, Which; could hear from At quhais sound befoir Cupide appeiris the sound of which; [there] appear The sevin planetis discending fra thair spheiris from their spheres Quhilk hes power of all thing generabill have; over all created things To reull and steir be thair greit influence rule; control Wedder and wind and coursis variabill, 150 Weather; mutable processes And first of all Saturne made apparence made his appearance Quhilk gave to Cupide litill reverence Who showed; scant respect Bot as ane busteous churle on his maneir blustering peasant in Come crabitlie with auster luik and cheir. angrily; grim; expression

165

180

185

His ene drowpit, how sonkin in his heid, Out of his nois the meldrop fast can rin, With lippis bla and cheikis leine and thin. The ice schoklis that fra his hair doun hang Was wonder greit and as ane speir als lang. eyes drooped, sunk deep; head nose; thin mucus; did run livid lips; cheeks lean icicles; from; hung down Were amazingly large; spear; long

Atouir his belt his lyart lokkis lay Felterit unfair, ovirfret with froistis hoir, His garmound and his gyte full gay of gray, His widderit weid fra him the wind out woir, Ane busteous bow within his hand he boir, Under his girdill ane flasche of felloun flanis Fedderit with ice and heidit with hailstanis. Over; gray hair
Matted unattractively, spangled; hoarfrost
robe; very attractive gown of gray
faded clothing; stretched out
powerful; in; carried
belt; quiver; sturdy arrows
Feathered; tipped; hailstones

Than Juppiter richt fair and amiabill,
God of the starnis in the firmament
And nureis to all thing generabill,
Fra his father Saturne far different
With burelie face and browis bricht and brent,
Upon his heid ane garland wonder gay
Of flouris fair as it had bene in May.

very pleasant; friendly
over; stars; heavens
nurse; engendered things
From; very
noble; fine; unwrinkled
head; very splendid wreath
flowers; as if it; been May

His voice was cleir, as cristall wer his ene, As goldin wyre sa glitterand was his hair, His garmound and his gyte full gay of grene With goldin listis gilt on everie gair. Ane burelie brand about his middill bair, In his richt hand he had ane groundin speir Of his father the wraith fra us to weir. clear; crystal were his eyes wire; glittering most attractive in green edgings gilded; pleat sturdy sword; at; waist [he] wore right; held; sharpened spear To avert his father's wrath from us

Nixt efter him come Mars the god of ire, Of strife, debait, and all dissensioun, To chide and fecht als feirs as ony fyre In hard harnes, hewmound, and habirgeoun, And on his hanche ane roustie, fell fachioun And in his hand he had ane roustie sword. Wrything his face with mony angrie word.

came; anger

Schaikand his sword, befoir Cupide he come
With reid visage and grislie glowrand ene
And at his mouth ane bullar stude of fome,
Lyke to ane bair quhetting his tuskis kene,
Richt tuilyeour-lyke, but temperance in tene.
Ane horne he blew with mony bosteous brag
Ouhilk all this warld with weir hes maid to wag.

Keen as any fire to quarrel and fight sturdy armor, helmet; habergeon hip; rusty, deadly falchion rusty Distorting

Brandishing; in front of; came red face; frightful staring eyes hung a blob of spittle boar whetting; sharp tusks like a brawler, without; wrath many a harsh bray Which; war has made; shake

hot; blithe

leaf; withered; bygone

Than fair Phebus, lanterne and lamp of licht Then; light Of man and beist, baith frute and flourisching, For; both fruit; flowers Tender nureis and banischer of nicht nurturer; banisher; night 200 And of the warld causing be his moving for; by his motion And influence lyfe in all eirdlie thing, earthly Without comfort of quhome, of force to nocht from whom, perforce to nothing Must all ga die that in this warld is wrocht. go to die; created As king royall he raid upon his chair rode; chariot 205 The quhilk Phaeton gydit sumtyme upricht. which; once guided upwards The brichtnes of his face quhen it was bair when; uncovered Nane micht behald for peirsing of his sicht. No one could; piercing; sight This goldin cart with fyrie bemis bricht fiery sunbeams Four yokkit steidis full different of hew harnessed horses; altogether; color 210 But bait or tyring throw the spheiris drew. Without rest or wearying The first was sovr with mane als reid as rois sorrel; as red; rose Callit Eoye, into the orient. at the sunrise The secund steid to name hecht Ethios, horse; was called Quhitlie and paill, and sumdeill ascendent. Whitish: somewhat higher 215 The thrid, Peros, richt hait and richt fervent. third; very hot; burning The feird was blak and callit Philogie fourth Quhilk rollis Phebus doun into the sey. Which; down; sea Venus was thair present, that goddes gay, present there; goddess Hir sonnis querrell for to defend and mak son's accusation; to make 220 Hir awin complaint, cled in ane nyce array, own; clad; showy outfit The ane half grene, the uther half sabill blak, one; green; other; sable Quhyte hair as gold kemmit and sched abak Blonde; combed; pulled back Bot in hir face semit greit variance, appeared; variability Quhyles perfyte treuth, and quhyles inconstance. Sometimes; faith; inconstancy 225 Under smyling scho was dissimulait, While smiling; two-faced Provocative with blenkis amorous Alluring; loving glances And suddanely changit and alterait, alteredAngrie as ony serpent vennemous, any poisonous snake Richt pungitive with wordis odious. Very caustic; offensive words 230 Thus variant scho was, quha list tak keip, fickle; whoever cared to; heed With ane eye lauch and with the uther weip one; to laugh; other to weep In taikning that all fleschelie paramour As token; passion Quhilk Venus hes in reull and governance Which; under control Is sumtyme sweit, sumtyme bitter and sour, sometimes sweet 235 Richt unstabill and full of variance Wholly unstable; variability Mingit with cairfull joy and fals plesance, Mixed; anxious; delight Now hait, now cauld, now blyith, now full of wo,

Now grene as leif, now widderit and ago.

240 245	With buik in hand than come Mercurius, Richt eloquent and full of rethorie, With polite termis and delicious, With pen and ink to report all reddie, Setting sangis and singand merilie. His hude was reid, heklit atouir his croun Lyke to ane poeit of the auld fassoun.	book; came Very; rhetorical skill polished and delightful diction to record the proceedings Composing songs; singing hood; red, fringed over; crown old style
250	Boxis he bair with fyne electuairis And sugerit syropis for digestioun, Spycis belangand to the pothecairis With mony hailsum sweit confectioun — Doctour in phisick, cled in ane skarlot goun And furrit weill as sic ane aucht to be, Honest and gude and not ane word culd lie.	carried; medicinal compotes sugared apothecaries health-giving sweet nostrum of medicine, clad; scarlet furred well; such; ought good; did lie
255	Nixt efter him come lady Cynthia The last of all and swiftest in hir spheir, Of colour blak, buskit with hornis twa And in the nicht scho listis best appeir Haw as the leid, of colour nathing cleir, For all hir licht scho borrowis at hir brother Titan, for of hirself scho hes nane uther.	Next after; came sphere adorned; two horns night; most prefers to appear Livid; lead; not at all bright from The sun; has no other [light]
260	Hir gyte was gray and full of spottis blak, And on hir breist ane churle paintit full evin Beirand ane bunche of thornis on his bak Quhilk for his thift micht clim na nar the hevin.	gown; black spots [was] painted very accurately Bearing; bundle; back Who because of; theft; could; nearer
265	Thus quhen thay gadderit war, thir goddes sevin, Mercurius thay cheisit with ane assent To be foirspeikar in the parliament.	when; were convened, these they chose unanimously chairman
270	Quha had bene thair and liken for to heir His facound toung and termis exquisite, Of rethorick the prettick he micht leir In breif sermone ane pregnant sentence wryte. <sup>1</sup> Befoir Cupide veiling his cap alyte, Speiris the caus of that vocatioun And he anone schew his intentioun.	been there; [had] liking; hear eloquent tongue rhetoric; art; could learn tipping; a little [He] asks; summoning promptly revealed; purpose
275	"Lo," quod Cupide, "quha will blaspheme the name Of his awin god, outher in word or deid, To all goddis he dois baith lak and schame And suld have bitter panis to his meid.	whoever chooses to own; either; or deed does; insult; shame should; torments as his reward

<sup>&</sup>lt;sup>1</sup> In a few words to write statements full of meaning

heat into cold

I say this by yone wretchit Cresseid, about that wretched The quhilk throw me was sumtyme flour of lufe, She who because of; once 280 Me and my mother starklie can reprufe, [who] brazenly denounces "Saying of hir greit infelicitie great misfortune I was the caus and my mother Venus cause Ane blind goddes hir cald that micht not se, called her who could not see With sclander and defame injurious. slander; harmful defamation 285 Thus hir leving unclene and lecherous her way of life Scho wald returne on me and my mother, would deflect back upon To quhome I schew my grace abone all uther. whom; bestowed; above "And sen ye ar all sevin deificait, since; deified Participant of devyne sapience, Sharing in; wisdom 290 This greit injure done to our hie estait high rank Me think with pane we suld mak recompence. It seems to me; torment; should make Was never to goddes done sic violence, [There] was; gods; such Asweill for yow as for myself I say. As much; speak Thairfoir ga help to revenge, I yow pray." For which reason; pray you 295 Mercurius to Cupide gave answeir answer And said, "Schir king, my counsall is that ye counselRefer yow to the hiest planeit heir Entrust yourself; highest And tak to him the lawest of degre take with him; lowest; rank The pane of Cresseid for to modifie, punishment; determine 300 As god Saturne with him tak Cynthia." Namely; [and] with; select "I am content," quod he, "to tak thay twa." select those two Than thus proceidit Saturne and the mone Then; proceeded; [Cynthia] the moon Ouhen thay the mater rypelie had degest: thoroughly; pondered For the dispyte to Cupide scho had done injury; she [Cresseid] 305 And to Venus, oppin and manifest, patient and revealed In all hir lyfe with pane to be opprest Through; pain; oppressed And torment sair with seiknes incurabill tormented; incurable sickness And to all lovers be abhominabill. detestable This duleful sentence Saturne tuik on hand grievous; took in 310 And passit doun quhair cairfull Cresseid lay descended to where sad And on hir heid he laid ane frostie wand upon her head; placed Than lawfullie on this wyse can he say, according to law in; way did "Thy greit fairnes and all thy bewtie gay, great; glorious beauty Thy wantoun blude and eik thy goldin hair lustful blood; also 315 Heir I exclude fra thee for evermair. Here; banish from; forever "I change thy mirth into melancholy bilious depression Quhilk is the mother of all pensivenes, Which; gloomy anxiety

Thy moisture and thy heit in cald and dry,

Once; boy [who had]; from

Thyne insolence, thy play and wantones arrogance; pleasure; lust 320 To greit diseis, thy pomp and thy riches Into great distress; wealth In mortall neid and greit penuritie. Into desperate need; poverty Thow suffer sall and as ane beggar die." shalt suffer O cruell Saturne fraward and angrie, spitefulHard is thy dome and to malitious! judgment; too 325 On fair Cresseid guhy hes thow na mercie why hast thou no Quhilk was sa sweit, gentill, and amorous? WhoWithdraw thy sentence and be gracious — Retract; merciful As thow was never — sa schawis throw thy deid, as is plain through; deed Ane wraikfull sentence gevin on fair Cresseid. vengeful; delivered upon 330 Than Cynthia quhen Saturne past away when; went Out of hir sait discendit doun belyve throne descended; promptly And red ane bill on Cresseid guhair scho lay read a document over; where Contening this sentence diffinitive, Containing; determinative sentence "Fra heit of bodie I thee now depryve Of bodily heat 335 And to thy seiknes sall be na recure for; sickness; remedy Bot in dolour thy dayis to indure. misery; span of life Thy cristall ene mingit with blude I mak, crystal eyes mingled; blood; cause to be Thy voice sa cleir, unplesand, hoir and hace, clear [I cause to be]; harsh and hoarse Thy lustie lyre, ovirspred with spottis blak lovely skin, [to be] 340 And lumpis haw appeirand in thy face. purplish lumps appearing on Quhair thow cummis, ilk man sall fle the place. you approach, each; shall flee This sall thow go begging fra hous to hous Thus; from With cop and clapper lyke ane lazarous." begging bowl; rattle; leper This doolie dreame, this uglye visioun dismal345 Brocht to ane end, Cresseid fra it awoik, Brought; awoke from it And, all that court and convocatioun assembly Vanischit away, than rais scho up and tuik rose; took Ane poleist glas and hir schaddow culd luik polished mirror; saw her reflection And quhen scho saw hir face sa deformait, when; deformed 350 Gif scho in hart was wa aneuch, God wait. If; woeful enough; knows Weiping full sair, "Lo, quhat it is," quod sche, Weeping; bitterly; what; said "With fraward langage for to mufe and steir bold; incite; provoke Our craibit goddis and sa is sene on me. ireful gods; thus; proven My blaspheming now have I bocht full deir. paid very dearly for 355 All eirdlie joy and mirth I set areir. earthly; set behind me Allace this day, allace this wofull tyde Alas; time Quhen I began with my goddis for to chyde!" When; to upbraid

Be this was said, ane chyld, come fra the hall

To warne Cresseid the supper was reddy,

390

395

First knokkit at the dure and syne culd call, "Madame, your father biddis yow cum in hy. He hes merwell sa lang on grouf ye ly And sayis your beedes bene to lang sumdeill. The goddis wait all your intent full weill."
Quod scho, "Fair chyld, ga to my father deir And pray him cum to speik with me anone," And sa he did and said, "Douchter, quhat cheir?" "Allace," quod scho, "father, my mirth is gone." "How sa?" quod he, and scho can all expone

As I have tauld, the vengeance and the wraik For hir trespas Cupide on hir culd tak.

He luikit on hir uglye lipper face
The quhylk befor was quhite as lillie flour.
Wringand his handis oftymes he said allace
375
That he had levit to se that wofull hour
For he knew weill that thair was na succour
To hir seiknes, and that dowblit his pane,
Thus was thair cair aneuch betuix thame twane.

Quhen thay togidder murnit had full lang,

Quod Cresseid, "Father, I wald not be kend,
Thairfoir in secreit wyse ye let me gang
Unto yone hospitall at the tounis end
And thidder sum meit for cheritie me send
To leif upon, for all mirth in this eird

Is fra me gane, sic is my wickit weird."

Than in ane mantill and ane baver hat With cop and clapper, wonder prively He opnit ane secreit yet and out thairat Convoyit hir that na man suld espy Unto ane village half ane myle thairby, Delyverit hir in at the spittaill hous And daylie sent hir part of his almous.

Sum knew hir weill and sum had na knawledge
Of hir becaus scho was sa deformait
With bylis blak ovirspred in hir visage
And hir fair colour faidit and alterait,
Yit thay presumit for hir hie regrait
And still murning, scho was of nobill kin.
With better will thairfoir they tuik hir in.

knocked; door; then did commands you; haste is amazed; long you lie prone prayers are too; somewhat understand; very well

dear
speak; at once
Daughter; how [is your] mood
happiness
she explained everything
retaliation
offense [that]; had taken

looked upon; leprous
which; white; lily flower
Wringing; repeatedly
lived; see
well; there; no remedy
For; sickness; doubled; pain
sorrow enough between; both

had lamented together very
do not want to be recognized
So help me get away unobserved
that; edge of town
there some food; charity send me
subsist; on this earth
departed from me, such; miserable fate

cloak; hat of beaver fur bowl; rattle, very furtively opened; gate; from there Guided; should catch sight nearby lepers' lodge each day; priestly income of donations

> Some; well she; so deformed black boils covering her face complexion faded; altered surmised from; loud sobbing unceasing; noble family greater eagerness

The day passit and Phebus went to rest.
The cloudis blak overheled all the sky.
God wait gif Cresseid was ane sorrowfull gest,
Seing that uncouth fair and harbery.
But meit or drink scho dressit hir to ly
In ane dark corner of the hous allone
And on this wyse, weiping, scho maid hir mone:

passed
black clouds blanketed
knows whether; guest
unfamiliar food; lodging
Without food; prepared herself; lie
alone
in; manner; made her lament

The Complaint of Cresseid

O sop of sorrow, sonkin into cair, wafer; dipped deep in care O cative Cresseid, now and evermair wretched Gane is thy joy and all thy mirth in eird! Gone; on earth 410 Of all blyithnes now art thow blaiknit bair, bleached bare Thair is na salve may saif or sound thy sair, ointment; cure; heal your disease Fell is thy fortoun, wickit is thy weird, Cruel; fate Thy blys is baneist and thy baill on breird. bliss; banished; sorrow in first bud Under the eirth God gif I gravin wer God grant that I were buried 415 Quhair nane of Grece nor yit of Troy micht heird! Where no one; hear of it

Quhair is thy chalmer wantounlie besene With burely bed and bankouris browderit bene, Spycis and wyne to thy collatioun, The cowpis all of gold and silver schene, The sweitmeitis servit in plaittis clene With saipheron sals of ane gude sessoun, Thy gay garmentis with mony gudely goun, Thy plesand lawn pinnit with goldin prene, All is areir, thy greit royall renoun.

lavishly furnished chamber fine; well embroidered cushions for your repast cups; gleaming gold and silver desserts; on clean plates saffron; seasoning many a fine gown linen [dress]; brooch in the past; renown

425 Quhair is thy garding with thir greissis gay
And fresche flowris, quhilk the quene Floray
Had paintit plesandly in everie pane,
Quhair thou was wont full merilye in May
To walk and tak the dew be it was day
430 And heir the merle and mawis mony ane,
With ladyis fair in carrolling to gane
And se the royall rinkis in thair ray,
In garmentis gay garnischit on everie grane?

garden; such pretty grasses which; queen Flora painted; separate part accustomed; merrily collect; as soon as hear; thrush; blackbird singing and dancing to go see; princes; splendor (array) ornamented; stitch

Thy greit triumphand fame and hie honour

Quhair thou was callit of eirdlye wichtis flour,
All is decayit, thy weird is welterit so
Thy hie estait is turnit in darknes dour.
This lipper ludge tak for thy burelie bour
And for thy bed tak now ane bunche of stro,
For waillit wyne and meitis thou had tho

triumphant; high
worldly people the flower
decayed; fate; overwhelmed
high rank; turned into; grim
leper's lodge in the place of; fine bedroom
straw
choice wine; foods [which]; then

Tak mowlit breid, peirrie and ceder sour. Bot cop and clapper, now is all ago. moldy; pear and apple cider Except; over and gone

My cleir voice and courtlie carrolling,
Quhair I was wont with ladyis for to sing,
Is rawk as ruik, full hiddeous, hoir, and hace.
My plesand port, all utheris precelling,
Of lustines I was hald maist conding,
Now is deformit the figour of my face,
To luik on it na leid now lyking hes.

Sowpit in syte, I say, with sair siching,

clear
In which; accustomed
raucous; crow; most hoarse; harsh
bearing; surpassing
attractiveness; fitting
appearance
look; no man; takes pleasure
Steeped; grief; bitter sighing
Lodged; leper folk, alas

Ludgeit amang the lipper leid, allace!

consider

My miserie quhilk nane may comprehend,
My frivoll fortoun, my infelicitie,

My greit mischeif quhilk na man can amend.
Be war in tyme, approchis neir the end,
And in your mynd ane mirrour mak of me.
As I am now, peradventure that ye

O ladyis fair of Troy and Grece, attend

unstable; lack of felicity
great distress which; alleviate
Be prepared; the end draws nigh
use me as a mirror
perhaps you
power

460 Or ellis war, gif ony war may be.

465

else worse, if; could

Nocht is your fairnes bot ane faiding flour, Nocht is your famous laud and hie honour Bot wind inflat in uther mennis eiris; Your roising reid to rotting sall retour. Exempill mak of me in your memour

For all your micht may cum to that same end

Nothing; flower
praise; high
puffed up; other; ears
rosy red; rottenness; revert
make; memory
such; bears

Quhilk of sic thingis wofull witnes beiris. All welth in eird, away as wind it weiris, <sup>1</sup> Be war thairfor, approchis neir the hour, Fortoun is fikkill quhen scho beginnis and steiris."

the hour draws near fickle; begins to move

470 Thus chydand with hir drerie destenye,
Weiping scho woik the nicht fra end to end
Bot all in vane, hir dule, hir cairfull cry
Micht not remeid nor yit hir murning mend.
Ane lipper lady rais and till hir wend
475 And said. "Ouhy spurnis thow aganis the wall

complaining against; cruel
she stayed awake; from
vain; distress; sorrowful
Could; cure; heal
got up; went over to her
Why do you dash yourself against

And said, "Quhy spurnis thow aganis the wall To sla thyself and mend nathing at all?

Since; only redoubles; woe advise; to make a virtue of necessity learn to shake; rattle

"Sen thy weiping dowbillis bot thy wo, I counsall thee mak vertew of ane neid, To leir to clap thy clapper to and fro,

<sup>&</sup>lt;sup>1</sup> All prosperity on earth, it blows away like the wind

pity; remembrance

belt did; take

480 And leif efter the law of lipper leid." live following; leper folk Thair was na buit, bot furth with thame scho yeid There; no use; out; went Fra place to place quhill cauld and hounger sair until; grinding hunger Compellit hir to be ane rank beggair. Forced; full-fledged beggar That samin tyme of Troy the garnisoun same; defending army 485 Quhilk had to chiftane worthie Troylus Which; as chieftain Throw jeopardie of weir had strikken doun Through exploit; war; cut Knichtis of Grece in number mervellous. Knights; in prodigious numbers With greit tryumphe and laude victorious great; exultant praise Agane to Troy richt royallie thay raid Back; very regally; rode 490 The way quhair Cresseid with the lipper baid. By the route; lepers waited Seing that companie, all with ane stevin in one voice Thay gaif ane cry and schuik coppis gude speid, gave; shook cups promptly Said, "Worthie lordis, for goddis lufe of hevin, for the love of the gods in To us lipper part of your almous deid!" give some; donations 495 Than to thair cry nobill Troylus tuik heid Then; paid notice Having pietie — neirby the place can pas pity — did pass near the place Quhair Cresseid sat, not witting quhat scho was. realizing what Than upon him scho kest up baith hir ene she raised; both her eyes And with ane blenk it come into his thocht in a glance; his mind 500 That he sumtime hir face befoir had sene at some time; before; seen Bot scho was in sic plye he knew hir nocht, such straits Yit than hir luik into his mynd it brocht But even so; look; brought The sweit visage and amorous blenking expression; glances Of fair Cresseid, sumtyme his awin darling. once; own 505 Na wonder was suppois in mynd that he if mentally Tuik hir figure sa sone, and lo now quhy: Perceived; form so readily; why mental image; by chance The idole of ane thing in cace may be Sa deip imprentit in the fantasy deeply imprinted; imagination That it deludis the wittis outwardly frustrates; outer senses 510 And sa appeiris in forme and lyke estait thus appears; equivalent state Within the mynd as it was figurait. as it was perceived mentally Ane spark of lufe than till his hart culd spring then into; heart did leap And kendlit all his bodie in ane fyre, kindled his whole body With hait fevir ane sweit and trimbling A sweat and tremor with hot fever Him tuik quhill he was reddie to expyre, 515 Overcame him until; die To beir his scheild his breist began to tyre, carry; shield; chest; tire Within ane quhyle he changit mony hew, In a short time; hues And nevertheles not ane ane uther knew. neither recognized one another

For knichtlie pietie and memoriall

Of fair Cresseid, ane gyrdill can he tak,

520

	Ane purs of gold and mony gay jowall,	many a fine jewel
	And in the skirt of Cresseid doun can swak,	onto; did hurl down
	Than raid away and not ane word he spak,	rode; he spoke not a word
505	Pensive in hart, quhill he come to the toun	until; town
525	And for greit cair oft syis almaist fell doun.	sorrow often nearly
	The lipper folk to Cresseid than can draw	did approach
	To se the equall distributioun	make sure about
	Of the almous, bot quhen the gold thay saw,	when they saw the gold
	Ilkane to uther prevelie can roun,	Each one; whispered quietly
530	And said, "Yone lord hes mair affectioun,	That; more fondness
	However it be, unto yone lazarous	might be, for yonder leper
	Than to us all, we knaw be his almous."	for; know; donation
	"Quhat lord is yone," quod scho, "have ye na feill	What lord is that; any notion
	Hes done to us so greit humanitie?"	[Who] has; kindness
535	"Yes," quod a lipper man, "I knaw him weill,	know; well
	Schir Troylus it is, gentill and fre."	noble; generous
	Quhen Cresseid understude that it was he,	When
	Stiffer than steill thair stert ane bitter stound	Harder; steel; shot; pain
	Throwout hir hart, and fell doun to the ground.	Straight through; [she] fell
540	Quhen scho ovircome with siching sair and sad,	recovered; bitter and sad sighing
	With mony cairfull cry and cald ochane —	sorrowful; gloomy "alas"
	"Now is my breist with stormie stoundis stad,	by; beleaguered
	Wrappit in wo, ane wretch full will of wane!"—	very far from home
	Than swounit scho full oft or ever scho fane	swooned; before; stopped
545	And ever in hir swouning cryit scho thus,	she cried
010	"O fals Cresseid and trew knicht Troylus!	She creek
	"Thy lufe, thy lawtie, and thy gentilnes	loyalty; nobility
	I countit small in my prosperitie,	regarded as; during
	Sa elevait I was in wantones	exalted; lustfulness
550	And clam upon the fickill quheill sa hie.	climbed; fickle wheel so high
330	All faith and lufe I promissit to thee	ctimoea, fickie wheet so high
	Was in the self fickill and frivolous.	in its all on bout oid
	O fals Cresseid, and trew knicht Troilus!"	in itself; superficial
	"For lufe of me they kint centing as	to a still a life or to sint
555	"For lufe of me thow keipt continence,	practiced self-restraint
555	Honest and chaist in conversatioun.	Honorable; chaste; conduct
	Of all wemen protectour and defence	defender
	Thou was and helpit thair opinioun.	sustained their reputation
	My mynd in fleschelie foull affectioun	sensuality
~ ~ ~	Was inclynit to lustis lecherous,	given over
560	Fy fals Cresseid, O trew knicht Troylus!"	

be alert; take careful thought "Lovers be war and tak gude heid about Quhome that ye lufe, for quhome ye suffer paine, Whom I lat yow wit thair is richt few thairout I'll have; know there; around Quhome ye may traist to have trew lufe agane. can trust: in return 565 Preif guhen ye will, your labour is in vaine, Try when; wish Thairfoir, I reid ye tak thame as ye find advise; judge; find [them] For thay ar sad as widdercok in wind. they; stable; weather vane "Becaus I knaw the greit unstabilnes know; great unreliability Brukkil as glas into myself I say, Brittle; within; declare Traisting in uther als greit unfaithfulnes, 570 Expecting; others as great an Als unconstant and als untrew of fay, As disloyal; faith Thocht sum be trew, I wait richt few ar thay, Although; know they are very few Quha findis treuth, lat him his lady ruse; Whoever; loyalty; let; praise Nane but myself as now I will accuse." No one; at this time 575 Quhen this was said, with paper scho sat doun When And on this maneir maid hir testament. in; manner made her last will "Heir I beteiche my corps and carioun Here; bequeath; dead body With wormis and with taidis to be rent. toads: lacerated My cop and clapper and myne ornament 580 And all my gold the lipper folk sall have shall Quhen I am deid to burie me in grave. dead"This royall ring set with this rubie reid red ruby Quhilk Troylus in drowrie to me send, as a love token gave to me To him agane I leif it quhen I am deid leave 585 To mak my cairfull deid unto him kend. make; sorrowful death known to him Thus I conclude schortlie and mak ane end: My spreit I leif to Diane quhair scho dwellis spirit; Diana where; resides To walk with hir in waist woddis and wellis. among deserted forests; springs "O Diomeid, thou hes baith broche and belt you have both brooch 590 Quhilk Troylus gave me in takning in token Of his trew lufe!" and with that word scho swelt. diedAnd sone ane lipper man tuik of the ring, at once; took off Syne buryit hir withouttin tarying. Then buried; delay To Troylus furthwith the ring he bair immediately; brought 595 And of Cresseid the deith he can declair. he reported Quhen he had hard hir greit infirmitie, heard about; great Hir legacie and lamentatioun And how scho endit in sic povertie, ended her life; such He swelt for wo and fell doun in ane swoun, fainted 600 For greit sorrow his hart to brist was boun, was ready to burst Siching full sadlie, said, "I can no moir: Sighing; am able to do nothing more Scho was untrew, and wo is me thairfoir." unfaithful

Some; made; marble	Sum said he maid ane tomb of merbell gray	
inscription	And wrait hir name and superscriptioun	
where	And laid it on hir grave quhair that scho lay	605
statement	In goldin letteris conteining this ressoun:	
	<b>L</b> o fair ladyis, Cresseid of Troyis toun	
	Sumtyme countit the flour of womanheid	
stone; at the end a leper	Under this stane, lait lipper, lyis deid."	
poem	Now worthie wemen, in this ballet schort,	610
Made; honor	Maid for your worschip and instructioun,	
For; admonish [that you]	Of cheritie I monische and exhort	
[That you] mix	Ming not your lufe with fals deceptioun;	
Bear; bitter	Beir in your mynd this sore conclusioun	
declared it previously	Of fair Cresseid as I have said befoir.	615
Since; more	Sen scho is deid, I speik of hir no moir.	



10

25

The nobilnes and grit magnificens
Of prince or lord quhai list to magnifie,
His ancestre and lineall discens
Suld first extoll and his genolegie
So that his harte he mycht inclyne thairby
The moir to vertew and to worthines
Herand rehers his elderis gentilnes.

It is contrair the lawis of nature
A gentill man to be degenerat,
Nocht following of his progenitour
The worthe rewll and the lordly estait.
A ryall rynk for to be rusticat
Is bot a monsture in comparesoun,
Had in dispyt and foule derisioun.

15 I say this be the grit lordis of Grew
Quhich set thair hairt and all thair haill curage
Thair faderis steppis justly to persew
Eiking the wirschep of thair he lenage.
The ancient and sad wyse men of age
20 Wer tendouris to the yung and insolent

To mak thame in all vertewis excellent.

Lyk as a strand of watter of a spring Haldis the sapour of the fontell well So did in Grece ilk lord and worthy king, Of forbearis thay tuk tarage and smell Amang the quhilk, of ane I think to tell. Bot first his gentill generatioun

Upone the mountane of Elicone
30 The most famous of all Arrabea,
A goddes dwelt, excellent in bewté,
Gentill of blude, callit Memoria
Quhilk Jupiter that god to wyfe can ta

I sall rehers with your correctioun.

nobility; great glory
whoever should wish to praise
ancestry; direct descent
Should; as well as his genealogy
his will he might direct
more; virtue; worthiness
Hearing narrated; elders' nobility

contrary to man of noble birth Not following his father's Worthy leadership; state prince of the royal blood; boorish only a monstrosity in the comparison Held; scorn; foul derision

prove; by; great; Greece
Who; their whole energies
fathers'; rightly; follow
Augmenting; honor; high lineage
serious wise; good age
guides; undisciplined
make; virtues

stream; from a spring
Retains; flavor; original source
every
From; they took quality; character
Among; whom, about one; intend
But; noble lineage
shall recite subject to

Upon; Helicon Arabia goddess; beauty Of noble descent, called Whom that god Jupiter did take as a wife

And carnaly hir knew, quhilk eftir syne Apone a day bare him fair dochteris nyne.

The first in Grew wes callit Euterpe,

coupled with her, who; thereafter bore to; daughters [Muses]

In our language, "Gud delectacioun."
The secound maid clippit Melpomyne
As "Hony sweit" in modelatioun.
Thersycore is "Gud instructioun"
Of everything, the thrid sister iwis

Thus out of Grew in Latyne translait is.

40

45

Greek
Good pleasure
maiden named Melpomene
Sweet as honey; song
Terpsichore; Good
In; third; indeed
In this way out of Greek into; is translated

Caliope that madin mervalous
The ferd sistir, "Of all musik maistres"
And mother to the king ser Orpheous
Quhilk throw his wyfe was efter king of Trais,
Clio the fyift that now is a goddes
In Latyne callit "Meditatioun"
Of everything that has creatioun,

maiden with amazing powers
[Was] the fourth; mistress of all music
mother; sir
Who through; later; Thrace
fifth
Contemplation
existence

The sext sister was callit Herato
Quhilk "Drawis lyk to lyk" in every thing,
The sevint lady was fair Polimio
Quhilk cowth a "Thowsand sangis" sweitly sing,
Talia syne quhilk can our saulis bring
In "Profound wit and grit agilité"
Till undirstand and haif capacitie,

sixth; called Erato
Connects
seventh; Polyhymnia
Who could
Thalia afterwards who
Into "Deep thought; mental agility
To; mental capacity

Urania the nynt and last of all In oure langage quha couth it rycht expound Is callit "Armony celestiall" ninth
whoever; properly interpret
called "Heavenly harmony"
Gladdening
crowned
made; by mighty
On whom he fathered

60 Rejosing men with melody and sound.
Amang thir nyne Calliope wes cround
And maid a quene be michty god Phebus
Of quhome he gat this prince ser Orpheous.

It is no wonder that he [Orpheus]
Noble; generosity
father a god; mother
goddess; inventor; harmony
she; knee
let; suck from; two white breasts
sweet fluid

No wondir is thocht he wes fair and wyse,

Gentill and full of liberalitie,
His fader god and his progenetryse
A goddes, finder of all armony.
Quhen he wes borne scho set him on hir kne
And gart him souk of hir twa paupis quhyte

The sweit lecour of all musik perfyte.

Growing quickly; manhood; rose exceptionally handsome spread mighty

Incressand sone to manhed up he drew, Of statur large and frely fair of face, His noble fame so far it sprang and grew Till at the last the michty quene of Trace

75	Excellent fair, haboundand in riches,	Surpassingly beautiful, abounding
	A message send unto this prince so ying Requyrand him to wed hir and be king.	sent; young Requesting
	Euridices that lady had to name	for a name
	And quhene scho saw this prince so glorius	she
80	Hir erand to propone scho thocht no schame,	purpose; declare; considered
	With wordis sweit and blenkis amorous	sweet; alluring glances
	Said, "Welcum, lord and lufe ser Orpheus,	love
	In this provynce ye salbe king and lord."	shall be
	Thay kissit syne and thus thay can accord.	kissed then; they did agree
85	Betwix Orpheus and fair Erudices	Between
	Fra thai wer weddit, on fra day to day	Once; were wedded; from
	The low of lufe cowth kyndill and incres	flame; love did kindle and grow
	·	and happiness, pleasure and enjoyment
	Of wardly joy allace, quhat sall I say,	worldly; alas, what shall
90	Lyk till a flour that plesandly will spring	Like to a flower; bud
	Quhilk fadis sone and endis with murnyng.	Which fades quickly; sorrow
	I say this be Erudices the quene	about
	Quhilk walkit furth into a May mornyng	Who; out of doors upon
	Bot with a madyn in a medow grene	With only a maid; green
95	To tak the dewe and se the flouris spring,	gather; see; bud
	Quhair in a schaw neirby this lady ying	Where; wood nearby; young
	A busteous hird callit Arresteus	rough herdsman called Aristaeus
	Kepand his beistis lay undir a bus	Keeping; beasts; thicket
	And quhen he saw this lady solitar	when; on her own
100	Bairfut with shankis quhyter than the snaw,	Barefoot; legs whiter; snow
	Preckit with lust he thocht withoutin mair	Pricked; decided; more [delay]
	Hir till oppres and till hir can he draw.	To rape her; did he approach
	Dreidand for scaith, sche fled quhen scho him sav	
	And as scho ran all bairfute in a bus	through a thicket
105	Scho strampit on a serpent vennemus.	stepped; poisonous snake
	This cruwall venome was so penetrife	piercing
	As natur is of all mortall pusoun,	As is the nature; deadly poison
	In peisis small this quenis harte can rife	pieces; heart did shatter
	And scho anone fell on a deidly swoun.	at once; deathlike faint
110	Seand this cais, Proserpyne maid hir boun,	Seeing; event; herself ready
	Quhilk clepit is the goddes infernall,	Who is called the goddess of hell
	Ontill hir court this gentill quene can call	to; did call this gentle queen
	And quhen scho vaneist was and unvisible,	when; vanished; invisible
	Hir madyn wepit with a wofull cheir,	maiden wept; face
115	Cryand with mony schowt and voce terrible	Crying; terrifying voice

Quhill at the last king Orpheus can heir Until: did hear And of hir cry the caus sone cowth he speir. at once did he ask Scho said, "Allace, Erudices your quene Is with the phary tane befoir my ene." taken by the fairies; eyes 120 This noble king inflammit all in yre inflamed; ire And rampand as a lyoun revanus raging like a ravenous lion With awfull luke and ene glowand as fyre fearsome look; eyes glowing Sperid the maner and the maid said thus, Asks how it happened "Scho strampit on a serpent venemus 125 And fell on swoun. With that the quene of fary At that moment Clawcht hir up sone and furth with hir cowth cary." Seized her at once: did hasten Quhen scho had said, the king sichit full soir, When; spoken; sighed very bitterly His hert neir birst for verry dule and wo, almost broke; true grief; woe Half out of mynd he maid no tary moir made no further delay 130 Bot tuk his harp and to the wod cowth go took; wood did go Wrinkand his handis, walkand to and fro Wringing Quhill he mycht stand, syne sat doun on a stone As long as he could; then And till his harp thusgait he maid his mone, to; in this way; lament "O dulfull herp with mony dully string doleful harp; dismal Turne all thy mirth and musik in murning 135 And seis of all thy sutell sangis sweit. cease all your subtle, sweet songs Now weip with me thy lord and cairfull king weep; sorrowful Quhilk lossit hes in erd all his lyking Who has lost; earth; delight And all thy game thow change in gole and greit pastime; into wails; sobbing 140 Thy goldin pynnis with mony teris weit golden pegs; tears make wet And all my pane foll to report thow preis, pain; strive to express Cryand with me in every steid and streit Crying; place; street Quhair art thou gone, my luve Ewridices?" Him to rejos vit playit he a spring Himself; cheer; dance tune 145 Quhill that the fowlis of the wid can sing Until; birds of the forest did And treis dansit with thair levis grene trees danced; green leaves Him to devoid from his grit womenting To draw him away; lamenting Bot all in vane, that vailyeit him nothing, vain; availed him not at all His hairt wes so upoun his lusty quene so [set] upon; lovely queen 150 The bludy teiris sprang out of his ene, bloody tears; eyes Thair wes na solace mycht his sobbing ses that could; cease Bot cryit ay with cairis cauld and kene, always; sorrows cold; sharp "Quhair art thow gone, my lufe Euridices? "Fairweill my place, fairweill plesance and play home; pleasure; pastime And wylcum woddis wyld and wilsum way. 155 And welcome wild woods; unfamiliar path

evil fate; endure

royal robes; fine clothing

My wicket werd in wildirnes to ware,

My rob ryell and all my riche array

beseech; father

pity on your own son

Do you not know well

hear; lament; piteous

Avert from me; death

Do not let; covered

Lend; light; fall short

Changit salbe in rude russet and gray, shall be into rough and undyed homespun My dyademe intill a hate of hair, diadem consisting [only] of a hat of [my own] hair 160 My bed salbe with bever, brok, and bair beaver, badger; boar In buskis bene with mony busteous bes, sheltering bushes; wild beasts Withowttin sang, sayand with siching sair, Without; saying; bitter sighs 'Quhair art thow gone, my luve Euridices?'

"I thee beseik, my fair fadir Phebus, 165 Haif pety of thy awin sone Orpheus, Wait thow nocht weill I am thy barne and chyld? Now heir my plaint panefull and peteus, Direk me fro this deid so dolorus Quhilk gois thus withouttin gilt begyld. Who exists thus, beguiled without guilt 170 Lat nocht thy face with cluddis be oursyld, Len me thy lycht and lat me nocht go leis To find that fair in fame that nevir was fyld, fair one; who; dishonored My lady quene and lufe Euridices.

"O Jupiter, thow god celestiall 175 And grantser to myself, on thee I call To mend my murning and my drery mone, Thow gif me fors that I nocht fant nor fall Till I hir fynd, for seke hir suth I sall And nowther stint nor stand for stok na stone, 180 Throw thy godheid gyde me quhair scho is gone, Gar hir appeir and put my hairt in pes" — King Orpheus thus, with his harp, allone, Soir weipand for his wyfe Euridices.

**Q**uhen endit wer thir songis lamentable 185 He tuk his harp and on his breist can hing, Syne passit to the hevin as sayis the fable To seik his wyfe bot that velyeid nothing. By Wedlingis Streit he went but tareing, Syne come down throw the speir of Saturne ald 190 Quhilk fadir is to all the stormis cald.

> Quhen scho wes socht outhrow that cauld region, Till Jupiter his grandsyr can he wend Quhilk rewit soir his lamentation And gart his spheir be socht fro end to end. Scho was nocht thair, and doun he can descend Till Mars the god of battell and of stryfe And socht his spheir yit gat he nocht his wyfe.

Than went he down till his fadir Phebus God of the sone with bemis brycht and cleir,

grandfather; you alleviate; gloomy lamentation give; strength so that; neither faint Until I find her; seek; indeed cease or stop; log or stone Through; divine power guide; where Make; at peace

Bitterly weeping

these mournful songs took; hung [it] on his chest Then journeyed; heaven seek; availed Along the Milky Way; without tarrying Then descended; sphere; old Who is called father of all the storms

> sought throughout grandfather did he go Who keenly pitied ordered; sphere; searched not there; down he did To; battle; strife searched; sphere; found; not

> > down to his father sun; rays; clear

when; own	Bot quhen he saw his awin son Orpheus
such a state; face	In sic a plicht, that changit all his cheir
caused at once to go seek through	And gart annone ga seik throw all his spheir
vain; did not come there	Bot all in vane, his lady come nocht thair.
took his leave; did go	He tuk his leif and to Venus can fair.
When; kneeled	Quhen he hir saw, he knelit and said thus, "Wait ye nocht weill I am your awin trew knycht, <sup>1</sup>
no one more loyal	In luve nane leler than ser Orpheus
goddess of love; most mighty	And ye of luve goddes and most of micht,
sight	Of my lady help me to get a sicht."
Indeed; must seek further below	"Forsuth," quod scho, "Ye mone seik nedir mair."
from; without more	Than fra Venus he tuk his leif but mair.
without delay	Till Mercury but tary is he gone
Who is called; eloquence	Quhilk callit is the god of eloquens,
about; there	Bot of his wyfe thair knawlege gat he none.
down from there	With wofull hairt he passit doun frome thens,
At; moon; made no stop	Onto the mone he maid no residens.
from; earth	Thus frome the hevin he went on to the erd
along; learned	Yit be the way sum melody he lerd.
	In his passage amang the planeitis all
heard	He hard a hevinly melody and sound
Exceeding	Passing all instrumentis musicall
rotation; spheres	Causit be rollyn of the speiris round
ich harmony; through all this world	· · · · · · · · · · · · · · · · · · ·
[should] cease, unites in perpetuity	
hat Plato calls the soul of the world	Quhilk of this warld Plato the saule can call.
learned; musical notes	Thair leirit he tonis proportionat
octave, twelfth; fourth	As duplare, triplare, and emetricus,
Fifth; also; double octave	Emolius and eik the quadruplait,
Second very; abstruse	Epogdeus rycht hard and curius.
these sweet and delightful six	Of all thir sex sweit and delicious,
harmonious, five heavenly intervals	
Comprised; scholars; devise	Componyt ar, as clerkis can devyse.
perfect fourth; sweet indeed	First diatasserone full sweit iwis
octave; doubled	And dyapasone semple and dowplait
C + CO1 1: 1 1 11 1 .	And dyapente componyt with the dys,
erfect fifth combined; doubled octave	
erfect fifth combined; doubled octave we five [intervals] derived from three	

 $^{1}$  Do you not know well I am your own true knight

120		ORPHEUS AND EURYDICE
	Compleit and full of nummeris od and evin	numbers
	Is causit be the moving of the hevin.	caused; motion; heavens
240	Of sik musik to wryt I do bot doit,	About such; only drivel
	Thairfoir of this mater a stray I lay	topic I set a limit
	For in my lyfe I cowth nevir sing a noit,	could; note
	Bot I will tell how Orpheus tuk the way	took the route
	To seik his wyfe attour the gravis gray,	seek; across; gray forests
245	Hungry and cauld our mony wilsum wone	cold over; desolate country
	Withouttin gyd, he and his harp allone.	guide; alone
	He passit furth the space of twenty dayis	traveled onward
	Fer and ful fer and ferrer than I can tell	very far; further
	And ay he fand streitis and reddy wayis	always; found; available paths
250	Till at the last unto the yet of hell	gate
	He come and thair he fand a porter fell	a fearsome gatekeeper
	With thre heidis, wes callit Serberus,	heads; called Cerberus
	A hound of hell, a monster mervellus.	
	Than Orpheus began to be agast	afraid
255	Quhen he beheld that ugly hellis hound.	When
	He tuk his harp and on it playit fast	took; played continually
	Till at the last throw sweitnes of the sound	through sweetness
	This dog slepit and fell doun on the ground,	went to sleep
	Than Orpheus attour his wame in stall	tiptoed in across his belly
260	And neddirmair he went as ye heir sall.	further down; shall hear
	He passit furth ontill a ryvir deip,	to a deep river
	Our it a brig and on it sisteris thre	Over; bridge; three
	Quhilk had the entre of the brig to keip.	Who; access to; guard
	Electo, Megera and Thesaphone	[the Three Fates]
265	Turnit a quheill wes ugly for to se	Turning; wheel [that]; horrible; see
	And on it spred a man hecht Exione	[was] stretched; named Ixion
	Rolland about rycht windir wobegone	Rolling around most utterly beset with woe
	Than Orpheus playd a joly spring,	Then; lively dance tune
	The thre susteris full fast thay fell on sleip,	asleep
270	The ugly quheill seisit of hir quhirling,	wheel stopped; spinning
	Thus left wes none the entre for to keip,	no one was left
	Thane Exione out of the quheill gan creip	did creep
	And stall away and Orpheus annone	stole away; at once
	Without stopping atour the brig is gone,	across; has gone
275	Nocht far frome thyne he come unto a flude	thence; came; river
	Drubly and deip that rathly doun can rin	Turbulent; ran down swiftly
	Quhair Tantelus, nakit, full thristy stude	naked, very thirsty
	And yit the wattir yeid aboif his chin.	went above; chin
	•	

Orpheus and Eurydice 127

Quhen he gaipit, thair wald no drop cum in.

Quhen he dowkit, the watter wald discend.

Thusgat he nocht his thrist to slake no mend.

Befoir his face ane naple hang also

Fast at his mouth upoun a tolter threde.

Fast at his mouth upoun a tolter threde. Quhen he gapit, it rokkit to and fro And fled as it refusit him to feid. Than Orpheus had reuth of his gret neid, He tuk his harp and fast on it can clink. The wattir stud and Tantalus gat drink.

Syne our a mure with thornis thik and scherp
Wepand allone a wilsum way he went
And had nocht bene throw suffrage of his harp
With fell pikis he had bene schorne and schent.
As he blenkit besyd him on the bent
He saw speldit a wonder wofull wycht
Nalit full fast and Ticius he hicht

And on his breist thair sat a grisly grip Quhilk with his bill his belly throw can boir, Both maw, myddret, hart, lever, and trip He ruggit out, his panis war the moir. Quhen Orpheus thus saw him suffir soir, He tuke his herp and maid sweit melody, The grip is fled and Ticius left his cry.

Beyond this mure he fand a feirfull streit Myrk as the nycht, to pas rycht dengerus, For sliddrenes skant mycht he hald his feit, In quhilk thair wes a stynk rycht odius That gydit him to hiddous hellis hous Quhair Rodomantus and Proserpina Wer king and quene, and Orpheus in can ga.

O dully place and grundles deip dungeoun,
Furnes of fyre with stink intollerable,
Pit of dispair without remissioun,
Thy meit vennome, thy drink is pusonable,
Thy grit panis to compt unnumerable,
Quhat creature cumis to dwell in thee
Is ay deand and nevirmoir may de.

Though; gaped, there would dipped; run low

In front of; apple hung
Close to; flimsy thread
rocked
retreated; refused to feed him
took pity on; great need
and twanged upon it at once
stood still

Then; across a moor; sharp
a lonely path
not been for the assistance
cruel spikes; pierced and destroyed
looked; field
split open; very sorrowful man
Nailed down tight; was called

breast; horrible vulture
Which; did dig through
stomach; diaphragm; liver and bowels
tugged out; torments were the greater
When; suffer bitterly
took; made
ceased his outcry

moor; found a terrifying street
Dark; to travel upon
slipperiness hardly; footing
which; stench; offensive
hideous house of hell
Rhadamanthus [Pluto]
Were; in did go

gloomy; bottomless
Furnace
forgiveness
food [is] venom; poisonous
tortures; count
Whatever being comes
forever dying and never again can die

285

300

305

<sup>&</sup>lt;sup>1</sup> In this way he [could] not his thirst to slake nor assuage

	Thair fand he mony cairfull king and quene With croun on heid of brass full hate birnand Quhilk in thair lyfe rycht maisterfull had ber	, 0
320	And conquerouris of gold, riches, and land.	wealth
	Hectore of Troy and Priame thair he fand	he found
	And Alexander for his wrang conqueist, Antiochus als for his foull incest,	unjust
	And Julius Cesar for his crewaltie	cruelty
325	And Herod with his brudiris wyfe he saw And Nero for his grit iniquitie	He saw Herod with his brother's wife
	And Pilot for his breking of the law,	Pilate; breaking
	Syne undir that he lukit and cowth knaw	Then; looked; did recognize
222	Cresus that king, none mychtiar on mold,	Crassus; no one mightier in the world
330	For cuvatyse yet full of birnand gold.	greed stuffed; burning
	Thair saw he Pharo for oppressioun	Pharoah
	Of Godis folk, on quhilk the plaigis fell,	God's people; whom; plagues
	And Sawll eke for the grit abusioun Of justice to the folk of Israell,	Saul also; abuse
335	Thair saw he Acob and quene Jesabell	Ahab; Jezebel
	Quhilk silly Nabot that wes a propheit trew	Who innocent Naboth; true prophet
	For his wyne yaird withouttin mercy slew.	vineyard killed without
	Thair saw he mony paip and cardynall	тапу а роре
	In haly kirk quhilk dois abusioun	holy church; commit abuses
340	And archbischopis in thair pontificall	their robes of office
		By purchase and wrongful claim of a benefice
	Abbottis and men of all religioun	every religious order
	For evill disponyng of thair placis rent In flame of fyre wer bittirly torment.	spending; the incomes from their benefices were
345	Syne neddirmair he went quhair Pluto was	Then lower down; where
	And Proserpyne and hiddirwart he drew	to this place he approached
	Ay playand on his harp quhair he cowth pas	Always playing; did walk
	Till at the last Erudices he knew	recognized
	Lene and deidlyk, peteous and paill of hew,	Lean; corpse-like; hue
350	Rycht warsche and wane and walluid as the w	
	Hir lilly lyre was lyk unto the leid.	lily complexion; lead
	Quod he, "My lady leill and my delyt,	loyal; delight
	Full wo is me till se yow changit thus.	woe; to see; changed
	Quhair is your rude as ros with cheikis quhyt	ce, complexion; rose; white
355	Your cristell ene with blenkis amorus,	eyes; glances
	Your lippis reid to kis delicius?"	red lips; delicious
	Quod scho, "As now I der nocht tell perfay	Just; dare not; indeed
	Bot ye sall wit the caus ane uther day."	But; learn; another

Quod Pluto, "Ser, thocht scho be lyk ane elf, although she looks like an elf 360 Scho hes no caus to plenye and for quhy lament, and the reason is Scho fairis alsweill daylie as dois myself She does as well Or king Herod for all his chevelry. It is langour that putis hir in sic ply. despair; such condition War scho at hame in hir cuntré of Trace, If she were; home; country; Thrace 365 Scho wald refete ful sone in fax and face." recover very soon; skin Than Orpheus befoir Pluto sat doun in front of And in his handis quhit his herp can ta white hands: did take And playit mony sweit proportioun sweet melodies With bais tonis in ypodorica, bass notes; hypodorian 370 With gemilling in yporlerica, an extra treble line; hyperlydian Quhill at the last for rewth and grit petie Until; compassion Thay weipit soir that cowth him heir and se. wept; hear Than Proserpene and Pluto bad him as commanded; ask His waresoun and he wald haif rycht nocht reward; nothing at all 375 Bot licience with his wyfe away to pas permission; to go away To his cuntré, that he so far had soucht. whom he had sought so far Quod Proserpyne, "Sen I hir hiddir brocht Said; Since; brought her here We sall nocht pairte without conditioun." part Quod he, "Thairto I mak promissioun." To that I formally agree 380 "Euridices than be the hand thow tak then by; take And pas thi way, bot undirneth this pane, subject to this penalty Gife thou turnis or blenkis behind thy bak, If; glance We sall hir haif to hell forevir agane." shall have her back to hell Thocht this was hard, yit Orpheus was fane Although; severe; willing 385 And on thay went talkand of play and sport talking; delight; pastime Till thay almost come to the outwart port. Until; outer gate Thus Orpheus, with inwart lufe repleit, filled with deep longing So blindit was with grit effectioun, blinded; passion Pensyfe in hart apone his lady sweit, Concerned about 390 Remembrit nocht his hard conditioun. Did not remember Quhat will ye moir, in schort conclusioun, What more do you want? He blent bakwart and Pluto come annone glanced backward; came at once And onto hell with hir agane is gone. Allace it was grete hartsare for to heir great heartache; hear 395 Of Orpheus the weping and the wo How his lady that he had bocht so deir redeemed at so high a price Bot for a luk so sone wes tane him fro. For just a look so soon was taken from him Flatlingis he fell and micht no fordir go Down flat; could; further And lay a quhile in swoun and extasy. a while; swoon; trance 400 Quhen he ourcome, thus out on lufe can cry, When; awoke; against love

is deadened; also forced down

To [the level of] worldly; our entire will

"Quhat art thou, luve, how sall I thee defyne? What: shall Bittir and sweit, crewall and merciable, cruel and merciful Plesand to sum, to uthir plent and pyne, grief and torment Till sum constant, to uthir variable, To; fickle 405 Hard is thy law, thy bandis unbrekable, your bonds unbreakable Quho servis thee, thocht thay be nevir sa trew, Whoever; though; ever so true Perchance sumtyme thay sall haif caus to rew. Perhaps; regret "Now find I weill this proverb trew," quod he, I completely find; true Hart on the hurd and handis on the soir, Heart; treasure; sore spot 410 Quhair luve gois, on fors mone turne the e. Where; perforce the eye must turn I am expart and wo is me tharfoir. experienced; woe; therefore Bot for a luke my lady is forloir." Just; look; lost Thus chydand on with luve our burne and bent inveighing against; over stream; field A wofull wedo hamewart is he went. widower homeward; gone Moralitas Moralization 415 Now wirthy folk, Boece that senatour Boethius; senator To wryt this fenyeit fable tuk in cure fictional; took care In his gay buke of Consolatioun fine; [of Philosophy] For our doctrene and gud instructioun lesson; good Quhilk in the self suppois it fenyeid be Which; itself, although it is fictional And hid undir the cloik of poesie, 420 cloakYit maister Trivat, doctour Nicholas, Trivet distinguished theologian Quhilk in his tyme a noble theologe was Applyis it to gud moralitie, Rycht full of fruct and seriositie. Very; profit; seriousness 425 Fair Phebus is the god of sapience, wisdom Caliope his wyfe is eloquence, Thir twa mareit gat Orpheus belyfe, Married, these two begot; without delay Quhilk callit is the pairte intellective Which is called; intellectual part Of manis saule and undirstanding, fre man's soul; free And seperat fra sensualitie. 430 separate from Euridices is oure effectioun our desire Be fantesy oft movit up and doun, imagination often swayed Ouhile to ressone it castis the delyte, Sometimes; locates; pleasure Quhyle to the flesche it settis the appetyte. situates 435 Arestius, this herd that cowth persew herdsman who did pursue Euridices, is nocht bot gud vertew nothing but good virtue That bissy is to keip our myndis clene is busy Bot quhen we fle outthrow the medow grene when; flee away across Fra vertew till this warldis vane plesans, From; world's vain pleasure 440 Myngit with cair and full of variance, Mixed; vicissitude The serpent stangis that is the deidly sin bites; deadly That posownis the saule without and in, poisons; outside and inside [completely]

And than is deid and eik oppressit doun

Till wardly lust all our affectioun.

445	Thane perfyte reson weipis wondir sair,	Then; weeps very bitterly
	Seand thusgait our appetyte misfair	Seeing; desire thus go astray
	And to the hevin he passis up belyfe,	journeys upward at once to heaven
	Schawand to us the lyfe contemplatyfe,	Showing to; life
	The perfyte will and eik the fervent luve	
450	We suld haif allway to the hevin abuve,	should always have for heaven above
	Bot seildin thair our appetyte is fundin,	seldom is what we want found there
	It is so fast within the body bundin,	bound so tightly to the body
	Thairfoir dounwart we cast our myndis e,	mind's eye
	Blindit with lust and may nocht upwartis fle.	cannot fly upward
455	Sould our desyre be socht up in the spheiris	Our desire should; spheres
	Quhen it is tedderit in thir warldly breiris,	When; tethered; these worldly briers
	Quhyle on the flesch, quhyle on this warldis wra	
	And to the hevin small intent we tak.	we pay little attention
	Schir Orpheus, thow seikis all in vane	thou seekest utterly in vain
460	Thy wyfe so he, tharfoir cum doun agane	high, so come down
100	And pas unto the monster mervellus	aga, so come doub
	With thre heidis that we call Cerberus	
	Quhilk fenyeid is to haif so mony heidis	Which is depicted; have so many
	For to betakin thre maner of deidis.	represent three sorts; death
465	The first is in the tendir yong bernage,	childhood
103	The secound deid is in the middill age,	death; middle
	The thrid is in greit eild quhen men ar tane.	third; great age; taken
	Thus Cerberus to swelly sparis nane,	swallow spares no one
	Bot quhen our mynd is myngit with sapience	infused; wisdom
470	And plais upoun the herp of eloquence,	injusea, wisaom
170	That is to say, makis persuasioun	makes an abbeat
	To draw our will and our affectioun	makes an appeal
		At anomy and from sing delight
	In every eild fra syn and fowll delyte,	At every age from sin; delight
475	The dog our sawll na power hes to byte.	
473	The secound monstour ar the sistiris thre,	monsters; three sisters
	Electo, Migera, and Thesaphany.	Alecto, Megaera, and Thesiphone
	Ar nocht ellis, in bukis as we reid,	[They] are nothing else; books; read
	Bot wicket thought, ill word and thrawart deid:	thought; malicious deed
400	Electo is the bolling of the harte,	swelling; heart
480	Mygera is the wikkit word outwert,	wicked; uttered
	Thesaphony is operatioun	the deed
	That makis fynall executioun	
	Of deidly syn, and thir thre turnis ay	these three perpetually turn
	The ugly quheill, quhilk is nocht ellis to say	which is merely to say
485	Bot warldly men sumtyme ar cassin he	worldly; are raised aloft
	Upone the quheill in gret prosperitie	wheel; great
	And with a quhirle onwarly or thai wait	whirl unexpectedly before; realize
	Ar thrawin doun to pure and law estait.	cast; poor; humble state
	Of Exione that on the quheill was spred	Ixion; spread-eagled
490	I sall yow tell sum part as I haif red.	shall tell you; read
	He was of lyfe brukle and lecherous	fickle and lecherous in his manner of life

For themselves; nor take their portion

And in that craft hardy and curagus pursuit persistent and bold That he wald luve into no lawar place did not wish; any lower Bot Juno, quene of nature and goddace, queen and goddess of nature And on a day he went upon the sky 495 rose up into And socht Juno, thinkand with hir to ly. sought; intending; have sex with her Scho saw him cum and knew his foull entent. She; foul intention A rany clud doun fra the firmament rainy cloud; skies Scho gart discend and kest betwix thaim two caused to; threw between them both 500 And in that clud his natur yeld him fro, semen went out from him Of quhilk was generat the sentowris, From which were engendered the centaurs Half man, half hors, upoun a ferly wis. in a remarkable manner Thane for the inwart crabing and offens deep resentment and offense That Juno tuke for his grit violens, felt because of his great aggression 505 Scho send him doun unto the sistiris thre Upone a quheill ay turnyt for to be. to be turned forever Bot guhen ressoun and perfyte sapience when Playis upone the herp of eloquens And persuadis our fleschly appetyte 510 To leif the thocht of this warldly delyte, relinquish; thought; delight Than seisis of our hert the wicket will, ceases; wicked desire Fra frawart language than the tong is still, From perverse; then; tongue Our synfull deidis fallis doun on sleip. down asleep Thane Exione out of the quheill gan creip, wheel did creep 515 That is to say the grit solicitud, great eagerness Quhyle up quhyle doun, to win this warldis gud Sometimes; world's property Seisis furthwith and our affectioun Ceases at once when; disposition Waxis quiet in contemplatioun. This Tantalus of guhome I spak of aire, of whom; spoke about earlier Ouhill he levit he was a gay ostlaire, 520 While; lived; fine innkeeper And on a nycht come travilland thairby came traveling that way The god of riches and tuk harbery wealth; took lodging With Tantalus, and he till his supper for [the god's] supper Tantalus Slew his awin sone that was hym leif and deir, own son; beloved and dear to him 525 And gart the god eit up his flesche ilk deill caused; to eat; every morsel Intill a sew with spycis soddin weill. Then; stew well simmered with spices For this dispyt guhen he was deid annone offense; straightaway Was dampnit in the flud of Acherone [He] was condemned; river Till suffer hungir, thrist, nakit and cawld, To; thirst, naked 530 Rycht wobegone as I befoir haif tould. Utterly in despair; told This hungry man and thristy, Tantalus, Betaknis men gredy and covetous, Signifies The god of riches that ar ay reddy Who are always ready the god of wealth For to ressaif and tak in herbery To welcome and receive in lodging 535 And till him seith thair sone in pecis small, boil their son; pieces That is thair flesch and blud, with grit travell great exertion To fill the bag and nevir fynd in thair hairt fill the wallet; find in their heart

Upoun thameself to spend nor tak thair pairte.

	Allace in erd quhair is thare mair foly	earth where; more folly
540	Than for to want and haif haboundantly,	abundantly
	Till haif distresse on bak, on bed and burd	To; indigence; [one's] back; table
	And spair till othir men of gold a hurd	save up for; hoard
	And in the nycht sleip soundly thay may noch	
F 4 F	To gaddir geir so gredy is thair thocht.	amass property so
545	Bot quhen that ressoun and intelligence	But when
	Smytis upoun the herp of conscience, Schawand to us quhat perrell on ilk syd	Showing; each
	That thai incur quhay will trest or confyd	they; who; trust; put confidence
	Into this warldis vane prosperitie	In; world's vain
550	Quhilk hes thir sory properties thre,	these three sorry qualities
	That is to say, gottin with grit labour,	gotten; great labor
	Keipit with dreid and tynt with grit dolour.	Kept; anxiety; lost; grief
	This avaris be grace quha undirstud	Whoever by grace understood this avarice
	I trow suld leif thair grit solicitude	believe; renounce their
555	Of ythand thochtis and he besines	pressing thoughts; intense endeaveor
	To gaddir gold, syne leif in distres,	amass; then live in poverty
	Bot he suld eit and drink quhenevir he list	But; should eat; whenever he should choose
	Of cuvatyse to slaik the birnand thrist.	relieve; burning
	This Ticius lay nalit on the bent	[who] lay nailed; field
560	And wyth the grip his bowellis revin and rent,	
	Quhill he levit set his intentioun	While he was alive
	To find the craft of divinatioun	discover; art; prophecy
	And lerit it unto the spamen all	taught; to all the soothsayers
565	To tell befoir sic thingis as wald befall, Quhat lyfe, quhat deth, quhat destany and we	declare in advance such; were to befall red What; fate
303	Provydit ware to every man on erd.	Were in store for; on earth
	Appollo than for his abusioun,	then; his [Theseus'] offense
	Quhilk is the god of divinatioun,	Who
	For he usurpit in his facultie,	branch of knowledge
570	Put him to hell and thair remanis he.	into; there he remains
	Ilk man that heiris this conclusioun	Each; hears
	Suld dreid to sers be constillatioun	seek in the stars
	Thingis to fall undir the firmament,	befall beneath; sky
	Till "Ye" or "Na," quhilk ar indefferent	For "yes"; which; neutral
575	Without profixit causis and certane,	predetermined and certain causes
	Quhilk nane in erd may knaw bot God allane.	
	Quhen Orpheus upoun his harp can play,	
	That is our undirstanding for to say,	
580	Cryis, "O man, recleme thi folich harte! Will thow be god and tak on the his pairte,	call back your foolish heart
300	To tell thingis to cum that nevir wil be	take upon yourself his function to come; will never occur
	Quhilk God hes kepit in his prevetie?	kept; private knowledge
	Thow ma no mair offend to God of micht	can; more; power
	Na with thi spaying reif fra him his richt."	Than; prophecy deprive
585	This perfyte wisdome with his melody	· 1 · 1 · J · 1
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	Fleyis the spreit of fenyeid profecy And drawis upwart our affectioun.	Dispels; spirit; false desire
	Fra wichcraft, spaying, and sorsery, And superstitioun of astrolegy,	witchcraft; sorcery
590	Saif allanerly sic maner of thingis	Except only such
000	Quhilk upoun trew and certane causis hingis,	Which; depend
	The quhilk mone cum, to thair caus indure,	must come, while; lasts
	On verry fors and nocht throw avanture,	By absolute necessity; chance
	As is the clippis and the conjunctioun	eclipse
595	Of sone and mone be calculatioun,	sun and moon by
	The quhilk ar fundin in trew astronomy	found; true
	Be moving of the speiris in the sky.	By the motion of the spheres
	All thir to speik it may be tollerable	To discuss all these
	And none udir quhilk no causis stable.	no others; no causes make inevitable
600	This ugly way, this myrk and dully streit	path; dark; dismal street
	Is nocht ellis bot blinding of the spreit	else; spirit
	With myrk cluddis and myst of ignorance,	
	Affetterrit in this warldis vane plesance	Fettered; world's
	And bissines of temporalite.	occupation in secular pursuits
605	To kene the self a styme it may nocht se,	know oneself even a glimpse it cannot see
	For stammeris on eftir effectioun.	[it] stumbles; desire
	Fra ill to war ale thus to hell gois doun,	From bad to worse all; goes
	That is wanhowp throw lang hanting of syn	hopelessness from a long habit of sin
610	And fowll dispair that mony fallis in.	into which many people fall
010	Than Orpheus our ressoun is full wo	very sorrowful
	And twichis on his harp and biddis "Ho," Till our desyre and fulich appetyte	plucks; calls a halt To; foolish
	Bidis leif this warldis full delyte.	Commands to leave; foul pleasure
	Than Pluto god, and quene of hellis fyre,	the god; [Proserpina] the queen
615	Mone grant to ressoun on fors the desyre.	Must; under compulsion
010	Than Orpheus has wone Euridices	won
	Quhen oure desyre with ressoun makis pes	makes peace
	And seikis up to contemplatioun,	goes up
	Of syn detestand the abusioun,	Detesting the abuses of sin
620	Bot ilk man suld be wyse and warly se	each; should; cautiously see
	That he bakwart cast nocht his myndis e	[should] not turn his mind's eye backward
	Gifand consent and delectatioun	Giving; pleasure
	Of fleschly lust for the affectioun,	In; for the desire
	For thane gois bakwart to the syn agane,	then; again
625	Our appetyte as it befoir was, slane	
	In warldly lust and vane prosperite,	
	And makis ressoun wedow for to be.	to be a widower
	Now pray we God sen our affectioun	since; desire
	Is allway promp and reddy to fall doun	poised
630	That he wald undirput his haly hand	place underneath
	Of mantenans and gife us fors to stand	support; give us the power to remain

In perfyte lufe as he is glorius And thus endis the taill of Orpheus.

tale



20

## **SHORTER POEMS: STRONGER ATTRIBUTIONS**

Against Hasty Credence

Fals titlaris now growis up full rank,
Nocht ympit in the stok of cheretie,
Howping at thair lord to gett grit thank,
Thay haif no dreid on thair nybouris to lie.
Than sowld ane lord avyse him weill and se
Quhen ony taill is brocht to his presence
Gif it be groundit into veretie
Or he thairto gif haistely creddence.

Ane worthy lord sould wey ane taill wyslie,

The taill-tellar and quhome of it is tald,
Gif it be said for luve or for invy,
And gif the tailisman weill avow it wald.
Than eftirwart the pairteis sould be cald
For thair excuse to mak lawfull defence.

Thus sowld ane lord the ballance evinly hald
And gif not at the first haistie creddence.

It is no wirschep for ane nobill lord
For fals tailis to put ane trew man doun,
And gevand creddence to the first recoird,
He will not heir his excusatioun.
The tittillaris so in his heir can roun
The innocent may get no awdience.
Ryme as it may, thairin is na ressoun
To gif till taillis hestely creddence.

25 Thir teltellaris oft tymes dois grit skaith
And raissis mortall feid and discrepance
And makis lordis with thair servandis wreith
And baneist be withowtin cryme perchance.
It is the grund of stryfe and all distance.
30 Moir perrellus than ony pestillence,
Ane lord in flatterreris to haif plesance
Or to gif lyaris hestely creddence.

False tattlers; abundantly
Not grafted onto; trunk; charity
Hoping from; earn great
have; fear about; neighbors
should; bethink himself well
When; tale; brought
If; based in fact
Before; rashly accept as true

A; should weigh; wisely tale-teller; of whom; told If; love; envy tale-teller will well affirm it persons involved; summoned plea; make maintain the balance evenly not give at the first [hearing]

cause of honor
Because of; crush a true man
giving; statement
hear [the true man's] excuse
tattlers; ear can whisper
can; hearing
there is no reason in it
give to tales

These tale-tellers often do great harm stir up deadly feud; dispute angry with their servants be banished without; perhaps basis for; estrangement More dangerous; plague take pleasure in flatterers give liars THE ANNUNCIATION 137

O thow wyse lord, quhen that a flatterrer
Thee for to pleis and hurt the innocent

Will tell ane taill of thy familiar,
Thow sowld the pairteis call incontinent
And sitt doun sadly into jugement
And serche the caus weill or thow gif sentence,
Or ellis heireftir in cais thow may repent

That thow to tailis gaif so grit creddence.

when
To please you
about; close associate
call the persons at once
down; solemnly
investigate; before you give
else later perchance
paid

O wicket tung sawand dissentioun,
Of fals taillis to tell that will not tyre,
Moir perrellus than ony fell pusoun,
The pane of hell thow sall haif to thi hyre.
Richt swa sall thay that hes joy or desyre
To gife thair eirris to heird with patience,
For of discord it kendillis mony fyre
Throuch geving talis hestely creddence.

wicked; sowing discord
About false; speak; tire
deadly poison
torment; have for your reward
Just so shall; who have
commit; ears; hear it
kindles many a fire
Through

Bakbyttaris to heir it is no bourd

For thay ar planlie curst in everie place.

Thre personis severall he slayis with ane wowrd:

Himself, the heirar, and the man saiklace.

Within ane hude he hes ane doubill face,

Ane bludy tung undir a fair pretence,

I say no moir bot "God grant lordis grace

To gife to taillis nocht hestely creddence."

To listen to slanderers is no joke

publicly cursed

Three different people; word

hearer; innocent man

one hood; a double

bloodthirsty tongue under

more except; grace to lords

Not to give to tales

## The Annunciation

45

Forcy as deith is likand lufe
Throuch quhom al bittir swet is.
Nothing is hard, as writ can pruf,
Till him in lufe that letis.

Luf us fra barret betis
Quhen fra the hevinly sete abufe
In message Gabriell couth muf
And with myld Mary metis
And said, "God wele thee gretis.

In thee he will tak rest and rufe
But hurt of syn or yit reprufe.
In him sett thi decret is."

Powerful; death; pleasing love
Through whom; sweet
scripture does prove
To; love; lingers
us from trouble relieves
When from; throne above
Bearing a message; did go
meets
greets
repose
Without; sin; disgrace
your destiny is firm

This message mervale gert that myld
And silence held but soundis
As weill aferit a maid infild.
The angell it expoundis,

to wonder made; mild one maintained without well suited; undefiled declares it

45

How that hir wame but woundis
Consave it suld, fra syn exild,
And quhen this carpin wes compilit,
Brichtnes fra bufe aboundis.
Than fell that gay to groundis,
Of Goddis grace na thing begild,
Wox in hir chaumer chaist with child,
With Crist our kyng that cround is.

her womb without
Conceive; should; exiled
when; message; finished
Light from above
lovely one to the ground
not at all deprived
Grew; chaste chamber
crowned

Thir tithingis tauld, the messinger Till hevin agane he glidis.
That princes pure withoutyn peir Full plesandly applid is And blith with barne abidis.
O wirthy wirschip singuler To be moder and madyn meir As Cristin faith confidis, That borne was of hir sidis Our makar, Goddis sone so deir,
Quhilk erd, wattir, and hevinnis cleir Throw grace and virtu gidis.

These tidings told
To heaven again; flies
pure princess; equal
is compliant
with child joyously waits
worthy unique honor
mother and maiden too
Christian; trusts
from her loins
maker; son; dear
Who earth, water; bright
Through; virtue guides

The miraclis ar mekle and meit
Fra luffis ryver rynnis.
The low of luf haldand the hete
Unbrynt full blithlie brinnis.
Quhen Gabriell beginnis
With mouth that gudely may to grete,
The wand of Aaron, dry, but wete,
To burioun nocht blynnis.
The flesch all donk within is,
Upon the erd na drop couth fleit.
Sa was that may maid moder swete

are great and gentle
[That] from love's; flow
flame; withholding; heat
Unburnt; burns
When
worthy maid; greet
staff; without moisture
Does not cease to bud
fleece that is all damp inside
[Though] no drop fell on the earth
maiden made a sweet mother
innocent; sins

Hir mervalus haill madinhede
God in hir bosum bracis
And his divinité fra dreid
Hir kepit in all casis.
The hie God of his gracis
Himself dispisit us to speid
And dowtit nocht to dee on deid.
He panit for our peacis
And with his blude us bacis
Bot quhen he ras up, as we rede,
The cherité of his godhede
Was plane in every placis.

And sakeles of all synnis.

intact virginity
clasps
divine power from fear
Kept her; circumstances
mighty God in his grace
abased to advance us
feared not; die indeed
suffered; peace
blood washes us
But when; rose; read
charity; divine power
apparent everywhere

O lady lele and lusumest,
Thy face moist fair and schene is.
O blosum blith and bowsumest
Fra carnale cryme that clene is,
This prayer fra my splene is
That all my werkis wikkitest
Thow put away and make me chaist,
Fra Termigant that teyn is
And fra his cluke that kene is,
And syn till hevin my saule thou haist
Quhair thi makar of michtis mast
Is kyng and thow thair quene is.

loyal and most lovable
most; bright
blossom; most gracious
From fleshly; who is cleansed
comes from my heart
all the most evil of my deeds
purge; chaste
[Away] from; is fierce
claw; is sharp
afterwards to; hasten
Where your; greatest in power

## Sum Practysis of Medecyne

5

10

Some Procedures

**G**uk guk, gud day schir, gaip quhill ye get it, Cuckoo, good; sir, gape until Sic greting may gane weill — gud laik in your hude. Such; be very suitable; fun; hood Ye wald deir me, I trow, becaus I am dottit, would scorn; guess; crazed To ruffill me with a ryme — na schir, be the rude. upset; no sir, by; cross Your saying I haif sene and on syd set it discourse; have seen; aside As geir of all gaddering, glaikit, nocht gude, stuff; borrowing, idiotic, not Als your medicyne by mesour I haif meit met it, And; measure; well measured The quhilk I stand ford ye nocht understude which: aver: misunderstood Bot wrett on as ye culd to gar folk wene wrote; could; make; think For feir my longis wes flaft fear; lungs were panting Or I wes dottit or daft. crazed; stupid Gife I can ocht of the craft, If; know anything about Heir be it sene. Let it be revealed here

Becaus I ken your cunnyng into cure know; skill at curing 15 Is clowtit and clampit and nocht weill cleird, cobbled; patched; polished My prectik in pottingary ye trow be als pure skill; pharmacy; as poor And lyk to your lawitnes. I schrew thame that leid. like; ignorance; curse; lied Is nowdir fevir nor fell that our the feild fure, neither fever; accident(?); across; came Seiknes nor sairnes in tyme gif I seid, Disease; pain; if; see it Bot I can lib thame and leiche thame fra lame and lesure, cure them; heal; from; injury 20 With sawis thame sound mak. On your saule beid salves; make; soul be it That ye be sicker of this sedull I send yow sure; prescription; you With the suthfast seggis trustworthy men That glean all egeis smear; eggs 25 With dia and dreggis medicine; drugs Of malis to mend yow. malaise; fix you

Dia Culcakit
Cape cuk maid and crop the colleraige —
Ane medecyne for the maw, and ye cowth mak it —

Befouled-Rectum Prescription Take fresh dung; cut; pepper stomach, if; could make

sweet dregs; sorrel; sap; sage

hedgehog; not; part chopped

dirt; anus; teeth crack

seal; a; soothe

these; tar

Then sit

called; profession

nothing; indeed

Long Prescription

Take three pulls; red rook

yawn; mare; cluck; goose

Kiss the cunt of a cow

Laurel; flax seed; lovage

With sweit satlingis and sowrokis, the sop of the sege,

The crud of my culome (with your teith crak it),
Lawrean and linget seid and the luffage,
The hair of the hurcheoun nocht half deill hakkit
With the snout of ane selch ane swelling to swage.
This cure is callit in our craft Dia Culcakkit.

Put all thir in ane pan with pepper and pik.

Put all thir in ane pan with pepper and pik,
Syne sett in to this,
The count of ane cow kis.
Is nocht bettir iwis
For the collik.

Dia Longum

40 Recipe thre ruggis of the reid ruke,
The gant of ane gray meir, the claik of ane gus,
The dram of ane drekters, the douk of ane duke,
The gaw of ane grene dow, the leg of ane lous,
Fyve unce of ane fle wing, the fyn of ane fluke,

With ane sleiffull of slak that growis in the slus.

Myng all thir in ane mas with the mone cruke.

This untment is rycht ganand for your awin us

With reid nettill seid in strang wesche to steip

For to bath your ba cod

Quhen ye wald nop and nod.Is nocht bettir, be God,To latt yow to sleip.

drake's penis; dive; duck gall; dove; louse ounces; fly's wing; fin; flounder sleeve-full; algae; on the weir Mix; these; mass; crescent moon ointment; suitable; own use red nettle seed; stale urine; steep bathe; scrotum

> When; want to nap nothing; by allow; sleep

Pennyroyal (?) Prescription

very dear; precious; portions

ear; limpet; not to leave out

dependable; true; take

sobs; seal; twitter; quail

brains; chopped; whole

kettle; hot cabbage

boxful; blood; female bat

Dia Glaconicon

55

65

This dia is rycht deir and denteit in daill
Caus it is trest and trew. Thairfoir that ye tak
Sevin sobbis of ane selche, the quhidder of ane quhaill,
The lug of ane lempet is nocht to forsaik,
The harnis of ane haddok hakkit or haill
With ane bustfull of blude of the scho bak
With ane brewing caldrun full of hait caill

For it wil be the softar and sweittar of the smak.

Thair is nocht sic ane lechecraft fra Laudian to Lundin. such; remedy; Lundin (in Fife)

It is clippit in our cannon

Dia Glecolicon

gentler; sweeter; flavor

called; remedy; Lundin (in Fife)

called; medical canon

For till fle awaye fon Quhair fulis ar fundin.

to chase; folly Wherever fools are found

Qunan runs ar runum.

Dia Custrum

The ferd feisik is fyne and of ane felloun pryce, Gud for haising and hosting or heit at the hairt. Recipe thre sponfull of the blak spyce With ane grit gowpene of the gowk fart, Cough Medicine fourth medicine; great cost Good; rasping; coughing; heartburn Take three; black pepper big double handful; cuckoo 70 The lug of ane lyoun, the gufe of ane gryce,
Ane unce of ane oster poik at the nethir parte
Annoynt it with nurice doung, for it is rycht nyce,
Myng it with mysdirt and with mustart.
Ye may clamp to this cure, and ye will mak cost,

75 Bayth the bellox of ane brok
With thre crawis of the cok,
The schadow of ane Yule stok:
Is gud for the host.

Gud nycht, guk guk, for sa I began.

I haif no come at this tyme langer to tary,
Bot luk on this lettir and leird gif ye can,
The prectik and poyntis of this pottingary.
Schir, minister this medecyne at evin to sum man
And or pryme be past, my powder I pary,

Thay sall blis yow or ellis bittirly yow ban
For it sall fle thame, in faith, out of the fary.
Bot luk quhen ye gadder thir gressis and gers,
Outhir savrand or sour,
That it be in ane gude oure.

90 It is ane mirk mirrour, Ane uthir manis ers. ear; lion; grunt; pig
oyster stomach; lower part
a wet nurse's excrement
Mix; mouse droppings
add; if; pay the extra cost
Both; testicles; badger
crows; rooster
shadow; Yule log
good; cough

Goodnight, cuckoo; thus have not come; stay longer look at; letter; learn it if method; details; pharmacy Sir, administer; evening before; I bet my medicine shall bless; else; curse you chase them; a daze watch when; grasses; herbs Either savory good hour dark mirror Another man's rump

The Ressoning betwix Aige and Yowth

Yowth **Q**uhen fair Flora the godes of the flowris Baith firth and feildis freschely had ourfret And perly droppis of the balmy schowris Thir widdis grene had with thair water wet,

Movand allone in mornyng myld I met A mirry man that all of mirth cowth mene, Singand this sang that richt sweitly wes sett. "O yowth, be glaid into thy flouris grene."

Aige I lukit furth a litill me befoir.

I saw a cative on a club cumand
With cheikis lene and lyart lokis hoir,
His ene was how, his voce was hes hostand,
Wallowit richt wan and waik as ony wand.
Ane bill he beure upoun his breist abone

15 In letteris leill but lyis with this legand, "O yowth, thy flowris fedis fellone sone."

Yowth This yungman lap upoun the land full licht And marvellit mekle of his misdome maid.

Dialogue between Age and Youth

When; goddess; flowers
Both forest; ornamented
pearly; fragrant showers
These woods; their; wetted
Going by myself; on a; met
merry; was all about mirth did speak
Singing; very; was set [to music]
glad; your flourishing flowers

looked out; little ahead of me wretch; stick approaching thin cheeks; frosty gray locks eyes were sunken; hoarsely coughing Withered; pale; weak; sapling document; carried; above correct without mistake; inscription flowers fade shockingly soon

leapt; very nimbly puzzled greatly over the error made [by Age]

-	"Waldin I am," quod he, "and woundir wicht	Limber; said; very strong
20	With bran as bair and breist burly and braid	brawn like a boar; big; thick
	Na growme on ground my gairdone may degraid	
		vigor; diminish in value [by even] a pin
	My face is fair, my fegour will not faid.	figure; not worsen
	O yowith, be glaid into thy flowris grene."	glad
Aige	This senyeour sang bot with a sobir stevin.	senior; stern voice
26	Schakand his berd he said, "My bairne, lat be.	Shaking; child, desist
	I wes within thir sextie yeiris and sevin	these sixty-seven years
	Ane freik on fold als frak, forsy, and fre,	man; earth both keen, strong
	Als glaid, als gay, als ying, als yaip as ye	As; young; eager
30	Bot now tha dayis ourdrevin ar and done.	passed over
	Luke thow my laithly luking gif I le. Regard; lo O yowth, thy flowris fadis fellone sone."	oathsome expression [to see] if I am lying
Yowth	Ane uthir vers yit this yungman cowth sing,	Another verse; still did sing
	"At luvis law a quhyle I think to leit,	Under love's rule; while; remain
35	In court to cramp clenely in my clething	prance adeptly; clothing
	And luke amangis thir lusty ladeis sweit	seek amongst these lovely ladies
	Of mariage to mell with mowis meit	talk; suitable jests
	In secreit place quhair we ma not be sene	private where; cannot; seen
	And so with birdis blythly my baillis beit,	young women; ease my pains
40	O yowth, be glaid into thi flowris grene."	7 8 7 71
Aige	This awstrene man gaif answer angirly.	stern; gave; angrily
0	"For thy cramping thow salt baith cruke and cow	
	Thy fleschely lust thow salt also defy	renounce
	And pane thee sall put fra paramour.	pain shall stop you from lovemaking
45		no young woman; glad; you; bedchamber
	Quhen thy manheid sall mynnis as the mone,	your manhood; dwindle like; moon
	Thow sall assay gif that my sang be soure.	find out if; song is
	O yowth, thy flowris fadis fellone sone."	jina oa iy, oong to
Yowth	This mirry man of mirth yit movit moir.	still spoke more about mirth
50	"My corps is clene without corruptioun,	body; clean
00	My self is sound but seiknes or but soir,	without sickness; sores
	My wittis fyve in dew proportioun,	five senses; due
	My curage is of clene complexioun,	vigor; healthy constitution
	, ,	
55	My hairt is haill, my levar and my splene,	healthy; liver; spleen
33	Thairfoir to reid this roll I haif ressoun, O yowth, be glaid into thy flowris grene."	read; scroll; have good reason
Aige	The bevir hair said to this berly berne,	old gray dodderer; burly lad
116	"This breif thow sall obey sone, be thow bald,	writ; soon; bold
	This brent thow sail obey sone, be thow baid, Thy stait, thy strenth thocht it be stark and stern	
60	•	
00	The feveris fell and eild sall gar thee fald,	cruel fevers; age; make you yield

ROBENE AND MAKYNE 143

Thy corps sall clyng, thy curage sall wax cald, Thy helth sall hynk and tak a hurt bot hone, Thy wittis fyve sall wane thocht thow not wald. O yowth, thy flowris fedis fellone sone." wither; vigor; grow cold stagger; without delay do not want [them] to

This galyart grutchit and began to greif,
He on his wayis wrethly went but wene
This lene awld man luche not bot tuk his leif
And I abaid undir the levis grene.
Of the sedullis, the suthe quhen I had sene,
On trewth me thocht thay trevist in thair tone

fine fellow resented; grumble
angrily without delay
did not laugh; took; leave
stayed
documents; indeed when
In truth; clashed; tunes

On trewth me thocht thay trevist in thair tone:
"O yowth, be glaid into thy flowris grene."
"O yowth, thy flowris faidis fellone sone."

## Robene and Makyne

5

20

Robene sat on gud grene hill Kepand a flok of fe. Mirry Makyne said him till, "Robene, thow rew on me! I haif thee lovit loud and still Thir yeiris two or thre. My dule in dern bot gif thow dill Doutles but dreid I de." good
Keeping; flock; sheep
Merry; to him
Robin, take pity
have loved; quiet
These years; three
longing in secret unless; soothe
Doubtless without doubt I will die

Robene answerit, "Be the rude,

Nathing of lufe I knaw
Bot keipis my scheip undir yone wid,
Lo quhair thay raik on raw.
Quhat hes marrit thee in thy mude,
Makyne, to me thow schaw,

Or quhat is lufe or to be lude?

Fane wald I leir that law."

By the cross about love; know But keep; sheep under the shelter of that wood where they wander together What; upset; mood reveal to me what; love; loved Eagerly do I wish to learn

"At luvis lair gife thow will leir, Tak thair ane A B C: Be heynd, courtas, and fair of feir, Wyse, hardy, and fre, So that we denger do they doir

the study of love if; learn
Study in it
kind, courteous; manners
determined; generous
rebuff cause you harm
Whatever pain; secret; suffer
Exert yourself; effort; strength
discreet

Wyse, nardy, and fre,
So that no denger do thee deir.
Quhat dule in dern thow dre,
Preis thee with pane at all poweir,
Be patient and previe."

her do not understand what I cannot understand indeed

25 Robene answerit hir agane, "I wait nocht quhat is luve Bot I haif mervell in certane

As light; leaf; tree grieved; mind

expected never to see him

hurried over the field

65

Robene on his wayis went Als licht as leif of tre.

Mawkin murnit in hir intent And trowd him nevir to se.

Robene brayd attour the bent,

Quhat makis thee this wanrufe. What causes you; turmoil The weddir is fair and I am fane, weather; happy 30 My scheip gois haill aboif, go safely above And we wald play us in this plane If; were to make love; valley Thay wald us bayth reproif." rebuke us both "Robene, tak tent unto my taill pay attention; tale And wirk all as I reid do exactly; advise 35 And thow sall haif my hairt all haill, shall have; heart entirely Eik and my madinheid. As well as; virginity Sen God sendis bute for baill Since; relief; suffering And for murning remeid, help for sorrow I dern with thee bot gif I daill In secret; you unless; deal 40 Doutles I am bot deid." Doubtless; just dead "Makyne, to-morne this ilk a tyde tomorrow: same time And ye will meit me heir, If; meet; here Peraventure my scheip ma gang besyd Perhaps; might go astray Quhill we haif liggit full neir, Until; have lain very close Bot mawgre haif I and I byd 45 I [will] have blame if; stay Fra thay begin to steir. Once; move away Quhat lyis on hairt I will nocht hyd. What is sincere I will not hide Makyn, than, mak gud cheir." then, make the best of it "Robene, thow reivis me roif and rest. deprive; [of] peace 50 I luve bot thee allone." only you alone "Makyne, adew, the sone gois west, farewell; sun goes The day is neirhand gone." nearly over "Robene, in dule I am so drest sorrow; placed That lufe wilbe my bone." love will be; cause of death 55 "Ga lufe, Makyne, quhairevir thow list Go and love; wherever; wish For lemman I bid none." lover: seek "Robene, I stand in sic a styll exist; such a state I sicht and that full sair." sigh; very bitterly "Makyne, I haif bene heir this quhyle, have been here; [long] while 60 At hame God gif I wair." God grant I were at home "My huny Robene, talk ane quhyll honey; awhile Gif thow will do na mair." Even if; nothing more "Makyne, sum uthir man begyle beguile some other man For hamewart I will fair." homeward; go ROBENE AND MAKYNE 145

70 Than Mawkyne cryit on hie, Then: cried out loud "Now ma thow sing for I am schent, can; because; ruined 'Quhat alis lufe at me!'" How love troubles me Mawkyne went hame withouttin faill without Full wery eftir cowth weip, Very tired after after [she] wept 75 Than Robene in a ful fair daill valley Assemblit all his scheip. Gathered Be that sum pairte of Mawkynis aill By then some; ailment Outthrow his hairt cowd creip. Throughout; heart did creep He fallowit hir fast thair till assaill followed; to accost [her] 80 And till hir tuke gude keip. paid close attention to her "Abyd, abyd thow fair Makyne! Wait A word for ony thing! for any price For all my luve it salbe thyne shall be Withowttin depairting. Without separation 85 All haill thy harte for till haif myne whole; heart; have as mine Is all my cuvating. my whole desire My scheip to-morne quhill houris nyne until nine o'clock tomorrow Will neid of no keping." "Robene, thow hes hard soung and say heard; sung; told 90 In gestis and storeis auld, old tales and stories The man that will nocht quhen he may does not want; he has the chance Sall haif nocht quhen he wald. Shall not have; may wish I pray to Jesu every day Mot eik thair cairis cauld [That] their bitter cares must increase 95 That first preisis with thee to play Who: tries Be firth, forrest, or fauld." By wood, forest; field "Makyne, the nicht is soft and dry, The wedder is warme and fair weather And the grene woid rycht neir us by greenwood [is] very close beside us To walk attour all quhair. 100 in it everywhere Thair ma na janglour us espy No tale-teller can see us there That is to lufe contrair, Who; hostile to love Thairin Makyne, bath ye and I Into there; both Unsene we ma repair." Unseen; can go 105 "Robene, that warld is all away world And quyt brocht till ane end, completely brought to And nevir agane thairto perfay to that point indeed Sall it be as thow wend, Shall; supposed For of my pane thow maid it play pain; made it a jest 110 And all in vane I spend. I made an effort all in vain As thow hes done sa sall I say, 'Murne on'; I think to mend."

have; so shall Whine away; plan to get better

"Mawkyne, the houp of all my heill,
My hairt on thee is sett

115 And evirmair to thee be leill
Quhill I may leif but lett,
Nevir to faill as uthiris feill,
Quhat grace that evir I gett."

"Robene with thee I will nocht deill.

120 Adew, for thus we mett."

guarantee; well-being
is fixed on you
hereafter to be true to you
As long as; without hindrance
others fell
Whatever favor I receive
not have dealings
Farewell, since we have met in this way

Malkyne went hame blyth anneuche Attour the holttis hair Robene murnit and Malkyne lewche, Scho sang, he sichit sair, And so left him bayth wo and wewche happy enough
Across; gray woods
mourned; laughed
sighed bitterly
both sorrow and injury
misery; sorrow
flock; cliff
Among

And so left him bayth wo and wewche
In dolour and in cair
Kepand his hird under a huche
Amangis the holtis hair.

The Bludy Serk

5

20

Bloodstained Shirt

This hindir yeir, I hard be tald, Thair was a worthy king. Dukis, erlis, and barronis bald He had at his bidding. The lord was anceane and ald And sexty yeiris cowth ring. He had a dochter fair to fald, A lusty lady ying.

last year; heard it told
There; honorable
Dukes, earls; bold barons
command
ancient; old
sixty years did reign
daughter; embrace
lovely young lady

Of all fairheid scho bur the flour
And eik hir faderis air,
Of lusty laitis and he honour
Meik bot and debonair.
Scho wynnit in a bigly bour,
On fold wes none so fair.
Princis luvit hir paramour

In cuntreis our allquhair.

beauty she bore; flower
And [was] also; father's heir
charming manners; high
But meek; gracious
dwelt; imposing dwelling
In the world was
loved her in amorous attraction
countries everywhere around

Thair dwelt a lyt besyde the king A fowll gyane of ane.
Stollin he hes the lady ying,
Away with hir is gane
And kest hir in his dungering

short distance near one surpassingly horrible giant Abducted; has; young has gone threw; dungeon THE BLUDY SERK 147

Quhair licht scho micht se nane. Where light she could; none Hungir and cauld and grit thristing cold; great thirst Scho fand into hir wane. discovered; accommodation 25 He wes the laithliest on to luk most loathsome to look on That on the grund mycht gang. ground could walk were like a hook from hell His nailis wes lyk ane hellis cruk, Thairwith fyve quarteris lang. At that, an ell and a quarter Thair wes nane that he ourtuk no one; captured 30 In rycht or yit in wrang right; yet; wrong Bot all in schondir he thame schuke, into pieces he shook them The gyane wes so strang. giant; strong He held the lady day and nycht nightWithin his deip dungeoun. deep 35 He wald nocht gif of hir a sicht would not allow; a glimpse For gold nor yit ransoun ransom Bot gife the king mycht get a knycht Unless; could; knight To fecht with his persoun, fight; himself To fecht with him both day and nycht 40 Quhill ane wer dungin doun. Until one [of them] were struck down The king gart seik baith fer and neir, ordered to seek both far Beth be se and land. Both by sea Of ony knycht gife he micht heir Of any; if; could hear Wald fecht with that gyand. [Who] would fight; giant A worthy prince that had no peir 45 equalHes tane the deid on hand Has taken; deed in For the luve of the lady cleir, love; lovely lady And held full trew cunnand. kept most loyally [his] vow That prince come prowdly to the toun came proudly; town Of that gyane to heir 50 To learn about that giant And fawcht with him his awin persoun fought; [in] his own person And tuke him presoneir took him prisoner And kest him in his awin dungeoun, threwAllane withouttin feir, Alone without companion 55 With hungir, cauld, and confusioun dismay As full weill worthy weir. deserving were Syne brak the bour, had hame the bricht Then broke into the chamber: returned: maid Unto hir fadir deir. father dear Sa evill wondit was the knycht sorely wounded 60 That he behuvit to de, was bound to die Unlusum was his likame dicht, Horrible; body made His sark was all bludy. shirt; bloodstained

	In all the warld was thair a wicht So peteous for to sy?	there; person pitiful; see
65	The lady murnyt and maid grit mone	mourned; made great lament
	With all hir mekle micht,	great strength
	"I luvit nevir lufe bot one,	loved; a love except one
	That dulfully now is dicht.	sorrowfully; mistreated
70	God sen my lyfe wer fra me tone Or I had sene yone sicht	if only; were taken from me Before; seen that sight
70	Or ellis in begging evir to gone	else; forever; go
	Furth with yone curtas knycht."	From hence; that courteous
	He said, "Fair lady, now mone I de,	must; die
	Trestly ye me trow.	Believe you me completely
75	Tak ye my sark that is bludy	Take my shirt
	And hing it forrow yow.	hang; in front of you
	First think on it and syne on me	then
	Quhen men cumis yow to wow."	When; come to court you
9.0	The lady said, "Be Mary fre,	By gracious Mary
80	Thairto I mak a vow."	make
	Quhen that scho lukit to the serk,	When; she looked; shirt
	Scho thocht on the persoun	thought about; person
	And prayit for him with all hir harte	prayed; heart
0.5	That lowed hir of bandoun,	freed her from captivity
85	Quhair scho was wont to sit full merk	Where she; used; dark
	In that deip dungeoun,	while she was in health
	And evir quhill scho wes in quert That was hir a lessoun.	while she was in health
	That was fill a lessoun.	for her; lesson
0.0	Sa weill the lady luvit the knycht	So well; loved; knight
90	That no man wald scho tak.	would she accept
	Sa suld we do our God of micht	So should; our mighty God
	That did all for us mak, Quhilk fullely to deid wes dicht	Who; everything; create
	For sinfull manis saik.	Who foully was put to death sake
95	Sa suld we do both day and nycht	So should
33	And prayaris to him mak.	30 suoma
	Moralitas	Moralization
	This king is lyke the Trinitie	like; Trinity
	Baith in hevin and heir,	Both; here
	The manis saule to the lady,	soul of man
100	The gyane to Lucefeir,	giant; Lucifer
	The knycht to Chryst that deit on tre	died; cross
	And coft our synnis deir,	paid for; costly sins

	The pit to hell with panis fell, The syn to the woweir.	dungeon; dreadful torments sin; wooer
105	The lady was wowd bot scho said nay	wooed
	With men that wald hir wed,	To; wanted to marry her
	Sa suld we wryth all syn away	As we should deflect
	That in our breist is bred.	breast
	I pray to Jesu Chryst verrey	truly Christ
110	For us his blud that bled	who gave his blood
	To be our help on Domysday	the Day of Judgment
	Quhair lawis ar straitly led.	On which; strictly applied
	The saule is Godis dochtir deir	dear daughter
	And eik his handewerk	also; creation
115	That was betrasit with Lucifeir	betrayed by
	Quha sittis in hell full merk	Who sits; dark
	Borrowit with Chrystis angell cleir.	Rescued by; bright angel
	Hend men will ye nocht herk,	Kind; not pay heed
120	For his lufe that bocht us deir. Think on the bludy serk.	who redeemed us dearly
	The Garmont of Gud Ladeis	Clothing; Good Ladies
	<b>W</b> ald my gud lady lufe me best	If my beloved were to show me the best kind of love
	And wirk eftir my will,	act according to my wishes
	I suld ane garmond gudliest	would a most noble garment
	Gar mak hir body till.	Have made for her body
5	Of he honour suld be hir hud	Of high; should; her hood
	Upoun hir heid to weir.	To wear on her head
	Garneist with govirnance so gud,	Arrayed; self-command
	Na demyng suld hir deir.	suspicion; threaten her
	Hir sark suld be hir body nixt	chemise; nearest to her body
10	Of chestetie so quhyt	chastity; white
	With schame and dreid togidder mixt,	modesty; fear together
	The same suld be perfyt.	perfect
	Hir kirtill suld be of clene constance	petticoat; pure faithfulness
	Lasit with lesum lufe,	Laced; lawful love
15	The mailyeis of continuance	eyelets; perseverance
		dah aut
	For nevir to remufe.	depart
	For nevir to remute.  Hir gown suld be of gudlines	goodness

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Purfillit with plesour in ilk place, 20 Furrit with fyne fassoun.

> Hir belt suld be of benignitie Abowt hir middill meit, Hir mantill of humilitie To tholl bayth wind and weit.

25 Hir hat suld be of fair having And hir tepat of trewth, Hir patelet of gud pansing, Hir hals ribbane of rewth.

Hir slevis suld be of esperance
To keip hir fra dispair,
Hir gluvis of gud govirnance
To hyd hir fynyearis fair.

Hir schone suld be of sickernes In syne that scho nocht slyd Hir hois of honestie, I ges, I suld for hir provyd.

Wald scho put on this garmond gay, I durst sweir by my seill
That scho woir nevir grene nor gray
That set hir half so weill.

 $The\ Praise\ of\ Age$ 

Wythin a garth under a rede rosere
Ane ald man and decrepit herd I syng.
Gay was the note, swete was the voce and clere,
It was grete joy to here of sik a thing,
And to my dome he said in his dytyng
"For to be yong, I wald not, for my wis,
Of all this warld to mak me lord and king.
The more of age, the nerar hevynnis blis.

False is this warld and full of variance
Besoucht with syn and othir sytis mo.
Treuth is all tynt, gyle has the gouvernance,
Wrechitnes has wroht all welthis wele to wo,
Fredome is tynt and flemyt the lordis fro,
And covatise is all the cause of this.

Bordered; pleasure; each Furred; exquisite style

kindness Around; waist well-fitting cloak withstand both: wet

> fine behavior short cape; constancy bodice; meditation throat-ribbon; pity

sleeves; hope protect her from despair gloves; discipline conceal her fair fingers

> shoes; stability sin so that; not slide stockings; suppose provide for her

If she would; fine clothing dare swear; salvation never wore green suited; well

closed garden; red rosebush A feeble old man I heard sing Pleasant; tune; voice hear such understanding; song young; would not want; wish make myself nearer heaven's bliss

world; inconstancy
Beset; sin; many other ills
utterly lost, guile; control
Miserliness; turned; benefit
Generosity; banished
covetousness; entirely

THE PRAISE OF AGE 151

15 I am content that youthede is ago.
The more of age, the nerar hevynnis blisse.

youth; past

The state of youth I repute for na gude
For in that state sik perilis now I see
Bot full smal grace. The regeing of his blude
Can none gaynstand quhill that he agit be,
Syne of the thing that tofore joyit he

consider to be no good such perils very little; raging; blood withstand until; be aged Then; previously he enjoyed remains; called his own Because; was only utter

Syne of the thing that tofore joyit he Nothing remaynis for to be callit his, For quhy it were bot veray vanitee. The more of age, the nerar hevynnis blisse

20

No one should trust; because
earthly; always
guarantee
tomorrow no wealth
What; without
which; pay for our crimes
glory; send our souls

Suld no man traist this wrechit warld, for quhy Of erdly joy ay sorow is the end,
The state of it can no man certify,
This day a king, tomorne na gude to spend.
Quhat have we here bot grace us to defend
The quhilk God grant us for to mend oure mys
That to his glore he may oure saulis send.
The more of age, the nerar hevynnis blisse.



5

## SHORTER POEMS: WEAKER ATTRIBUTIONS

The Abbey Walk

Allone as I went up and doun In ane abbay wes fair to se Thinkand quhat consolatioun Wes best into adversitie, On cais I kest on syd myne e And saw this writtin upoun a wall, "Of quhat estait, man, that thow be, Obey and thank thi God of all."

Thy kindome and thy grit empyre, 10 Thy ryeltie nor rich array Sall nocht indure at thi desyre Bot as the wind will wend away. Thy gold and all thi gudis gay Quhen Fortoun list will fra thee fall.

15 Sen thow sic sampillis seis ilk day, Obey and thank thi God of all.

Thobe moist full of cheretie. Job wox peur and Thoby blynd, 20 Baith temptit with adversitie. Sen blindnes wes infirmitie And povertie was naturall, Thairfoir in patience baith he and he Obeid and thankit God of all.

Job was moist riche, in writ we find,

25 Thocht thow be blind or haif ane halt Or in thy face deformit ill, Sa it cum nocht throw thy defalt, Na man sowld thee repreif by skill. Blame nocht thy Lord sa is his will. 30 Spur nocht thy fute aganis the wall

Bot with meik hairt and prayar still Obey and thank thy God of all.

Alone; walked [that] was; see Considering what Was; in By chance I directed my sight to one side written on Of whatever rank; you your; for everything

> kingdom; great royalty; clothing Shall not endure But; pass your fine belongings wishes; fall away from you Since; such examples seest each

> > most; scripture Tobit; charity became poor Both provoked by was a disability inevitable ThereforeObeyed; thanked

Though you; have a limp [are] seriously deformed If; through; fault should condemn you according to reason [that] his will is thus Kick; against meek heart; continually

God of his justice mon correct [because] of; must And of his mercy petie haif. [must] have pity 35 He is ane juge to nane suspect a judge mistrusted by no one To puneis synffull man and saif. punish; save Thocht thow be lord attouir the laif Though; above the rest And eftirwart maid bund and thrall, made captive and enslaved Ane peure begger with skrip and staif, poor beggar; pouch; staff 40 Obey and thank thy God of all. This changeing and grit variance great mutability Of erdly staitis up and doun worldly ranks Cumis nocht throw casualtie and chance Happens not by accident As sum men sayis without ressoun, 45 Bot be the grit provisioun according to the great foresight Of God aboif that rewill thee sall. above who rule Thairfoir evir thow mak thee boun make yourself ready To obey and thank thy God of all. In welth be meik, heiche not thyself, meek, do not exalt glad; willing 50 Be glaid in wilfull povertie. Thy power and thy warldlie pelf worldly possessions Is nocht bot verry vanitie. nothing; utter Remembir him that on the tre cross For thy saik gustit bittir gall tasted bitter 55 Quha hyis law and lawis he. Who exalts the low; lowers [the] high Obey and thank thy God of all."

Ane Prayer for the Pest

5

Plague

O eterne God of power infinyt
To quhois hie knawlege nathink is obscure,
That is or wes or salbe is perfyt
Into thi sicht quhill that this warld indure,
Haif mercy of us, indigent and pure.
Thow dois no wrang to punis our offens.
O lord that is to mankynd haill succure,
Preserve us fra this perrelus pestilens.

We thee beseik, O lord of lordis all,
Thy eiris inclyne and heir our grit regrait.
We ask remeid of thee in generall
That is of help and confort dissolait.
Bot thow with rewth our hairtis recreate,
We ar bot deid but only thy clemens.

We thee exort on kneis law prostrait, Preserve us from this perrellus pestilens. eternal; infinite power
whose; nothing
Whatever; shall be; complete
In your sight as long as
Have; on; poor
wrong in punishing our offense
complete help
from; dangerous pestilence

beseech you
ears; hear; great distress
aid in general from you
Who are; destitute
Unless; pity; restore
merely dead without; mercy
beg; low in humility

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We ar rycht glaid thow punis our trespas Be ony kynd of udir tribulatioun, Wer it thy will, O lord of hevin, allais, That we suld thus be haistely put doun And de as beistis without confessioun, That nane dar mak with udir residens. O blissit Jesu that wore the thorny croun Preserve us from this perrelus pestilens.

very glad; punish; sins
By any; other
If it were your intention; alas
should; quickly exterminated
die like beasts
no one dare live with another
blessed; crown of thorns

Use derth, O lord, or seiknes and hungir soir
And slak thy plaig that is so penetryfe.
The pepill ar perreist quha may remeid thairfoir.
Bot thow, O lord, that for thame lost thy lyfe.
Suppois our syne be to thee pungetyfe,
Our deid ma nathing our synnis recompens.
Haif mercy, lord, we may nocht with thee stryfe,

Preserve us fra this perrelus pestilens.

famine; sickness; keen hunger
diminish; plague; piercing
killed who could cure it
Except you; them; life
Granted; offensive to you
death cannot; recompense
cannot strive against you

Haif mercy, lord, haif mercy, hevins king,
Haif mercy of thy pepill penitent,
Haif mercy of our petous punissing,
Retreit the sentence and thy just jugement
Aganis us synnaris that servis to be schent.
Without mercy, we may mak no defens.
Thow that but rewth upoun the rud wes rent,
Preserve us frome this perrellus pestilens.

Have; heaven's
on your penitent people
pitiful punishment
Commute; fitting judgment
Against; sinners; deserve; destroyed
can; defense
without pity upon; cross; torn

Remembir, lord, how deir thow hes us bocht That for us synnaris sched thy pretius blude, Now to redeme that thow hes maid of nocht, That is of virtew barran and denude. Haif rewth, lord, of thyn awin similitude. Punis with pety and nocht with violens. expensively; paid for us shed; precious blood what; made out of nothing barren and naked of virtue Have mercy; on; own likeness Punish; pity; not know

We knaw it is for our ingratitude
That we are punist with this pestillens.

Thow grant us grace for till amend our mis
And till evaid this crewall suddane deid.
We knaw our sin is all the caus of this.

respite to; wickedness
to evade; cruel; death
the complete cause for
manifest; no redress assigned
must; therefore with death
make allowance for no one
is lacking, there; feud
who should preserve

For opin sin thair is set no remeid.
The justice of God mon punis than be deid
For by the law he will with nane dispens.
Quhair justice laikis, thair is eternall feid
Of God that suld preserf fra pestilens.

chief men; should maintain Punish; their

Bot wald the heidismen that suld keip the law Punis the peple for thair transgressioun,

60	Thair wald na deid the peple than ourthraw, Bot thay ar gevin sa plenly to oppressioun That God will nocht heir thair intercessioun, Bot all ar punist for inobediens Be swerd or deid withouttin remissioun, And hes just caus to send us pestilens.	There; no death; then destroy addicted so manifestly not hear their entreaty are punished; disobedience By sword; forgiveness has
65	Superne lucerne, guberne this pestilens Preserve and serve that we nocht sterf thairin, Declyne that pyne be thy devyne prudens, For treuth, haif reuth, lat nocht our slewth us twyn	
70	Our syte full tyte, wer we contryt, wald blin. Dissivir did nevir quha euir thee besocht But grace with space for to arrace fra sin. Without [t] Lat nocht be tint that thow sa deir hes bocht.	ills very soon; would cease Perish; whoever begged you here being] grace with [sufficient] time Let nothing; lost; dearly
75	O prince preclair, this cair quotidiane, We thee exort, distort it in exyle. Bot thow remeid, this deid is bot ane trane For to dissaif the laif and thame begyle, Bot thow sa wyse, devyse to mend this byle, Of this mischeif quha may releif us ocht For wrangus win, bot thow our sin oursyle?	illustrious; daily trouble beg you; avert; exile Unless; help; merely a trap deceive the others; trick them contrive; boil From; who can relieve; at all ill-gotten gains unless; cover
80	Lat nocht be tint that thow sa deir hes bocht.	
85	Sen for our vice that justice mon correct, O king most he, now pacife thy feid. Our sin is huge, refuge we nocht suspect. And thow be juge, dislug us of this steid. In tyme assent or we be schent with deid, For we repent, all tyme mispent forthocht. Thairfoir evirmor be gloir to thy godheid. Lat nocht be tint that thow sa deir hes bocht.	As for; must high; soothe your anger we do not expect protection If; remove; from this plight Relent in time before; ruined by death misused time regretted glory be to your divine power

The Ressoning betwix Deth and Man

Dialogue between Death

Mors O mortall man behald, tak tent to me
Quhilk sall thi myrrour be baith day and nycht.
All erdly thing that evir tuke lyfe mon de.
Paip, empriour, king, barroun, and knycht,
Thocht thai be in thair ryell estait and hicht,
May nocht ganestand quhen I pleis schote this derte.

Death; behold, pay attention
Who shall; both; night
earthly; came to life must die
Though; royal state; greatness

<sup>&</sup>lt;sup>1</sup> May not withstand when I choose to shoot this dart

	Waltownis, castellis, towiris nevir so wicht May nocht resist quhill it be at his hart.	Walled towns; ever; strong Cannot; until
Homo 10	Now quhat art thow that biddis me thus tak tent And mak ane myrrour day and nycht of thee	Man; what; you; commands; pay heed
	Or with thi dert I suld rycht sair repent?	very bitterly regret
	I trest trewly of that that thow sall le.	trust indeed; do lie
	Quhat freik on fold sa bald dar manniss me	What man on earth so bold; threaten
	Or with me fecht outhir on fute or hors?	fight with me either; foot
15	Is none so wicht, so stark, in this cuntré	strong; powerful
	Nor I sall gar him bow to me on fors.	That; not make; perforce
Mors	My name at me forsuth sen that thow speirs,	from; indeed since you ask
	Tha call me Deid, suthly I thee declair,	They; Death, truly
	Calland all man and woman to thair beirs	Calling; their biers
20	Quhenevir I pleis, quhat tyme, quhat plais, or quh	air. Whenever; please, place; where
	Is nane sa stowt, sa fresch, nor yit sa fair,	none so strong; brisk; yet
	So yung, so auld, so riche, nor yit so pure,	young; old; poor
	Quhairevir I pas, outhir be it lait or air,	Wherever; go; whether; early
	Man put thaim heill on fors under my cure.	Must; themselves wholly; rule
Homo	Sen it is swa that natur can so wirk	Since; thus; work
26	That yung and auld, riche and pur man de,	must die
	Inn my youtheid allace I wes full irk,	In; youth alas; stubborn
	Culd nocht tak tent to gyd and govern me,	Could not; heed; myself
	Ay gud to do, fra evill deidis to fle,	Always good; from; deeds; flee
30	Trestand ay youtheid wald with me abyd,	Trusting always; would; stay
	Fulfilland evir my sensualitie,	Indulging always
	In deidly syn and speacialy in pryd.	mortal; especially
Mors	Thairfoir repent and remord thi conscience,	examine your
	Think on thir wirdis I now upoun thee cry:	about these words
35	O wrechit man, O full of ignorance,	wretched
	All thi plesance thow sall deir aby.	your pleasure; shall pay dearly for
	Dispone for thee and cum with me in hy,	Arrange; yourself; come; haste
	Edderis, askis, wirmes meit to be.	Snakes', newts', worms' food
	Cum quhen I call, thow may me nocht deny	when; cannot refuse me
40	Thocht thow wer paip, empriour, and king al thre	. Though; pope; all three
Homo	Sen it is swa fra thee I may nocht chaip,	Since; so [that] from; escape
	This wrechit warld for me heir I defy	wretched; here; renounce
	And to the deid to lurk undir thi caip	death; your cloak
	I offir me with hairt rycht hummilly,	myself; heart; very humbly
45	Beseikand God the devill my enemy	Beseeching; [that] the devil
	Na power haif my saule till assay.	Have no power; soul; attack
	Jesus, on thee with peteous voce I cry	to you; pitiful voice
	Mercy one me to haif on Domisday.	on me to have; Doomsday

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5

20

Three Dead Skulls

O sinfull man into this mortall se Quhilk is the vaill of murnyng and of cair, With gaistly sicht behold oure heidis thre, Oure holkit ene, oure peilit pollis bair. As ye ar now, into this warld we wair, Als fresche, als fair, als lusty to behald. Quhan thow lukis on this suth examplair, Of thyself, man, thow may be richt unbald. in this earthly realm
Which; vale; sorrow; woe
fearful eyes; three heads
hollowed eyes; skinned; bare
you are, in; world were we
As lively; attractive; see
When; looks; true example
For; very apprehensive

No earthly; against; can win

For suth it is that every man mortall

Mon thole the deid and de that lyfe hes tane.

Na erdly stait aganis deid ma prevaill.

The hour of deth and place is uncertane

Quhilk is referrit to the hie God allane.

Heirfoir haif mynd of deth, that thow mon dy.

This sair exampill to se quotidiane

Sould caus all men fra wicket vycis fle.

true; mortal man

uncertain Which; entrusted; high; alone Thus have; must die painful; see each day Should; from wicked; to flee

O wantone youth, als fresche as lusty May, Farest of flowris renewit, quhyt and reid, Behald our heidis, O lusty gallandis gay. Full laithly thus sall ly thy lusty heid, Holkit and how and wallowit as the weid. Thy crampand hair and eik thy cristall ene Full cairfully conclud sall dulefull deid. Example heir be us it may be sene.

lascivious; lively; pleasant
flowers fresh grown, white
Behold; heads; lusty, merry young men
Just as hideously shall lie
Eyeless; hollow; faded; weed
curly; also; crystal eyes
Very sadly woeful death shall bring to an end
here in us; seen

O ladeis quhyt in claithis corruscant,
Poleist with perle and mony pretius stane,
With palpis quhyt and hals so elegant,
Sirculit with gold and sapheris mony ane,
Your finyearis small, quhyt as quhailis bane,
Arrayit with ringis and mony rubeis reid,
As we ly thus so sall ye ly ilk ane
With peilit pollis and holkit thus your heid.

ladies white; glittering clothes Shining; pearls; precious stone breasts; throat Encircled; sapphires many slender fingers; whalebone Arrayed; red rubies lie; shall; each one flayed skulls; hollowed

O wilfull pryd, the rute of all distres,
With humill hairt upoun our pollis pens.

Man, for thy mis ask mercy with meiknes.
Aganis deid na man may mak defens.
The empriour for all his excellens,
King and quene and eik all erdly stait,

source; distress humble heart about; meditate wrongs; meekness Against death; withstand

also every earthly rank

\_

<sup>&</sup>lt;sup>1</sup> Must suffer the death and die who has taken on life

45

Peure and riche salbe but differens,
Turnit in as and thus in erd translait.

This questioun quha can obsolve, lat see, Quhat phisnamour or perfyt palmester: Quha was farest or fowlest of us thre Or quhilk of us of kin was gentillar Or maist expert in science or in lare, In art musik or in astronomye? Heir still sould ly your study and repair And think as thus all your heidis mon be.

O febill aige, ay drawand neir the dait

Of dully deid and hes thy dayis compleit,
Behald our heidis with murning and regrait,
Fall on thy kneis, ask grace at God, and greit
With orisionis and haly salmes sweit,
Beseikand him on thee to haif mercy,
And of our saulis bydand the decreit
Of his godheid, to rew and glorife.

Als we exhort that every man mortall,
For his saik that maid of nocht all thing,
For mercy cry and pray in generall
To Jesus Chryst of hevin and erd the king,
Throuch your prayar that we and ye may ring
With the hie Fader be eternitie,
The Sone alswa, the Haly Gaist conding,
Thre knit in ane be perfyt unitie.

Poor; shall be without distinction Turned into ash; transformed into earth

who; answer; may he adjudge
What face-reader; palmist
Who; prettiest; ugliest
which; of more noble a family
most; knowledge; learning
musical art
Here always; lie; destination
like this; heads must be

age, always approaching; date
dismal death; has; finished
distress
mercy; from; weep
prayers; holy, sweet psalms
Begging
souls awaiting judgment
divine power; pity; exalt

Furthermore
sake who made everything from nothing
Cry for mercy
the king of heaven and earth
Through; reign
high; for eternity
son also; Holy Spirit of equal rank
Three; one by

# **EXPLANATORY NOTES**

ABBREVIATIONS: Bartholomaeus: Bartholomaeus Anglicus, On the Properties of Things; Bs: the Bassandyne Print; CA: Gower, Confessio Amantis; Consolation: Boethius, The Consolation of Philosophy; CT: Chaucer, Canterbury Tales; DOST: Dictionary of the Older Scottish Tongue; DSL: Dictionary of the Scots Language; Eneados: Douglas, Eneados; Fox, ed.: The Poems of Robert Henryson, ed. Fox; Gray: Gray, Robert Henryson; MED: Middle English Dictionary; MSc: Middle Scots; NIMEV: Boffey and Edwards, eds., New Index of Middle English Verse; NPT: Chaucer, Nun's Priest's Tale; OED: Oxford English Dictionary; OFr: Old French; Orpheus: Henryson, Orpheus and Eurydice; Perry: Perry, ed., Babrius and Phaedrus; PF: Chaucer, Parliament of Fowls; Romaunt: Chaucer, Romaunt of the Rose; RR: Guillaume de Lorris and Jean de Meun, Romance of the Rose; Testament: Henryson, The Testament of Cresseid; TC: Chaucer, Troilus and Criseyde; Whiting: Whiting, Proverbs, Sentences, and Proverbial Phrases.

## FABLES (NIMEV 3703)

As attested in the print tradition, Henryson's *Fables* is a set of thirteen moralized tales headed by a Prologue. In large part, these tales are drawn from a curricular text of the Middle Ages, a collection of fables in Latin distichs (couplets), which has been identified in various ways: by its supposed author, Gualterus Anglicus (Walter of England); by its first modern editor, Anonymus Neveleti ("[Isaac] Nevelet's 'Anonymous'"); or by its medieval name, Romulus. The tenth-century Romulus is based on the first-century collection of Latin fables by Phaedrus, a Thracian freedman of the emperor Augustus; and Phaedrus begins his collection with the declaration "Aesopus auctor quam materiam repperit" ("Aesop is my source. He invented the substance of these fables"; Perry, pp. lxxiii-lxxxii, 190-91). Romulus contributed in the late twelfth century to the Fables of Marie de France, and to the French collections known as Isopets (Marie, Fables, p. 7). The fables in most of these derivations uphold the extreme brevity of the genre — De gallo et jaspide (The Cock and the Jasp) is a mere four distichs of tale and one of moral in Romulus; Marie completes this fable and its moral in eleven octosyllabic couplets. Early in the fifteenth century, John Lydgate turned to Romulus for his little sequence of *Isopes Fabules*. As presented in the print tradition, Henryson's *Fables* contains three sequences of fables from Romulus: at the beginning, the Prologue, The Cock and the Jasp, and The Two Mice; in the middle, The Sheep and the Dog, The Lion and the Mouse with its own prologue, and The Preaching of the Swallow; at the end, The Wolf and the Lamb and The Paddock and the Mouse. As is common to the tradition, each of Henryson's Fables ends with a Moralitas, a section in which the characters and events in the narrative are subjected to literal and allegorical moralization that sometimes challenges the present-day reader. Henryson draws inventively and learnedly on a rich tradition of scholastic commentary on "Aesop," that is, Romulus, especially as that tradition was disseminated in the Auctores octo morales ("Eight Moral Authors"): the *Distichs of Cato*, the *Eclogue* of Theodulus, the *Facetus* and *De contemptu* 

mundi by Bernard of Cluny, the *Liber Floretus*, the *Tobias* of Matthew of Vendôme, Alan of Lille's *Doctrinale altum parabolarum*, and finally the *Romulus* "Aesop." This collection of textbooks underpinned the elementary curriculum in medieval Europe.

In two sections inset into the overarching Aesopian sequence, Henryson's Fables in the print tradition include two groups of tales about foxes and wolves, drawn largely from the tradition of Reynard the Fox circulating from the twelfth century in Latin (the mock-epic Ysengrimus by Nivardus) and French (the many-branched compilation known as Le Roman de Renart, ca. 1175–1250, with later sequels); Chaucer's Nun's Priest's Tale comes from this tradition and provided Henryson a source for the first of his fables about foxes, The Cock and the Fox. Incorporation of Reynardian stories into collections of "Aesop" was well established by the time Henryson undertook to do so: Marie de France included such material (Marie, Fables, p. 7), as did Odo of Cheriton, whose Fables (dated 1225-40) appear to have been available to Henryson. A stimulus to such incorporation came in 1476-77, with Heinrich Steinhöwel's printing of his bilingual (Latin and German) schooltext Esopus, translated into French by Julien Macho (1480) and into English by William Caxton (1483–84; Davies, "Tale of Two Aesops"). Steinhöwel included seventeen so-called fabulae extravagantes in his collection, among them versions of "The Fox, the Wolf, and the Husbandman" and "The Wolf and the Wether." The term extravagantes (literally, "wandering outside") is usually associated with extra-canonical papal decrees, outside the Decree of Gratian and the Corpus Juris; in other words, the fabulae extravagantes ("non-canonical fables") have the same relation to Aesop as do the Extravagantes to the Decretales that formed the basis of the canon law for which Henryson, if the records pertain, received a degree at the University of Glasgow and which he appears to have practiced as a notary public in Dunfermline (see Introduction, page 2, above).

Henryson's handling of his sources for the *Fables* thus reveals a deep familiarity with the Aesopic tradition as embodied in the *Romulus* of the medieval curriculum, as well as a keen awareness of recent developments in the incorporation of extra-canonical material into the printed "Aesop" (Wheatley, *Mastering Aesop*, pp. 150–56, 162; Lyall, "Henryson's *Moral Fabillis*," pp. 89–90). The ways in which Henryson's *Fables* were received by generations of Scottish readers can be glimpsed in the short poem with which the young Edinburgh merchant George Bannatyne begins the fifth part of his manuscript anthology, devoted to "the Fabillis of Esop, with divers uthir fabillis and poeticall workis . . . 156[6]8" (fol. 298r):

To the Redar.
My freindis, thir store is subsequent,
Albeid bot fabillis thay present,
Yit devyne doctour of jugement
Sayis thair ar hid, but dowt,
Grave materis wy and sapient
Under the work of poyet gent.
Thairfoir be war that thow consent
To blame thir heir set owt.

these stories
Although only
Yet learned doctors of theology
there; without doubt
Serious; thoughtful
noble poets
be careful that you [don't] fall into the habit(?)
criticize these [that are] set forth here

The allusions to "devyne doctouris" and concealed "Grave materis" indicate that, with a century and the Reformation separating him from Henryson's original composition of the *Fables*, Bannatyne still relishes the propriety of scholastic commentary's revealing the sudden conceptual leaps from within the vivid, even racy narrative.

Though still a matter for debate, the structural integrity of the *Fables* is being rediscovered in, for instance, the thematic significance of numbers: the thematic focus of the midmost lines in *The Preaching of the Swallow* and *The Lion and the Mouse*; the symbolic value of the numbers of stanzas, as in *The Fox, the Wolf, and the Cadger* (see the Explanatory Notes to lines 1461, 1754, and 2021–22). Indeed, the thematic consistency that emerges as the *Fables* unfold provides a powerful argument for their structural integrity (Greentree, *Reader*, pp. 81–89). Also subject to continued debate is the topicality of the *Fables*, the argument having been proffered that some passages allude to specific events. Summarizing Denton Fox's "brilliant account of the overall meaning of Henryson's selection and arrangement," Annabel Patterson notes that the structure of the *Fables* "illustrates the tragic ambivalence of Aesopian tradition with respect to its own powers of persuasion" (*Fables of Power*, p. 162n25).

A consideration of the text of the Fables should take as its primary tenet that "quite different textual traditions" are represented by the Bannatyne Manuscript and the Bassandyne print respectively (Fox, ed., p. lxxv). The text provided here follows modern practice (e.g., Wood, Fox, Kindrick, Gopen) in using the Bassandyne print as its base. However, credence has been given to the arguments advanced by Jamieson, MacQueen, and Burrow for the importance of the Bannatyne Manuscript as a witness to readings explainable as having been deemed linguistically obscure or doctrinally offensive by the late sixteenthcentury Scottish printers. The present editor has noted the simplifications, modernizations, and expurgations that characterize Charteris, Bassandyne, and their descendants, and at such junctures has paid particular attention to the variant readings Bannatyne offers. As well, the present text follows Fox in occasionally preferring a reading from the Charteris and Lekprevik print of the Fables, on the grounds that variants between the text of this print and that of Bassandyne "should be judged solely on their merits" (Fox, ed., p. lxxiv); such variants sometimes occur because one or the other printer, faced with an unfamiliar word, has substituted a familiar one with a very different meaning (e.g., manfully in Bs for mane full, line 285), or because a common sort of mistake in transcription or typesetting has occurred (e.g., thus in Bs for this, line 1873).

## Prologue

Several distinguished analyses have been made of this Prologue in relation to its brief source (twelve distichs long), the Prologue to the verse *Romulus* (e.g., Fox, "Henryson's *Fables*," pp. 338–41; Fox, ed., pp. 187–94; Kratzmann, "Henryson's Fables," pp. 50–57; Spearing, *Medieval to Renaissance*, pp. 187–92). See Aaron E. Wright's edition, *The Fables of "Walter of England"* for the text of the distichs with a medieval commentary (pp. 19–23).

**title.** The title provided in the early printed editions shows the influence of the printed Aesops derived from Steinhöwel (including Caxton's), headed by the story of Aesop the Phrygian: for Henryson, however, Aesop is a Roman, Christian lawyer, and poet, not an illiterate, pagan Phrygian slave (lines 1371–74n; compare Gopen, *Moral Fables of Aesop*, p. 17).

- 1 Here and elsewhere in the edition, an initial capital letter in boldface corresponds to the marking of sections in the principal witnesses with ornamented or otherwise amplified initials.
- 1–7 *feinyeit fabils*. The collocation of "feign" and "fable" recurs in Scots, often with the connotation of lying (*DOST fenzeit* 2; compare *Fables*, line 1389); that "fable" and "falsehood" might be taken as synonymous can become realized as if in passing,

as the work unfolds (e.g., the apparently straight-faced aside "but fabill," "without a lie" [line 2308]); as a whole, this stanza bears comparison with the discussion of fiction in lines 1379–97 and in *Testament* (64–70n).

- 3 polite termes of sweit rhetore. For later Middle Scots poets such as Gavin Douglas and Sir David Lyndsay, this line defines the high literary style: polished words and delectable eloquence (DOST polist 2; polit 2); compare Henryson's criticism of the lawyers who "under poleit termis falset mingis" (Fables, line 2716).
- 7 Figure is used, as elsewhere in the Fables (lines 59, 1258, 1400, 1451, 1614, 1971, and figuris 2593; compare figurall, 587, 1099; figurate, 600, 2935), to refer to the allegorical status of a fiction in relation to the truth it in some way represents; compare Testament lines 506, 511.
- 8–14 In comparison to Chaucer with his "olde feldes" out of which "newe corn" simply "cometh" (*PF*, lines 22–23), Henryson emphasizes the sheer labor of cultivating the rich but intractable ground of fiction and language in order to produce a wholesome lesson; this work must be done repeatedly, with the reader coming after the writer like a pupil following the teacher (compare line 1734n).
- In this organic image of the production and reception of a meaningful text, both the flowers and the grain are "springing"; hence, the adjectives "Hailsum and gude" refer to both as well (compare line 1904n).
- Fables are traditionally justified in terms of the allegory here, highly compressed of the fable and moral as akin to the nutshell and its contents (compare lines 586–89). James Simpson suggests that the reading "The nuttis schell . . . is delectabill" should not be discarded hastily: "For the moralist who seeks abstract meanings in fiction, the shell is tough and the kernel sweet. For the lover of narrative, however, it's the other way around" ("Faith and Hermeneutics," pp. 225–26); the classic discussion of this figure remains Bernard Huppé and D. W. Robertson, *Fruyt and Chaf*.
- 17–19 Denton Fox (ed., p. 190) suggests that Stephen Hawes, an English poet at the court of Henry VII, may have imitated these lines in *The Pastime of Pleasure* (1509; lines 713–14).
- In contrast to the allegory of the nutshell, the second, recreational, justification for fables may seem commonsensical but has its own curricular place (Boas and Botschuyver, *Disticha Catonis* 3.6). The allegory of the unbent bow is the latest in Henryson's sequence of brief figures; on this figure, see Glending Olson, *Literature as Recreation*, pp. 90–93.
- sad materis. The mixture of merriness and seriousness seems at this juncture simply to be a matter of comic relief; subsequent events will deepen the ethical significance of the blend as a mirror of the pattern of existence (e.g., lines 193n, 331–33n, 345n, 368n, 642–43n).
- Henryson is quoting the second line from the Prologue to *Romulus* (A. Wright, *Fables*, p. 19). H. Harvey Wood notes that "this quotation has been used as a clue in the attempt to discover Henryson's original for the fables" (*Poems and Fables*,

- p. 225). It also appears on the title page of the Charteris text of the *Fables*. As becomes clear in the course of the *Fables*, mixing (which denotes augmenting but also corrupting and throwing into confusion) is a thematic as well as a stylistic principle underpinning the whole work (compare *Testament* 610–16n).
- 29–30 *my maisteris* . . . *your correctioun*. The mode of address changes (compare *thee*, *thi* in line 6 and *we* in line 22); modesty becomes the topic in a passage that exemplifies Machan's perception: "A diminished sense of self for both narrators and authors informs and, more importantly, *enables* Middle English writing" (*Textual Criticism*, pp. 97–98). Wheatley notes that *maisteris* is a term of address "appropriate to the classroom" (*Mastering Aesop*, p. 152); the poet is writing as if he is at school.
- In mother toung . . . translatioun. The reference to "ane maner of translatioun" alludes tersely to the vernacular poet's power of invention: "What Henryson dramatizes, in effect, is the birth of the vernacular author whose father is literary authority and whose mother is vernacular language" (Machan, *Textual Criticism*, p. 130). Given the recent advance of Scots into the forum of official discourse (Introduction, p. 14, above), Henryson's reference to the "mother toung" is less self-deprecating than it is a tactical claim that, as a translator from Latin, the vernacular poet is advancing the right of his language to function at the center of public discourse and the right of poetry to be situated at that center.
- 33–35 Lyall considers this "a typically Henrysonian touch, displacing responsibility for the idea but then declining to identify its true begetter" ("Structure," pp. 93–94); for Wheatley, the avoidance of *vane presumpcioun* entails suppression of a patron's name in the interest of a higher aim, "to glorify the spiritual [lord]" (*Mastering Aesop*, p. 153).
- Such language recalls the *bustious eird* that demands cultivation if the flowers and grain are to grow (line 8, above; compare "rude and hamelie dite," line 119). The witty denial of eloquence is traditional: compare the Franklin's polished apology, *CT* V[F]718–20. Chaucer provides a precedent for the request, replete with ornate terms, for correction: *TC* 3.1331–36. Gray observes that "in asking for correction [Henryson] uses a cluster of words which are far from homely" (*Robert Henryson*, p. 83, note 13).
- Priscilla Bawcutt and Felicity Riddy observe that the scholastic terms in these two lines (*dispute*, *argow*, *sillogisme*, *propone*, *conclude*, *exempill*, *similitude*) "suggest that Aesop's animals behave remarkably like academics of Henryson's day" (*Selected Poems of Henryson and Dunbar*, p. 212).
- Henryson thus demonstrates the capacity of an allegory to work through inversion: people behaving like animals might be predicted to be the opposite of animals behaving like people, and yet the latter become an allegory of the former; and both phenomena involve an inversion of the proper working of creatures in their proper spheres of being.
- 50 ff. "Men like beasts" is scriptural (Psalm 49 [48]:12; 2 Peter 2:12) and Boethian (*Consolation* 3.pr5; 4.pr3, me3). This statement of the unreinable tendency to sensuality anticipates but does not articulate the proverb "Like a dog to its

vomit," from 2 Peter 2:22 (compare Proverbs 26:11), the memorably graphic conclusion of a scriptural passage that underpins this stanza; see also line 2972n.

- The topic of humanity rendered bestial appears in the Prologues to the *Auctores octo*, the curricular compilation that featured "Aesop"; by this means, Henryson follows his source in emphasizing "the figurative nature of the poet's project" (Wheatley, *Mastering Aesop*, pp. 153–54).
- Aesop's *gay metir and facound purpurat*, the distichs of *Romulus*, implicitly find their counterpart in Scots rhyme royal; Henryson is alluding to the legitimate descent from his source to his *translatioun* even as he alludes to the gulf between them.
- 59–60 Henryson indicates that fables decorously conceal topics that might otherwise offend classes of people, high or low; raising the topic by appearing to dismiss it, he refers to the satirical and polemical capacity of this sort of narrative.
- The Prologue ends by announcing the topic of the ensuing fable; thereby the textual link between the two sections is strengthened, and the location of *The Cock and the Jasp* at the start of Henryson's *Fables* explicitly parallels its location in *Romulus*.

## The Cock and the Jasp

Henryson's source is the first fable in the verse *Romulus* (A. Wright, *Fables*, pp. 23–26), which is a mere four distichs long plus a single one for the *Moralitas*.

- The term *jasp* (Latin, *jaspis*) tends to refer to various kinds of semiprecious chalcedony, a stone consisting of silica and quartz: the green (prase, chrysoprase, plasma), green with red (heliotrope), white, banded, and multicolored (onyx), banded brown (agate), or gray-blue varieties have been referred to as jasp, but not the red varieties sardonyx and carnelian. These stones were used for seal impressions because wax does not stick to their lustrous, smooth surface. Especially in Egypt, the Middle East, and Central Asia, these stones have been carved into intaglios and cameos since ancient times. If, as is typical, the jasp in this fable is thought of as a seal, it is to be regarded as not just a valuable item but an authentication of the identity of its owner like modern guarantees of identification, crucial but difficult to replace.
- Specifying an "ideal possessor" for a jewel is a topic in medieval texts about jewels, the lapidaries (Bishop, "Lapidary Formulas," p. 476).
- The contrast between *pietie* and *mydding* deserves comparison with Hary's diction when his hero Wallace is thrown onto the midden at Ayr: "Thai kest him our out of that bailfull steid . . . In a draff myddyn quhar he remainyt thar" (McKim, *Wallace*, 2.255–57). Also in the background is the tercel's rebuke of the duck in *PF*: "Out of the donghil cam that word ful right" (line 597).
- 83 muke and mold. With the primary sense of "dung and dirt" goes a second meaning by which muke is wealth and mold is the humus from which the human body was created (OED muck n.1.II.4; mould/mold n.1.I.2.a). In regard to the

- wrongful setting of the jewel, Bishop notes the parallel with the Middle English poem *Pearl* (lines 22–24; see "Lapidary Formulas," p. 476).
- Here and in line 100, the cock insistently rejects the allure of *cullour*; compare the "gay metir and facound purpurat" of Aesop's style (line 58).
- An instance in which the "mother toung" (line 31) turns out to be more subtle than its user realizes, the proverb might be translated, "Looking is easy work," though the rooster, thinking only of filling his stomach, assumes that "light" means "unsubstantial"; for other instances in which the wisdom of proverbs ironically reflects on its user, see lines 1763n and 1997n.
- Here is the "anaphoric climax" of the rooster's specious speech, in which he has used lapidary topics such as the ideal setting as "a substitute for thought . . . to justify his leaving well alone." In the last line of the stanza, Bishop notes especially the rooster's "self-centred" completion of his earlier remark that "thow ganis not for me" (line 80) with "nor I for thee" (line 112; see "Lapidary Formulas," p. 477).
- However many properties are actually listed here (and the stanza may have been incompletely revised; Fox, ed., pp. 197–98), Henryson's account of the jasp is comparable with the discussion of this precious stone in the great medieval encyclopedia *De proprietatibus rerum* ("On the Properties of Things") by Bartholomaeus Anglicus: though "the chief colour therof be grene it hath many othere colours ymedlid among. . . . [It] dryveth away fantasies, and maketh a man siker in periles. . . . And me troweth that it hath as many vertues as dyvers colours and veynes" (XVI.52, Seymour-Smith, *On the Properties of Things*, 2:853).
- The "deidis of vertew" are being described as surpassingly "excellent" in that they, like the jasp, derive from heaven.
- In "Schir, ye have mony servitouris," Dunbar alludes to this scripturally redolent line (Matthew 6:19–20) in his insistence that his well-made verse is proof against "wering or consumptioun, / Roust, canker, or corruptioun" (lines 31–32); compare Aesop's frustration with a *roustit*, cankered world (lines 1396–97).
- The passage is rich in scriptural reminiscences, beginning with the commonly cited epitome of the ignorantly mocking fool: "The fool has said in his heart, 'There is no God'" (Psalm 13 [14]:1).
- Unlike the scriptural pigs goaded to violent retaliation by a diet of pearls (Matthew 7:6), this sow merely gets sick; the moralist does not engage in a preacher's full-scale denunciation of obdurate ignorance.
- The scriptural allusion to the surpassingly valuable pearl for which the merchant sold all he owned (Matthew 13:45) makes the connection explicit between the jasp and the kingdom of heaven.
- Of this mater to speik, it wair bot wind. One of many junctures at which the moralist pulls back from explicitly applying the fable to present circumstances; implicit, however, is a warning to the reader not to assume that the moral lessons to be uncovered in this work are inapplicable.

thair refers to the midden in the fable, in which the jasp was unexpectedly and unprofitably uncovered, but also to the actual lines of the fable in which the jasp is mentioned, as well as the lines in the moral in which it is interpreted.

#### The Two Mice

Henryson's source is the twelfth fable in the verse *Romulus* (A. Wright, *Fables*, pp. 45–49), which at fifteen distichs for the story and one for the *Moralitas* is a trifle more expansive than were either the Prologue or *De gallo et iaspide*. Fox surveys the key differences between the version in *Romulus* and Henryson's: in the latter, the mice are sisters and they experience two interruptions to their feast, one by a steward and one by a cat; both these changes from *Romulus* occur in other versions of the fable (Fox, ed., p. 201).

- No mere rehash of *Romulus*, this opening provides a telling anticipation, the *quhyle | Quhilis* construction (compare lines 331–33), as well as an emphasis on crime that is only partly developed in the ensuing narrative; for the latter, compare the eighteenth-century poet Allan Ramsay's version of this passage (Introduction, p. 11); the opposition of briers to corn suggests an alternation of good times and bad that will assume depth as the *Fables* proceed (lines 184, 2541, 2545; compare line 2941).
- In fifteenth-century Dunfermline the burgh *gild* was open to both artisans and merchants: "to judge by the expenditure on food and drink, conviviality was a principal function of its meetings" (Whyte, *Scotland before the Industrial Revolution*, p. 70); compare line 1558n.
- "The mouse was exempt from the usual tolls, which were levied both on exports, such as wool and hides (the *magna custuma*), and on goods entering the burghs for sale in the markets (the *parva custuma*)" (Bawcutt and Riddy, *Longer Scottish Poems*, p. 355).
- 180–85 Resemblances are to be traced between the burgh mouse and Henryson's Orpheus, who traverses woods and *wilsum wayis* in search of Eurydice (lines 130, 155, 290, 414); compare the more explicitly penitential motive that almost convinces the shepherd mourning his dead dog to wander into the countryside (lines 2472–73n; compare *Testament*, lines 94–95n).
- The mingling that will feature thematically at the end of the fable and again at the outset of the *Moralitas* (345n, 368n) emerges briefly at this apposite moment; indeed, the stanza includes some structural markers the phrase *fute for fute*, for instance that will recur more ominously in the final fable (line 2875).
- The saying that thieves evildoers generally hate the light, ultimately scriptural (John 3:20; Whiting E184), assumes thematic importance as the *Fables* proceed (lines 618–20, 2294) and may be connected to the comparison between the soul and the eye of the bat, both of which can function only when the light is failing (lines 1636–40n); Gavin Douglas performs a self-reflexive variation on this theme in concluding *The Palis of Honoure* with the declaration that the poem is plagiarized, and "Thyft lovys lycht but lyte" (line 2167; also Dunbar, *The Goldyn Targe*, line 279).

- The contrast between the two diets, one crude, the other dainty, becomes a theme of Cresseid's Complaint (*Testament*, lines 418, 440–41).
- The burgh mouse has not come by her high standards by right of birth but is that frequent target of satire, the overweening commoner (compare Chaucer's guildsmen, *CT* I[A]361–78).
- It is to strengthen the reader's exegetical teeth to work through textual tough nuts that the *Fables* have been written (lines 15–18, 1559n; compare Augustine, *On Christian Doctrine* 2.6.7).
- The remonstration of the "rurall mous" assumes a sententious strain (line 225; Proverbs 15:17, 17:1; Whiting C176–78, M700).
- To get her way, the burgh mouse inverts lavish Lenten fasting in the burgh and paltry rural Easter feasting; Dunbar reworks the theme in "Dumbaris Dirige to the King"; for further elaboration of the Lent-versus-Easter theme, see lines 2000–06n. Towards the end of the present fable, the rural mouse will return to this theme and set it right-ways-up (line 320n).
- Though the burgh mouse has no fear of spring traps or box traps, she seems to know enough about them to distinguish between them; not so much can be said for Henryson's copyists (Textual Notes, line 251n).
- 257, 262 Henryson's reference to the nocturnal activity of the mice is a realistic detail but also suggests that this mode of travel involves a inversion of the usual scheme; likewise, the omission of the usual decorous greeting intensifies the sense of an increasingly offensive neglect of proprieties; see also line 268.
- In the version of this fable by Marie de France, the foodstuffs are limited to "Plenté de farine e de miel" ("Plenty of flour and honey"; Marie, *Fables*, 9.27).
- John A. Burrow notes the omission of an unstressed syllable in the first foot of the line; for Henryson, this is an unusual departure from the metrical norm, but may be an instance of poetic foregrounding: "The headless line may be original, reflecting the town mouse's emphasis" (*English Verse*, p. 343, note 118).
- The unusual word *subcharge*, "additional course in the meal," recurs with irony in line 346.
- This line caused the copyists difficulty; Bannatyne calls the *pièce de résistance* of the feast *furmag*, cheese (a word nowhere else attested in Middle Scots); that the difficult reading *mane*, fine white bread (compare *MED pain-demeine*; *OED pandemain*), is authoritative is suggested by its prominence in Odo's version of the fable (Jacobs, *Fables*, p. 87).
- The whiteness of the candle is an indication of the good quality, and hence higher price, of the tallow used to make it.
- Spices would be the expected serving at the end of a feast, but the mice have their own preferences. Lured to the sensation of eating spices, the print witnesses provide "gust thair mouth" for the mousier delight in B's reading "creisch thair teithis."

In interposing these common moralizing proverbs at this juncture (Whiting Y39, J58), Henryson makes a mock-heroic narrative transition (compare NPT, *CT* VII[B<sup>2</sup>]3205: "For evere the latter ende of joye is wo").

- They taryit not to wesche. The alacrity of the mice is contrasted, appropriately, to the lavishing of time on preparations as in the ceremonious washing before the meal (line 268; compare CT I[A]3821–22: "And doun gooth al; he foond neither to selle, / Ne breed ne ale, til he cam to the celle / Upon the floor"). The present omission reflects ironically on the greedy omissions of proper etiquette mentioned earlier ("Withowt godspeid," "Withowtin grace," lines 262, 268); the inevitable lapse of etiquette shows the terror-stricken mice suddenly stripped of their pretensions. Compare the burlesque romance Rauf Coilyear (line 268), in which failure to wash indicates more straightforwardly a lack of refinement.
- The form to ga instead of the expected past tense (yeid or hyit or haistit) indicates a lowering of the style and a related acceleration of the narrative: "But get out, whoever could get to the front of the crowd!" In their crowded haste, the mice are frustrating each other's efforts to escape (compare CT III[D]572–74: "I holde a mouses herte nat worth a leek / That hath but oon hole for to sterte to, / And if that faille, thanne is al ydo"). As often in Henryson's narration of action, the sudden shift from past to present tense indicates a further stylistic lowering to enhance the immediacy of the event.
- 320 *thir fourty dayis* suggests that these events are taking place during the long fast of Lent, or perhaps that the upland mouse feels the need to undertake penance—a whole Lent's worth—for her excesses and narrowly averted disaster.
- In *Romulus* and its French derivations, it takes only one threat of capture to convince the country mouse to go home; Henryson's "rurall mous" attempts to regain her nerve and stay the course, only to suffer a more drastic encounter.
- 326, 329 *Gib* (an abbreviation of *Gilbert*) and *Bawdronis* are conventional Scots names for cats, the latter described as "affectionate" (*DOST Gib* n.; *DSL Baudrons*).
- The simile alludes comically combat (*Amis and Amiloun*, line 1321; *Golagros and Gawain*, line 758; Whiting F190); the burlesque is augmented by the alliteration with *fled* (compare line 552).
- The kittenish but deadly behavior is made emblematic of fortune (Greentree, *Reader*, p. 78; Lyall, "Structure," p. 95); the "Quhylis" (sometimes) topic associated with fortune recurs in similar circumstances (lines 166–68n, 1525n, 2892, 2939; *Orpheus*, line 516). The mingling of play and predation is like *buk-heid* (line 333), a rough version of "blindman's buff" (*DOST buk-hid*; compare lines 970, 2383).
- The copyists differ as to where the rural mouse has gone: Bannatyne has her behind a *dressour* and the printers place her behind the *burde*. Asloan's reading, which has been adopted, implies that the chase is taking place in a hall, hung with curtains (Bawcutt and Riddy, *Longer Scottish Poems*, p. 358).
- 345 *guse is gude*. The contrast between the wished-for tasty goose and the unexpectedly sour garlic sauce becomes proverbial in later Scots (*DOST gansel*); if Henryson

is not the author of the saying, he certainly infuses it with unprecedented thematic significance, exemplifying the principle of mingling that runs through this fable and out into the *Fables* as a whole.

- 365 At this point the stanza form changes from rhyme royal to the ballade (*ababbcbC*).
- The intermingling of joy and adversity plays against the intermingling of fable and "gude moralitie." Implicitly, learning to read morally is an ethical practice in deciphering potentially deceptive appearances (line 2716n).
- *small possessioun*. In the refrain, this repeated phrase reflects wittily upon a fable about the belongings proper to a mouse.
- 381–82 *O wantoun man . . . Thy wambe . . . a god to be*. The direct scriptural allusion (Philippians 3:19) opens a sequence of relevant concepts that emerge in the next two verses of the epistle: one's proper living place (compare the rural mouse's *kith*, line 351 and *this cuntrie*, line 379; Philippians 3:20); and the potential parallel between small, humble bodies and higher ones (Philippians 3:21). Compare the Pardoner's Tale, *CT* VI(C)520–33.
- 391–93 As Solomon sayis. Citing Solomon as an authority need not indicate a precise source in one of the books ascribed to him, though the lines here do paraphrase Ecclesiastes 3:12; as in the Moralitas to The Trial of the Fox (lines 1130–31), the prestige of his name adds luster to the reworking of a conventional theme.
- 395 *maist degree*. The distinction between worldly excess and true nobility, alluded to at various points in the fable, is emphasized at its endpoint.

#### The Cock and the Fox

Henryson's main source is Chaucer's Nun's Priest's Tale, though for the hens' speeches *The Parliament of Fowls* is an important contributor, as is the Wife of Bath's Prologue.

- 397–400 The concession to fiction that was indicated in the Prologue (lines 44–46), that animals may with propriety be represented as reasonable and articulate, appears now to be abandoned in favor of a more factually based principle: even though animals are without reasoning power, they still exemplify a diversity of natural inclinations.
- The prospect of an unknowable infinity of animal natures, and thereby an infinity of fables, elicits a seemly gesture of incapacity from the poet. His avowed intention to write about the fox and the rooster thus seems a defeat on two levels: it has proven impossible to write inventively about nature; and the alternative is simply to retell an anecdote about a *cais*, an anecdote recalling an event "this ather yeir" (line 409). Assuming the guise of a dutiful old dog without the *cunning* to perform new tricks, Henryson may in fact be writing more like a "fenyeit, craftie, and cautelows" fox (line 402).
- Chauntecleer is the name of the rooster in the Nun's Priest's Tale and also in *Le Roman de Renart*; this is only the second instance in the *Fables* of an animal

having a name (after Gilbert, "Gib Hunter our jolie cat," line 326), and it signals a change in the generic affiliations of the ensuing tale.

- 411–13 In contrast to this curt dismissal, the widow in NPT is the subject of a little encomium of the simple life (*CT* VII[B<sup>2</sup>]2821–46); having been elaborated in the previous fable (e.g., lines 358–63, 373–80) this rustic theme would be redundant here.
- Like the widow, the rooster is disposed of in a few lines; compare Chaucer's circumstantial portrait (*CT* VII[B<sup>2</sup>]2849–64); Henryson's Chantecleir will be described later, but through the varying perspectives of three of his wives (lines 495–543).
- While Chaucer mentions the "yeerd... enclosed al aboute / With stikkes" before describing the rooster, Henryson places the description of the thicket after, in order for it to serve as the setting for the fox. In NPT, by contrast, many lines of discussion about dreams must pass before the description of the fox waiting "in a bed of wortes" (CT VII[B²]3221). Henryson gives the fox prominence: his character is no more or less than was predicted at the outset (line 402).
- Chaucer's Chauntecleer cannot "ryde" Pertelote on their perch at night; "ful of joye and of solas," he does so in the daylight (CT VII[B²]3167–78). In contrast, Henryson's Chantecleir has been at work all night, and no mention is made of the narrowness of the perch which is likely located under the roof of the widow's cottage (lines 584–85n). Klaus Bitterling reads *for nicht* as a compound adverb ("Robert Henryson, *The Fables*"): "Exhausted, having stayed up all night, Chantecleir flew from his nest" one might suppose he is escaping.
- As the name for the fox (compare *Russell* in NPT and *Renard* in the French sources), *Lowrence* occurs earliest in Henryson's *Fables*. The fox is unique in the *Fables* for the recurrence of his name, which has been explained as a pun on another word appearing earliest in this work, *lour*, "skulk" (line 952; *DOST lour*, v.; *Lowrence*). Breeze suggests, however, that the word *lowry* for "fox" derives from Brythonic Celtic, a language spoken in lowland Scotland and the north of England into the medieval period, with derivations surviving in place-names; compare early Welsh *llewyrn*, "foxes" ("Henryson's Lowrence the Fox," p. 300).
- The fox broaches his offer of service, which will become the keynote of his appeal to Chantecleir; Chaucer's fox, in contrast, claims to have visited the yard "oonly for to herkne how that ye synge" (CTVII[B²]3290). Lowrence, meanwhile, claims that he owes duty to Chantecleir because of the bond of loyalty he shared with Chantecleir's father. Such bonds between lords and men were becoming increasingly formalized in fifteenth-century Scotland (Wormald, Lords and Men in Scotland, pp. 17–18).
- The fox claims to have recited the *dirge*, the Matins of the Office of the Dead, "the liturgical text intoned daily for the souls of the dead" (Fein, *Moral Love Songs*, p. 289); knowledge of the dirge was spreading due to its inclusion in the medieval primer, the prayer book for lay people; the fox is flaunting his

- devotion but also his value as a literate and even clerkly servitor. The topic of the fox mourning is ubiquitous in the *Roman de Renard*.
- Having neglected to crow according to his natural *inclinatioun*, the *werie* Chantecleir has declined from the proper *conditioun* of being a rooster; so claims the fox (lines 400, 428).
- The hens' names each contain a diminutive suffix, -ok: "Bold little hen" (Pertok), "Speckled little hen" (Sprutok), and "Crested little hen" (Toppok). These names provided the occasion for inventiveness, if not occasional confusion, among later poets, copyists, and editors (*Eneados* 12 prol.159; *Colkelbie Sow* 3.105, 117; Fox, ed., p. 215).
- Chaucer's widow remains conscious; Henryson prefers to let the focus shift to the hens' debate, a strikingly inventive amplification in a telling characterized by its compression.
- Pertok's comparison between Chantecleir's voice and the clock tower bell corresponds to the detail in Chaucer's initial portrait of Chauntecleer (CT VII[B²]2854).
- A forthrightly merry widow, Sprutok anticipates Dunbar's inventive elaboration in *The Tretis of the Tua Mariit Wemen and the Wedo*: "I wald me prunya plesandly in precius wedis, / That luffaris myght apon me luke and ying lusty gallandis" (Bawcutt, *Poems of William Dunbar*, poem 3, lines 374–75).
- From the wives' accumulated perspectives, Chantecleir combines apparently contradictory vices: having been called impotent and jealous (lines 517, 519), he is now an insatiable frequenter of prostitutes; he is a compendium of the more bestial *inclinatiouns* of husbands.
- 546–47 In later Scots, birkie denotes extreme bareness and paleness, like the white birch in winter (DSL birkie n3), so that Birkye may be a dog with short white fur. Berrie is assumably deep brown (like the Monk's horse, CT I[A]207); Bell has a fine ringing voice; and then there is poor Bawsie Broun in Dunbar's Fasternis Evin in Hell, one of the devils is named "Bawsy Broun" (Bawcutt, Poems of William Dunbar, poem 47, line 30).
- Alliteration functions here to enhance the impression of increasing force and speed. The first line starts slowly with double alliteration in the second foot; the pace increases in the third foot, with the recurrence pitched forward on the stressed syllable; then the *b*-less fourth foot produces a spurt towards *bent*, at the end of the line. In line 552, the conventional simile (line 328n) produces top speed. The lines move like the hounds, *full wichtlie* (line 553).
- Chaucer's Chauntecleer speaks "In al his drede" (*CT* VII[B²]3406) and urges the fox to exult in his superior skill; Henryson's Chantecleir advises Lourence to defend his action as arising from a bond of friendship. In each case, the rooster is practising the very trick that had previously fooled him, but here the theme on which it is based has become the false assurance of loyalty.
- The lesson the fox derives from his loss is that a thief ought not to engage in formal dispute mechanisms like honest people, but just be a thief and make off

with the goods. He has been fooled into acting on the values he had previously manipulated in order to catch Chantecleir.

- 584–85 Chantecleir is finally depicted as an ordinary farmyard bird, flying back to the place from which he emerged at the outset of the story (line 428), in at the *lever* (the outlet through which the smoke escaped from the fireplace) to his home under the thatched roof of the widow's cottage.
- Henryson picks up the discussion, itself typically allegorical, about the relation between the narrative of a fable and its moralization (compare lines 15–18).
- Pride in kin leaves one "without a leg to stand on"; the ensuing comparison to the Fall of the Angels (Revelations 12:7–9) reduces faith in one's lineage to a type of devilish self-love; the hounding of the *feyndis infernall* recalls the memorable episode, just read, of the hounding of the fox (lines 546–54).
- In contrast to Chaucer, whose denunciation of flattery occurs digressively (*CT* VII[B<sup>2</sup>]3325–30), Henryson allows the theme sequential development in the *Moralitas*, where it can be treated allusively without loss of clarity: note the motif of sugar and gall, implicitly connecting flattery to Venus and Fortune (compare *Testament* lines 225–29) but also to Boethius' false Muses (*Consolation* 1.pr1).

## The Fox and the Wolf

Sources: for the confession of the fox, *Roman de Renart* passim; for the baptism of the kid, Perry no. 655 (in a *Romulus* recension). "Many analogues to the two main actions can be found in earlier fable literature, but they are not known to have been combined before Henryson" (Fox, ed., p. 222).

- The allusions to the widow, Chantecleir, "this foxe," and his abortive daylight raids all indicate that the ensuing fable is to be taken as the integral second part of an inset sequence within the *Fables*; more than *The Cock and the Fox*, *The Fox and the Wolf* is to feature Lowrence as its antihero.
- The level of style rises suddenly with this chronographia, a stylized indication of time that sets the ensuing narrative off from the preceding material; at the outset, the mythology (Thetis the sea, Phoebus the sun, Hesperus the evening star) seems burlesque a fox is waiting for nightfall.
- The fox proceeds into a rougher landscape than those encountered so far in the *Fables* (though one should make allowances for the difference of scale affecting the mice); this hill, on which he perceives his likely fate, anticipates the *craig* (line 664) from which the wolf emerges and the *heuch* in which the fox lies in wait for suitable prey (lines 745, 747).
- The preceding chronographia has in fact served to prepare for Lowrence's learned interest in astronomy, comparable to that shown by the poet at the outset of the *Testament* (lines 8–14); and in this regard, the poet claims Lowrence as his teacher.

- MacQueen notes the propriety to the ensuing events of maleficient Saturn associated with the sign of the goat and justice-dealing Jupiter with the sign of the archer (*Robert Henryson*, p. 146).
- Noting the atronomical impossibility of this alignment, Alison Hanham and J. C. Eade suggest that the opposition of Venus to Mars and Saturn is a purely thematic device connecting the fable to the denunciation of sensuality in the *Moralitas*, thereby preparing for the reference to to fox's fornication in the next fable (lines 799–800; "Foxy Astrology in Henryson," pp. 25–29).
- Scanning the heavens, this fox appears to balance between reason and instinct; the first is his as an outcome of the fictional form (lines 47–48); the second is an outcome of his special place in the plenitude of nature (lines 407–10); in this mingled state, Lowrence is deeply versed in celestial signs even though he lacks an astronomer's instruments and charts.
- "The reader is asked here to contemplate not the usual fox of fable to whom we may conveniently assign the human characteristics of guile and deceit and whom we may then satisfyingly frustrate or punish. This fox is stretched on the dilemma of the opposition between his natural and spiritual instincts" (Roerecke, "Integrity and Symmetry," pp. 78–79).
- Drawing on Renardian sources, Odo also depicts the wolf as an imperfect cleric (Perry 539.595, 52.628); with propriety, Henryson's wolf has the guise of a Franciscan, a gray friar (line 679), precedent for which is interpolated into the *Romance of the Rose* (11222.lvi1–lviii9); as a doctor of theology, he should be on a par with those best qualified to apply moral precept to lived experience (1100–03); such moralizing and its learned practitioners do not always warrant respect (lines 1052–53, 2971–72). Still, the poet's attitude to such doctors is complicated: after all, they are "the teachers who interpret fables" (Wheatley, *Mastering Aesop*, p. 179).
- The contraction *dude* ("do it"; *DOST dude*) provides the stanza with a pertly colloquial ending, one that belies the obsequious reverence the fox is showing his "gostlie father" (line 672) the wolf.
- As a *lanterne*, he is taken to be a "guiding light" of moral instruction (MED lantern(e 4).
- 693 Benedicitie, the customary friar's greeting and, more generally, a common exclamation (e.g., CT III[D]241, 280, 1087), but also a metonymy for the rite of confession (e.g., CA I[A]205).
- Gopen argues that "the narrator's sensitive withdrawal does not hinder him from giving a word-for-word account" (*Moral Fables of Aesop*, p. 12); by omitting to report the fox's actual confession, however, the poet has upheld the letter of his principle.
- "Like Langland [*Piers Plowman C.5.24*: 'I am to wayke to wirche . . .'] and Hoccleve (*Regement*, 976–85) in similar situations, the fox alludes to Luke 16:3" (Pearsall, *Chaucer*, p. 492).

712–13 The elements necessary for *perfyte confessioun* that the fox lacks are "verray sorwe that a man receive the in his herte for his synnes" and "sad purpos... neveremoore to do synne" (CT X[I]127–29).

- Amenability to such negotiation is a theme of medieval satire against the friars (the so-called antimendicant satire; compare *CT* I[A]221–24).
- neid may haif na law. Proverbial. See Whiting N51. Compare Piers Plowman B.20.10; Gower, CA 4.1167, 8.75; or variations like Chaucer, CTI[A]4026: "nede has na peer"; or Gower's frequent "nede he mot that nede schal" (CA 1.1714, 3.352, 8.1020).
- The wording of this line recalls the title Asloan gives to the now-lost poem he ascribes to Henryson, "Master Robert Hendersonnis Dreme On Fut by Forth" (Introduction, p. 5); the Firth of Forth is the estuary on the north shore of which Dunfermline lies.
- The fox's frustration on the shore offers a concise reenactment of the deflection of moral awareness that has been traced through the events of the fable so far.
- Gray wittily and learnedly surveys the "splendid folk-motif" of the renaming of forbidden food, which is attested in *Romulus* (Gray, p. 116; Perry 569.655).
- Always with ironic effect, the sensual impulse to warm one's belly recurs in Henryson's poems (line 1407; *Testament*, line 36), though this is the one time when the consequences are fatal. For the fox to make the wry assertion that it would be fitting to have an arrow in his belly seems an extreme provocation to an avenging thunderbolt of justice. On the other hand, this line may be a predecessor of the idiomatic expression "to make a bolt" of that is, to take a risk on something (Shakespeare, *Merry Wives* 3.4.24 qtd. *OED bolt* n.I.1.b); if so, the fox means to say, "My stomach is worth the risk"; but, as elsewhere in the *Fables* (e.g., line 2244), the literal meaning of his words comes unexpectedly uppermost.
- The sudden, unprepared-for death is just the sort of *schamefull end* the fox had read for himself in the stars (line 653).
- 786–88 Having declared that fables provide symbolic instances of the ways in which certain kinds of people become like certain species of animals (lines 48–49, 399–40), the poet now indicates the circumstances in which both sorts of beings are *neidlingis* (necessarily) destroyed, namely through *consuetude and ryte* (line 782).

## The Trial of the Fox

The motifs of the animals' parliament, the absent animal (a donkey rather than Henryson's mare), and the kicked wolf are assembled in Odo of Cheriton's fable *De asino nolente venire ad parliamentum leonis* (Perry no. 638). The trial of the fox occurs in the *Roman de Renart*, though there he is not executed (Branch 1.62–63, 279–82, 458).

A characteristic Scots proverb about the fox (Whiting F 592; see also Dunbar's satire on the Gaelic chieftain *Donald Owyr*, ending "Ay rynnis the fox / Quhill he fute hais") leads into a typical detail of Scottish landscape, beyond the margins

- of arable soil: a *peitpoit* is a deep, waterlogged hole in a peat bog from which peat has been cut, mainly for fuel.
- The poet exclaims on the familiar theme of the the executor's disloyalty (*Piers Plowman* B.15.128; *OED secutor*), leading toward emphasis on their neglect of the duty to pray for the testator's soul; the Protestant printers rewrote this passage, which had become offensive for its devotional practice; in the process they emphasized the need to protect wealth, a theme at odds with the tenor of the passage (Textual Notes 836n, 837n).
- The fanfare seems to shake the world, as it does in the *Testament* when Mars blows his horn (lines 195–96): "It is as though the tallies have been taken; the 'busteous Bugill' of the summoning Unicorn is highly suggestive of the trump of doomsday, as is the generally ominous tone the poet achieves in his description of the assemblage of beasts" (Roerecke, "Integrity and Symmetry," p. 85). The fox later takes up this apocalyptic theme (line 952).
- 842, 848 Decisively but not unchangeably, the arrival of the unicorn associates the animal kingdom with heraldry. In Scotland, heraldry was the concern of the court of the Lyon King of Arms, in which one of the junior heralds was the Unicorn Pursuivant. *Oyas* (Old French *oiez*, "Hear ye!") is the Scottish heraldic officer's proper cry before making an announcement to a gathering including knights and squires (*DOST Oyes*).
- 855–65 The lion's proclamation epitomizes and may parody the stiffly ceremonious style, ornamented with the stylized phrases and terms (*celsitude*, *Lattis yow to wit*, *evin incontinent*, *Thinkis* . . . *to hald*) typical of royal public discourse: a failure of proportion may occur in sending greeting to God and *brutall beistis* as if both were *my subjectis grit and small*.
- The chronographia of a spring morning is decorously kingly, not least in its alliteration marking the stresses in the third line and following; to heighten the courtliness of this "pleasant place," indications of privilege (the sheer wealth, "as the gold" of vegetation, the buds of "spyce," the conspicuous consumption involved in cultivating grasses; compare Dunbar, *The Goldyn Targe*, lines 1–45) are interspersed with no less decorous scenic elements (the moisture-distilling clouds, the lark, merle, and mavis; compare lines 1321–27n).
- 873–79 Commencing with the nice detail of the three attendant leopards (the lions in the arms of England being known as leopards; Fox, ed., p. 237), the stanza depicts a series of royal appurtenances, in phrases marked by ornamental alliteration and a characteristic [modifier +] noun + modifier syntax.
- 887–920 By comparison with the catalogue of "mony diverse kynd" of beasts in *The Kingis Quair* (stanzas 155–57), Henryson's depiction is much longer, more syntactically variegated, semantically more negative, and more fanciful arcane, even in its names and details; it is a passage bound to give its copyists and editors headaches (e.g., lines 895n, 906n, 914n). As placing mythological beasts at the head of the list makes obvious, the passage is rhetorically encyclopedic; the reader need not be alarmed to encounter species repeated under various names.

Henryson depicts the camel in a way that recalls an Aristotelian association between gluttony and the neck of a crane, famously employed by Spenser (*Nichomachean Ethics* 3.10; *Faerie Queene* 1.4.21).

- anteloip. The copyists may have made two animals out of one: the heraldic antelope has ax-like horns (*OED antelope*), and a *sparth* is literally a broad ax "*his* sparth"? That something has gone amiss in the line is suggested by the lack of an unstressed syllable in the third foot.
- In the *Flyting*, Dunbar combines Henryson's terms for the hedgehog and hare into a single insult: in his appearance and gait, Dunbar's opponent Walter Kennedie resembles a "Hard hurcheoun hirpland" (Bawcutt, *Poems of William Dunbar*, poem 65, line 179; compare Alexander Montgomerie, *Cherrie and the Slae*, second version, line 286).
- The printed texts diverge markedly from the manuscript witness at this point (Textual Notes to line 906); Fox speculates that the manuscript reflects misunderstanding of a rare name like *bonnacon* (bison): this animal, with its reputedly "noxious excrement, could appropriately be linked to the notoriously stinking badger" (ed., p. 242).
- The obscure names in this line have occasioned much speculation: *ane* refers elsewhere in MSc to the donkey, so that the second element of *lurdane lane*, Bannatyne's reading, becomes notionally plausible and thus is marginally preferred over the printers' apparently garbled *bowranbane*.
- The widely distributed distich "Parcere prostatis scit nobilis ira leonis; / Tu quoque fac simile, quisquis dominaris orbe" (Bawcutt, *Poems of William Dunbar*, 2:398: "The noble lion's wrath knows how to show mercy to the abject; do thus, each of you who reign in the world"); the theme is literally central to the midmost of the *Fables*, in which the mouse restates the proverb and the lion learns it (lines 1486–88, 1503–05).
- 943–46 In Dunbar's *The Thistle and the Rose* (lines 106–12), the lion is advised to prevent the stronger animals from oppressing the weaker; the messianic prophecy (Isaiah 11:6–7) provides the context for this emblem of ideal peace, which turns out inevitably to be unsustainable.
- 951–58 Fensit the court. The necessary preliminaries to be undertaken by an officer of the court, "fencing included a demarcation of the bounds of the assembly, a proclamation of its authority and an announcement of the peace of the court"; usually the senior herald, Lyon King of Arms, fenced a new session of Parliament, the highest court in Scotland (Walker, Legal History, pp. 466, 233).
- gray stude meir. In Odo's version of this tale (Perry 557.638), the absent animal is a donkey, an animal with a reputation for solitariness, stubbornness, and irritability; making the change to the mare, Henryson draws attention to the animal's belonging to a "stud" (enclosure) of horses, a valuable, productive community, the values of which she embodies (lines 1111–17; Fox, ed., p. 231); as a result of the change, her kick will be an altogether weightier, more considered, less merely temperamental, act.

- 1004 *contumax*. Despite having insisted on his ignorance in his plea to be excused from the errand of carrying the message to the mare, the fox (like Chaucer's Summoner; *CT* I[A]639–46) is now keen to show off what command he possesses of legal terminology; still, it is a scrap the lion cannot resist citing later (line 1050).
- 1013–14 Like the Robert Henryson who graduated from Glasgow University, the wolf is recommended as a *venerabilis vir*, a "man of age." The fox's gibe about the wolf's expertise has particular relevance to the task at hand: in fifteenth-century Scotland, the chancellor, usually a cleric, kept the great seal, the insignia by which various royal documents were authenticated (Walker, *Legal History*, p. 138; compare lines 1890n, 2970n).
- Though these lines may be read as the poet's interjection, they are taken here as part of the fox's rejoinder to the mare; flaunting his scraps of learning and his experience with "scrolls," he is insouciantly in character in saying what suits the moment only a few moments after he found it prudent to claim to be illiterate. The proverb the fox cites ("Happy are those who take warning from the perils of others") works like a cliché, springing to mind automatically when the circumstances fit: thus the lion will intone it in Scots when he hears about the wolf's discomfiture (line 1065). As for the parenthetical assurance that the message on the scroll is not worth forfeiting (*MED forfeten*), the price of obedience, five shillings, would be a standard large amount for a poor person (line 1183).
- The wolf in the previous fable was also a "doctour of divinitie" (line 666). The joke about the doctoral red cap (the wolf's bloodied head), which is evidently so rich that the fox repeats and the lion echoes it (lines 1061–62), may pertain to the academic costume of non-theology doctors at Glasgow (Fox, ed., p. 247).
- greitest clerkis ar not the wysest men. Proverbial. See Whiting C291.
- The apparent intersection between aggression and fun with regard to the wolf has just brought the lion and his court to gales of laughter; caught out in his offense against the peace of the court, the fox is left feebly asserting the entertainment value of his attack on the lamb as his justification (compare lines 2558–77).
- Treason, an offense to be tried in parliament, was broadly defined in fifteenth-century Scotland; the fox is liable to the charge because he disobeyed the royal command to keep the peace and specifically that "tod Lowrie luke not upoun the lam" (line 945; Walker, *Legal History*, pp. 305, 527).
- In a Scottish court, the sentence would be pronounced, not by the judge, but by the *dempster* (Walker, *Legal History*, p. 340).
- "[T]he reference to the 'doctouris of devyne' . . . in support of his method rather encourages our scepticism because it reminds us of the vain outwitted Wolf whom the Fox mockingly addresses as 'new-maid doctour off divinitie'" (line 1052; Mehl, "Robert Henryson's *Moral Fables*," p. 97). On the other hand, given the bruising the profession of "doctouris of devyne" has received in the tale, it may be poetic justice to cede interpretive authority to them.
- 1102 For apply meaning "apply an allegory or moralization," see MED, ap(p) lien 3.c.

1104–10 Gavin Douglas amplifies this quick survey of a world going mad for profit, *Sum* wanting one thing, and *sum* another (*Eneados* 8.prol.44–52, 92–105). Henryson and Douglas give a satirical edge to an influential scriptural review of trades and crafts, Ecclesiasticus 38:24–31.

- 1111–17 This stanza and the two ending this *Moralitas* were subjected to a thoroughgoing Protestant revision in the printed texts; as well, the order of the stanzas may have been changed at an early stage of the textual tradition (Textual Notes, lines 1111–41 *passim*).
- Thus moralized, the mare sustains a commitment to a value higher than that of royal command; while taking the higher stakes and her greater integrity into account, she is still to be compared to that altogether smaller being the rural mouse, who surrendered to the blandishments of the burgh, was nearly destroyed, and regained her integrity in returning to her own country (lines 343–56). Though the switch from female to male may distract present-day readers in the equation of contemplative men to the nurturing, independent mare, that animal's strengths typify these men's commitment to interpret the world allegorically, as a penitential wilderness.
- The expression "The Talking of the Tod" could be taken to refer to the three tales concerning foxes (*The Cock and the Fox, The Fox and the Wolf,* and *The Trial of the Fox*); these three tales stand as a unit even in the Bannatyne Manuscript, where the sequence is otherwise strikingly at odds with that in the prints (Introduction, p. 7, above).

The Sheep and the Dog

Source: Romulus 4 (A. Wright, Fables, pp. 31–33).

- One element that distinguishes the present fable from the one to which it appears analogous, the penultimate *The Wolf and the Lamb*, is that the antagonist is a dog and not a wild predator, is poor and not powerful, and thus should be above dishonesty and oppression; compare the standard character of the loyal dog that Henryson alludes to earlier (line 403).
- In fifteenth-century Scotland, the consistory was an ecclesiastical court, usually presided over by the bishop's Official, a canon lawyer; this court had jurisdiction over moral offenses, especially those committed by clerics, but also over a variety of secular offenses. Since the procedure depended heavily on sworn statements, perjury was regarded as an especially damaging offense: "False accusations, if malicious, could give rise to the accusers being charged with defamation" (Walker, *Legal History*, pp. 405, 542–43).
- Making the raven the messenger of the court alludes to his wide reputation for untrustworthiness in such endeavors; sent out for news, the raven failed to return to Noah's Ark (Genesis 8:7; Holland, *Buke of the Howlat*, line 812).
- 1166 Perrie (in the Bannatyne Manuscript, Burry) may recall Berrie, one of the widow's dogs in The Cock and the Fox (lines 546–47n).

- The fox assumes the function that would have been the responsibility of the historical Robert Henryson, notary public of Dunfermline.
- The *gled*, or kite, had a reputation for cowardice and cruelty (Bartholomaeus XII.27, Seymour-Smith, *On the Properties of Things*, 1:634–35); like the *graip*, the vulture, it is a scavenger, though it also eats small animals, as in *The Paddock and the Mouse* (lines 2896–2902); the collusion between these two advocates is only natural.
- The charge of bias is serious and, if proven, would incur heavy punishment. In Scotland, "[t]he amount of legislation against judicial corruption in the fifteenth century shows how widespread the problem was" (Walker, *Legal History*, p. 543; also pp. 483–85); compare lines 2657–61, *Abbey Walk* line 35.
- In Scottish legal procedure, if a trial took place on a holiday, in feriate time, the judgment was liable to a parliamentary decree that it was "of no avail, strength, force or effect" (Walker, *Legal History*, p. 467).
- 1203–07 According to procedure, if the authority of the court is deemed to be compromised, arbiters were to be appointed by those in authority the bishop in a case between clerics, the provost and burgh council if between townspeople and not the parties themselves (Walker, *Legal History*, p. 181); in any case, one wonders what input the sheep had been able to exert if the two arbiters selected turned out to be the bear and the badger.
- 1216–17 The legal procedure appears to have shifted from canon to civil law. In Scotland, "civil law" meant Roman law, based on the Code of Justinian (the imperial statutes) and the Digests, principally the three compilations of legal opinions given the force of the law.
- The Decrees were the body of Roman law as commented upon by two principal groups of Italian jurists, the glossators and the later commentators, resulting in a weighty array of apparatus, collections of cases, opinions, and interpretations, and summaries, all composing an expanding body of law, the Corpus Juris Civilis. The arbiters are involved in a laborious, potentially endless, scholarly enterprise.
- Earlier (line 1157), *interdictioun* occurred in the context of a church court and refers to being banned from access to certain church sacraments; in the context of civil law, it refers to a prohibition from various kinds of public places and transactions. "By making his readers think of both types of courts," Gray comments, "Henryson is broadening his attack into one on legal injustice in general" (p. 147).
- 1265–71 Likening the wolf to a powerful sheriff (the king's chief administrator of justice in a county, with large and often sweeping powers of security, war, and taxation) completes the transition from church law to civil, noted above; this transition makes notional sense in a legal system in which the sheriff is bound "to support the church courts." In various counties, the office of the sheriff was inheritable, a tradition not conducive to competence; opportunities were plentiful to exploit the position, and corruption seems, as Henryson indicates, to have been widespread (Walker, *Legal History*, pp. 333–34).

1269–75 Rather than being associated with inquests as became the practice in England, the medieval Scottish coroner is to be considered a royal officer who summoned those charged with offenses to appear at trial; Henryson depicts the coroner touching the accused person with his *wand*, his staff of office (*DOST wand* n. 6). Earlier (line 1160) named as an *apparitour*, a summoner for a church court, the raven is now (line 1272) identified as the *crownair*, the coroner of a sheriff court, no less corrupt than the presiding judge.

- 1279–81 "Henryson informs us that we must wait until later the second half of the work, as it turns out to learn the allegorical significance of the Fox and Glede. He does this in a passage which looks both backward and forward in the work" (Roerecke, "Integrity and Symmetry," p. 120, citing lines 2205 and 2431–33 for the fox, and line 2962 for the *gleid*, the kite).
- 1286–1320 The stylistic, situational, and thematic strengths of this displaced complaint have been perceptively discussed (e.g., Jamieson, "Poetry," p. 104; Mehl, "Robert Henryson's *Moral Fables*," pp. 95–96; Wheatley, *Mastering Aesop*, p. 161). The sheep's mythological reference (*Boreas*) and his prominently alliterative allusion to the flowers faded by frost refer eloquently to the disorder of the *cursit consistorie*. His having been "counted as [a] sheep for the slaughter" justifies his quotation of the desperate question that immediately follows that verse, "quhy sleipis thow" (Psalm 43 [44]:22–23); his demand that God "discerne" his "cause" draws polemically on the opening of the previous psalm ("Iudica me Deus et descerne causam meam a gente non sancta"; "Judge me O God and distinguish my cause from the nation that is not holy").
- 1309–12 Allegory achieves compression (compare lines 237–38): poor people are naked sheep; gentleness, the value of true nobility, is murdered; mercy is exiled.
- 1314–20 The conclusion to the sheep's complaint involves an austere acceptance of responsibility for suffering (compare *Testament* line 574, and *Prayer for the Pest* lines 17–22).

### The Lion and the Mouse

The principal source is *Romulus* 18 (A. Wright, *Fables*, pp. 58–61). "The opening section of the fable is apparently original, though of course the [devices and gambits] are all traditional" (Fox, ed., p. 263).

- The kingly associations of this Chaucerian stanza, brilliant in themselves, have been prepared for by the linking of the lion to the season and the scene, in *The Trial of the Fox* (lines 866–72n); they further prepare for the arrival of the "imperious" Aesop (Machan, *Textual Criticism*, p. 129) and his evocation and subsequent moralization of the kingly pleasant place in the tale proper (lines 1346–47, 1408, 1580n; compare *Eneados* 13.prol.1–88).
- 1349–60 David Laing speculated that Henryson's description of Aesop "might in some measure be applicable to himself" (*Poems and Fables*, p. xi; compare line 1373, "In civile law studyit"; also line 1384, "my maister venerabill"; Introduction, above), a speculation analogous to that of Aesop as "an image not of the Other

but of the writerly Self in an ideally productive, famous form" (Patterson, *Fables of Power*, p. 32); in this regard, Aesop is to be compared with Henryson's witty portrait of the planetary god Mercury in the *Testament* (see especially lines 239, 242). A prominent article of Aesop's clothing is the camel's hair "chimar," (a loose, short robe) which is dyed a deep purple; the unusual color recalls the violets mentioned only a few lines earlier, but also Aesop's own *purpurat* verse style as evoked in the opening Prologue (lines 58, 1335).

- 1363–69 In spite of the stanza's abundant indications of paternal benevolence (sitting down beside the dreamer) and filial regard (the reverent mode of address), Henryson diplomatically asks his "gude maister" to identify himself, as if aware of the needs of his own audience even in the midst of his dream.
- 1370–74 Aesop's noble descent, Roman birth "withoutin nay," university education in civil law, and eternal salvation in heaven all contrast with the depiction in the printed Aesop of the author as a "dyfformed and evylle shapen" churl, unschooled but with a surprisingly "grete wytte" (Caxton fol. ii), a depiction reflected, for example, in the image of Aesop "the Phrygian" that is used in the frontispiece to the Bassandyne print of Henryson's *Fables*. Aesop is also a Roman "poyet laureate" for John Lydgate (*Isopes Fabules*, lines 8–14). The "cunning" clerk who appears earlier in the *Fables* is the wolf in *The Trial of the Fox* (lines 998, 1026).
- 1398–1403 "[T]aillis may lytill succour mak" in a corrupted world (line 1397), but with the most delicate courtesy, the dreamer can still persuade the laureate author to provide one more fable, in the hope that this one listener may yet carry away something that will help "heirefter"; as in his request for a *curriculum vitae* from Aesop, he is playing at being his own ideal reader and, by implication, is assuring that reader that receiving and keeping the kernel of the fable may help mightily hereafter.
- 1431–46 "[T]he pleas of the mouse . . . deploy in small compass and with great felicity every possible argument to excuse the impertinence of the mice. In this stanza the disciplines of rhetoric and the bar combine to yield a delectably lively economy of utterance, clinched by the typically decisive final rhyme" (Burrow, "Dunbar," p. 115).
- 1449–53 The image of authority deserves the same respect as the person; on the one hand, the lion upholds the principle of the awe that should be shown to images of royalty; on the other, he cannot help implying that all authority is like a stuffed lion-skin.
- On the punishment decreed for treason, see line 2634n.
- 1461–66 The central stanza of the forty-three comprising *The Lion and the Mouse* has at its center the appeal to the king to "mak thy mynd to mercy inclinate" (Spearing, *Medieval to Renaissance*, p. 198); the same emphasis occurs in the central line of the entire *Fables*, line 1488, the completion of a sentence recapitulating the proverb "Parcere prostratis scit nobilis ira leonis" (line 928n).
- 1475–78 Following *Romulus*, Henryson alludes to a classical triumph, "in which the honour gained by the victorious triumphator depends on the prestige of the

captives who are displayed in his procession" (Spearing, *Medieval to Renaissance*, p. 198; compare Shakespeare, *Julius Caesar* 1.1.37–39). The mouse's point is that honor arises from the indomitability of one's adversary and does not redound to the victor who kills those who have surrendered to him.

- The mouse is reckoned scripturally among the unclean beasts (Leviticus 11:29).
- The "Quhyle . . . quhyle" pattern reduces the lion to a plight like those experienced by two mice in the *Fables*: the rural mouse in the paws of the cat, and the mouse struggling to keep afloat while tied to a frog (331–33n, 2929ff.n; compare 166ff.n).
- 1531–41 The lion gives vent to a formal complaint rhetorically and even verbally akin to those uttered by Cresseid (*Testament*, lines 407–10) and Orpheus (*Orpheus*, lines 134–83).
- The mice calling their female leader "brother" has perplexed Henryson's editors, who have adduced the demands of rhyme for explanation; still, the word may pertain to any fellow Christian, fellow member of a religious order or guild, or close friend (*MED brother* 3, 4); given the emphasis elsewhere in the *Fables* on members of religious communities protecting and correcting wayward secular authority (lines 991, 1118–24, 1616–19), the arresting detail of the possible sexchange demands the reader's attention.
- 1559–63 These mere rural mice are equipped and willing to get a king out of an insoluble bind; they are to be contrasted to the burgh mouse with her sensitive teeth (line 223n) and perhaps compared to the moralization on the mare whose duties are not to be disturbed by royal command (lines 1118–24n).
- 1566–69 Aesop's immediate conclusion is that the king's safety depends on the principle that the bestowal of mercy instills loyalty; the dreamer's request for "ane moralitie / In this fabill" does not indicate his obtuseness but rather his desire for a fuller explication of the signification of each of the narrative elements.
- 1573–79 Though this stanza has been taken to refer to James III (e.g., Nicholson, *Scotland*, pp. 500–20), it is couched in general terms. Henryson's accusation of *sleuth* does stick, however: rarely calling parliaments outside Edinburgh, James was unprecedentedly sedentary; he earned opposition by his sale of remissions to people convicted of robbery and murder (Walker, *Legal History*, p. 190; Macdougall, *James III*, pp. 160–80; Wormald, *Court, Kirk, and Community*, pp. 10–12).
- Aesop is teaching the dreamer, and thus the reader, to interpret such seasonally "lowne and le" landscapes as allegories of mutability (compare lines 1321–27n).
- 1598–1600 The point of this textually complex passage (Textual Notes, line 1599n) is that by showing mercy, lords set an example for those "of small degree," so that the social damage and disruption involved in the retaliatory violence of the bloodfeud can be avoided through the kin offering and accepting *kinbute* (financial compensation for manslaughter or injury; *DOST kinbut*); as the master shows mercy and reason, so does the man. In fifteenth-century Scotland, *kinbute*

is a traditional way of averting full-scale bloodfeud: it involves "the acceptance by the kin [of the person killed] of pecuniary compensation," analogous to wergild in Anglo-Saxon England. Still, kinbuit was a term "used more generally, for compensation for other kinds of losses" (Walker, Legal History, p. 616; Acts of the Parliament of Scotland 2.3.7 [1424]).

- 1608–11 Though generally skeptical about specific political allegory in this fable, Gray comments that this stanza "strongly suggests a veiled reference to some well-known contemporary event . . . the generalizing 'oftymes hes bene sene' may suggest to some that it is a deliberate piece of mystification" (p. 143).
- 1615–19 Aesop assigns the dreamer a task to persuade, not the lords to be loyal to the king, but the *kirkmen* to pray that the lords remain loyal; it is a line of approach that suits a poet based in an ecclesiastical center like Dunfermline; such a poem properly addresses and instructs politically responsible churchmen.
- In 1482, a band of lords captured James III at Lauder. McKenna reviews the debate over whether this reference to unfaithful lords may allude to that event ("Legends of James III").

# The Preaching of the Swallow

The principal source is *Romulus* 20 (A. Wright, *Fables*, pp. 63–65). Henryson adapts "his source markedly — adding new forms (the *chanson d'aventure*, the debate, the preaching), expanding the tale ('realistic' detail), omitting an incident that does not suit his purpose (the Swallow does not live with the Fowler)" (Jamieson, "Poetry," pp. 162–63).

- 1623–42 Studying the language and style of this passage, Jeremy J. Smith notes that it can exemplify the value of French terms to denote ethical and religious concepts (prudence, mervelous, profound, omnipotent, perfyte, ingenious), and "a marked tendency to adopt the characteristically French post-modifying adjective construction, even when a Germanic word is used as the headword: wirking mervelous." These stanzas exemplify Henryson's philosophical style, to be contrasted to the courtly manner in which the preceding fable began (lines 1321–27n) by its more "complex syntax, flagged by subordinating conjunctions and non-finite verb phrases acting as the predicators of subordinate clauses" ("Language of Older Scots Poetry," pp. 205–06).
- 1626–28 "[P]rudence, according to an ancient and widely received tradition, consists precisely in the ability to hold in mind not merely the present time, but also the past and the future" (Burrow, "*Preaching*," p. 154). The emphasis on the instantaneous divine perception of time is Boethian (*Consolation* 5.pr6).
- "The logic of Henryson's 'thairfoir' is that the 'presoun corporall' is a limitation placing man far beneath a God 'sa perfyte and sa ingenious'" (Schrader, "Henryson and Nominalism," p. 7; compare *Eneados* 10.prol.86–95); the furthest the shackled mind can go towards understanding divine wisdom, perhaps, is to employ fictional analogies drawn from creation, what Douglas calls "rude exemplys and figuris" (*Eneados* 10.prol.83), thereby making a virtue of necessity.

1636–40 The Aristotelean comparison between human reason and the weak eyesight of a noctural animal in the daylight (*Metaphysics* 2.1.3; compare 204n) here becomes elaborated into a miniature figure replete with naturalistic and regional detail; Henryson complicates the figure by having the bat venture forth in the *gloming*, in the vestiges of daylight, not quite in the nocturnal realm of *fantasie*. From another perspective, "The illusory 'reality' of the natural world prevents our seeing the true realities of God manifest in it" (Burrow, *English Verse*, p. 325).

- To illustrate the tradition from which Henryson derives his compensatory assurance that creation offers ways to perceive God's qualities, "the eclectic *Sentences* of Peter Lombard" have been cited ("For from the continuity of creatures the Maker is known to be eternal, from the greatness of creatures omnipotent, from order and arrangement wise, from governance good," 4.1.3.101.36, qtd. and trans. Schrader, "Henryson and Nominalism," p. 11).
- The *firmament* "represents the furthest limit of human perception" and the nearest approach to divine perfection. Concentric below it, the "spheres" Saturn, Jupiter, Mars, the sun, Venus, Mercury, the moon, all in their fixed paths revolve around the earth. "All eight spheres are carried each day through one complete revolution from East to West by the Primum mobile, which contains them all, although their own proper motions are from West to East" (Burrow, *English Verse*, p. 326). From the "chirkinge of the mevinge of the cerclis and of roundnesse of hevene . . . cometh most swete melodye and acorde" (Bartholomaeus VIII.17, Seymour-Smith, *On the Properties of Things*, 1:493); Henryson returns to the theme of this music in *Orpheus* (lines 218–39n), though he avoids mentioning it in the darker cosmology of the *Testament*.
- The descent and consequent degradation of order is inscribed in the descending sequence of the four elements, "since the movement of the passage is from God to man" (Fox, ed., p. 278); compare *Testament*, line 147n.
- Glimpsed thus, God perfects the author function, a connection that the theologian Hugh of St. Victor characterized thus: "the whole world which is knowne by sence is as it were a booke written with the fynger of God . . . and every the creatures be as it were certaine letters . . . ordeyned by the judgement of God, to make knowne, and as it were after a certaine maner to signify the invysible wisdome of God" (*Patrologia Latina* 176.814; sixteenth-century English trans. qtd. Gray, p. 125).
- 1671–74 In a passage abounding with commonplace scriptural echoes, these lines make especially prominent and explicit allusions to Wisdom 9:2 (God "fitted human beings to rule the creatures") and 11:20 (God "ordered all things by measure, number, and weight"), the latter "a key text in medieval cosmology" (Burrow, *English Verse*, p. 327n53); at the virtual nadir of the descent of meaning and order, humanity is also depicted as its focus.
- Attention shifts toward order in seasonal time; Boethius is an important source for the concept that the cycle of the seasons exemplifies divine benevolence (*Consolation* 4.m4).

1692–1705 In the Prologue to Book 7 of his *Eneados*, Douglas responds enthusiastically to Henryson's set-piece descriptions of the onset of winter, here and in lines 1832–38: see, for example, Douglas' variation on the topic of the stripping of the leaves:

The grond stud barrant, widderit, dosk or gray, barren, withered, dark Herbis, flowris and gersis wallowyt away. grasses faded Woddis, forestis, with nakyt bewis blowt, bare, barren branches Stude stripyt of thar weid in every howt. Stood stripped; garments; forest (Eneados 7.prol.63–66)

Of Aeolus, god of the winds, Priscilla Bawcutt comments that "[i]n Scottish tradition he absorbs the character of Boreas, the north wind" (*Poems of William Dunbar*, 2:397).

The detail of the birds' mourning in winter foreshadows the events of the fable (lines 1836–38); compare the winter scene in *Sir Gawain and the Green Knight*, in which the knight is "Ner slayn wyth the slete" and "mony bryddez unblythe upon bare twyges . . . pitosly ther piped for pyne of the colde" (lines 729; 746–47). Gower, by comparison, couches the effects of seasonal change on avian behavior in terms of the myth of Philomela, the bare trees of winter intensifying the shamed nightingale's wish to hide (*CA* 5.5946–53; compare lines 1832–38). Douglas amplifies this detail in his description of winter:

Smale byrdis, flokkand throu thik ronys thrang In chyrmyng and with cheping changit thar sang Sekand hidlis and hyrnys thame to hyde Fra feirfull thuddis of the tempestuus tyde (*Eneados* 7.prol.69–72)

[Small birds, flocking through thickly overgrown bushes Into chirping and cheeping change their song Seeking hiding-places and nooks to hide themselves From terrifying gusts of the stormy season]

- 1707–08 The depiction of spring as the servant of summer is an original twist on the personification of the seasons: as the chief servitor and representative, spring bears the official insignia and thus ensures everything is ready for the arrival of his lord the summer (line 1681); still, Henryson draws back from too close an association between the increasingly pleasant scene and the theme usually associated with it, of kingship (compare 1321–27n): to see the clay underneath the wild columbine is to recognize that this is not the courtly pleasant place (lines 1713–19n).
- 1710–11 "The small birds of the vivid *descriptio* of spring take their place in the spring opening of the story, to become later [line 1730 and following] its chief actors. The same spring which is the last of one series of seasons becomes the first of another" (Burrow, "*Preaching*," p. 153). The passage bears comparison with the depiction of the birds in the Prologue to Chaucer's *Legend of Good Women*, except that Chaucer's birds anticipate the fate still in store for Henryson's:

The smale foules, of the sesoun fayn,
That from the panter and the net ben scaped,
Upon the fouler, that hem made awhaped
In wynter, and distroyed hadde hire brood,
In his dispit, hem thoghte yt did hem good
To synge of hym, and in hir song despise
The foule cherl that, for his coveytise,
Had hem betrayed with his sophistrye.
(F Prol.130–37)

snare terrified

deception

- Echoes of the Prologue to Langland's *Piers Plowman* cluster in this fable, here to the opening line, "In a somer seson, whan softe was the sonne"; see also line 1775 (compare *Piers Plowman* Prol.6, "Me bifel a ferly, of Fairye me thoghte"; Burrow, *English Verse*, p. 332n153–4).
- 1713–19 The poet's motives contrast with those that impel Amans into the wood at the outset of *CA*, "Noght for to singe with the briddes" (1.111) but to lament his misfortune in love. Like the figure of the poet in Chaucer's Prologue to the *Legend of Good Women* (G 40–50), Henryson's visitor to the springtime scene wants to hear the birds and see the flowers and "the soill that wes richt sessonabill," a collocation that, like the "clay" previously (lines 1707–08n), recalls the trope in the Prologue of the soil as the ground for the text (lines 8–14n).
- Those "that luifit corne" include both birds and farmers; in the hard world of this fable, that shared love does not draw them into harmony but pits them in competition.
- Typically shrubby, its blossoms an early sign of spring, the hawthorn tree provides cover in several Middle English and Middle Scots poems to observe unusual goings-on undetected (e.g., *Winner and Wastoure*, line 36; Dunbar, *Tretis of the Tua Mariit Wemen and the Wedo*, line 14). Gray comments on the "magical reputation of the tree" (p. 89n19).
- Associations between swallows and prophecy were available to Henryson (Isidore, *Etymologiae*, XII.vii.70, p. 268; Vincent of Beauvais, *Speculum naturale* 16.97.1213, qtd. Hill, "*Hirundines Habent Prescium*," p. 30). In scholastic commentaries on *Romulus*, the swallow is commonly interpreted to be a preacher (Wheatley, *Mastering Aesop*, p. 169). In her exhortation to her flock to work the soil for their own future well-being (line 1750), the swallow, like the poet (lines 8–14n), is also a teacher.
- Henryson infuses significance into varieties of laughter: often, as here, a laugh or derisive chuckle bespeaks an assumption of superiority and a lowering of one's guard a spontaneously revealed failure to recognize what is at stake (e.g., lines 446, 684, 1054; compare line 2329); compare line 1558n.
- Disticha Catonis 2.24: "Prospice qui veniant, hos casus esse ferendos; / Nam levius laedit, quidquid praevidimus ante." The swallow has already provided a translation (lines 1738–40). Burrow comments that this maxim "stands at the mathematical centre of the poem . . . excluding the Moralitas. . . . Perhaps it was Henryson's custom, when expounding this passage of [Romulus] in the school at

- Dunfermline, to use the parallel with Cato as a way of introducing discussion of the fable's moral significance" ("*Preaching*," pp. 157–58).
- 1755–58 The passage, as Schrader points out, is strongly Boethian (*Consolation* 2.pr1, qtd. Fox, ed., p. 282). Burrow translates lines 1757–58 thus: "But prudence is an interior process of reasoning (?) which makes a man foresee in advance and observe" (*English Verse*, p. 331n136–7).
- As Burrow notes, most of these proverbs will come to pass in ways that lead to the destruction of the lark and her fellows (*English Verse*, p. 332).
- 1825–31 The fowler and his wife follow an ancient procedure in the making of flax (Fox, ed., pp. 283–84). The pods are raked off at the outset in order to harvest the seeds for oil and planting. While many medieval flax-makers retted the stalks in troughs, the *burn* is convenient for the purpose here. The stalks are then beaten, scraped and raked to extract the fibers, which are spun into thread. The documentary realism of this passage, conveyed by a poet who seems entirely conversant with the activity he is summarizing, forms a precedent for the authenticity in the depiction of rural life in the next two fables, as for instance the description of ploughing in *The Fox, the Wolf, and the Husbandman* (lines 2233–43n).
- 1846–50 Roerecke contrasts the birds' scraping to the ignorant rooster's search for food in the first fable ("Integrity and Symmetry," pp. 92–96); unlike the rooster, the flock has been taught to read the signs; these birds' "persistence in error, then, is obviously perverse and thus the more blameable" (p. 110).
- The abruptness may pertain to the violent catastrophe, after which a return to the consolatory mode of the prologue to the fable would been ill-advised (McKenna, *Henryson's Tragic Vision*, p. 189).
- 1890 Work that is *autentik* is of enduring importance (*DOST*); it involves truth unadorned by a surface of fiction; compare lines 1013 and 2971–72 for the further possibility that the purveyors of such authenticity are not always to be trusted.
- The devil is often depicted as a fowler, and not least when a bird is speaking: Dunbar's blackbird advises "every man that he / With lufe nocht in the feindis net be tone" (Bawcutt, *Poems of William Dunbar*, poem 24, lines 101–02; compare Chaucer, *Legend of Good Women* F Prol.130–37, qtd. lines 1710–11n). Of particular relevance in the comparison is the depiction of the devil as sower of tares (compare lines 366–70; Matthew 12:25), but the reference to the devil as a fallen angel (compare lines 596–99) conveys a motive of particular envy for the birds, which are still blessed with the capacity to fly upwards.
- 1902–08 By the fifteenth century, the analysis of the process of sin into three parts was conventional; compare Chaucer's Parson's Tale: "deedly synne hath, first, suggestion of the feend . . . and afterward, the delit of the flessh . . . and after that the consentynge of resoun" (*CT* X[I]330–35).
- Note the antitype here to the sprouts of knowledge and eloquence in the Prologue to the *Fables* (lines 10–12n).

- As elsewhere in the *Fables*, the moral implications of human behavior cause fact and fiction to converge: habit likens humanity to the *brutall beistis* (line 397; compare lines 54–56, 215–17; see also 786–88n).
- The ungodly are conventionally compared to chaff or dust in the wind (e.g., Psalms 1:4, 35:5); adjacent to one such comparison is a no less relevant analogy between ephemerality and the flight of a bird (Wisdom 5:14; compare 5:10).
- The memorably grisly image of the grave as the worms' kitchen neatly achieves an inversion of worldly values: it is a mark of social distinction to be served from a kitchen.
- 1949 Fellowship with the angels in heaven articulates a factor to the delight of this fable: the energetic flight of the birds draws out the more fiendish aspects of the fowler's hatred for them (line 1897n).

## The Fox, the Wolf, and the Cadger

Arthur Richard Diebler identified a source for this fable to be *Roman de Renart*, *branche* 14, episode 10 (*Henrisone's Fabeldichtungen*, pp. 65–68). Henryson appears to have been especially inventive here; his "account merely follows the outlines of the story" (Jamieson, "Poetry," 242–43). Agreeing that the two versions resemble each other only slightly, Fox speculates that "Henryson may well have known an oral version" (ed., p. 289).

- Anger is the element in which the characters of this fable operate: the wolf, who is its principal exponent at the outset, seems to pass it to the fox, who takes offense at having to swear an oath of loyalty (line 2023); and by stealing the fish and then cursing his victim, the fox passes it along to the cadger (line 2098); it is not until the penultimate fable, *The Wolf and the Lamb*, that the wolf again becomes chiefly identified by wrath. The association between rage and wind present in *breith* returns in the simile for the cadger's anger, "wraith as ony wind" (line 2168; compare Dunbar, "I maister Andro Kennedy," line 26).
- The alliterative collocation "feud or favor" recurs in Scots, most early in official documents (*DOST fede*, n.1c; compare 2165).
- Elsewhere in the *Fables*, foxes are called *Lowrence* or *Lowrie* (429n); here, the name *Russell* appears for the only time in the work (compare *CT* VII[B²]3334). The wolf may be making a clumsy pun on the expression *russat gray*, meaning "undyed homespun cloth" (line 679, *Orpheus* line 158), in which case he is alluding to the fox's comparative poverty; or he may be using *russel*, meaning "red thing" (*MED russel*, n.a; *DOST russell*, 2n), as in "you gray red thing"; if so, this is the first of several references to actual or supposed characteristics of the animal (compare lines 1982n, 1991, 2001) the fox tends to have a silver-gray cast to the fur on its haunches and under its tail.
- As steward, the fox is to be the wolf's chief executive officer, though the term can be used, as in England, to refer to a household administrator responsible for provisions. The term also has high political associations, the Stewart of Scotland being the "officer of state next after the king," and, since Robert II, a title of the

king's eldest son (*DOST stewart*). The parodic usage of the term is compounded by the fox's reluctance; he is compelled to take his place as a tricky servitor, not, as in *The Cock and the Fox*, as an outcome of his flattery, but at the insistence of the wolf; strategically or not, Lowrence plays hard to get.

- The expression "knap doun caponis" recalls a line from the Scots burlesque romance *Rauf Coilyear*, "Knap doun capounis of the best, but in the byre" ("Knock down some of the best capons out in the barn," line 111); perhaps the wolf is being associated in passing with the boorish, overbearing hero of that romance, who is calling for the capons; the echoic *knap* begins a sequence of vividly rendered sounds in this fable: *swak* (lines 2076, 2146), *swakkit* (line 2081), *trimmillit* (line 2098), *hakkit* (line 2103), *battis* (line 2182), *dungin* (line 2196).
- Foxes are notorious for their odor, emitted from glands under the tale and on the feet; again, as with the verbal echoing of sounds noted above (line 1967n), the representation of the keen sensory apprehension of the world, this time through smell, conveys both danger and desire; compare line 2030.
- This is one of several instances in the *Fables* in which a proverb rebounds upon its user (e.g., lines 102n, 1031–33n, 1763n, 2063–69n). See Whiting F49.
- 2000–06 The fox's disinclination to fish makes an allusion to *The Fox and the Wolf*, in another situation in which penance is required and dodged (lines 719–21); the fox in that fable was killed, which may suggest that chronology has not been maintained or, more significantly, that all foxes are the same in regard to penance and fishing. MacQueen notes the relation between the numerical structure of the fable and the season of Lent: forty stanzas for forty days ("Lent" p. 117; compare line 248n and lines 2034, 2120, 2153).
- The size of a minnow, the stickleback has spines on its back and armor plates on its sides; it would not make an appetizing morsel for a fox, let alone a wolf.
- Bawcutt translates the line thus: "You expect to manipulate me, playing with me as if I were a cat that would chase a straw" (*Poems of William Dunbar*, 2:364).
- "The additional oath of loyalty demanded by the Wolf is particularly relevant to fifteenth-century Scottish circumstances; in effect it is a bond of manrent" (MacQueen, "Lent," p. 115); on such bonds between lords and servitors, see lines 438–40n.
- 2025–27 "Errour of naciouns and feynynges of poetis menen that Jubiter was highest fadir of goddis" (Bartholomaeus VIII.12, Seymour-Smith, *On the Properties of Things*, 1:480); to swear by Jupiter is to swear falsely; compare lines 2869–71.
- The spelling *cadgear* is typical of late sixteenth-century MSc orthography; the spellings current in the 1490s are *cagger*, *kegger*. Henryson's is the earliest use of the word in Scots (*DOST*, *cadge(a)r*, *cage(a)r*).
- In English, the pejorative significance of *pelf* is taken to emerge in the sixteenth century (*OED pelf*, n); In "Abbey Walk" the expression "warldlie pelf" (line 51) is used with such a connotation, which may be an indication of the poem's having

been written by someone other than Henryson. Here, the fox means it to refer admiringly and avidly to prospectively stolen goods.

- 2045 not worth ane fle. Proverbial. See Whiting F263. Compare Fables, line 2286.
- Bawcutt and Riddy note "a subdued irony, since the bee is usually a type of honest industry" (*Longer Scottish Poems*, p. 364).
- 2052–55 The "unliklie" posture of the fox playing dead inspires the cadger to dance his grotesque little jig of triumph (lines 2060–62); the exchange of emotions and sensory experiences, noted above as a narrative technique in this fable (lines 1967n, 1982n) appears to be realized in an exchange of distorted gestures, which in turn will ensnare the wolf (lines 2161–67); the sequence represents a development of the technique employed in the depiction of the exaggerated pose the fox urges on Chantecleir (lines 462–80) and of the languorous loll affected by the fox himself just before he is shot (757–60n).
- 2063–69 The mishandling of proverbs indicates the supreme readiness of the speaker for a comeuppance (e.g., 1997n): the cadger mangles two sayings in rapid succession: the devil seldom lies dead in a ditch and the fox prospers when the farmer's wife curses him (Fox, ed., p. 293; Bawcutt and Riddy, *Longer Scottish Poems*, p. 364).
- Though not as economically important as wool, hides were a staple of Scottish trade with Flanders (Whyte, *Scotland before the Industrial Revolution*, pp. 59, 73–74).
- The rousing morning song "Hunt's up" was being sung in England in the early sixteenth century (*OED hunt's-up*); Henryson's is the earliest reference, though, as in English, there are several occurrences in sixteenth-century Scots (*DOST hunt* n.1.b). The word *hunt* to refer to the pursuit rather than the pursuer is earliest attested in Scots, although a strikingly early English example appears in Chaucer (*CT* I[A]2628).
- The word *nekhering* has two meanings in Scots: a heavy hit to the nape of the neck (a translation of the Latin *colaphus*) and a kind of herring, the shad (Latin *collacus*; *DOST nekhering*).
- The appeal to the senses produces a redolent line: *callour* is an adjective applied to fine salmon in which the flesh is richly flecked with jellied fat (*MED calver*; compare *OED calver* a. and v.); the simile of the partridge's eye "might be used appropriately to describe the glistening skin of a fresh-caught salmon" (Fox, ed., p. 296). The key to all this distracting vividness of sensory appeal is that it is entirely a ruse the fox is conjuring up a fantasy fish for the greedily willful wolf.
- 2154 *In principio*, "In the beginning," the opening words of both Genesis and the Gospel of John, used as a greeting by begging friars and as a charm (*CT* I(A)254; Bloomfield, "Magic of *In Principio*," pp. 559–65). This detail of satire against the friars reverses the roles played in *The Fox and the Wolf*.
- 2189–90 The proverb is borne out by the wolf's comeuppance but not by the fox's success; the discrepancy is resolved in the *Moralitas*, in which the fox is the supreme trickster, the world (line 2205; compare lines 2063–69n).

The proverb (Whiting P421, 423) clinches the sensory appeal and its disastrous frustration traced in the language and narrative structure of the fable: lured by the worldly fox, the wolf and the cadger have proceeded without perception and have come to confusion.

#### The Fox, the Wolf, and the Husbandman

A source for this fable has been identified in Steinhöwel's *Esopus* (8.10; Lyall, "Henryson's *Moral Fabillis*," p. 375) or one of its translations; in Steinhöwel, this is the tenth in a series of in twelve fables derived from a widely-distributed compilation, the *Disciplina Clericalis* of Petrus Alfonsi. Fox adds that "the greater part of Henryson's version is original: it is only the bare bones of the plot and a few details which can be parallelled in the earlier works" (ed., p. 300).

- 2233–43 The documentary precision of this description of ploughing with oxen creates the impression of a strong contrast with the preceding fable with its dizzying sensory appeal; looking back across that tale of illusion, this opening recalls the description of flax-making in *The Preaching of the Swallow* (lines 1825–31n).
- "Streiking tyme" ("ploughing time") is ambiguous: this could be autumn (as soon as late August), early winter, or early spring; the simile of the angry hare (line 2242n) may imply the latter. However, if the fox's vision of a "somer cheis" (line 2355) indicates the freshness of the item, the autumn would make better sense.
- 2235, 2241 The ploughman's view of the furrow contrasts with that of the burgh mouse, toiling "Fra fur to fur" in search of her sister (line 185).
- The ploughman's religious interjection *Benedicité* deserves comparison with the earlier misuse of this holy greeting (line 693n). Perhaps the world of this fable is not so far after all from one in which a wolf in friar's clothing blesses a possibly penitent fox, or in which a supposedly solicitous fox utters *In principio* as a charm to avert bad luck (line 2154n). The opening realism may be nothing but a ruse; after all, the complete hoax of the big cheese lies ahead.
- The Scots proverbial depiction of the hare as an epitome of anger corresponds to the expression more usual in English, "mad as a March hare" (Fox, ed., p. 301).
- Compared to Steinhöwel and Petrus Alfonsi, in both of which versions the fox is a latecomer to the dispute, here the fox is at the center of the scene from the outset; "it is Lowrence who instigates the action, encouraging the Wolf to take the Husbandman's cursing of his oxen seriously" (Lyall, "Henryson's *Moral Fabillis*," p. 366); the same decisive shift of focus toward the fox occurs when he volunteers to judge the dispute (line 2310).
- The wolf will treat the plowman's words as if they were as binding as a king's *verbum* or judgment (Hill, "*Stet Verbum Regis*," p. 129), a position made valid by the medieval perception that "the mental faculty most readily associated with promises was not intention but will"; in other words, "one was felt to be

answerable for the performative power of one's own words even when one had no intention of making them perform anything" (Green, *Crisis of Truth*, pp. 310, 312). An outcome of the wolf's position is that the plowman is placed on equal footing with the sovereign in terms of the weight of his utterances; a moral lesson about controlling one's speech is implicit, but so is a political one about the responsibilities shared by individuals at all ranks in society. In effect, integrity is true nobility; compare *Testament*, lines 551–53n.

- 2253–54 At this point, Henryson's phrasing resembles that found in several versions of Steinhöwel's *Esopus*, Caxton's among them: "And whanne the nyght was come / the labourer vnbonde his oxen / and lete them goo to his hows / And thenne whanne the wulf sawe them comynge homeward . . ." (Lenaghan, *Caxton's Aesop*, p. 206; qtd. Lyall, "Henryson's *Moral Fabillis*," p. 367).
- The wolf is depicted with a limp; with Henryson's depiction of the "hirpilland hair" in mind (line 903n), one might suppose that the wolf is ready to be "angrie as ane hair," as the plowman was previously (line 2242n); but more likely this awkward pace indicates his hesitancy to approach the man, even now that the hour is "weill lait" (line 2253); the same can be said for the *lourand* approach of the fox when he emerges from cover (line 2294).
- Gray comments that "We feel no more surprised when the wolf accosts the husbandman . . . than we do in the ballad when Thomas the Rhymer meets the Queen of fair Elfland. This is the result of a confident and consummate skill in narrative art" (p. 82).
- The *plank*, a coin of small value, was first minted in Scotland about 1470 (*DOST plak*, n.). The occurrence of the word offers evidence of a date after which the fable was written or at least revised; compare the date of publication of the Aesopic tradition likeliest to have provided its source Steinhöwel (1476–77), translated into French by Macho (1480), translated in turn into English by Caxton (1483–84).
- 2280–83 Again (compare line 2251n) the wolf insists on the fundamental parity between the word of a lord and that of a farmer.
- 2285–86 But lawte . . . nocht worth ane fle. Proverbial. See Whiting F263. Compare Fables, line 2045.
- In the role of a judge, Lowrence exemplifies the corruption of the office depicted in *The Sheep and the Dog* (line 1265n); see also line 1741n on the possible significance of the fox's laugh.
- Lowrence's allusion to the scriptural theme of the sleep of God underscores the relation between the present parody of judicial procedure and that which is featured in *The Sheep and the Dog*, in the *Moralitas* to which it was the suffering victim who cried out "O lord, quhy sleipis thow sa lang?" (lines 1286–1320n). Now the sleep of God is complacently assumed by the wicked.
- 2335 The Wife of Bath also uses this proverb (CT III[D]415).
- To rave "unrocked" is to act wildly without provocation (*DOST rok* v.). In *The Testament of the Papyngo*, Lyndsay uses the phrase in a Henrysonian dialogue

- between scavenging birds (line 969). The repeated association between the expression and low-life characters suggests that it is markedly coarse, a quality Henryson sharpens by Lowrence's uttering it in the same breath as a blasphemous oath (*OED rock* v1.6a; *DOST rok* v. 2; compare *Orpheus* line 284).
- The comparison between the worthless outcome of further dispute and a withered turnip has its counterpoise in a cheese promised to be "Quhyte as ane neip" ("white as a turnip," line 2395), especially when that cheese is later moralized as the vice of covetousness (line 2448).
- Though the expression "shadow of the moon" has been taken as evidence that Henryson had read Caxton's version of the fable (Jamieson, "Poetry," p. 257; MacQueen, *Robert Henryson*, p. 219), the word *schadow* is "Henryson's normal term for 'reflection', or 'reflected image' (compare *Testament*, line 348)" (Fox, ed., p. 306).
- As in the preceding fable, the fox lures the wolf into the final stage of the trick by appealing to his superior strength (compare lines 2124–25).
- 2418–19 The question whether Henryson copied "if one goes up, the other must come down" from Caxton can be answered by noting that this proverb is widely distributed by the late fifteenth century and would have occurred to more than one reteller of this fable (Whiting B575).
- 2427–30 As noted above (line 1955n), Henryson gives much more prominence to the wicked oppression of the wolf in his version of *The Wolf and the Lamb* (Wheatley, *Mastering Aesop*, p. 183).
- Scholars have often expressed perplexity with the apparent arbitrariness of the interpretations offered in this *Moralitas*. Foremost among the problematic details is the identification of the hens with the good works by which a medieval Christian avoids falling into the devil's clutches. Kratzmann regards the topic of the hens as "ridiculously far-fetched," speculates about its "playful mockery," and, relenting, concludes that "Henryson manages to have it both ways, and to give the game a serious edge" ("Henryson's *Fables*," p. 67; for further comment, see Lyall, "Henryson's *Moral Fabillis*," p. 371). Jamieson speculates that Protestant revision has been so extensive that it is not even "certain that we have Henryson's own *moralitas* to this fable," at least in regard to specific details ("Poetry," p. 272). Wheatley is less disturbed by the hens: "Much ink has been spent deriding the allegory of the hens as good deeds; scholastic commentators recurrently gloss various characters in fables thus" (*Mastering Aesop*, p. 184).

The Wolf and the Wether

Steinhöwel's Esopus and its translations contain the source for this fable (5.15; Perry no. 703).

- The simile is a conventional indication of the pallor and gauntness of grief (*Orpheus*, line 350; *DOST wed(e* n.2).
- The shepherd's lament may have burlesque associations: *darling* is a word typical of love and marriage, as when Troilus mourns Cresseid, "sumtyme his awin

darling" (*Testament*, line 504) or Pertok bewails the loss of Chantecleir, "our drowrie and our dayis darling" (line 497).

- 2472–73 The decision to leave home and wander into the countryside has penitential undertones; compare the burgh mouse going to visit her sister (lines 180–87).
- The verb *schute* establishes the threat of deadly violence (DOST s(c)hute v.1.b) but later (line 2567) signals the success of coarse humor in reversing that threat.
- 2480–89 "[T]he sheep disguised in a dog's skin is a living and comic image of the meaning hidden within the deceptive outer form of fiction" (Spearing, *Medieval to Renaissance*, p. 194; compare lines 15–16n); it is also a reminder of the assertion made by the lion in *The Lion and the Mouse*, that the image of power a skin stuffed with straw should be honored as much as the powerful person whose image it represents (lines 1449–53n); in the recurrence of the theme, Henryson is not far from King Lear's dog in office.
- The collocation "wanton of his weed" may appear to suggest that the ram becomes self-indulgent or extravagant because of his new clothes; more likely, this is an early example of the word to refer to insolence or even mercilessness (*OED wanton* a.4b. compare 5a.; *MED wantoun* a, b); his declared lack of fear for the wolf reveals that his appearance has made a fool of him already.
- 2518–25 Alliteration and "carefully chosen visual details" heighten the rendering of violent action (Gray, p. 106); the passage deserves comparison with the description of an earlier dog-chase (lines 551–53n).
- In the landscape of the chase, the *rekill* appears to mark a boundary between farmland and wilderness; the peats would be stacked after being dug out from the bog (lines 827–28n). Now the chase is in the wolf's territory.
- 2555–56 The topic of mingled play and earnest, which now gains prominence in the final stages of the narration (lines 2558, 2560, 2564, 2577, 2583) is initiated by the wolf; he sees the game as an instrument of *scorne* that will lower his standing.
- 2575 The ram's excuse that he intended no harm to the person of the wolf makes clear that he understands the damage done thereby to the respect owed the wolf; his only excuse, a feeble one, is that he did not intend to cause this damage.
- "The wolf is more upset about his little accident than anything, and returns to it again and again; it seems he cannot get over the needless indignity of it. (He is a gentleman, after all)" (Pearsall, ed., *Chaucer*, p. 497; compare lines 2562–63, 2567).
- Wondering how to distinguish between surface ornament and meaningful core in this stanza, MacQueen calls it "one of the most Lydgatean stanzas [Henryson] ever wrote" (*Robert Henryson*, p. 186); Mehl compares it to the stanza at the start of the *Moralitas* to *The Cock and the Fox* and adds that "in both cases there is a certain self-consciousness and a contrast of tone that is quite unlike Lydgate" ("Robert Henryson's *Moral Fables*," p. 98); after the sudden violence of the previous stanza, this ceremonious retreat into latinate abstraction is diplomatic

and prepares for the safely orthodox meaning about to be derived from the fable; high rhetorical style is being donned like a robe of office.

2598–2601 That an overweening "pure man" can "counterfute ane lord in all degree" indicates a flaw in the system of badges of rank, one that can be repaired only by its expansion to an unsustainable prominence ("clym sa hie") and a subsequent correction through inversion ("tit thair heillis over thair heid"). Events in fifteenth-century Scotland bore out this principle: for example, under James I, the Parliament of 1430 passed an act that "grouped persons into classes of society and prescribed the permitted standards of dress for each" (Walker, *Legal History*, p. 183).

2599 Compare lines 371–72.

2610–11 For Pearsall, "there seems a particular uneasiness in the relation of fable and *Moralitas* when the reference is to social rather than religious obligations" (*Chaucer*, p. 498). However, the moral might also be seen as a counter to the situation of the previous fable, with which it is closely linked in terms of their common source in Steinhöwel; the potentially inexpedient emphasis there on a nobility based on integrity rather than blood is here covered by an insistence on the necessity for rigidly maintained ranks. But in his bodily reaction to fear, the lordly wolf has already submitted perforce to the common circumstances of animal nature, in a memorable reduction of natural equality into parity with beasts (lines 48–50).

# The Wolf and the Lamb

The Fables return to their principal source, Romulus: De lupo et agno ("The Wolf and the Lamb") is the second in the Latin sequence (A. Wright, Fables, pp. 26–28). The simple, long-established narrative elicits special inventiveness in the Moralitas, "although of course the fable was commonly used to show how the powerful unjustly oppress the poor" (Fox, ed., p. 315). Henryson's foregrounding of dialogue has been likened to Lydgate's in his version of the fable (Davenport, Medieval Narrative, p. 90); however, Lydgate begins with the wolf's accusatory comparison between the "false and double" lamb and his "contrary" father (lines 260–66); Lydgate's lamb, much less eloquent than Henryson's, simply repeats helplessly that he stood downstream (lines 272–84; Lydgate, Minor Poems, 2:574–76). Dialogue is central to all versions deriving from Romulus, including those of Marie de France (Fables, pp. 32–35) and Odo of Cheriton (Jacobs, Fables, p. 95).

Drawing (being dragged to the gallows) and hanging constituted a punishment notoriously enacted by Edward I in Scotland for treason; as perpetuated under Robert I, it has been deemed "less brutal than the contemporary English practice in that it omitted disembowelling and quartering of the victims' bodies, but was grim enough" (Walker, *Legal History*, p. 528; see also Bellamy, *Law of Treason*, p. 23; Walker, *Legal History*, pp. 85, 88; *Fables*, line 1460).

The *Ergo* reveals the logician in sheep's clothing: evidently the lamb has been well-schooled; all the more does he irritate the wolf.

2657–61 Compare lines 1191–94; in the order in which they appear in the sixteenth-century prints, the order followed in this edition, the generational progression of relationships and hostilities — the rising feuds of the fable world — take form.

- 2663–68 The lamb proceeds to a higher level of authority, citing Ezekiel 18 on the limits of retribution.
- The question whether the father's guilt is visited upon the son opens up a scriptural discrepancy that the wolf is quick to exploit in his allusion to Exodus 20:5; St. Thomas Aquinas comments on the conflicting interpretations of guilt (Summa theologiae I–II, q.81, a.2; qtd. Fox, ed., p. 317); in insisting on the unforgiving pursuit of vengeance from generation unto generation, the wolf is upholding the principle of the feud.
- The wolf's accusation that the lamb's father planned to poison the water advances his attack on three fronts: it makes a distractingly scandalous diversion from the minutiae of textual debate (in which the lamb has already demonstrated his skill), a tactical response to the lamb's assertion that his lips are not *contagious* but *sweit* (lines 2652, 2654), and a sharpening of the actual charge according to Scots criminal law, the Poison Acts of 1450 having made the importation of such substances a capital crime (Walker, *Legal History*, pp. 527; 550, note 58).
- In a striking personification, the wolf is accusing the lamb of "intruding reason" as if the action were like asserting the right of a false claimant for a property; this "propertie" should be shared by those already in possession, the wolf's preferred "wrang and reif." Laying aside all his previous fantastic theories about spewing poison and the crimes of the father (lines 2672 and following), the wolf now declares that the real treason is that the lamb's insistence on mercy, *reuth*, is overturning the custom of *crueltie* in these parts.
- The grim parody of the Mass renders the wolf's inversion of values blatant.
- The wielders of "polished terms" are here the corrupt lawyers; the only other occurrence of the phrase in the *Fables* is in the Prologue (line 3), in which it refers to "feinyeit fabils of ald poetre"; blending terms is what poets do, like lawyers; it is an activity that mirrors the nature of existence in the world, with adversity *intermellit* with joy (line 368n); and, like fine clothes on the backs of churls, it often produces confusion and corruption (lines 2598–2601n); the theme reemerges in the first part of the *Moralitas* to *The Paddock and the Mouse* (lines 2910–25, 2912n.; compare *Testament* line 241).
- 2728–34 Landlords' oppression of tenants is a topic of complaint in Middle Scots poetry, occurring, for example in Dunbar, "Efter geving I speik of taking" (Bawcutt, *Poems of William Dunbar*, poem 46, lines 11–20; 2:382).
- 2745–48 Though the Leases Act (1449) and Diligence Act (1469) had done much to alleviate the problems of tenants, legal disputes over landlords' wrongful claims were rife in later fifteenth-century Scotland (Walker, *Legal History*, pp. 676–80); one such case, in Traquair (south of Edinburgh, some distance from Dunfermline) involved a group of tenants that included a Robert Henryson (Mathews, "Land," p. 46).

#### The Paddock and the Mouse

For his source, Henryson turns to the fable immediately following *De lupo et agno* in *Romulus*, *De mure et rana* ("The Mouse and the Frog"; A. Wright, *Fables*, pp. 29–31). The *Moralitas* follows the tradition of the commentaries in focusing on key elements of the narrative: "Henryson has taken the image of the paddock and mouse struggling in the water and then caught up unawares by the kite, and has made it into a powerful and gloomy symbol for man's earthly life" (Fox, ed., p. 325).

- Given its aquatic setting, the *paddok* (*OED paddock* n.1: *pad* n.1 + the diminutive suffix *-ock*; *MED paddok*(*e* n.) is not a toad but a frog, "watery and morische, crying and slymy, with a grete wombe and ysplekked therunder and is venemous and abhominable therfore to men and most yhated. And bothe in water and in londe he lyveth" (Bartholomaeus XVIII.91, Seymour-Smith, *On the Properties of Things*, 2:1243).
- 2795–97 Compare the burgh mouse's refusal of her sister's rustic meal (lines 222–23); a reluctance to work one's way through nutshells suggests a parallel reluctance to see beyond the surface of things (lines 15–16n).
- In the *Flyting* with Walter Kennedie, Dunbar recalls this sentiment, "Thocht I wald lie, thy frawart phisnomy / Dois manifest thy malice to all men" (lines 81–82); perhaps the mouse is so easily deflected from her justifiable suspicion because she bases it solely upon the frog's physiognomy.
- A translation (line 2830) anticipates the Latin proverb (Walther, *Proverbia Sententiaeque Latinitatis Medii Aevi*, no. 6026).
- The frog is alluding not to Absalon in the Miller's Tale but to the biblical Absalom, the handsome, rebellious son of King David (2 Samuel 13–19).
- The "murthour aith" is recorded only here and in line 2884; the phrase seems to refer to a pledge to protect the life of one for whom one is undertaking a service of carriage: Walker notes that such oaths were considered binding by both divine and natural law (*Legal History*, p. 600).
- 2869–71 MacQueen reads this oath "subjecting the pair to the god of nature" as an emblem of "the binding together of body and soul" (*Complete and Full with Numbers*, p. 97); compare lines 2025–27n.
- 2892 Compare lines 331–33n, 1525n.
- "The kite is evoked with the same kind of savagery as the fiendish churl in *The Preaching of the Swallow*" (Kratzmann, "Henryson's *Fables*," p. 64). Throughout the fables, Henryson's birds of prey (compare *gled* and *graip*, lines 1175–79n) have been scavengers; the Scottish poet refuses to emulate Chaucer's interest in noble eagles and hawks.
- The kite "hath a voys of pleynynge and of mone as it were messenger of hungir, for when he hungrith he sechith his mete pewlynge with voys of pleynynge and of mone" (Bartolomaeus XII.27; Seymour-Smith, *On the Properties of Things*, 1:635).

2903–05 In his translation of this fable, Seamus Heaney mutes the alliteration but does not soften the grisliness of this climactic passage:

That butcher disembowelled them with his bill, Flayed them, stripped the skin off inside out Like taking off a sock, but guts and all, Their flesh only half-filled that greedy kite.

- From this starkly memorable line, it is possible to look back at what Rosemary Greentree describes as a "recurring motif . . . that of stripping away the outer covering, in a metaphorical or a literal sense. . . . Thus the literal references to skinning and stripping carry at least the threat of death, and we see a change in the creatures affected as the *Fables* proceed" (*Reader*, pp. 79–80; compare 15–16n, lines 774, 812, 1309, 1450).
- The first three stanzas of the *Moralitas* are in the ballade with refrain (*ababbebC*), the stanza used for the *Moralitas* to *The Two Mice* (lines 365–96); as there, Henryson varies the phrasing in the refrain. The ballade befits a passage in which the moralization is straightforward and static: avoid committing yourself to a dishonest partner; many have been ruined by such relationships; it is better to be alone than to be bound in such a partnership Henryson properly refers to the passage as "This simpill counsall" (line 2930). Nevertheless, he is about to enter a zone of discourse in which it is revealed that all is not as it seems in this fable.
- As in "Against Hasty Credence," flattery and lying are judged to be "Moir perrellus than ony pestillence" (line 30).
- Geoffrey of Vinsauf, *Poetria nova* line 201 (Wheatley, *Mastering Aesop*, pp. 174–75); Henryson's fox might not agree with this line (line 760).
- Kratzmann observes the double marking of a change of direction at this point in the *Moralitas*: not only does the stanza revert to rhyme royal after three stanzas of ballade, but the new stanza begins with "explicit authorial comment" ("Henryson's *Fables*," p. 63).
- 2939–47 Although Henryson delays making explicit the commonplace "waves of tribulation" (line 2956), he is imitating that ebb and flow in his anaphora on "Now." Early in this "Now" sequence (line 2939) appears a brief reversion to the "quhylis" formula that has previously signified mutability in both narrative and exclamatory modes (line 1525n); Kratzmann notes the gravity of Henryson's style, "masterly alliterative colloquialism within the control of an insistently rhetorical form" ("Henryson's *Fables*," p. 63).
- The binding of the soul to the body is a theme also present in the *Moralitas* to *Orpheus* (lines 451–54). Spearing adds perceptively that "it is tempting also to see [the frog and mouse] as the literal and the allegorical, 'Standard distynit in thair opinioun' (line 2958), yet unbreakably linked" (*Medieval to Renaissance*, p. 194).

- The reduction of the audience to a single person, "my freind" (also line 2969), may reflect a pessimism akin to that expressed by Aesop in the prologue to *The Lion and the Mouse* (lines 1391–97), concerning the capacity of fables to hold and teach an audience (Wheatley, *Mastering Aesop*, p. 187); noting a parallel occurrence in Dunbar ("He hes anewch that is content," line 11), Bawcutt points out, however, that "Such addresses were common in didactic verse" (*Poems of William Dunbar*, 2:401).
- Wheatley (*Mastering Aesop*, p. 188) hears the voice of a "sadder and a wiser man" who is preparing to undertake what Aesop earlier referred to as "mair autentik werk" (line 1890). In the assertion that this fable is ending "schortlie," Kratzmann and Mehl perceive an irony that may involve a dig at the friars ("Henryson's *Fables*," p. 65; "Robert Henryson's *Moral Fables*," p. 93); compare lines 1890n, 2154n.
- A gesture of closure can be traced in this echo of a passage in the Prologue (lines 47–49n) in which the superficial function of fables to show animals behaving like people is inverted; the repetition recalls the "initial announcement" (Roerecke, "Integrity and Symmetry," pp. 96–97).

### THE TESTAMENT OF CRESSEID (NIMEV 285)

The Testament of Cresseid, an inventively tragic completion in 79 rhyme royal stanzas with an inset complaint in seven nine-line (Anelida) stanzas of Chaucer's Troilus and Criseyde, can fairly be called Henryson's most controversial poem. A brief review of the narrative may be helpful. In the prologue, an aging man, forced by bitter wind to abandon his place at his window where he has been bestowing delighted attention on the ascent of the planet Venus, retreats to his chamber with its warming fire and begins to read in order to pass the time on a wintry Lenten night. First he reads the fifth book of Chaucer's Troilus and Criseyde; then he takes up another little book (a quair, "quire") about the fate of Cresseid, the story he proceeds to narrate. Diomeid's repudiation of Cresseid and the reader-poet's conflicted response to Cresseid's consequent degradation lead rapidly to Cresseid's withdrawal to the residence of her father Calchas, here depicted as a priest of Venus (lines 103–05n). In a private chapel, Cresseid rebukes her patron gods Venus and Cupid for not honoring what she considers their commitment to keep her in a perpetual springtime of desirability. On uttering these words, Cresseid falls into a trance, during which the planetary gods (Saturn, Jupiter, Mars, Phoebus the sun, Venus, Mercury, and Cynthia the moon, each described in memorable detail) descend at Cupid's eerie bell-ringing summons. Cupid utters his complaint about Cresseid's disloyalty, and Mercury appoints Saturn and Cynthia to determine the punishment, which is to be leprosy. Cresseid awakens and departs for a lepers' hospital in a village nearby, where she spends much of the night lamenting her changed circumstances, in a formal complaint; a "lipper lady" advises her to accept her new life. The scene shifts out-of-doors, to the return of Troilus from battle along the road where the lepers are begging. Though neither Cresseid nor Troilus recognizes the other, Troilus, stirred by the recollection of the deeply-imprinted image of his beloved, hurls a quantity of money and jewels down upon Cresseid's "skirt" and rides on. Learning that the benefactor was Troilus, Cresseid is transfixed with pain, repeats her newfound realization of her falseness in

contrast to Troilus' loyalty, composes her last testament, and dies. The poem ends with the reader-poet pointing the moral to "worthie wemen," not to mix love with deception.

Recent work on the poem has addressed some perennial topics of contention: Henryson's relation to Chaucer, the function of the narrator, the propriety of the planetary gods, and the attitude towards Cresseid. To begin with, the relation between the *Testament* and *TC* is the debatable land of Henryson scholarship. Condemnations of Henryson for being a flawed, "univocal" reader of Chaucer (Bennett, "Henryson's Testament"; Strohm, "Writers as Readers," pp. 100-01) have stimulated attention to the boldness of Henryson's "antithetical misreading" (Spearing, Medieval to Renaissance, p. 168) — fitting qualities given the prominence of debate in the Parliament of Fowls and the Canterbury Tales — in contrast to the voluminous responses to Chaucer by his English follower John Lydgate (Watson, "Outdoing Chaucer"). Explicitly connecting his poem to Chaucer's, Henryson initiated what became the dominant English response to the *Testament*, namely as a tailpiece to TC. Its inclusion in Thynne's edition of Chaucer's works, pendant to Troilus and Criseyde and preceding the Legend of Good Women, ensured that for English readers it would remain closely associated with Chaucer during the sixteenth century and after, notably in Gascoigne's "Dan Bartholomew his second Triumphe," Turbervile's Epitaphes, Epigrams, etc., and Whetstone's The Rocke of Regard (Forni, Chaucerian Apocrypha, p. 114), as well as Heywood's A Woman Killed with Kindness and Shakespeare's Troilus and Cressida (Fradenburg, "Henryson Scholarship," p. 68). Indeed, the late sixteenth-century "Laste Epistle of Creseyde to Troyalus," despite its Scottish provenance, may best be seen as an element of this English reception of the Testament as virtually indistinguishable from TC (McKim, Laste Epistle, introduction; Kelly, Chaucerian Tragedy, pp. 232–33).

Well-worked as the question of literary relations may be, it offers scope for development. Anna Torti notes promisingly that the complementary relation between *Testament* and *TC*, Henryson's poem standing as "a parenthesis within Chaucer's narrative," is "severed by the end of Henryson's poem. The *Testament* is no longer an ideal parenthesis of *TC*, but a variation on it — a 'continuation' which radically changes its source's narrative sequence and meaning" ("From 'History' to 'Tragedy," pp. 186, 187). Finally, Cresseid's fate is not the least significant contrast Henryson makes to *Troilus and Criseyde*, which ends with Troilus' ascent "Up to the holughnesse of the eighthe spere" from whence he "fully gan despise / This wrecched world" (5.1809, 1816–17).

Considerations are ongoing over the implications for Scottish poetry, and for Henryson's authorship in particular, of his notorious question "Quha wait gif all that Chauceir wrait was trew?" with its emphasis on the moral ambiguity inherent in the poet's making of fiction. Between Denton Fox's edition of Henryson in 1981 and the present edition, essays and studies on *The Testament of Cresseid* have redefined the role of the poet in the work. The poem with its occasional "disjunctions" and "awkwardness" has been taken to project the "attitudes of sorrow, sympathy, understanding, and forgiveness" of an "imperfect, and vulnerable, author" (Kelly, *Chaucerian Tragedy*, p. 259). Of help in reading the passages of direct discourse in the first person is the perception that the "I" assumes a choric role, "not only the tale teller, but also a witness of the action" (McKenna, *Henryson's Tragic Vision*, p. 118). The *Testament* presents a first-person perspective at rhetorically apt junctures: the opening depiction of an old man's "retrospection on youth" shows "an 'I' that is explicitly brought into being by the act of writing" that establishes a "comic' aspect of the poem" (Riddy, "Abject Odious," p. 245; Torti, "From 'History' to 'Tragedy," p. 190). A more austere estimate of the narrative perspective emerges in considerations of the stanzas in which the poet apostrophizes his

protagonist (lines 77–91): "a Chaucerian note of febrile sympathy for Cresseid which deliberately leaves us unsure of how to judge her" befits an ongoing effort to correlate the merged vices of pride and lechery with the "abhominabill" person of Cresseid (Godman, "Henryson's Masterpiece," p. 296; Riddy, "Abject Odious," pp. 232, 234, qtd. line 308).

Early readers had no qualms about condemning Cresseid. The first allusion to her appears in The Spektakle of Luf (1492; Asloan MS fol. 141r), in a list of disloyal women: she "went common amang the Grekis and syn deid in gret mysere and pane" (qtd. Fox, ed., p. xix). Likewise, the early seventeenth-century Latin translator of TC and the Testament, Sir Francis Kinaston, observed that Henryson "learnedly takes uppon him in a fine poeticall way to expres the punishment and end due to a false unconstant whore, which commonly terminates in extreme misery" (qtd. Fox, ed., p. xiv; Rollins, "Troilus-Cressida Story," pp. 397, 400; compare Mieszkowski, "Reputation of Criseyde"). Taking Kinaston as authoritative, Susan Aronstein argues that Henryson vindicates traditional misogyny against Chaucer's many-sided, open-ended depiction of Criseyde ("Cresseid Reading Cresseid," p. 5; Strohm, "Writers as Readers," pp. 100–01). The continuing debate indicates that for some readers, Henryson's Cresseid has a complexity like that of Chaucer's Criseyde: for Sally Mapstone, it is possible to discuss Chaucer, Henryson, and Shakespeare (and behind them all, the Roman de Troie of Benoit de Saint Maure) as "a group of writers who utilize to great effect [the] contrast between what Criseyde may say and what may be said of her" ("Origins," p. 143). For such readers, "The Testament of Cresseid is not a text which is circumscribed, closed off, or finite in its interpretive scope but rather one which constantly undermines its apparently authoritative stance" (Dunnigan, "Feminizing the Text," p. 120).

No reader of the *Testament* can fail to be arrested by the punishment of leprosy the gods visit upon on Cresseid. Given the medieval belief that the disease could be contracted through sexual contact (Bartholomaeus VII.65, Seymour-Smith, On the Properties of Things, 1:426), the punishment seems to fit the crime, but the venereal associations are of secondary importance: the gods punish Cresseid for her verbal abuse of Venus and Cupid (Spearing, Medieval to Renaissance, p. 173; Torti, "From 'History' to 'Tragedy," p. 189; Grigsby, Pestilence, p. 99). From this perspective, she exemplifies the bringing low of pride. However, the gods themselves are imperfect: "[t]heir procedure is in accordance with legal forms, but (as is often the case too in Henryson's Moral Fables) the legal process merely serves the interest of the powerful" (Spearing, Medieval to Renaissance, p. 174). Not all readers have been impressed by the long passage in which the gods assemble in judgment over Cresseid. Seamus Heaney comments that "the roll-call of the immortals can feel a bit too operatic" (Testament, p. 9; Burrow, "Dunbar," p. 114). It would be a mistake to discount the gods: Bawcutt and Riddy cogently argue that "The large amount of space devoted to the planetary gods is far from being superfluous ornament. They have 'power of all thing generabill' (line 148) and symbolize certain natural forces or physical laws of the universe" (Longer Scottish *Poems*, pp. 135–36). Jill Mann writes attentively about "a sinister effect of claustrophobia" in the descent of the gods, whereby "the cosmos seems to be bearing down on Cresseid" ("Planetary Gods," p. 96).

The assembly of the gods articulates the extent and the limits of divine power in the poem; Cresseid is "not punished by God but only overwhelmed by the natural forces of mutability embodied in the planets" (Kelly, *Chaucerian Tragedy*, p. 257; MacQueen, *Robert Henryson*, p. 70). The machinery of power is of more than historical interest for a late medieval Christian reader: "As Chaucer does in the Knight's Tale or in *Troilus and Criseyde*, Henryson suggests that his pagan characters have a faith that they take seriously, in part by having

them couch some of the utterances in which they refer to it in recognizably formal modes such as prayers" (Boffey, "Lydgate," p. 56; further, Watson, "Outdoing Chaucer," p. 105). Given this assumed parity of belief and practice between the character and the reader of *Testament*, it is not surprising that the poem can be read as an exemplary tale (Kindrick, *Rhetoric*, pp. 229–33). As in the *Fables*, the fiction enables a searching review of the ways law is practiced in order to protect the privileges of the powerful; it is all a fiction, after all. The odd chronology, the inconsistent narrative perspectives, the incomplete characterization may indeed make it a "flawed masterpiece," as J. A. W. Bennett called it thirty years ago; but a masterpiece it remains ("Henryson's *Testament*").

- 1–2 Henryson makes vast and literal Chaucer's decorously "sory chere" for a "sorwful tale" (*TC* 1.14): not just a *chere* but a properly pathetic *sessoun*.
- Terming his work a *tragedie*, Henryson again indicates a contrastive relation between it and Chaucer's *Troilus and Criseyde*, in which the term appears only near the end (5.1786); see also Dunbar, *Timor mortis conturbat me*, line 59, where the word is linked to "balat making" (compare *Testament*, line 610–16n; Kelly, *Chaucerian Tragedy*, pp. 217, 218n4).
- In mid-March the sun enters the zodiacal sign of Aries, "the colerike hoote signe" (*CT* V[F]51); according to the medieval encyclopedist Bartholomaeus Anglicus, "in Marche tyme is ful chaungeable and unstedefast" (IX.11, Seymour-Smith, *On the Properties of Things*, 1:530); calling the season *Lent*, Henryson stresses its penitential character (compare lines 248n, 320n, 2000–06n).
- Bartholomaeus Anglicus provides a standard explanation for hail as the result of a clash between cold and warmth, "colde vapour and moist, ichasid and idryve by coolde to the innere partie of the cloude, and that by maystrie of hete that is aboute" (XI.10, Seymour-Smith, *On the Properties of Things*, 1:587); likewise in *The Flower and the Leafe*, "the sonne so fervently / Waxe whote [hot]" that "there came a storme of haile" (lines 355–56, 368).
- That the poet has an *oratur* indicates privilege and education, as well as clerical status; the word can refer to a private chapel (as it does in line 120; *DOST oratour*; *MED oratori(e)*.
- The opposition of Venus to the sun at this initiatory moment may recall the poet-dreamer's prayer to Venus in *PF*, "As wisly as I sey the north-north-west, / Whan I began my sweven for to write, / So yif me myght to ryme, and endyte!" (lines 117–19).
- The north wind, according to Bartholomaeus, "for they ben colde and drye, maketh bodies harde and spereth poores and purifieth humours, and clerith spiritis and wittis . . . [This] wynd is colde and drye and cometh out of streight contrey into large contreye and maketh the eyre sotile and thinne, cliere and drye, and fresith the moist partyes bothe of erthe and of watir" (XI.3, Seymour-Smith, *On the Properties of Things*, 1:577).

- According to Martin J. Duffell and Dominique Billy, this line provides evidence of Henryson's awareness of the lyric caesura (inversion of the second foot) in French verse ("From Decasyllable to Pentameter," p. 389).
- The expression "man of age" (venerabilis vir) also features in the fox's recommendation of the wolf (Fables, line 1013; compare Introduction, p. 2, above); with his amatory interests, the narrator has been compared to Pandarus in Troilus and Criseyde, to the "nasty narrator" of the Merchant's Tale, and to Amans in CA (Benson, "Critic and Poet," p. 39; Watson, "Outdoing Chaucer," p. 102).
- 34 Skill with *phisike* anticipates the leading role to be assigned in the tale proper to Mercury, "Doctour in physick" (line 250; J. Strauss, "To Speak," p. 11); for the use of *phisike* to stimulate *nature*, compare *CT* 4.1807–11.
- Compare *The Book of the Duchess* line 49; as does Chaucer in the beginnings of his dream poems, Henryson here depicts the figure of the poet seeking a respite from the night in reading.
- That this reading material is a *quair* (*OED*, *quire*, n.) may indicate that it is indeed a "litel boke" (*TC* 5.1786), a single gathering of four sheets into eight leaves; the reading material may thus consist of the concluding Book 5 of *Troilus and Criseyde* (compare *DOST quair* 4).
- For Spearing, these two stanzas, summarizing a whole book of Chaucer, exemplify Henryson's compendious conciseness (*Medieval to Renaissance*, p. 170).
- 57–63 William Stephenson notes that the initial letters of the lines in this stanza spell out "O FICTIO," a phenomenon he argues to be a signal that the "uther quair" is a fabrication ("Acrostic 'Fictio"). These letters are accordingly provided here in boldface.
- Occasionally identifications are made of the "uther quair," though the reference is usually taken to be fictitious (Kindrick, "Henryson's 'Uther Quair' Again"; compare, e.g., Kelly, *Chaucerian Tragedy*, p. 216, Spearing, *Medieval to Renaissance*, pp. 166–67, Bawcutt and Riddy, *Longer Scottish Poems*, p. 367).
- The opening question raises afresh a central concern of the *Fables*. A. C. Spearing notes that Henryson's "is apparently the first use in English of the term *inventioun*... to apply not to the 'finding' of material in existing sources but to a poet's 'making-up' of an untrue story" (*Textual Subjectivity*, p. 23; see also MacQueen, *Robert Henryson*, p. 55); Torti regards this stanza as "a milestone in the passage from the Middle Ages to the Renaissance in terms of their conceptions of poetry" ("From 'History' to 'Tragedy," p. 191; also Benson, "Critic and Poet," p. 34).
- According to scripture, a "lybell of repudie" is a document of divorce, issuable by a man after having "taken a wife and consummated the marriage; but she has not pleased him and he has found some impropriety of which to accuse her"; the document is also issuable by that woman's second husband if he "takes a dislike to her"; in both cases, the woman is dismissed from the house of her former husband (Deuteronomy 24:1–4).

The recurrence of *exclude* in Saturn's sentence (*Testament*, line 315) may indicate an implied analogy between "the legal consequences of divorce" and "the destructive effects of leprosy" (Mathews, "Land," p. 59).

- This line, pivotal to any interpretation of the poem, is ambiguous: crucially, *commoun* may modify "scho" (Cresseid; line 76) or "court," an uncertainty heightened by the placement of the adjective after the noun: vice versa, "common court" would refer to a courtyard or residence of general access to everyone in a noble or royal household (*DOST court* n.1, 2; *commoun*; *MED court* n.1.); given this ambiguity, a pejorative reading develops from *commoun*, "unsavory, notorious; promiscuous" (*MED commun(e* adj.9).
- 78–84 Elizabeth Allen notes that the interchange of active and passive verbs in this stanza bespeaks an unresolved conflict between sympathy and condemnation (*False Fables*, p. 143).
- With the adverb *giglotlike*, "lasciviously" (*MED gigelot*, *gigelotrie*; *DOST giglot*, *giglotry*), the pejorative implications lurking in the previous stanza become explicit.
- The impulse to excuse Cresseid recalls but does not parallel the wish to excuse Criseyde "For she so sory was for hire untrouthe / Iwis, I wolde excuse hire yet for routhe" (*TC* 5.1098–99).
- 92–98 The stanza epitomizes that variety of conciseness in which "specific emotional effects" are achieved by means of verbal compression: the effect Spearing identifies is "the cold relentlessness of suffering" (*Medieval to Renaissance*, p. 170).
- 94–95 Bennett notes the parallel with the departure of the burgh mouse in search of her sister, in "The Two Mice" (*Fables*, lines 180–85n; "Henryson's *Testament*," p. 8).
- 101 Cresseid's report contrasts with the scriptural conditions for the "lybell of repudie" (line 74n); it was Diomeid's mere sensuality that doomed her and no fault in herself.
- In his effusive good will, worldly-wise sententiousness, and ineffectuality, Henryson's Calchas has justly been compared with Chaucer's Pandarus (Benson, "Critic and Poet," p. 36), a comparison that also draws him into a parallel with the figure of the poet here (lines 29–35n). Of significance is Henryson's innovation in making Calchas a priest of Venus (lines 107–09); elsewhere, as in Chaucer, he serves Apollo.
- 110–21 Kelly notes an apparent disjunction in the temporal sequence, Cresseid having just arrived at the mansion of Calchas and now being depicted habitually and sorrowfully visiting the temple until "at the last" she chooses to go to the private *orature* instead (*Chaucerian Tragedy*, pp. 229–30).
- 132 Cresseid's "failure to discriminate between her loss of Diomeid and Troilus is clear in the co-ordinating syntax, despite the perfunctory extra-metrical attribution of nobility to Troilus" (J. Strauss, "To Speak," p. 8).

- When Gower's Thisbe rhetorically expands Cupid's blindness to include Venus by implication (*CA* 3.1465), her outcry can be read as an exculpation of the gods, "blinde / Of thilke unhapp" of her lover's death that is, unknowing and therefore not responsible; in contrast, Cresseid deliberately calls Venus blind and blames her and her son for making false promises.
- The reversion of spring into winter in Venus and Cupid's abandonment of Cresseid parallels the climatic inversion and hopes for Venus' reviving influence with which the poem began (*Testament* lines 4–7, 19, 24), and predicts the punishment, "Thy moisture and thy heit in cald and dry" (*Testament* line 318) Cresseid will undergo for her rebellious outcry. Bawcutt and Riddy note the antecedent in the *Romance of the Rose* (line 1588; *Romaunt* line 1616; *Longer Scottish Poems*, p. 368).
- Citing Steven F. Kruger (*Dreaming in the Middle Ages*, pp. 136–37), Kelly describes Cresseid's *extasie* as "a miraculous 'action dream,' in which a usually supernatural figure does something physical to the dreamer" (*Chaucerian Tragedy*, p. 235); the passage is comparable to the dream concluding Gower's *CA*, in which Cupid summons a "Parlement" (8.2454ff.) and pulls "a fyri lancegay" from Amans' heart (8.2798); Venus anoints Amans and shows him a "wonder mirour" (8.2821), in which he sees his face "riveld and so wo besein" with age (8.2829); and when he awakens, "loves rage was aweie" (8.2863). In *The Palis of Honoure*, Douglas parodies Henryson when a prayer to Venus for guidance results in a sudden "extasy," at the onset of which "As femynine so feblyt fell I doun" (Prol.106, 108).
- The order of appearance of the planets is from highest to lowest, as in *Orpheus* (lines 189–216).
- The planetary gods rule all things "capable of being generated or developed" (*MED gendrable*), or, to complete the philosophical phrase, "all things generable and corruptible" (*OED generable*); in Henryson's indication of this power, the present tense of the verb *hes* deserves attention: ascending, descending, opposing, and aligning in turn, these gods also rule over the poet's world, as demonstrated in the opening scene of the poem.
- Fox cites Raymond Klibansky et al. (*Saturn and Melancholy*, p. 203) for the late medieval iconographic emphasis on Saturn the "ragged peasant"; Henryson's passing emphasis on Saturn's lack of "reverence" and "busteous" manner connect this depiction to the theme of the rebelliousness of peasants (compare *CT* I[A]2459), a theme which anticipates the display of the churlish, thieving man in the moon on the dress of Cynthia, Saturn's co-adjutor (lines 260–63n).
- To describe Saturn's manner of arrival, "crabitlie" (angrily) expresses his boorish rebelliousness, senile peevishness, and planetary imperiousness; Cresseid applies the adjective "craibit" to all the gods (*Testament*, line 353; compare Dunbar, *The Goldyn Targe*, line 114).
- 155ff. Though the "wysdom and usage" of "elde" are not evident in Henryson's description as they are in Chaucer's (*CT* I[A]2448; compare 2467–69), Saturn exhibits the characteristics of old age, in which "kynde hete quenchith, the vertu

of governaunce and of reuleynge failith, humour is dissolved and wastid, myght and strengthe passith and faileth, fleisch and fairnes is consumpt and spendith, the skyn rivelith, the sinewis schrinken, the body bendith and croketh, fourme and schap is ilost, fairnes of the body brought to nought"; "by fablis," Saturn "is ipeyntid as an olde man . . . and is pale in colour othir wan as leed, and hath tweye dedliche qualitees, cooldnes and drynes" (Bartholomaeus VI.1, Seymour-Smith, *On the Properties of Things*, 1:293; VIII.12 [1.479]; compare *Fables*, line 2819; *Orpheus*, line 351).

- Though Henryson's description of Saturn includes the icicles found in the description of this god in *The Assembly of Gods* (Chance, *Assembly of Gods*, lines 279–87), the fifteenth-century English poem does not emphasize the aspects of suffering, illness, and decrepitude featured here; Gray observes that Henryson's portrait "makes other fifteenth-century English descriptions of Saturn seem very feeble" (Gray, p. 183; e.g., *Reason and Sensuality*, line 1438; compare Mann, "Planetary Gods," p. 97).
- By tugging the clothing "fra him," the wind is wearing it out (*DOST wer* v.3.3; *MED weren*, v.2.5a); the worn-out, weatherbeaten clothing compactly realizes the Saturnian associations with storms and decrepitude; compare the contrasting use of *weir* in line 182, where it means "repel" or "avert" (*DOST wer* v.1.2; *MED weren* v.1.1–2; compare line 467n, but also *Fables*, lines 2465n).
- As Riddy observes, "nureis" is markedly feminine in its associations ("Abject Odious," p. 247; *DOST nuris* n.); the term is also applied to Phebus (*Testament*, line 199).
- The garland of flowers associates Jupiter with Cupid (*Legend of Good Women* G.Prol.160).
- The simile "hair like gold wire" pertains to Venus in both *The Assembly of Gods* (line 373) and *The Kingis Quair* (line 4); in John Lydgate's *Troy Book*, Criseyde's own hair is "Like to gold wyr" (3.4125). Jupiter's conventionally attractive voice, eyes, and hair, and his predictably sumptuous clothing, all find their correlatives in Cresseid's losses, as she and her judges measure them (lines 337–38, 422–23, 443–45).
- Mars "is an hoot planete and drye . . . and so hath maistrie over colera and fire and colerik complexioun. . . . Undir him is conteyned werre and bataille, prisoun, and enemie, and he tokeneth wraththe and swiftnesse and woodnesse, and is reede, and untrewe, and gilefulle" (Bartholomaeus VIII.13, Seymour-Smith, *On the Properties of Things*, 1:481; compare Chaucer, *Complaint of Mars*, lines 97–103; *CT* I[A]1995–2040); his falchion is appropriately rusty, "for iren taketh rust of nothing so soone as of mannes blood" (Bartholomaeus XVI.44, Seymour-Smith, *On the Properties of Things*, 2:849).
- 195–96 The terms in which the blast of the horn is depicted echo those used for the horn-call that announces the arrival of the unicorn in *The Trial of the Fox (Fables*, lines 839–40n), although the use of the perfect tense deprives Mars' fanfare of the figural significance noted in the fable.

- 197–203 "The lines describing [Phebus] are placed exactly in the middle of the overall descriptio . . . [but] his sovereignty is affirmed only to be undermined" (Spearing, Medieval to Renaissance, p. 176).
- 205 Phaethon disastrously mishandled the chariot of the sun; see Ovid, *Metamorphoses* 2.31–328.
- In a "touching example of how the schoolmaster-poet's imagination struck roots in the textbooks of his trade" (Burrow, "Dunbar," p. 120), Henryson draws on Eberhard of Béthune's versified Latin grammar *Graecismus* (9.226–27): "*Erubet Eous aurora, pallet Ethous, / Fervet Pyrous, se mergit aquis Philogeus*" (qtd. Fox, ed., p. 357); "Eous reddens in the dawn, Ethous is pale, / Pyrous glows, Philogeus immerses himself in the sea." Spearing notes the repetition in this stanza of a trajectory already marked at the beginning of the poem (lines 8–14), "Titan" the sun disappearing, "leaving only Venus visible in the wintry sky" (*Medieval to Renaissance*, p. 176).
- Green is inherently ambiguous: alone and in the right circumstances, it proclaims youth, nature, and festive celebration (Bawcutt, *Poems of William Dunbar*, 2:418); set beside fatal black, its threatening, even demonic associations rise to the fore. Noting the arrangement of the planetary gods in contrasting pairs of malice and benevolence, Mann resolves the apparent anomaly of the partnerless Venus, who "fits into the pattern by virtue of containing a whole set of oppositions within herself" ("Planetary Gods," p. 97). Torti observes that "In the three stanzas describing *Venus* we find all the reasons for the fault for which *Cresseid* should be condemned" ("From 'History' to 'Tragedy," p. 189).
- Venus "hath colour whight and schinynge . . . For among alle sterres Venus schinith most comfortabilly and whitly" (Bartholomaeus VIII.14, Seymour-Smith, *On the Properties of Things*, 1:482); into this portrait of Venus, however, Henryson infuses Cresseid's features along with those of Fortune. A precedent for such merging occurs in John Lydgate's *Troy Book*, in which the tale of Cryseide's disloyalty is initiated by a portrait of "chaungable" Fortune with her "stormy face" (3.4078–79), and Cryseide, "ful of doubilnes," utters "wordis white, softe, and blaundyshynge . . . For under hid was all the variaunce," "The sugre aforn, the galle hid behynde": in sum, "Thei can outward wepyn pitously, / The tother eye can laughe covertly" (3.4269, 4272, 4275, 4283, 4291–92; compare MacQueen, *Robert Henryson*, pp. 51–54; Mann, "Planetary Gods," p. 105n25). At one moment provocative, at the next envenomed, Venus encapsulates the fates of both Cresseid and Henryson's Eurydice (*Orpheus*, lines 75–84n, 105, 349–51n).
- The portrait of Mercury as a rhetorical poet and "Doctour in phisick" recalls the presentation of the poet at the outset of the *Testament* and is strikingly similar to the depiction of Aesop in the prologue to *The Lion and the Mouse* (line 34n; *Fables*, lines 1349–60n; compare *Eneados* 13.prol.87; MacQueen, *Robert Henryson*, p. 80; Gray, p. 187).
- Henryson's recurrent concern with the relation between fiction and lying in poetry arises to clinch the portrait of Mercury as god of poetry (*Fables*, lines 1–7n, 397–400n, 1629n, 2480–89n; Mann, "Planetary Gods," p. 101).

253–59 "Amonge planetis the mone fulendith hire cours in most schort tyme . . . [and] passith in most uncerteyn and unstedfast mevinge . . . The mone in rewlinge hath most power over disposicioun of mannes body, for . . . under the mone is conteyned sikenesse, losse, fere and drede, harm and damage" (Bartholomaeus VIII.17, Seymour-Smith, *On the Properties of Things*, 1:491–93).

- The churlish, rightly punished rebel (Numbers 15:32–36) features significantly in the depiction of Cynthia's spotted, leaden paleness (compare lines 339–40); like the churl, the rebellious Cresseid will be displayed perpetually as an example and warning.
- Mercury is chosen to be an advocate for the plaintiff, not a judge (DOST forspekar). The court is a "parliament": an assembly "of the higher nobility and clergy, and of townsmen," the late medieval Scottish parliament "was the highest court in the land" (Wormald, Court, Kirk, and Community, p. 21; Walker, Legal History, pp. 223–24).
- This statement embodies the ideal it depicts, and has been taken as Henryson's goal of eloquence, "fullness of matter with strong formal control" (Burrow, "Dunbar," p. 114; see also Spearing, *Medieval to Renaissance*, p. 169).
- 271–73 Like a pursuer (i.e., plaintiff) in a Scottish bishop's court, Cupid offers an oral petition "giving his grounds for raising the action" (Walker, *Legal History*, p. 408).
- 274–87 Cresseid's offense is comparable to false accusation, an offense that in late medieval Scotland fell under the jurisdiction of the bishop's court; investigation involved the bishop's Official summoning the supposed offender; as did the pursuer, the accused had a right to legal counsel; and a plea of not guilty was to be supported by the sworn testimony of "at least six compurgators"; if deemed to have been a malicious act, this offense could lead to a charge of defamation, punishable by penances from this perspective, the arbitrary procedure and hasty sentence of the gods' parliament would have occasioned readerly head-shaking. However, Cresseid's blasphemy may be considered as apostasy or heresy, which were "more harshly dealt with": during 1407–33, Lollards were burnt at Perth, Glasgow, and St. Andrews (Walker, *Legal History*, pp. 405–07).
- 295–300 Mercury's counsel is that Saturn and Cynthia serve as if they were commissaries in a bishop's court, and act together "to impose fines and penance"; in cases of heresy, the officer with this authority was the inquisitor (Walker, *Legal History*, p. 407). As Mann observes, it was under Saturn and Cynthia and Jupiter that Troilus and Criseyde consummated their love ("Planetary Gods," p. 95; *TC* 3.624–25).
- According to Scottish procedure, the coroner lays a wand upon an accused person to signify an arrest (compare *Fables*, lines 1269–75n); Saturn performs this gesture in pronouncing sentence.
- The punctuation of this line as a separate sentence follows Bawcutt and Riddy's advice that prominence and emphasis are improved thereby: "As a beggar thou shalt suffer *and* die" (*Longer Scottish Poems*, p. 372).

- "At this point the narrator breaks in like a chorus, with an urgent exclamation expressing the audience's horror and *pite*" (Gray, p. 189).
- Repetition of the adjective "doolie," previously found in the first line of the poem, indicates that the dream that has just ended is in some sense analogous to the circumstances in which the poem is depicted as having originated; this repetition substantiates Fradenburg's claim that, like *The Kingis Quair*, the *Testament* involves breaking "apart the structure of the dream-vision without discarding the fragments" ("Henryson Scholarship," p. 88n47), the possibility arising that Cresseid's plight "Suld correspond and be equivalent" (line 2) to that of the poet.
- For readers who perceive a growth of moral insight in the later stages of the poem, this moment is significant: "the limits of her understanding are apparent in the fact that she sees only a physical deformity, without connecting it to the wrong she committed against Troilus" (Allen, *False Fables*, p. 145). For readers who find themselves less comfortable with the validity of such a pattern, "From this moment on Cresseid is a *speculum* and an *exemplum*: Henryson the moralizer takes over" (Torti, "From 'History' to 'Tragedy," p. 193). Kelly, however, refuses to grant the planetary gods the sort of reverence by analogy that these perspectives imply: for him, they are not so much "representatives of divinity as representatives of the natural world," they are "deificait" (line 288), "deified in the eyes of men" (*Chaucerian Tragedy*, p. 240).
- 350 Chaucer employs a similar circumlocution in the Merchant's Tale, when May watched her slack-necked bridegroom singing in bed; both poets indicate that the sensation is unknowable, at least by them and then they proceed to describe it in terms of what the female character said or did not say (*CT* IV[E]1851–54). From this point on, increasingly emphatic references to an unnamed God begin to crop up in the poem (lines 402, 414, 493; Kelly, *Chaucerian Tragedy*, p. 241).
- Spearing translates *craibit* as "touchy and callous" (*Medieval to Renaissance*, p. 174); Heaney, "ill-set" (*Testament* 28); either way, it is as if, from the perspective of Cresseid's initial horror and outrage at her punishment, *all* the gods are like querulous, doddering Saturn (line 154).
- Considering "the child's arrival to announce supper," Mann admires Kurt Wittig's sense of Henryson's "tightlipped reticence": "When pathos seems to rise to the highest pitch, the poet looks away and sees the common reality of every day" (Wittig, *Scottish Tradition*, p. 46, qtd. Mann, "Planetary Gods," p. 99).
- 382–83 Scottish burgh law provided for the disposal of lepers: "if anyone were put out of the burgh for leprosy but have goods and gear sufficient for his clothing and sustenance, he should be put in the burgh hospital"; except at specified times, lepers should gather at the burgh ports and beg for alms; by 1466, no fewer than three parliamentary acts had provided for reform of the Crown's hospitals for lepers and other unfortunates (Walker, *Legal History*, pp. 587–88).
- Another character is noted for wearing a voluminously concealing hat made of beaver pelts: Chaucer's unnamed, secretive Merchant (*CT* I[A]272).

At this point, despite his "daylie" provision of goods from those bestowed on him in his priestly capacity — his "almous" — Calchas ceases to provide any effective support to Cresseid. Kelly (*Chaucerian Tragedy*, p. 230) relates the resulting discrepancy between Calchas' promise and Cresseid's subsequent indigence (lines 441, 481–83) to an apparent flaw in chronology: Calchas' "daylie" support implies that Cresseid has spent "a good deal of time" with the lepers, but this implication is countered by Troilus' appearance the "samin tyme" (line 484) as Cresseid's first night in the hospital (line 230).

- The lepers' opportunistic response to Cresseid's excessive grief arises from an attitude similar to that which produces the sardonic comment in the Franklin's Tale on Dorigen's weeping, "As doon thise noble wyves whan hem liketh" (CT V[F]818, 1348, 1462).
- "The Complaint of Cresseid" is marked off from the narrative in various ways: the 407-69 lead-in formula "scho maid hir mone" (also Orpheus, line 133); its exclamatory direct discourse in Cresseid's person; the title (compare the headings Litera and Canticus in Troilus and Criseyde); and also the change from rhyme royal to the Anelida stanza (so named from its use in Chaucer's experimental Anelida and Arcite) of nine lines, aabaabbab. The Complaint has been read as an indication of Cresseid's current lack of insight into the reasons for and conditions of her present situation; her complaint has been compared to Dorigen's (CT V[F]1355–1456; Spearing, Medieval to Renaissance, pp. 184-85) and also to the rhetorically elevated speeches of warning made by figures exemplifying pride brought low, such as the revenant corpse of Guinevere's mother in *The Awntyrs off Arthure* (lines 95–195) and the chastened owl in Sir Richard Holland's Buke of the Howlat (lines 958–84; Riddy, "Alliterative Revival," p. 45; Spearing, Medieval to Renaissance, p. 183); Gray regards this "elaborate planctus" as "perhaps Henryson's finest piece of rhetorical writing, a great tragic aria for his heroine at the lowest ebb of her fortune" (p. 197).
- Depicting the onset of a new stage of life as if it is a crop sprouting out of the ground recalls Cresseid's rebuke of Cupid and Venus (lines 136–39); it also recalls comparable transformations in the *Fables* (lines 8–14, 1793–96).
- The ensuing two stanzas exemplify the topic *Ubi sunt* ("Where are they now?"), a deeply-seated theme, often with explicitly Christian penitential associations, as illustrated by various lyrics in the Vernon Manuscript; Chaucer allusively reworks the theme in passages of complaint in *The Book of the Duchess* (lines 599–616) and *Troilus and Criseyde* (e.g., 5.218–21). Boffey notes the distortion of the theme in Cresseid's complaint, which she describes as "a kind of perverted final testament" in which "she specifies some of her losses in terms that persuasively recall the items listed in many actual wills" ("Lydgate," p. 54).
- Comparing this passage to its counterpart in Lydgate's *Testament* (lines 325–27, 367), Boffey perceives that "the alluring and carefree delights of spring are shown in retrospect to be empty of moral direction, and the juxtapositions of youth and age, or of beauty and decay, are used to point to the unalterably mutable condition of earthly life" ("Lydgate," p. 54).

- A traditional Maytime pastime for young women in Scotland was to gather the morning dew with which to wash one's face for beauty (Fox, ed., pp. 372–73); compare *Orpheus* line 95.
- "The middle stanza of Cresseid's complaint, the fourth, is the only one that contains any reference to triumph . . . but what it goes on to say is that all this is reduced to the leper's 'cop and clapper'" (Spearing, *Medieval to Renaissance*, p. 183).
- Kelly contrasts this *memento mori* to other Henrysonian admonitions about the imminence of death (*Thre Deid Pollis* lines 5–6, 16–23, and especially 25–32; *Ressoning betwix Deth and Man* lines 1–3, 35–39); where the lesson elsewhere is to repent, Cresseid "is not warning the ladies to take preventive action against change, but only to be aware that change will come" (*Chaucerian Tragedy*, pp. 241, 246; compare *TC* 4.837–40). "The projection of her disfigured self as a 'mirror' to warn others of the physical decay that awaits them is . . . perhaps not entirely altruistic; Cresseid seems partly to seek consolation in anticipating the fragility of others' beauty" (Boffey, "Lydgate," p. 55).
- This detail takes on added meaning given the mention earlier of Saturn's frayed, faded clothing twisting in the wind (line 165n).
- As at the outset of the complaint, Cresseid's emotions take an ironic hue with an allusion to Dorigen's excess of lamentation, lasting "a day or tweye" (*CT* V[F]1457; compare 397–99n).
- Kicking against a wall typifies the futile, destructive outlay of energy characteristic of anger; compare Chaucer, *Truth* lines 11–12, "Be war therefore to sporne ayeyns an al; / Stryve not, as doth the crokke with the wal"; *Abbey Walk* line 30.
- Again the leper woman's remonstrance assumes a Chaucerian quality: "To maken vertu of necessitee" is Theseus' advice in the Knight's Tale (*CT* I[A]3042; compare *CT* V[F]593).
- Benson upholds E. M. W. Tillyard's contention that the significance of the ensuing scene, culminating in the mutual "nonrecognition" of Cresseid and Troilus, depends on the reader's recollection of Criseyde's sighting of Troilus riding back from battle ("Critic and Poet," p. 35; *TC* 2.1247–1274; compare Bennett, "Henryson's *Testament*," pp. 5, 11).
- Cresseid's effort to see has occasioned much comment: Burrow remarks that "The reference to 'both her eyes,' conventional in verse, acquires extra implications here: Cresseid shifts and focuses her bloodshot eyes (cf. . . . 337) with difficulty" (English Verse, p. 317n; Bawcutt and Riddy, Longer Scottish Poems, p. 374); John MacQueen interprets the failure of perception allegorically "appetite, deformed by sin, cannot recognize Virtue" (Robert Henryson, p. 91).
- 505–11 Bennett ("Henryson's *Testament*," pp. 13–14) compares this stanza to the scientific explanations the Eagle foists upon the dreamer in Chaucer's *House of Fame*; more sympathetically, Burrow considers it "part of the scene's horror and

pathos that a learned explanation is required for the fact that Troilus recognizes Cresseid at all, and that his recognition can only be explained as a form of delusion" (*English Verse*, p. 317n). The classic commentary on the passage is Marshall Stearns' (*Robert Henryson*, pp. 98–105); compare *TC* 5.1158–62.

- Burrow comments on the scholastic context for the term *idole* and notes that in the *Romance of the Rose*, "Jean de Meun couples *ydoles* with *fantasie* in the same technical sense" (*RR* 18229–37; *English Verse*, p. 318n507–8); Chaucer offers a convenient, significant precedent in Troilus' initial meditation on Criseyde, "a mirour of his mynde, / In which he saugh al holly hire figure" (*TC* 1.365–66).
- Compare Dido's admission that she is falling in love with Aeneas ("agnosco veteris vestigia flammae"; Virgil, *Aeneid* 4.23; Bennett, "Henryson's *Testament*," p. 13). The verb *kendlit* contrasts Troilus with the "man of age" at the outset of the poem, for whom love "kendillis nocht sa sone as in youtheid" (line 30); thus, the flame inside Troilus epitomizes his "youthful, sexual, and male" state, realized at the moment in which "loathing of and desire for the feminine can be seen to collapse into one another" (Riddy, "'Abject Odious," p. 245).
- Here and again in line 525, Henryson is alluding to Troilus' extreme susceptibility to violent emotion (e.g., *TC* 3.1092, 5.197–203): after his first prayer to Cupid, "the fyre of love . . . brende hym so in soundry wise ay newe, / That sextityme a day he loste his hewe" (1.436, 440–41).
- The colloquialism and the rough action it denotes make a shocking contrast to the refined styles in which the scene has been depicted so far: *swak* is typically associated with a powerful blow in combat or a heavy impact in the course of manual labor (e.g., Barbour, *Bruce* 5.643; *Fables* 2076; compare *MED swap* n); the violence of *swak* briefly articulates various levels of disgust, some less conscious than others, towards Cresseid.
- It is unstated how much Cresseid "understude": she cannot know that Troilus did not recognize her and therefore cannot know that his gift lacked elements of volition and awareness; the compounding of misunderstanding is productive of ironies. Still, the problem is academic: this is what Troilus did, and this is how Cresseid understood it. Henryson has devised an instructive, emblematic situation in which motives matter less than the actual consequences.
- 538 Stound usually denotes a period of time with the potential for specialization into "a pang, shock" (MED stound(e 3: DOST stound n.2); as Burrow notes, "The stound, or pang, is imagined as a steel blade piercing Cresseid's heart and, in effect, killing her" (English Verse, p. 319n538–9); Heaney translates this line, "A stun of pain, a stroke sharper than steel" (Testament, line 39); compare Fables, line 311.
- "Although many critics have argued that this 'redemption' signals the author's humane and gentle treatment of his heroine," Aronstein will have none of it: "Henryson's Cresseid pays the price of complete self-denigration to perform his poem's double redemption" ("Cresseid Reading Cresseid," p. 9); Kelly finds room for enlightenment in Cresseid's reinterpretation of that "prosperitie" in

which she set little worth on Troilus' gifts of love, loyalty, and gentleness (*Chaucerian Tragedy*, p. 247); L. M. Findlay interprets Cresseid's "coming to rest in personal accountability" as exemplary ("Reading and Teaching," p. 71).

- Fortune's "fickle wheel" a phrase that apparently originates here becomes an Elizabethan cliché: Thomas Whythorne, "Who so that list" (*Triplex of Songs*, 1571) Shakespeare, *Henry V* 3.6.26 (it is Pistol's phrase); *Locrine* 2.6.44.
- For Kelly, Cresseid admits to having made a promise to Troilus, equivalent to a vow of marriage, frivolously (*Chaucerian Tragedy*, p. 249); by extension, her defamation of the gods stands at the climax of a sequence of momentous utterances made without thought. There is a sense in which her never having meant it really does not matter; and in that sense, Cresseid is comparable to the Husbandman of Henryson's *Fables*, caught out by the efficacy of a promise meant as little more than an expletive (line 2251n; Green, *Crisis of Truth*, p. 312).
- In reading this line as Cresseid's declaration "that there are fewer women than men who are worthy of trust," Kelly approaches Aronstein's perception that Henryson's depiction of his protagonist is inherently misogynistic; but Kelly proceeds to argue that the poet is about to expound "a more benign view of women than Cresseid does" (*Chaucerian Tragedy*, pp. 250–51).
- Bawcutt and Riddy tersely observe that "Cresseid's testament observes three points of the common medieval formula: *Terra terram tegat; demon peccata resumat;* / *Mundus res habiat; spiritus alta petat*" (*Longer Scottish Poems*, p. 374; "May the earth cover [my] earth; may the devil take back [my] sins; may the world receive [my] goods; may [my] soul seek heaven"); on the possibility that the second and fourth points are left indistinguishable, see lines 587–88n. Christian Sheridan makes a case for treating the testament proper as an "embedded text," analogous to the earlier Complaint (lines 407–69), signaled in both the Charteris and the Anderson prints with a subhead; ornamental capitals mark the beginning of the embedded text and the return to the narrative proper ("Early Prints," p. 26). Here these capital letters are thus indicated in boldface.
- On the night of consummation, Troilus and Criseyde exchange rings; she gives him a brooch "in which a rubye set was lik an herte" (*TC* 3.1368, 1371); elsewhere, Chaucer gives the jewel sentimental and sexual qualities, especially when Troilus bathes the ruby in his signet with his tears (*TC* 2.1086–90; discussed by McKim, "Tracing the Ring," p. 449); it "originally represented Troilus' gift of his heart to her" (Hodges, "Sartorial Signs," p. 242; *TC* 2.585, 5.549). Henryson changes the circumstances of the ring-giving; having Troilus give Cresseid the ring as a pledge of their union, he provides a counterbalance to the "libell of repudie" that is "send" to Cresseid by Diomeid (line 74n).
- 587–88 Cresseid's bequest of her spirit to Diana (whom Chaucer's Emelye called "chaste goddesse of the wodes grene" and "Queene of the regne of Pluto"; *CT* I[A]2297, 2299) poses challenges to the reader: according to canon law, for a woman to believe in Diana was tantamount participation in the nocturnal rites of witchcraft (Gratian, *Decretum* 2.26.5.12 [cols. 1030–31] qtd. Kelly, *Chaucerian Tragedy*, p. 255); irony may be detected in Henryson's revision of Criseyde's testament (4.785–91;

Spearing, *Medieval to Renaissance*, p. 167); so, recalling Emelye's prayer to Diana, might pathos (*CT* I.2297–2310; Bawcutt and Riddy, *Longer Scottish Poems*, pp. 374–75). Not every reader has been impressed by these lines: Bennett deprecates Henryson's "fondness for the set alliterative phrase" ("Henryson's *Testament*," p. 15); nevertheless, Heaney elicits a ballad-like quality from these lines: "I leave my spirit to stray by paths and springs / With Diana in her wildwood wanderings" (*Testament*, 40). *Orpheus* and *Robene and Makyne* both end with title characters in deserted woods.

- 589–90 Compare TC 5.1037–43, 1660–66, 1688–94.
- Troilus abruptly confirms Cresseid's estimate of her disloyalty; he suppresses full vituperation with the same turn of phrase as in the parallel moment in *Troilus and Criseyde*, "I kan namore seye" (5.1743); Henryson echoes these words in the last line of the poem.
- Boffey notes that Troilus' epitaph "stresses at once Cresseid's physical degeneration and the possibility that her story, given visible form in the written letters, may have some kind of salutary afterlife in the minds of its readers" ("Lydgate," p. 53).
- Goldin letteris commonly illuminate the names of triumphant heroes like Marcus Manlius (Lydgate, *Fall of Princes* IV.371) or Dunbar's Bernard Stewart (Bawcutt, *Poems of William Dunbar*, poem 56, lines 94–95).
- 610–16 Like a *moralitas* of the more literal sort the one to *The Two Mice* or the first part of the one to *The Paddock and the Mouse*, for example the closing stanza makes explicit the lesson with which the narrative concluded: the lesson the "worthie wemen" of Henryson's audience are to draw appears simple: do not mix love with deception; in other words, do not mix truth with fiction (compare 252n).

## **Orpheus and Eurydice** (NIMEV 3442)

Some confusion lingers over the title of this poem. In the last line of the *moralitas* to Henryson's retelling of the myth of Orpheus and Eurydice, the poet identifies the poem: "And thus endis the taill of Orpheus." In 1508, the poem was printed by the first Scottish printers, Walter Chepman and Andro Myllar, who provided the heading "Heire begynnis the traitie of Orpheus kyng." In his commentary to the opening sections of his translation of Virgil's *Aeneid* (1513), the Scottish poet Gavin Douglas cites the poem as the "New Orpheus" by "Maister Robert Hendirson" (*Eneados* 1.19n13). A few years later, the poem was inscribed into the Asloan Manuscript, where its heading reads "Heir followis the tale of Orpheus and Erudices his quene." Only late in the textual tradition did the poem acquire the title *Orpheus and Eurydice*, under which it has consistently appeared in its modern editions. As well as the virtue of consistency, the modern title offers a certain justice in giving billing to Eurydice: for one thing, the much-discussed double structure of the poem is thereby suggested.

*Orpheus and Eurydice* consists of two parts, the narrative proper and the *Moralitas*. Since this is the least familiar of Henryson's longer poems, a survey of its structure may be helpful.

In the first part, seven stanzas of rhyme royal (the lineage of Orpheus; Eurydice's invitation to him to marry her; the death of Eurydice while fleeing her boorish attacker Aristaeus; Orpheus' departure into the forest) are followed by the lament of Orpheus (five ten-line stanzas) and then the story is completed in 33 stanzas of rhyme royal (in search of news about Eurydice, Orpheus rises to the sphere of the fixed stars and then descends through the spheres of the planetary gods; he hears the music of the spheres; he journeys into hell, where his music charms the torments of hell so that three victims — Ixion, Tantalus, and Tityus — are released; he enters the palace of hell, where he sees hosts of kings and prelates; finally he approaches Pluto and Proserpina, sees Eurydice, plays his harp beautifully, earns permission to leave with his wife under the condition that he not look back at her while she is following him, does so, loses Eurydice permanently, and utters a final complaint before he returns home). The remaining 219 lines, in pentameter couplets (at least one line is missing at 585), comprise the *Moralitas*, in which many of the characters and some of the events are given allegorical signification: first (lines 425–58) Phoebus, Calliope, Orpheus, Eurydice, and notoriously Aristaeus ("gud vertew," line 436); Eurydice's death, Orpheus' celestial journey; then some of the denizens of hell are given increasingly expansive, circumstantial allegorical treatment: Cerberus, the Furies, Ixion, Tantalus, Tityus; each of these vignettes except the last is concluded by noting that when reason (and/or sapience or intelligence) plays on the harp of eloquence, the torment ends; the final section of the Moralitas concerns Orpheus and his loss of Eurydice. Reason plays effectually on the harp of eloquence but cannot resist the call of "affection."

The principal source is the very widely distributed commentary on Boethius' *Consolation of Philosophy* by the thirteenth-century Dominican friar Nicholas Trivet (for the relevant portion, see Fox, ed., pp. 384–91; Johnson, "Hellish Complexity," p. 414), with its source in the *Consolation* itself (3m.12); less acknowledged but demonstrably pervasive is the influence of Chaucer, especially the dream poems. An inventive adapter, Henryson has produced "a poetic compendium of sorts, a tissue of familiar materials which stands in a densely mediated relationship to the text of the classical *auctor*, Boethius" (Copeland, *Rhetoric*, p. 228); Alessandra Petrina notes that "the convergence of literary modes, the conflation of genres, seems the key-note" for reading the poem ("Aristeus Pastor Adamans," p. 391). In recent considerations, two topics have been recurrent: the fraught relation between the tale and the *Moralitas*; and the celebration of learning, as revealed through the liberal arts of rhetoric, music, and astronomy, a celebration tinged with irony only inasmuch as the poet — and, by implication the reader — can get little more than a drily theoretical, jargon-ridden glimpse of the ideal perfections envisioned through these disciplines.

The most problematic aspect of the poem has to be the *Moralitas*, which several modern readers have viewed to be in conflict with the narrative. So uncomfortable has it made some readers that an attempt has been made to demonstrate on stylistic grounds that, in whole or part, Henryson did not write it (D. Strauss, "Some Comments," pp. 7, 10). The most influential principle of criticism has been that the first part has vernacular roots (romance, proverbs, courtly complaint), the second is steeped in the practices of scholastic commentary (see Petrina, "Aristeus Pastor Adamans," p. 390, and Johnson, "Hellish Complexity," pp. 412–13 for critical reviews of this approach); the narrative skill of the first part of the poem makes the second seem "dull and ineffectual" (Gros Louis, "Robert Henryson's *Orpheus*," p. 646; compare Friedman, *Orpheus*, pp. 199–200); it is worth noting in passing that the lack of alliteration that has been cited at the start of the *Moralitas* is also a factor at the outset of the narrative (Fox, ed., p. 392). Various attempts have been made to justify this conflict as

significant tension: as in Ovid or Chaucer, "generic instability" — taken as an intrinsic virtue — results from the establishment of "one set of generic expectations, only to undermine them by shifting genre," and hence arises the "strain" between romance and allegory (Marlin, "Arestyus," p. 143). A distorting consequence of seeking a simplistic dualism has been to read the poem in the light of subsequent cultural and literary developments, as if it were more like Gavin Douglas' *Palis of Honoure* or the Child ballads than it is.

More subtly, *Orpheus and Eurydice* has been read as very much a fifteenth-century poem, an implicit debate of genres marked by convergences of style and matter so extreme that they entail "outright contradiction" (Petrina, "Aristeus Pastor Adamans," p. 391). To restrict this principle to the relation between the narrative and the *Moralitas* is to miss some of its most striking effects. For example, two technical stanzas reviewing the elements of music Orpheus learned on his celestial journey lead into a first-person, colloquial admission of ignorance about the subject; as Fox notes (ed., p. 403), the moment is an amplification of a very Chaucerian gesture.

Arguably, the *Moralitas* pursues the narrative as Aristaeus pursued Eurydice: it does not quite catch its prey. On the one hand, the *Moralitas* comments outright on the meaning of the narrative, but on the other, the narrative "raises points which reflect critically on the *moralitas*' hermeneutic mode and which reconfigure and question the validity of the poem's patriarchal structuring of literary activity" (McGinley, "'Fen3eit' and the Feminine," pp. 79–80). It is important to remember, as Ian Johnson has shown ("Hellish Complexity," pp. 414–15), that the source for the *Moralitas*, Nicholas Trivet's commentary on Boethius' *Consolation of Philosophy*, is also the source for the narrative: the commentary contributes episodes only briefly alluded to in Boethius' brief lyric on Orpheus; the stanzas on Tantalus are an obvious example. Evidently, the debate between the modes is ongoing; narrative and moral, for the time being, still mean too much to one another for one to overthrow the other.

- The prologue opens abruptly with advice about addressing a noble audience; praise of high ancestry is to encourage emulation; underlying this beginning is a Boethian principle of nobility realized in the effort to live up to ancestral traditions of virtue (*Consolation 3.6*, qtd. Fox, ed., p. 391); but the emphasis on the poet's role in stimulating such ambition is a topic characteristic of late medieval literary prologues; Gray notes the same topic at the outset of the Scottish chronicle *The Book of Pluscarden* (tr. Felix J. H. Skene, 2 vols. [Edinburgh: T. and A. Constable, 1877–80]; qtd. p. 228).
- 8–14 After the conventional motives perfunctorily laid out in the first stanza, the particular concerns of the poem with debasement and "foule derisioun" begin to come into view; some complex, potentially troubling implications are presented, having to do with varieties of offense that will be given full exposition in the upcoming depiction of the denizens of hell.
- This line is made arresting by its drastic juxtaposition between the archaic alliterative word for "man," *renk* (*DOST renk* n.2), and Henryson's latinate neologism *rusticat*; this is the first line in the poem in which alliteration is prominent.

- The word *monsture* is used with reference to its Latin origin, *monstrum*, a portent or warning; the word will reappear in reference to Cerberus (lines 253, 461) and the Furies (line 475).
- As in the first stanza, the emphasis shifts toward the role of the poet as an advisor to princes, comparable to Sir Gilbert Hay's depiction (1456; translated from Ramon Llull) of the "worthy wyse anciene knycht yat [that] lang tyme had bene in the excercisioun of honourable weris" who instructs a noble squire in the "hye and noble order of knychthede" (Boke of the Order of Knychthede, p. 3).
- Fox suggests that the image of the wellspring may "be a reminiscence of the beginning of the Boethian metre which Henryson is following" (*Consolation* 3.12, qtd. ed., p. 392).
- The poet's submission of the work to the correction of the reader is a conventional gesture, and Henryson offers it as if in passing; compare *Fables*, line 30.
- Mount Helicon is in Boeotia, a region of Greece: from it sprang the Hippocrene spring, source of poetic eloquence; despite having been located in Arabia, the mountain thus provides an ideal location epitomizing the values of the noble audience envisioned in the opening lines, the protagonist (who is about to be introduced), and the poet.
- Fox cites Dorena Allen Wright's discovery of the source for Henryson's list of the Muses in the widely distributed Latin grammar *Graecismus* by Eberhard of Béthune ("Henryson's *Orpheus and Eurydice*," p. 44; qtd. Fox, ed., p. 393; compare *Testament*, lines 209–17n). McGinley notes the gendered attributes in the etymologies (which Eberhard derived from the mythographer Fulgentius) provided for the Muses' names: for example, Euterpe ("delectatioun") and Melpomene ("hony swete") are rendered feminine, in contrast to Terpsichore ("Fengeit' and the Feminine," p. 78).
- 69–70 Calliope's enspiriting *lecour* recalls Chaucer's use of the word (*CT* I[A]3; a further Chaucerian connection may be made to the eloquent praise performed by children "on the brest soukynge" (*CT* VII[B²]458); the image has associations with medieval depictions of the Madonna and Child, founded on Luke 11:27, "a verse not uncommon in religious lyrics on the Nativity theme" (MacDonald, "Robert Henryson, Orpheus, and the *Puer Senex* Topos," p. 119); compare *Eneados* 1.prol.463–70.
- Considering the beginning of this line in the Asloan Manuscript ("Quhen he was auld"), MacDonald cites *MED old* 1a to adduce "a special sense of 'old,' as applied to children" and suggests that the word may further "express an intellectual sense of *senex*, implying that Orpheus was 'fully nourished in wisdom, to a level normally associated with an old man" ("Robert Henryson, Orpheus, and the *Puer Senex* Topos," pp. 118, 119).
- 75–84 According to Charles Elliott, Eurydice "is given certain secular and sensual touches; she is *haboundand in riches* (line 75), and feels no shame (which suggests emotion raised above reason) in offering to Orpheus *wordis sweit and blenkis amorus* (line 81)" (*Robert Henryson: Poems*, p. xviii). Fox suspects that the "account

of the courtship is perhaps Henryson's invention" (ed., p. 396); the alluring glances Eurydice casts toward Orpheus are what he misses when he sees her in hell (line 355); compare *Testament* lines 226, 503.

- 92–98 Petrina notes the modulation into a lower style in the previous stanza, so that the scene already shows "affiliations with Middle English romance" ("Aristeus Pastor Adamans," p. 392); in this scene, the shepherd "is further from the princely Orpheus and nearer to the Robene of *Robene and Makyne*" (p. 391); "rustic" qualities have already been deprecated as degenerate (line 12n).
- 95 Compare *Testament*, line 429n.
- 98 The setting recalls the hiding place of the fox in the *Fables* (lines 756, 2246).
- Petrina observes that this line suddenly abandons "any pretence of Arcadian prettiness and establish[es] a rough and urgent tone of primal desire and flight for survival" ("Aristeus Pastor Adamans," p. 389). Ogling at "schankis quhyte, withouttin hois" rouses a lusty squire to assail a lady in Lyndsay's *Squyer Meldrum* (line 949).
- Through Chaucer's Knight's Tale, Henryson alludes to a conjunction between Diana and Proserpina (compare *Testament*, lines 587–88n); Eurydice and Cresseid are richly comparable characters.
- The detail of Eurydice's vanishing recalls the parallel moment in *Sir Orfeo* (lines 192–93); note, however, the deferral of the relation between Proserpina and *the fary* (with a precedent in *CT* IV[E]2236) until the maid's speech (lines 124ff.), where it takes on the quality of an unsophisticated, "'folk' interpretation" of the event (Gray, p. 222); compare line 359n.
- Fox notes the translation "by Henryson or by a scribe" (ed., p. 397) of these rhyming words into English (compare *sair*, *wa*, *mair*, *ga*, *fra*, *stane*, *mane*).
- 131–32 In his *Dirige to the King*, Dunbar similarly depicts James IV doing penance in Stirling: "Solitar walking your alone, / Seing no thing bot stok and stone" (lines 17–18).
- This stanza refines the ten-line ballade (*aabaabcddc*) in "The Compleint to his Lady" attributed to Chaucer; a ten-line stanza with the same rhyme scheme as Henryson's appears in *The Quare of Jelusy* (Symons, *Chaucerian Dream Visions and Complaints*, lines 572–81).
- Job 30:31.
- The lamenting refrain stands "in stark contrast to the *contemptus mundi* approach of the *moralitas*" (McGinley, "'Fen3eit' and the Feminine," p. 80). "The modulation in the central complaint of Orpheus, with its refrain not slavishly kept... is quite an extraordinary thing for a poet in the very dawn of his special dialect-division of literature" (Saintsbury, *History of English Prosody*, 1:272)
- Henryson refines on his sources at this point: while the Boethian Orpheus plays sorrowful music, Henryson's plays a lively tune to relieve himself of his misery;

- though it delights the birds and trees, the "spring" fails to comfort its performer (compare line 268).
- In the guise of a friar, the wolf wears the same humble cloth (*Fables*, line 679).
- In effect, Orpheus anticipates living like the "bustuous hird" Aristeus (line 97; compare lines 92–98n).
- Henryson, with daring originality, has Orpheus ascend into the heavens (for a discussion of the possible sources, see Gray, p. 231, note 51). Fox reports the suggestion of Russell Poole that "as sayis the fable may, like the reference to ane uther quair (Testament, line 61), be a reference to a pretended authority at precisely the point where the author is relying on his own invention" (ed., p. 399); compare Fables, lines 33–35n.
- The key characteristic of Saturn is his bringing of stormy weather (e.g., Dunbar, *The Goldyn Targe*, lines 114–15); compare the more detailed portrait in the *Testament*, lines 155ff.n, 160–64n, 165n.
- Of all the planetary deities, Venus is the only one who has any sense of where to seek Eurydice.
- The "melody" learnt by Orpheus pertains to the Pythagorean concept of *musica universalis*, the "music of the spheres," by which the distances of the planets from the earth and their "proportionate speeds of revolution" were considered to be related according to musical intervals; Plato bases the concept of the world-soul on the Pythagorean proportions of the spheres (Haar, "Music of the Spheres"); the theory of this music is expounded in Macrobius, *Commentary on the Dream of Scipio* (pp. 73–74, 193). Given the prominence of Pluto elsewhere in the poem, the substitution of that name for the philosopher's in each of the witnesses is perhaps appropriate.
- This stanza displays musical jargon but does so in order to give some substance to the musical intervals according to which the planetary spheres are related; six tones are named, corresponding perhaps to the six spheres in which Orpheus has spent time (lines 185–216), those of all the planets except the moon. As in Henryson's learned depiction of the mental process by which Troilus reacts unconsciously to the presence of Cresseid (*Testament*, lines 505–11n, 507n), a matter of fundamental significance can be approached by imperfect human understanding only through the abstruse complexities of jargon and theory.
- This stanza has given editors much difficulty, especially if line 235 is taken to refer to a single, dissonant interval, *disdiapente*. A simpler reading finds the five intervals Henryson indicates: *diatesseron*, *diapason*, *duplate*, *diapente*, and *dis*. These are "of thre multiplicat" because they are all derived from three perfect intervals, the fourth, the fifth, and the octave the foundations of consonance as expounded by Boethius in *De institutione musica* (2.18; Bower, "Boethius").
- 240–42 The admission of ignorance in the midst of a display of learning recalls the Franklin's self-deprecating gesture about rhetoric (*CT* V[F]717–27; compare *Book of the Duchess* line 1170); in this witty stanza, the alliterative tags *gravis gray*

and *wilsum wone* appear as self-consciously naive (*DOST grave* 2n2; *MED wilsom* 1; see also lines 155, 290, and *Fables* 180–85n); following Henryson, the expression to "lay a straw" indicating a limit to a topic becomes idiomatic in Scots poetry (*DOST stra* n.1.4). Douglas ends a passage of musical theory with a comparatively exaggerated admission of ignorance (*Palis of Honoure*, lines 517–18).

- Gray compares the style of this line to a recurrent motif in the ballads (p. 221; e.g., Child 2.2, 33.1); the female protagonist of "The Cruel Brother" (Child 49B) "harped both far and near / Till she harped the small birds off the briers / And her true love out of the grave" (lines 38–40).
- The harp now comes into its own as a bringer of harmony; in *De regimine principum bonum consilium*, a Middle Scots poem of advice to princes (texts of which are preserved in the Chepman and Myllar prints and the Maitland Folio Manuscript), the analogy is made explicit between the sweet sound of a well-tuned harp (line 4) and a king's proper rule over a realm (line 9); compare lines 469–70.
- The proportion of Orpheus to Cerberus the three-headed guard-dog of the underworld recalls that in *The Lion and the Mouse*, when the mice traverse the belly of the sleeping animal (*Fables*, line 1411); the protagonist is rendered insignificant in size.
- Marlin notes an apparent anomaly here and again in lines 286 and 300: with his music, Orpheus is freeing those who are being justly punished; "If the tormented represent wrong desires, Orpheus' music actually quiets the guards that hold these desires in check exactly opposite to the *moralitas*' interpretation" ("Arestyus," p. 144). As in the *Fables*, mercy, *reuth* (*Orpheus*, line 286), outshines justice (lines 1461–66n; further, Johnson, "Hellish Complexity," p. 415).
- 275–88 Henryson is using details in Trivet to expand a mere two lines of comment about Tantalus in Boethius (lines 36–37) into two stanzas; as Johnson indicates, "Henryson adds to Trivet a more elaborated dramatic narrative, with appropriately uncomfortable details of the process of the torment" ("Hellish Complexity," p. 415); similarly, Thomas Rutledge comments that "The appetite is safely sated rather than repudiated. Orphic music seems to offer appetitive happiness rather than moral admonition. The balance of 'instruction' and 'consolacion' [lines 416–17], momentarily, has shifted" ("Henryson's *Orpheus*," p. 408).
- 284 Compare Fables, line 2346n.
- Petrina notes that "The medieval treatments of the story frequently show a tendency to transpose it into courtly terms a process certainly reflected in the protagonist, whose attempt to rescue Eurydice from Hades is easily ranged, along with Alcestis' sacrifice, among the supreme examples of devotion" ("Aristeus Pastor Adamans," p. 385).
- This line, Johnson notes, "departs significantly from what both Boethius and Trivet say at this point in the metrum. They make no mention of the water standing, nor of Tantalus getting drink"; Henryson appears to have reapplied

- the detail in Boethius (*Consolation*, 3.m.12.7–9) that Orpheus stilled rivers ("Hellish Complexity," p. 415).
- The slipperiness of the road to hell is conventional (Horstmann and Furnivall, *Minor Poems*, p. 616, line 149; qtd. Fox, ed., p. 406; compare Psalm 35 [34]:6).
- In his depiction of the "painefull, poysonit pytt of hell," Sir David Lyndsay draws heavily on this passage (*The Dreme*, lines 189, 190–280).
- As Fox points out (ed., p. 406), Hector and Priam of Troy are punished for upholding adultery (e.g., Lydgate, *Fall of Princes*, 1.6308–21).
- For Gower, the conquests of Alexander the Great mark the passage from the age of silver to the age of brass (*CA* Prol.699–700).
- Henryson could have read the story of Antiochus and his incestuous relations in Gower (*CA* 8.271–347); Chaucer also contributes to the notoriety of this story (*CT* II[B¹]82–83); see Archibald, "Incestuous Kings in Henryson's Hades."
- Chaucer depicts Caesar as a bloodthirsty conqueror despite all the Roman hero's love of "honestee" (CT VII[B²]2671–726).
- Herod married Herodias, his brother's wife, and was reproved by John the Baptist (Mark 6:17–18).
- For Nero, the exemplar of imperial depravity, material was to hand in Chaucer (CT VII[B²]2463–2550) and, with emphasis on "glotonie / Of bodili Delicacie," Gower (CA 6.1151–1234; qtd. lines 1161–62).
- Pontius Pilate broke the law by handing Jesus over for crucifixion even though he found no case against him (Matthew 27:24, Mark 15:12–15, Luke 23:20–24, John 19:4–6).
- 329–30 Gower depicts Crassus as a covetous emperor whom the Romans punished by making him drink molten gold (*CA* 5.2068–2224).
- Pharoah's oppression of the Israelites results in the ten plagues (Exodus 7:14–12:34).
- Saul, first king of Israel, disobeys God's command regarding the Amalekites and thereby breaks his allegiance; he massacres the priests (1 Samuel 15:7–23; 22:17–19).
- Ahab and Jezebel, king and queen of Israel, coveted the vineyard of Naboth (who is not usually referred to as a prophet); Jezebel had Naboth stoned to death on trumped-up charges (1 Kings 21:1–16).
- This stanza provided Lyndsay, circa 1526, with the source for a greatly expanded, forthrightly anticlerical depiction of the damnation of the religious in *The Dreme* (lines 162–238); Lyndsay's "In haly kirk quhillk did abusioun" (line 182) is identical to line 339 as it appears in the Bannatyne Manuscript. Fox points out that all the witnesses read *bischoppis* in line 343; he admits *archbishoppis* on Lyndsay's evidence for topical reasons: "There were no archbishops in Scotland until 1472, when Patrick Graham succeeded by simony in having papal bulls

issued which raised St. Andrews, his see, to an archbishopric. Graham was widely attacked, and was deposed in 1478" (ed., p. 408). In line 342, "men of all religioun" is attested by Lyndsay, *Dreme*, line 181, "Thare was sum part of ilk religioun."

- With her ghastly, withered, leaden appearance, in obvious contrast to her alluring appearance when she was on earth (line 75), Eurydice can be compared with Cresseid (*Testament*, line 461); compare Criseyde in the Greek camp (*TC* 5.708–14).
- The connection between the *fary* and hell, previously articulated by a mere serving woman, is now confirmed by no less a personage than Pluto.
- MacQueen notes that "Hypodoria and Hyperlydia were the lowest and highest of the fifteen classical Tonoi or Keys. . . . The choice of these *tonoi* implies that Orpheus in his playing utilised the full range from lowest to highest, and so by producing a 'proporcioun' which corresponds to the music of the spheres" ("Neoplatonism," p. 83); see also Caldwell, "Robert Henryson's Harp of Eloquence," p. 149.
- Boethius gives this speech to Pluto (Fox, ed., p. 406); "Proserpine seems to get the last word in Henryson's hell, just as she does in January's garden" (Marlin, "'Arestyus," 146; *CT* IV[E]2236).
- Johnson ("Hellish Complexity," p. 417) compares this "tragically tainted declaration" with Troilus' equally Boethian "despairingly determinist monologue of love-loss" (*TC* 4.974–1078) and notes the excessive pessimism of Orpheus' assertion that love's "bandis" are "unbrekable" (compare *Consolation* 3.m12.3–4).
- 405 Compare Consolation 3.12.47–48.
- of Orpheus, a dependency that she considers to operate in the *Fables (Rhetoric*, p. 228). The stylistic changes, Marlin notes, are "accompanied by a shift in address: the third-person narration that dominates the tale gives way to a direct address to the reader . . . suggesting a fictive rhetorical situation wherein a lecturer addresses several auditors" ("'Arestyus," p. 147); in this regard, Henryson's style diverges from the impersonal exposition adopted by Nicholas Trivet (for instances of the plural first person, lines 431, 437, 444, 451, 453, 455).
- The association between Calliope and eloquence secures the allegorical connection between music and eloquence; in the narrative, Calliope is associated with "all musik" and "musik perfyte" (lines 44, 70); given the relation expounded between music, celestial harmony, and perfect proportion (218–39n, 226–32n, 233–39n), these are the values of Calliope's eloquence, uncompromised by Mercury's associations with lying (compare *Testament* line 252; compare Marlin, "'Arestyus," p. 142).
- For Mann, interpreting Eurydice as the appetitive part of the soul clarifies the "downwards and inwards movement" of the the quest of Orpheus, "forced to descend from heaven to the depths of the earth to which its appetitive part,

- represented by Eurydice, is by nature confined" ("Planetary Gods," p. 96); Mann likens this movement to the way the "cosmos seems to be bearing down on Cresseid" in the parliament of the planetary gods (*Testament*, lines 143–264).
- "Aristeus' 'lust' (line 101) is very far from the virtue he is supposed to represent" (Petrina, "Aristeus Pastor Adamans," p. 390); the distance is acknowledged in Henryson's protesting "noucht bot." As Petrina notes, this ethical clash has been prepared for by Henryson's apparently non sequitur insistence, at the poem's outset, on maintaining nobility against rustic degeneracy (lines 8–14; "Aristeus," p. 390).
- Marlin notes a discrepancy at this point between the *Moralitas* and Nicholas Trivet's commentary: "while Nicholas' commentary mentions the intellect weeping for the affect, he figures it not as a sign of contrition; rather, he holds the intellect culpable" ("Arestyus," p. 143).
- 456–57 "These 'breris' characterise the fallen condition of the *affectus* in this world, its fleshly attachments and its 'wrak'. Intriguingly, 'wrak' is glossed by Fox as 'worldly possessions' and also as 'rubbish' a soundly Boethian pairing of senses showing Henryson's brilliant lexical tact" (Johnson, "Hellish Complexity," p. 416).
- The harp is a ubiquitous figure of harmonious proportion, one that features in the Scots *De regimine principum*, texts of which appear among the Chepman and Myllar prints and in the Maitland Folio (Gray, pp. 229–33).
- Marlin sees this as an indication of Henryson's emulation of Chaucer's bookishness ("'Arestyus," p. 146)
- As he did in the narrative, Henryson treats Tantalus expansively: he "translates two clauses of Nicholas . . . into a fourteen line invective on miserliness" (Marlin, "'Arestyus," p. 147).
- Rutledge observes that "Orpheus only loses Eurydice because he forgets, for a moment, to rely on his 'harp of eloquence' . . . It is male virtue rather than poetic power which fails" ("Henryson's *Orpheus*," p. 403).
- Marlin finds Henryson's allegory of the myth of Tityus especially telling; in place of Nicholas Trivet's "dry, scholastic etymologies," here is an "outburst against divination, witchcraft, and sorcery," at the end of which the formula appears to be omitted that has ended each of the previous passages about monsters and their victims, namely that the harp of reason and eloquence allays the torment that has been described ("'Arestyus," pp. 147–48). Though the texts of this *Moralitas* are rife with lacunae, Marlin's conclusion deserves consideration: Henryson is inveighing against divination, at the very moment "he is striving to divine intellective meaning from a poetic text" ("'Arestyus," p. 148).
- This recollection of Chaucer's "Goddes pryvetee" also recalls a warning against searching into secrets in the prologue to *The Preaching of the Swallow* (lines 1647–49).

The conclusion has elicited divergent responses. On the one hand, Marlin maintains a reading of the *Moralitas* that entails an ironically depicted narrator who "fulfils his own picture of Orpheus: a widowed reason (line 627), an intellect out of touch with its affections" ("'Arestyus," p. 148). On the other, Rutledge asserts that the poet succeeds, finally, in turning his attention to God and away from earthly things: "poetic eloquence (Henryson's, if not Orpheus'), bolstered by divine grace, is able to turn our 'affection' to heaven" ("Henryson's *Orpheus*," p. 404).

#### **SHORTER POEMS: STRONGER ATTRIBUTIONS**

The twelve remaining poems ascribed to Henryson in one or more of the early manuscripts and prints are presented here in two groups, Stronger and Weaker Attributions; in each of these groups, the poems are arranged alphabetically by their first lines. Among the whole group of twelve, moral ballades predominate, with seven poems in this stanza and with a clear lesson to expound: *The Abbey Walk, Against Hasty Credence, Ane Prayer for the Pest, The Praise of Age, The Ressoning betwix Aige and Yowth, The Ressoning betwix Deth and Man*, and *The Thre Deid Pollis*. Of these seven ballades, the last five concern the imminence of death and the timeliness of repentance, while *The Abbey Walk* upholds the need for humility and gratitude in the face of the changing circumstances of life. *Against Hasty Credence* stands apart from the other moral ballades in that its theme, the imperative that lords behave judiciously with regard to accusations, is expounded without reference to God until the penultimate line. Refrains feature in five of the moral ballades (and in the *Moralitas* to "The Two Mice," also in this form): *The Abbey Walk, Against Hasty Credence, Ane Prayer for the Pest, The Praise of Age*, and *The Ressoning betwix Aige and Yowth*, the last of which has two refrains, one for each of the competing speakers.

The competitive element in *The Ressoning betwix Aige and Yowth* also associates it with the group of dialogues and debates, which, though formally diverse, constitute a subgroup. Together with *The Ressoning betwix Aige and Yowth* deserve to be grouped *Robene and Makyne* and probably *Sum Practysis of Medecyne*: *Robene and Makyne* because it is made up mostly of dialogue between two fictional characters; and *Sum Practysis* because of its use of a dramatic persona, an apothecary, who addresses an opponent (who remains silent). Unlike the first group of moral ballades, the thematic associations of these dialogue/debates are diverse, as are the verse forms, with *Robene and Makyne* in eight-line stanzas in alternating four- and three-stress lines and alternating *a* and *b* rhymes, and *Sum Practysis* in the alliterative thirteen-line stanza, a form that remained in specialized use in Scotland well into the sixteenth century.

Remaining are three quite diverse poems: *The Annunciation, The Bludy Serk*, and *The Garmont of Gud Ladeis*, the first of these a devotional poem in an innovative refinement of the Middle English twelve-line stanza form, the second an exemplary tale with *Moralitas* in the same stanza form as *Robene and Makyne*, and the third — the nearest approach to a lovelyric among the poems ascribed to Henryson — a sumptuary allegory in a quatrain that is essentially the *Robene* stanza divided in half.

As is often the case with shorter poems that are associated with a named poet of repute in a particular literary culture, the authorship of each of the above poems is open to debate. Perhaps the doubt is greatest with regard to *The Thre Deid Pollis*, ascribed to Henryson in

the Maitland Folio but to Patrick Johnston in the Bannatyne Manuscript. Bannatyne is the sole witness for *The Bludy Serk*, *The Garmont of Gud Ladeis*, *Ane Prayer for the Pest*, and *The Ressoning betwix Deth and Man* (both in the Draft Manuscript as well as the main manuscript), *Robene and Makyne*, and *Sum Practysis of Medecyne*; and though *The Abbey Walk*, *The Praise of Age*, and *The Ressoning betwix Aige and Yowth* appear elsewhere, Bannatyne is alone in ascribing these poems to Henryson. In fact, for only *Against Hasty Credence* of all the shorter poems is Henryson's authorship attested by more than one witness. The one Henrysonian poem not found in the Bannatyne Manuscript, *The Annunciation* (the unique copy of which is in the Gray Manuscript) does not shed much light on the problem, since it is generically and formally anomalous. The fact that moral ballades predominate among the shorter poems ascribed to Henryson does not strengthen the evidence for authorship of any one of them; indeed, his reputation for writing just such poems, often with refrains, might well have drawn extra items into the orbit of his name: suspicion lingers over the particularly weak attributions for *The Abbey Walk*, *Ane Prayer for the Pest*, *The Ressoning betwix Deth and Man*, and *The Thre Deid Pollis*.

In the shorter poems, Henryson draws on a fair range of sources. The Annunciation, as MacDonald has shown, is a translation of a Latin hymn, Fortis ut mors dilectio. The Abbey Walk has strong affinities to a poem in the Vernon Manuscript (Ramson, "Lettres," p. 44). Against Hasty Credence has affinities to passages in Lydgate's Fall of Princes and "The Churl and the Bird." Some of these poems allude to, but are not confined by, specific generic conventions: thus Robene and Makyne reveals "a distinct air of familiarity with the genre" of the pastourelle, the medieval dialogue of pastoral courtship (Petrina, "Deviations," p. 113; Jamieson, "Poetry," p. 297); likewise, the chanson d'aventure, a medieval genre in which (as in "The Preaching of the Swallow") the poet goes out one spring morning and hears a wondrous speech or dialogue, provides only the opening gambit for *The Praise of Age* and The Ressoning betwix Aige and Yowth. In fact, the same inventiveness with respect to sources that has been noted in the longer poems can also be traced here. Alessandra Petrina comments perceptively that these shorter poems exemplify Henryson's "constant reflection on the tools of his trade" and show that fine rhetoric can be "Rycht plesand" (Fables, line 4), provided the reader was aware of the presence of fiction, and of the interpreting problems this would create" ("Deviations," p. 107). For the reader who is becoming acquainted with Henryson's poems, insight into his stylistic and thematic concerns can be found in the brief compass of The Bludy Serk, Against Hasty Credence, and, of course, Robene and Makyne: the play with levels of style, the elegant turn of phrase, the memorable cadences, and the sure moral sense that calls for no heavy emphasis.

### AGAINST HASTY CREDENCE (NIMEV 758)

ababbcbC5; seven ballade stanzas

A moral ballade with refrain: rumormongers are springing up like weeds around lords, so that lords are advised to evaluate information in terms of the motives of its provider and subject, and then call the parties to speak on their own behalf; for a lord to do otherwise is to lose honor; heeding slander produces disorder and violence (stanza 5 essentially repeats stanza 2, about the lord's responsibility to summon and judge the parties); an exclamation on "wicked tongue" follows; the backbiter damages himself, his victim, and the lord who hears his slander; the poem ends with the arresting images of the double face and the bloody tongue. The theme of corruptive slander is well attested in Middle English verse

(e.g., Sandison, "*Chanson*," pp. 121–23; Lydgate, *Fall of Princes*, 1.4243–4844, and "The Churl and the Bird," lines 197–203 [*Minor Poems*, 2:468–85]); Henryson shapes this theme towards an emphasis on the need for lords to proceed according to legal principles in their search for the truth.

- Compare Lydgate: "For there is noon mor dreedful pestilence / Than a tunge that can flatre and fage" (*Fall of Princes* I.4621–22)
- While defamation was an ongoing irritant in fifteenth-century Scotland (Ewan, "'Many Injurious Words"), perjury was punishable by the church; given the crucial importance of oaths in testimony, it was "a question whether perjury was a mortal sin" (Walker, *Legal History*, p. 543); to bring an accusation to court, therefore, was to make it a matter of gravity with heavy consequences to the false accuser. Compare Lydgate: "Leve no talis nor yive no credence, / Till that the parti may come to audience" (*Fall of Princes* I.4584–85).

## THE ANNUNCIATION (NIMEV 856)

The twelve-line stanza in which this poem is cast has an ambitious rhyme scheme: a4b3a4bb3aa4bb3.aa4b3. "[I]n recognizing that both William Dunbar [in "Ane Ballat of Our Lady"] and Robert Henryson created idiosyncratic twelve-line stanzas for hymns of praise to the Virgin, one must consider the possibility that there was a tradition of or devotional reason for Marian adulation in twelve-line songs" (Fein, "Twelve-Line Stanza Forms," p. 385). The Annunciation is a devotional lyric: the power of love is epitomized by Gabriel's message from God to Mary; without sin, Mary will bear a child, who will be Christ; glad of the news, Mary is exalted by the honor of giving birth to the son of God; love, like a river or an unquenchable flame, brings continued miracles to pass, with Gabriel's annunciation fulfilling the coming into leaf of Aaron's staff and the dew of Gideon's fleece; as God protected Mary, so he submitted to degradation and even death for us, moistening us with the blood of his passion and manifesting his love in the resurrection; Mary, avert my sins and hasten my soul to heaven. As MacDonald reveals, *The Annunciation* is a close translation of a Latin lyric that "enjoyed a certain popularity in the late fifteenth century" ("Latin Original," p. 54), Fortis ut mors dilectio; MacDonald provides an edition and translation of this poem (pp. 55–60). Four manuscript copies of Fortis ut mors dilectio are extant, one in a book (National Library of Scotland, MS 10270, at fols. 61-62) owned by James Brown, "student at St Andrews in the 1470s, and dean of Aberdeen from 1484 until his death in 1505" (MacDonald, "Latin Original," p. 51).

- 5–6 Punctuating these lines as part of one sentence bestows a clear grammatical function to the conjunction "Quhen" and draws attention to the typology of present existence given precedent and meaning by the Annunciation; alternations between tenses continue to feature in the telling of the scriptural event.
- 15–18 Henryson translates *pudicam* as "maid infild"; the original emphasis on modesty has been intensified into one of lack of pollutive sin; a more striking adjustment occurs in "fra sin exild," for which no precedent exists in the Latin poem.

- 37–40 Adding the image of the running river, Henryson renders concrete the Latin verb *manant*. In comparing the translation to the original at this juncture, MacDonald comments that "Though the number of syllables remains the same, the number of words, and thus the possibility of alliteration, is considerably increased; this contributes to the lapidary style of the Scottish version" ("Latin Original," p. 62).
- As Fox notes, three typological figures for Mary follow: the burning bush, the flourishing rod, and "the most famous of all the symbols of the virginity of Mary," Gideon's fleece (Exodus 3:2, Numbers 17:8, Judges 6:37; Raby, *History of Christian-Latin Poetry*, p. 371, qtd. Fox, ed., p. 431).
- As MacDonald notes, "A change typical of the vernacular is that of 'demon' . . . to 'Termigant'" ("Latin Original," p. 61); this common name for a false god was firmly established in Middle Scots as a devil's name (*DOST termigant*).
- 71–72 Henryson's allusion to the coronation of the Virgin is not present in the Latin original.

#### SUM PRACTYSIS OF MEDECYNE (NIMEV 1021)

In seven thirteen-line alliterative stanzas (rhyme scheme *ababababc4ddd3c2*), this is an invective in the person of an apothecary; Fox compares it to the French *herberies*, "parodies of a quack's promotional speech" (ed., p. 475); mock prescriptions also feature in Middle English verse (Jamieson, "Minor Poems," pp. 140–41; Gray, pp. 244–45). The first stanza announces the speaker's readiness to counter the boasts and insults of a competitor; in the second, the speaker contrasts his rival's incompetence to his own incomparable skill in preparing medicines, some examples of which he will provide in order to heal his rival of "malis"; four grotesque prescriptions follow, one per stanza — for digestive upset ("Dia Culcakit"), for impotence (or insomnia, "Dia Longum"), for folly ("Dia Glaconicon"), and for a cough ("Dia Custrum"); the final stanza offers an assurance of the efficacy of the preceding medicines and ends with a coarse gibe.

Reviewing the whole performance, Jamieson observes that "the irregularity of the metre serves to illustrate the confusion of the speaker's mind, confusion shown also by the studied difficulty of the diction" ("Minor Poems," p. 141). The alliterative thirteen-line stanza already had an association with flyting and grotesquery in Sir Richard Holland's *Buke of the Howlat*. It may be that Scots poets continued to have recourse to alliterative forms (e.g., Dunbar's *Tretis of the Tua Mariit Wemen and the Wedo*) as a way of distinguishing their handling of comic and satiric material from that of a recurrent exemplar in these genres, the notably non-alliterative Chaucer.

- So cry the worm-fowls in frustration "'Kek, kek!' 'Kukkow!' 'Quek quek!'" after which the goose declares "I can shape hereof a remedye" (*PF* lines 499, 502).
- Gray enjoys the "mad precision" of fyve unce (p. 248).
- "To blis or ban," to bless or curse: a conventional pairing, as in Wallace 2.292 or Dunbar, Tretis of the Tua Mariit Wemen and the Wedo, line 154.

#### THE RESSONING BETWIX AIGE AND YOWTH (NIMEV 3942)

The rhyme scheme is *ababbcbC5*. A debate in nine alternating stanzas witnessed by the poet between two speakers, Age and Youth, each of whom has his own refrain, Youth's addressed delightedly to himself ("O youth, be glaid into thi flouris grene") and Age's addressed warningly to Youth ("O youth, thi flouris fedis ferly sone"); the last stanza brings the encounter to a close and restates the two refrains.

A synopsis follows: walking outdoors after rain one spring morning, I met a merry man who sang "O youth . . . "; towards us, an ugly old wretch was approaching with a sign on his chest that read, "O youth . . . "; stirred up by this admonition, which he considers erroneous, the young man declared that he was strong and handsome; the old man retorts that he was too, sixty years ago; the young man announces that he intends to enjoy love as long as possible; irritated, the old man points out that age will cost him his virility and attractiveness; the young man declares that he is healthy; the old man tells him that he will lose his health and vitality; upset, the young man departs, as does the old, leaving me with their conflicting messages.

Citing John W. Conlee (*Middle English Debate Poetry*), Priscilla Bawcutt notes that "This particular structure, with an alternating refrain, and a stanza rhyming *ababbebC*, occurs in several late medieval debate poems" (*Poems of William Dunbar*, 2:340); in Middle Scots verse, see, for example, Dunbar's debate between the Merle and the Nichtingall, "In May as that Aurora did upspring." MacDonald places this poem alongside other debates in Scots, among them *The Ressoning betwix Deth and Man* (see Weaker Attributions, below) and Walter Kennedy's "At matyne houre, in midis of the nicht" ("Lyrics" 255–56).

- 8, 16, etc. Scripture subordinates flowering youth to the superior wisdom of age: likened to a flower, youth is emphatically brief and insubstantial (Job 14:2; compare *Pricke of Conscience*, lines 704–17).
- 10–12 Henryson's description of *Aige* differs from that in a Middle English debate between the ages of man, the alliterative *Parlement of the Thre Ages*, in which the figure of old age is described in markedly pejorative terms his grotesque ugliness ("ballede and blynde and alle babirlippede," line 158) seems of a piece with his low rank which rather compromises his religious fervor ("And ever he momelide and ment and mercy he askede," line 160).
- This line might be taken as the seed for the grotesque clandestine wooing depicted in Dunbar's "In Secreit Place."

#### ROBENE AND MAKYNE (NIMEV 2831)

Robene and Makyne is a dialogue of love in sixteen eight-line ballad-meter stanzas (a4b3a4b3a4b3a4b3) in which the two speakers, "Robene" the shepherd and "Mirry Makyne," speak by alternating stanzas until the seventh stanza, in the last two lines of which Robene retorts curtly to Makyne's appeal; the eighth stanza involves a rapid exchange of two-line speeches; the ninth stanza shifts into third-person narration until the last two lines, in which Makyne utters a brief lament; the tenth stanza likewise proceeds in the third person, but with the attention turning to Robene, who now begins to feel love stir; the eleventh, twelfth, thirteenth, and fourteenth stanzas revert to the alternation of voices that predominated in

the earlier part of the poem, though now Robene is trying to persuade Makyne; the fifteenth stanza mirrors the seventh, with Robene making his last appeal for six lines and Makyne replying curtly in the last two; the final stanza, like the tenth, contrasts the positions of the two, only this time the contrasts proceed rapidly, with two lines to Makyne's departure, the third and fourth contrasting his mood to hers, the fifth and sixth to the plight Makyne has left Robene in, and the seventh and eighth to a final picture of Robene alone, keeping his sheep "under a huche."

Robene and Makyne alludes to various generic associations without quite being drawn into their orbit. Associations with the ballad have been adduced (e.g., Gray, p. 265; Fox, ed., p. 470), but, as Alessandra Petrina has noted, the poem lacks the "incremental repetition of motifs" characteristic of ballads, so that "the popular patina we seem to detect is the result of Henryson's craftsmanship rather than a clue to the spontaneous folk origin of the poem" ("Deviations," p. 110). Connections have also been sought between this poem and the medieval pastourelle, typically a wooing of a shepherdess by a courtly lover, but, again, Henryson conveys "a distinct air of familiarity with the genre" without having a specific source therein (Petrina, "Deviations," p. 113). Though Robene and Makyne has been described as a burlesque (e.g., Cornelius, "Robert Henryson's Pastoral Burlesque"), its blend of elegance and rusticity contrasts sharply with Dunbar's far more outrageous "In Secreit Place." The Bannatyne Manuscript, sole witness for Henryson's poem, contains a group of so-called "erotic dialogues," of widely varying tone: for example, "Jok and Jinny" (fol. 137), "In somer quhen flowris will smell" (fol. 141), and "The Commonyng betwix the mester [scholar] and the heure [prostitute]" (fol. 264).

- 1–3 The names are typical of medieval depictions of rustic wooing, *Makyne* (the diminutive of *Matilda*) in particular often given a coarsely pejorative cast (*TC* 5.1174; *CT* II[B¹]30; *MED malkin*, "a. Woman's name, often used as jocular or contemptuous term for a servant woman . . . [b] a mop or bundle of rags used for cleaning; esp. for cleaning ovens; [c] an impotent man"). Henryson has Robin live down to his boorish associations, while Makyne rises decisively above hers.
- 17–24 The enduring theme of advice to lovers takes definitive form in the *Romance of the Rose (Romaunt*, lines 2175–20; Neilson, *Origins and Sources*, pp. 168–212); instances in Middle Scots verse include Dunbar's "Be ye ane luvar."
- Fox (ed., p. 473) notes a parallel between this desperate appeal and one uttered by a similar female protagonist in the Middle Scots poem *The Murning Maiden*: "I may not mend bot murning mo / Quhill God send sum remeid / Throw destany or deid" (Craigie, *Maitland Folio*, 1:360–61, lines 31–33).
- This "unsentimental evaluative view of love," Mapstone observes, "invites . . . consideration not often attempted alongside Henryson's *Testament of Cresseid*, another of his poems in which a female figure comes to dispense a new appraisal of things amatory" ("Older Scots," p. 10). From a contrasting perspective, Greentree points out that Makyne's "sharpest lesson" has homiletic associations: "The warning to mend one's ways while time remained was a familiar one . . . enforced through the genre of *memento mori*" ("Literate," pp. 68–69).

#### THE BLUDY SERK (NIMEV 3599)

The rhyme scheme is a4b3a4b3a4b3; twelve eight-line ballad-meter stanzas in the narrative, three in the *Moralitas*. An exemplary tale with *Moralitas*: an old king had a lovely young daughter; heir to the kingdom, she had many noble suitors; nearby dwelt a hideous giant, who abducted the princess and cast her into a dungeon; he was formidably powerful and violent; the only possible relief would be for the king to find a knight willing to fight to the death with the giant; a wide search produced a peerless prince who loved the princess and was willing to fight the giant; the prince defeated the giant and threw him in his own dungeon; the prince rescued the princess but was fatally wounded, his shirt soaked with blood; grief-stricken, the princess would rather have died than see the prince thus, or she would rather have lived the life of a beggar if she could have lived it with him; ready to die, the prince gave the princess his shirt and bade her to keep it in her view and her thoughts when other men came to court her; she did so, recollecting her rescue from the dungeon; henceforth she remained true to the prince, and so should we remain to God who died for our sins. In the *Moralitas*, the king is likened to the Trinity, the princess to the soul, the giant to the devil, the prince to Christ, the dungeon to hell, and the other wooers to the temptations of sin; as the princess refused her suitors, so should we avert sin — may Christ protect us on the Day of Judgment; because the soul, God's daughter, betrayed by the devil, was rescued from hell by Christ, who paid dearly to redeem us, think about the bloody shirt.

The Bludy Serk is a version of the "extremely widespread" story of Christ as a knight who fights for his lady the soul, but dies of his wounds (Woolf, "Theme of Christ the Lover-Knight," p. 14; qtd. Fox, ed., p. 437); a version is found in the Gesta Romanorum, a collection of "entertaining moralized stories," drawn on by Chaucer, Gower, and Lydgate as well as Henryson (Salisbury, Trials and Joys of Marriage, p. 16). This poem may be related to a traditional song with the same title among "the chief amusements of the old people" in late eighteenth-century Dumfries and Galloway (Heron, Observations Made in a Journey, 2:226).

- The giant's nails are an ell and a quarter long; an ell is about forty-five inches, so these talons measure almost five feet!
- The arresting, memorable image of the bloody shirt functions traditionally as a reminder to uphold loyalty; it is produced to incite kin and followers to support a family cause in a feud (Brown, *Bloodfeud*, p. 29; compare Malory, *Le Morte Darthur* [Caxton's version], Book 10, chapter 34; *Njal's Saga*, chapter 116). As befits an advocate of mercy and civility (e.g., *Fables*, line 1598n) Henryson wrests the image away from these retaliatory associations and reorients it towards the devotional tradition of the Image of Pity, the depiction of the tortured Christ (Gray, *Themes and Images*, pp. 124–34).
- As Fox notes, this line does not rhyme: "It is possible that the line is corrupt: B wrote *gyane*, then cancelled it and wrote *pit*" (ed., p. 441).
- The phrase *bocht us* [or *so*] *deir* regularly features in allusions the Passion of Christ: *Fables*, line 1901; *Ane Prayer for the Pest*, line 41; also Dunbar's lament for Bernard Stewart, "Illuster Ludovick," line 27.

## THE GARMONT OF GUD LADEIS (NIMEV 4237)

The rhyme scheme is 4b3a4b3; ten four-line ballad-meter stanzas. A synopsis follows: The poet declares, "If my beloved would love me the best and obey me, I would make her the finest clothing: a hood of honor, a chemise of chastity, a petticoat of faithfulness, a gown of virtue, a belt of kindness, and a cloak of humility; (in the next three stanzas, hat, cape, bodice, ribbon, sleeves, gloves, shoes, stockings all are moralized thus); were she to put on this outfit, it would suit her better than anything she ever wore." Gray succinctly comments that "in this case in a very real sense, 'clothes make the woman'" (p. 262).

In fifteenth-century Scotland as elsewhere in late medieval Europe, sumptuary laws were passed, restricting the kinds of clothing people below the nobility were allowed to wear. In 1458, for example, the Scottish Parliament issued sumptuary legislation "which defined the permissible kinds of dress for daughters as well as wives"; a standard justification for such laws was that the waste of money on fine clothes was impoverishing the realm (Walker, *Legal History*, p. 187; compare *Fables*, lines 2598–2601n).

The allegory of a good person's clothing derives from scripture, Paul's epistles containing an itemized list of the accourrements in the armor a Christian is to wear in the battle with the devil (Ephesians 6:11–17), as well as a decree about the modest dress proper to devout women (2 Timothy 2:9–10). Henryson adapts these concepts: the garments he lists are to be bestowed on his "gud lady" as a reward for the best sort of love, namely, obedience (lines 1–2).

- While *gud lady* can mean "virtuous woman" (as in the scriptural source) or "beautiful" or "noble" woman, it is also a standard idiom for "wife" (*MED ladi(e* 1, 9; *DOST lady*); as well, this is the strong woman beyond price of scripture (Proverbs 31:10). In the Bannatyne Manuscript a poem appears on the same theme that echoes Henryson's: "Wald my gud ladye that I luif / Luiff me best for ay / I suld gar mak for hir behuif / Ane garmond gude and gay" (lines 1–4; Ritchie, *Bannatyne Manuscript*, 3:295).
- Sleeves were commonly separate garments, laced onto a dress when it was to be worn; compare *TC* 5.1043 for an instance of the bestowal of a sleeve as a sign of inconstancy.
- The line might be translated, "That she never dressed in either gaudy or muted colors" (compare Fox, ed., p. 445).

#### THE PRAISE OF AGE (NIMEV 1598)

The rhyme scheme is *ababbcbC5*; four ballade stanzas. In a summer garden, the poet listens to an old man singing: growing old, one approaches heaven; in this wicked world, the rulers in their greed have exiled generosity; the delights of youth pass away without leaving a trace; in this unstable world, God's grace is all we can have, by which we draw near to heaven. Thematically related to this poem is "Honour with Age" (*NIMEV* 429) by Henryson's younger compatriot Walter Kennedy.

11–14 The allegory of the vices ousting the virtues from a kingdom; compare Chaucer, *Lak of Stedfastnesse*, lines 15–21; also *Fables*, lines 1300–03.

#### **SHORTER POEMS: WEAKER ATTRIBUTIONS**

### THE ABBEY WALK (NIMEV 265)

ababbcbC4; seven eight-line stanzas

A moral ballade with refrain: consolation in adversity is to be gained by giving thanks to God; scriptural examples are adduced (Job, Tobit); adversity is the working of God's justice, and pity is his mercy; all comes from God. The penultimate line, "Quha hyis law and lawis he" is key: inversion is the proper working of divine will.

- 1–5 The setting gives moral point to the opening gambit of reading an inscription (Sandison, *Chanson*, 121); Kelly comments on the value of this "an open-ended or unfinished framework" as a precedent for *The Testament of Cresseid*: here, "the inscription forms not only the body but also the end of the poem" (*Chaucerian Tragedy*, p. 226).
- 8, etc. "Bi a Way Wandryng as I Went," a moral ballade in the Vernon Manuscript, has a comparable refrain, "Evir to thonke God of al."
- The paired examples of Job and Tobit present two "tightly interlaced" sorts of adversity: this stanza is "stylistically the poem's high point" in Ramson's opinion, and "the best pointer to the poem's art: its balance which spreads into the two sets of three stanzas, is carried through to the level of single lines, the prominent caesura, in the first four stanzas particularly, giving the lines a formal poise which is part of the poem's meaning but is also part of its decorative patterning" ("'Lettres," pp. 44, 45).
- Compare "Bi a Way Wandryng as I Went" (lines 9–11): "Thaugh thou waxe blynd or lome / Or eny seknesse on the be set, / With such grace God hath the gret."
- The "lipper lady" used this saying to give point to her remonstrance to Cresseid (line 475n); in the present poem, fuller use is made of a Chaucerian precedent, *Truth*, which contains not only this saying (lines 11–12) but also the proverb that lies behind Henryson's refrain, in Chaucer's words, "Know thy contree, look up, thank God of all" (*Truth*, line 19).
- 33–40 Kelly notes the centrality to *Testament* of the theme that "natural afflictions are temptations, which must be endured in patience. At other times, to be sure, adversity is recognized as deserved, but it is also corrective, and serves to save as well as to punish" (*Chaucerian Tragedy*, p. 238).
- 35 Compare Fables, lines 1190, 1194, 2689.
- The moralizing phrase "change and vary" crops up in Dunbar's *Timor mortis conturbat me* (line 9).
- For the emergence in the sixteenth century of a pejorative connotation to *pelf*, see *Fables*, line 2042n.

#### ANE PRAYER FOR THE PEST (NIMEV 2420)

The rhyme scheme is *ababbcbC5*; eleven ballade stanzas, the three last with internal rhyme (lines 65–72 completing each of the first, second, and third feet; lines 73–80 and 81–88 completing the second and third feet). Ane Prayer for the Pest is a penitential ballade with the refrain "Preserve us fra this perrelus pestilens": God most powerful and perfect, have mercy on us in punishing us for our offenses, save us from the plague; hear our lament, because unless you mercifully restore us, we will die; we would gladly submit to any other punishment, but is it your will that we die like beasts, so that we dare not live together? Choose famine, but remove your plague because our deaths will not make up for our sins; have mercy, without which we are defenseless; you redeemed us dearly on the cross, so now take pity on your likeness; give us grace to atone for our sins, for without atonement the only justice is death; rulers, who should punish wrongdoers, are wholly corrupt, so that God will not heed their appeals; diminish this plague — if we were contrite, our sorrows would cease — none who seeks grace is destroyed; without your aid, we are in a deathtrap — no one can overlook our greed but you; calm your hostility — we can expect no relief — soon we will all be dead — do not let what you so dearly bought be lost. Bengt Ellenberger notes the exceptionally "high style, the intricate rhyme scheme, and the non-technical character of the words" that differentiate Ane Prayer for the Pest from Henryson's attested styles (Latin Element, p. 63). Drexler notes that the Draft portion of the Bannatyne Manuscript presents Ane Prayer as two poems: after line 64 appears the colophon Finis; and the ensuing stanzas have a new refrain ("Henryson's 'Prayer for the Pest"; compare Textual Notes 64an).

- 17–22 The theme of plague as punishment is scriptural (Numbers 14:11–12; 2 Samuel 24:13–17); compare Conscience's sermon, in which he "preved that thise pestilences were for pure synne" (Langland, *Piers Plowman*, B.5.13).
- The term *pungetyfe* appears to be Henryson's own Latinism (*DOST pungitive* 1a); compare *Testament*, line 229, where the adjective refers to the hostility shown by Venus.
- Dunbar's "Ane Ballat of Our Lady" (lines 1–3) also features the aureate terms *superne* and *lucerne*.
- 81–82 In their edition of the poem, Robert L. Kindrick and Kristie A. Bixby suggest that *Sen* should be interpreted to mean "As for": "As for our sins, which justice must correct, O King most high, now pacify your anger" (*Poems of Robert Henryson*, p. 265).

## THE RESSONING BETWIX DETH AND MAN (NIMEV 2520)

A dialogue in six alternating ballade stanzas (ababbebe5): Death demands man's attention and asserts that no creature, regardless of earthly station, can resist death; Man, incredulous and uncomprehending, wants to know his challenger's identity and asserts that he will defeat anyone who challenges him; Death identifies himself and repeats that he cannot be resisted by anyone; realizing the imminence of death, Man admits to a sinful youth; Death calls for repentance in readiness for the inevitable; Man repents submissively and appeals to God for mercy. While skeptical about any connection between this poem and the Dance of Death, Gray detects "echoes of an earlier type of poem, the Vado mori ('I go to die') in

which a number of 'estates' are confronted by Death and overcome by him. . . . Here he is an awesome and mysterious figure" (*Selected Poems of Henryson and Dunbar*, p. 380).

- The formula "reges pontifices imperatores" ("kings, popes, emperors") commonly refers to the highmost ranks of power in the world, especially in relation to their vulnerability to death.
- Compare the *Moralitas* to "The Fox and the Wolf" (lines 789–95), in which "gude folke" are warned to "feir this suddane schoit" and "remord your conscience."

## THE THRE DEID POLLIS (NIMEV 2551)

In eight ballade stanzas (ababbcbc5), this is a moral ballade in which the reader, "sinfull man," is addressed by three skulls (reminiscent of the theme of the Three Living and the Three Dead; Fox, ed., p. 487): they invite him to look at them and realize that as he is now, so they were once; everyone must suffer death and therefore should keep it in mind in order to avoid sin; the young man is to think of his head in the same state; finely dressed ladies will turn out thus; the proud must seek mercy because all ranks of society will turn to dust; no scholar can distinguished between the skulls in terms of beauty, nobility, or learning; the aged should learn from the skulls to request mercy for himself and also for their souls; everyone should seek mercy in order to reign forever with the Trinity.

The copy of this poem in the Bannatyne Manuscript has an ascription to Patrick Johnston (d. 1495), "a notary, land-owner, and official receiver of revenues from Crown lands in West Lothian [who] produced court entertainments" (Bawcutt, *Poems of William Dunbar*, 2:336).

- The hollowed-out eye sockets of the skulls find their way into Dunbar's insulting depiction of Walter Kennedie, his opponent in *The Flyting* (line 164).
- 14–16 The memento mori; compare The Flyting of Dunbar and Kennedie (lines 162–67).
- 17-24 Compare The Ressoning betwix Aige and Yowth, lines 41-48 and 59-64.

ABBREVIATIONS: A: the Asloan Manuscript; An: The Testament of Cresseid (Anderson); B: the Bannatyne Manuscript; Bd: the Bannatyne Manuscript Draft; Br: Bawcutt and Riddy, Longer Scottish Poems; Bs: The Morall Fabillis of Esope the Phrygian (Bassandyne); Bu: Burrow, English Verse 1300–1500. C: The Morall Fabillis of Esope the Phrygian (Lekprevik and Charteris); Ch: The Testament of Cresseid (Charteris); Cm: the Chepman and Myllar Prints; DOST: Dictionary of the Older Scottish Tongue; Fox: Denton Fox, ed., The Poems of Robert Henryson; G: The Gray Manuscript; H: Harley 3865; Ht: The Morall Fabillis of Esope (Hart); MED: Middle English Dictionary; Mf: the Maitland Folio; Mk: the Makculloch Manuscript; OED: Oxford English Dictionary; R: the Ruthven Manuscript; T: The Testament of Creseyde, ed. Thynne.

#### **FABLES**

title

Bs (base text throughout), C: The Morall Fabilis of Esope the Phrygian.

### THE PROLOGUE: MK, B, BS [C, H, HT], FOX

- title Mk omits. B: The Cock and the Jewell. [new line] Prolog. Bs: The Prolog.
- 4 plesand ar. Mk, B: Ar rycht plesand.
- 5 quhy that. Mk, B, Fox: quhy. Bs: that. Fox notes the support of Mk and B in 2344 but suggests that quhy that "may have been the original reading" (ed., p. 189); on the grounds that metrical regularity is a hallmark of Henryson's style, especially at the outset of each of the Fables, Fox's suggestion has been adopted here.
- 6 of thi. B: vyce of. Bs: haill.
- 7 O. Mk, B, Bs: Off. Taking a cue from G. Gregory Smith's emendation of Mk from Off to O (Specimens, p. 267) and noting the reading of thi in line 6 of the same witness, Fox regards Mk's apparent redundancy as the best pointer to the meaning and rhetorical stance of this passage (ed., p. 189).
- 8 *a.* Bs: *the.* The reading shared by Mk and B refers to a particular kind of heavy soil, hard to cultivate but fertile; the implications are richer than in the reading in Bs, which refers to soil generically.
- 12 springis than a. Bs: dois spring ane.
- 16 Haldis. Bs: aldis.
  - sweit and. Bs: and is. For Kratzmann, the reading in Mk and B is "clearly preferable, because it gives a sense which provides a logical relation to the second part of the simile" ("Henryson's *Fables*," p. 53).

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21	blyth. Bs: $light.$
22	For as we se. Mk: For as. Bs: Forthermair.
24	ay is. Bs: is $ay$ .
29	authour. Mk, Fox: poete. Aesop is one of the Eight Authors (Auctores octo) of the medieval curriculum; to call him an authour is more meaningful, therefore, than to refer to him as a poete; it is understandable that in Mk, which provides the text of only one fable, this point is less significant than it is in the more ambitious compilations in B and especially Bs.
40	Gif ye find ocht that. Bs: Gif that ye find it.
43	his fabillis. Mk: this fabill. B: his fable. The variation is of considerable import for readings of the Fables: either this is a general prologue to the whole sequence of tales or it introduces specifically and only the ensuing tale, The Cock and the Jasp; here a crucial difference arises between Bs, in which the ensuing fable is indeed the first, and B, in which it appears in the middle of what seems to be a much looser sequence.
45	And to. Bs: In to.
47	Puttyng. Bs: Put in.
	and. Bs: and in.
52	him renye nor. B: nocht derenye nor. Mk: nocht derenye and. Both derenye (OED deraign v.1; DOST derenze v.) and renye ("call to account"; OED arraign v.1) are precisely apposite here; since the next verb, arreist, has precisely legal associations, the reading in Bs is preferred here.
54	Quhilk. Bs: And that.
	the. Bs omits.
55	the mynd. Bs: thair myndis.
56	he. Bs: thay. beist is. Bs: beistis ar.
58	and facound purpurat. Mk, Fox: and in facund purpurat. B: facound and purpurat. Bs: as poete lawriate. Fox notes that facund was a noun in fifteenth-century Scots and points out that the preposition in introducing this phrase may be a scribal error (DOST facund n.; ed., p. 193).
60	Tak. Bs: Lak.
63a	Bs: Finis.
THE COC	K AND THE JASP: MK, B, BS C [H, HT], FOX
title	Mk, B, C omit. Bs: The Taill of the Cok and the Jasp.
71	Out at he theiring Mr. Tak no tent on at Pa C. They sain no thing

	<b>J</b>
title	Mk, B, C omit. Bs: The Taill of the Cok and the Jasp.
74	Quhat be thairin. Mk: Tak no tent so at. Bs, C: Thay cair na thing.
81	lord or. B: only warldly.
82	Bs, C: Pietie it wer thow suld ly in this mydding.
83	muke and. Bs, C: muke on.
87	I may. Mk: It may. Bs, C: It may me.
89	leif and. Mk: haldyne.

92	ga skraip. Bs: ga scrapit. C: haif scraipit.
98	Bs: For les availl may me as now dispyis. C: For thyne availl may as now dispyis.
99	I had. Bs, C: haif I.
102	wyfis. B: wyse men.
102	that. Bs omits.
	werk is. B: wark was. Bs, C: werkis ar.
103	B omits.
100	sum meit have. Bs, C: have sum meit.
104	not weil leif. Bs, C: not leue.
111	fen. B: as. Bs, C: midding.
118	fabill. Bs, C omit.
title	Moralitas. Mk, Bs, C: precedes line 127. B [marginal, in a different
	hand]: Moralite.
120-26	In Bs, some confusion seems to have arisen about the proper location of
	this stanza, which is in the same <i>civilité</i> font as the fable proper, not
	the Roman font of the following stanzas of the <i>Moralitas</i> .
120	hes. Bs, C: had.
122	is lyke. Bs, C, Fox: lyke to.
125	hap. Mk: hoip.
126	Of fyre nor fallis. Mk: and noi sal. Bs, C: Or fyre nor water. Lists of terms
	typically pose difficulties for copyists; the difficulty of fallis has
	arguably produced simpler readings in Mk, Bs, and C.
131	<i>ay</i> . Bs, C: <i>for</i> .
132	haif. Bs, C: wyn.
139	can freit. Mk: fre. B: nor ket. Bs: can screit.
143	Mk, Bs, C, Fox: Quhilk at science makis bot ane moik and scorne.
145	argumentis. Bs: argumenti.
147	the. Bs, C omit.
150	Mk, Bs, C: Quhilk is sa nobill, sa precious and sa ding.
151	it. B omits.
	with na. B: nocht with no. Bs, C: not with.
	thing. Mk: gud.
154	neidit. Bs, C: neidis.
156	it nocht. Mk: it.
	for. Mk: nocht. B omits.
159	it wair bot. Mk, Fox: I wair bot. B: I do bot waistis. Bs, C: it wer bot.
161a	B: Explicit quod mr R. H. Bs, C: Finis.
THE TWO MI	CE: A. B. BS. C [H. HT]: FOX. BU. BR

# THE TWO MICE: A, B, Bs, C [H, HT]; FOX, BU, BR

title A: Heir begynnes the tale of the uplandis mous and the borowstoun mous. B (in a later hand): The Twa Myss. Bs, C: The Taill of the Uponlandis Mous and the Burges Mous.

164 eldest. B, Bs, C: eldest duelt.

165 yungir. Bs, C: uther.

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unusual *prompit* has good textual support.

efter that. Bs, C: sister quhen.

syre. B: schyr. Bs, C omit.

ryte. Bs, C: rate.

Think ye this meis [A, Bu, Fox: meit] nocht. Bs, C, Br: Is nocht this meit rycht.

210

213

215

216

	levand in. Bs, C: leving into.
221	The state of the s
224	quhy. Bs, C: quhylis.
	usit wes before. A, Bu: usit is befor. B: usit wer befoir. Bs, C: wes before usit.
226	yow pleis. Bs, C: pleis yow.
229	hartlie. Bs, C: mery.
231	tender, sweit, and. Bs, C: tender and wonder.
232	plesans. Bs, C: plesure.
	in. Bs, C: in the.
235	visage. Bs, C: curage.
239	this. Bs, C: his.
247	trewe. B: gude. Bs, C omit.
251	na fall, na trap. A: na trape na fall. Bs, C: nor fall trap. According to Bawcutt and Riddy, "A and B seem to make a distinction between two kinds of mouse-trap ( <i>MED falle</i> ; <i>DOST fall</i> , n. 2) which is lost in Bs" ( <i>Br</i> , p. 357).
252	on togidder yeid. B, C, Fox, Br: on togidder thay yeid. The loss of metrical regularity in the alternate reading does not seem justified.
253	skugry ay. A: stowthry ay. Bs, C: stubill array. Bawcutt and Riddy comment that "Scribal misunderstanding of a rare word, together with the common c/t confusion, could have led to A's stowthry" (Br, p. 357). rankest. Bs, C omit.
254	Under covert full. B: And wondir sly full. Bs, C: And under buskis.
262	Withowt godspeid. A: Intill ane innes. The lack of proper etiquette has greater thematic import than the identification in A of a specific destination.
264	upon. Bs, C: upon thair.
265	Flesche. B: With fische. Bs, C: And flesche.
266	grotis, meile, and. Bs: meill and eik off.
278	bot how lang. A, Bu: how lang now. Bs, C, Br: how lang.
281–87	A omits this stanza.
285	mane full. B, Bu: furmag. Bs: manfully. This crux appears to Fox to depend
200	on the failure of B and Bs to identify <i>mane</i> as fine white bread. Burrow, however, bases a case for <i>furmag</i> on the common association between mice and cheese ( <i>English Verse</i> , p. 344).
287	gust thair mouth. B, Bu: creisch thair teithis. As Burrow notes, the reading
	in B is delightfully specific ( <i>English Verse</i> , p. 344); however, it may provide an instance of Bannatyne's enthusiastically imaginative involvement in the poem he is copying, with something of a mixed metaphor resulting in the unwanted implication that the spices would have been greasy as well as the substitute the mice prefer.
289	thay. Bs, C, Fox, Br omit.
300	all. A, Bs, C, Fox, Br: ane.
304	nor serche. A: to char.
	to char nor. A: nor yit to. B: nor char no. Bs, C, Br: to sker nor.

306	This. Bs, C, Fox: The.
	passage. Bs, C, Br: passing.
309	flatlingis. Bs, C, Fox, Br: flatling.
311	wofull. A, Bu: wilsome.
312	fever. Bs, C: fever scho.
318	answerit. Bs, C: answerit hir.
324	A, Bu: And unto burde togidder baith thay sat. Bs, C, Fox: And to the burde
	thay went and togidder sat.
328	fled. Bs, C: went.
	of. Bs, C: on.
331	tait. Bs, C: cant.
335	fair. Bs, C. omit.
336	the dosor. B: the dressour. Bs, C: ane burde. Bawcutt and Riddy comment
	that the reading in the printed texts may "derive from a memory of
	line 324" ( <i>Br</i> , p. 358).
337	Syne. Bs, C: And.
338	So hie scho clam. Bs, C. Scho clam so hie.
339	And. Bs, C: Syne.
	clukis. A, Bu: clukis richt. Bs, C, Br: cluke thair.
342	Apon. Bs, C: And to.
346	sair. Bs, C: fair.
347	ma. A, B, Fox: may. Bs, C: na.
352	I suld. Bs: suld I. C: suld.
356	scho. B, Bs, C, Fox, Br omit.
357	eftirwart. Bs, C: weill thairefter.
361	A, Bu: Of nutis, pes. B, Fox: Off peis and nuttis. The variants for this line
	exemplify the copyists' difficulty with lists of topically related terms.
365	heir. Bs, C omit.
	will ye. A: quhill ye. Bs, C, Br: and ye will.
366	In. Bs, C: In to.
368	intermellit. Bs, C: interminglit. The prints appear to substitute a more
	modern for an older form of the word.
372	And. Bs, C: That ar.
381–88	C omits this stanza.
383	Luke. Bs: Lieke.
	ondeid. Bs: but dreid.
387	Bs: Best thing in eird, thairfoir I say for me. The syntax of the manuscript
	readings is more idiomatic.
388	merry hart. A: sekerness. Bs, Br: blyithness in hart. The metrical irregularity
	of the reading in Bs encourages a preference for the reading in B.
389	freind, thocht. Bs, C, Br: my freind sa.
392	I. Bs: thair. C: it.
· - <del>-</del>	se. Bs, C: be.
396a	A: Heir endis of the twa mys. B: Explicit quod mr. R. H. Bs, C: Finis.
2004	

THE COCK AT	ND THE FOX: B, Bs [C, H, HT]; FOX
title	B (in a later hand): The Fox and the Cock. Bs: The Taill of Schir Chantecleir
	and the Foxe.
405	and. Bs: and sa.
407	it excedis. Bs: is excludit.
423	hir pultrie. Bs, Fox: pultrie baith. The line in B is more metrically regular
	than that in Bs, and as idiomatic.
430	juparteis. Bs: jeperdie.
438	yow service for. Bs, Fox: service to you.
441	oft fulfillit. Bs: full oft fillit.
447	forsuth I held. Bs: I held up.
456	warmys. Bs: is warme.
457	Yow for to serve. Bs: To mak yow blyith.
462	Me think yow. Bs, Fox: Ye are me think.
463	and. Bs: off.
472	Quhat. Bs: For.
	cok. Bs: fox. Capturing the speed and zest of the interchange at this key
	moment, Fox's two emendations here are irresistible.
477	walkit. Bs: wawland. The image, conveyed by Bs's wawland, of Chantecleir
	rolling his eyes seems weakly associative: his eyes are shut.
482	countermaund. Bs: that cryme. The reading in B is more specifically, wittily
	apposite.
486	reylok. Bs: hay. The printed text makes a characteristic substitution here
	of a familiar for an unfamiliar word.
494	of. Bs: $in$ .
527	yow. Bs omits.
	ye. Bs: he is.
533	Bs: "He had," quod scho, "Kittokis ma than sevin."
536	Adulteraris that list. Bs: For adulterie that will.
546	Birkye. Bs: Berk.
	Bell. Bs omits.
555	raches. Bs: kennettis. The variant terms are roughly synonymous; the
	reading in B produces a formulaic alliteration that befits the scene of
	vigorous motion that is beginning.
558	spak. Bs: said.
570	unto a. Bs: out off the.
576	Bs: Na fals theif and revar, stand not me neir. The variant presents an
	instance of the copyists' recurrent difficulty with lists, a difficulty that
	in Bs produces metrical irregularity.
578	love. Bs: freindschip.
581	mair. Bs: mais.
	coud nocht be. Bs: to be sa.
582	But spake. Bs: Quhairthrow.

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592	ar. B, Fox: is.
602	mynd maist toxicate. B: mouth mellifluate.
606a	B: Flattery.
607	The wickit mynd and. B: This wikkit wind of. The imaginative reading in B produces a mixed metaphor arguably characteristic of the scribe — a wicked wind is not like sweet sugar; see the Textual Note to Fables, line 287.
609	fell. Bs omits.
THE FOX	AND THE WOLF: B, BS [C, H, HT]; FOX
title	B (in a later hand): The Fox and the Wolf. Bs: The Taill how this foirsaid Tod maid his confessioun to Freir Wolf Waitskaith.
614	B (LH margin): <i>Incipit aliam fabulam</i> . Thus begins an explicit connection between the fox fables in B that is arguably stronger than the linkage between the group of ten of the <i>Fables</i> intermingled in this manuscript compilation with other poems.
616	fatal. Bs: subtell.
618	miching. Bs: waitting.
621	Thetes. Bs omits.
623	off. Bs: $up$ .
648	the. Bs: my.
649	wait. B, Fox: watt. Bs: ken.
651	fait. Bs: men.
652	bot. Bs: bot gif.
653	Deid. Bs: It. and. Bs: ane.
655	all. Bs: $my$ .
657	lyif is. Bs: lyifis.
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alyk ar. Bs: ar lyke.

 $thence.\ Bs:\ hence.$ 

cum. Bs: cummit.

But to. Bs: Unto.  $mele. \ Bs: kneill.$ 

hyne to. Bs: untill.

faut of. Bs: fall no.

pennance. Bs: penitence.

Seikly. Bs: Selie. B: And seikly.

walterand. Bs: watter and.

All stonist. Bs: Astonist all.

Bs: Ye ar mirrour, lanterne, and sicker way.

of. Bs: in.

*Na*. Bs: *A*.

A. Bs: Na.

741	boittis, net, nor bait. B: net, bottis, nor bate. Bs: boittis nor net bait. This line exemplifies the difficulties posed to copyists by lists of terms.
769	gane. Bs: gang.
772	The hird him hynt. Bs: He harlit him.
776	contritioun. Bs: provisioun. Here and again in 778, 779, and 794, the prints show signs of Protestant expurgation of explicit references to
	the moral conditions leading to penitence in the sacrament of confes-
	sion; it is one thing to satirize confession in the fable itself, and an-
	other to indicate the ongoing importance of the ritual for the reader.
777	mend. Bs: amend.
778	conclusioun. Bs: confusioun.
779	gois now to confessioun. Bs: now hes gude professioun.
780	Cannot repent. Bs: Yit not repentis.
794	Do wilfull pennance here. Bs: Obey unto your God.
795a	B: <i>Explicit exemplum veritatis et falsitatis</i> . In B, the reader is invited to read the trio of fox thus, as contrasts of truth and falsehood.
THE TRIAL	OF THE FOX: B, BS [C, H, HT]; FOX
title	B [in a later hand]: The Fox Trived Refore the Lyon, Bs: The Taill of the Sone

THE TRIAL OF	THE FOX: <b>B</b> , <b>B</b> 5 [C, 11, 111]; FOX
title	B [in a later hand]: The Fox Tryed Before the Lyon. Bs: The Taill of the Sone
	and Air of the foirsaid Foxe, callit Father wer: Alswa the Parliament of the
	fourfuttit Beistis, haldin be the Lyoun.
798	Bs: Till airschip be law that micht succeid.
799	the. Bs omits.
	lemanrie. B: lenanrye. Bs: adulterie.
802	<i>pultrie tig.</i> Bs, Fox: <i>pultrie to tig.</i> The infinitive is implicit without <i>to</i> ; the more concise version in B preserves metrical regularity.
806	get. Bs: geir.
	wrang. Bs: fals.
812	is. Bs: hes. The use of is as the auxiliary here for the present perfect of the verb of motion accords with grammatical practice in fifteenth-century
000	Scots.
822	<i>stouth</i> . Bs, Fox: <i>thift</i> . <i>Stouth</i> is a specific kind of theft; B's reading is thus marginally preferable.
	he had done. Bs, Fox: did his father. B's reading preserves metrical regularity.

throw naturall. B: for faderlye. Here is an instance of B's imaginative involvement in the text producing a shift in perspective (from the son's motivation to the father's) that does not fit logically.

wrangwis guidis, gold. Bs: warldlie gude and gold.

Bs: *To execute, to do, to satisfie.* In Bs, the traditional secular theme of the greedy, disloyal executors of a will has taken the place of the reference, preserved in B, to the medieval ritual, discredited under Protestantism, of prayers for the dead; see also line 837.

Bs: Thy letter will, thy det, and legacie.

824

836

	is the devetious. Pe is the devetious the produces a matrical confusion and
	is thy devotioun. B: is thy devotioun; thy produces a metrical confusion and
838	may be "a spurious addition" (Fox, ed., p. 235). he carit. Bs: him, he passit. B, Fox: him carit. Fox's emendation is unneces-
030	sary: B's reading preserves a use of <i>carry</i> in Scots as a transitive verb
	meaning go (Fables line 1767; DOST cary v); compare Fables 2029 and
	its Textual Note.
840	him. Bs: he.
841–42	Bs: these two lines are transposed; the sequence in B preserves a logical
011 1 <b>4</b>	and chronological sequence.
848	Oyas, oyas. Bs: on this wyis. The herald's conventional cry Oyez ("Listen!")
	has been misunderstood by the printer.
851	Govand. Bs: Gritlie. Again, the printer substitutes a current, familiar
	word for an archaic one.
852	his buste. Bs: ane bus.
	bill. Bs: bull.
855	We. Bs: The.
856	ay lestand but ending. Bs: helth everlestyng.
868	as the. Bs: als as.
869	gresis. Bs: gers.
872	trippand. Bs: creippand. B's birds are more sprightly than those in Bs.
873	a. Bs: with.
881	fut all. Bs: all four futtit.
898	jonet. Bs: gillet. The jonet is a fine light saddle horse, while gillet is
	synonymous with "mare"; a case could be made for either reading;
	the decision here is to side, as Fox does, with B because the scribe
	tends to preserve more unusual terms — if also to fabricate them on
	occasion (as found in <i>Fables</i> 824, Textual Note).
902	wodwys. Bs: tame cat.
	wild wolfyne. Bs: wildwod swyne. "Some of the strange names may have
	defeated early copyists as well as modern editors" (Gray, Selected Poems
	of Henryson and Dunbar, p. 374); here and elsewhere, too insistent an
	avoidance of redundancy and apparently arbitrary association (why
	mention a she-wolf here when the wolf was named elsewhere?) may
000	impose a principle of organization foreign to the work.
906	baver, bakon, and the. Bs: wyld once, the buk, the.
	balterand. B: batterand. Bs: welterand. Burrow considers this emendation
000	one of Fox's most perceptive and skilled ("Dunbar," p. 121).
908	gray. B, Fox: gay. B's reading may arise from the wish to avoid an
	apparent redundancy; B's seems grounded on the etymological dif-
	ference involved — in <i>greyhound</i> , the first element has nothing to do with color but derives from Old Norse green "bitch" (OFD greyhound)
	with color but derives from Old Norse <i>grøy</i> , "bitch" ( <i>OED greyhound</i> ).
910	with. B, Fox: the.
310	globard. B: globert. Bs: glebard.

914	however have De landance land. The reading in De has not been defined
914	bowranbane. B: lurdane lane. The reading in Bs has not been defined convincingly; but in spite of its alliterative tidiness and relative
	obviousness (lane from l'âne, Fr. "donkey"), B's reading looks like a
	desperate stopgap.
919	Bs: With haist scho haikit unto that hill off hicht. In the version of the line in
	B, the a lyric inversion of the second foot conforms to Henryson's
	common practice (Introduction, p. 22).
923	blenkit. Bs: luikit. B's reading is more specific; Bs's anticipates lukit in line
	926.
926	The lyoun lukit quhen. Bs: He lukit quhen that.
945	Bs, Fox: The tod Lowrie luke not to the lam. Within the zone of normal
	variation (see the Textual Note to 919, above), B offers a metrically
	more regular line than does Bs.
949	call. Bs: callit.
952	Tod Lowrie lukit up. Bs, Fox: Than Tod Lowrie luikit. Jamieson argues for
	the superiority of B because of the richer implications there in the
	placement, physically and psychologically, of the fox ("Poetry," p.
054	232n1).
954	rarit. Bs, Fox: cryit.
966 067	far doun. Bs: laich. the. Bs omits.
967 969	the. Bs offices. thoill. Bs: bene.
909 971–84	B omits these stanzas. "The other [sources] provide two additional
371-04	stanzas of direct condemnation by the author The alliterative
	pattern seems Henrysonian though the metre is very rough indeed"
	(Jamieson, "Poetry," p. 234).
986	stait. Bs: estait.
989	beist into this. Bs: kynd of beistis in.
991	gray stude. Bs: stude gray.
993	My lord. Bs: Now see.
999	ye. Bs. omits.
1035	wretchit. B and Fox omit.
	on his wayis. Bs: thus on he.
1042	a bank. Bs: abak.
1052	This new-maid. Bs: Speir at your.
1067	garray. Bs: merines. B's reading is more archaic; Bs prefers the word
1050	common to Scots and English.
1072	He werryit. Bs: Devorit.
1087	sis. Bs: assyis. The aphetic variant (missing the first syllable a-) in B is
	attested elsewhere (in French, Dutch, and Latin as well as Scots and
	English; <i>OED size</i> n1); it maintains metrical regularity better than
1089	does the explicitness of assyis in Bs. and party. Bs: pyking and.
1003	and party. Do. pynting and.

1095	basare. Bs: bowcher. Bs provides a simple, common substitute for the
1100	specialized term in B.
1102 1103	Apertly be oure leving. Bs: That to our leving full weill.  Bs, Fox: And paynt thair mater furth be poetry. The printed text arguably provides a Protestant revision of a potentially unacceptable subordination of preaching to the authority of poesye.
1104	liklynace. Bs: liknes.
1106	<i>mare grace</i> . Bs: <i>incres</i> . The printed text substitutes an inoffensive secular term to avoid even the possibility that the line might be read to refer to the earning of grace in spiritual terms.
1107	And gapis. Bs: Thinkand.
1111–24	B, Bs, Fox all present these two stanzas in the opposite order, which inverts the topical and grammatical coherence of the passage (e.g., the antecedent of "Hir," line 1125); if this analysis is correct, the inversion would have taken place at a stage in the textual transmission prior to the divergence of the manuscript tradition represented by B from the print tradition represented by Bs.
1118	contemplatioun. Bs: gude conditioun. A Protestant revision has occurred here in Bs; the rest of the stanza is marked by similar substitutions.
1119	Of pennance. Bs: As pilgrymes.
1120	Bs: Approvand that for richt religioun.
1121	That presis God. Bs: Thair God onlie. Concern that the idiom presis God to pleis will be misread (not "endeavors to please God" but "forces God to be pleasant") may have resulted in the attempt at a correct explicitness in Bs.
1123	Bs: Fechtand with lust, presumptioun, and pryde.
1129	Bs, Fox: Fra thow begin thy mynd to mortifie. In the last word of the line in Bs, note the false rhyme with fle in 1128.
1130	Bs, Fox: Salomonis saying thow may persaif heirin. The delay in Bs of the reference to Solomon enables the Protestant copyist to avoid the reference, preserved in B, to the penitent believer's capacity to wyn "thy sely saull."
1134	Bs: Assaultand men with sweit perswasionis. Thus Bs avoids mentioning the religious orders disestablished in reformed Scotland.
1135	Bs: Ay reddie for to trap thame in ane trayne.
1137	with ithand. Bs: draw neir with. B presents a more archaic, precise phrase than does Bs.
1139	B [line cancelled, with the following correction interlined]: Lord eternall medeator for us mast meke. Bs: O mediatour mercifull and meik. If B's correction is to be taken as editorial, then the apostrophe to Mary sounds a doctrinal alarm for even the maker of a manuscript anthology in Edinburgh in the late 1560s.
1140	B [line cancelled, with the following correction interlined]: Sitt down before thy fader celestiall. Bs: Thow soveraigne lord and king celestiall.

1141	Bs: Thy celsitude maist humillie we beseik.	
1143	that. Bs: thy.	
	, and the second	
THE SHEET	P AND THE DOG: B, Bs [C, H, HT]; FOX	
title	B [in a later hand]: The Dog, the Scheip, and the Wolff. Bs: The Taill of the Scheip and the Doig.	
1148	unto. Bs: to.	
1158	straitly. Bs: for.	
1164	the dayis. Bs: twa dayis or.	
1172	Bs, Fox: <i>The oure off cause quhilk that the juge usit than</i> . The reading in B is metrically more regular than the version in Bs.	
1175	up. Bs omits.	
1186	Avysitlie. Bs: The scheip avysitlie. Greater explicitness is achieved by the indication of the subject phrase in Bs, but a hypermetric line is thus produced; omission of the subject phrase in B seems based on a looser, less formal sense of syntactic relations than holds in Bs.	
1190	enter pley. B: interply. Bs: enter in pley.	
1194 1200	as juge. Bs: juge as.	
1208	In quhilk no jugeis. Bs, Fox: Quhairfoir na juge. eftir. Bs: efterwart.	
1211	or. Bs: nor.	
1214	decreitis. B, Fox: decretalis.	
1216	civile mony volum. Bs: civile law volumis full mony. The adjective civile can be used alone to denote civil law (MED civile adj. as n.).	
1218	Pro and contra, strait argumentis resolve. B: Prowe and contra strait argument thay resoll. Bs: Contrait prostrait argumentis thay resolve. Fox: Contra et pro, strait argumentis thay resolve. Fox proposes that thay may be a "spurious addition, made by analogy with 1216" (ed., p. 258).	
1219	Bs: Sum objecting and sum can hald.	
1220	ye, thay. Bs: ye that thay.	
1221	held. Bs: hald.	
1222	schrew. Bs: beschrew.	
1224	summar and. Bs: sweirand.	
1242	and. Bs: and eke.	
1251	persecutioun. Bs: the executioun.	
1252	and. Bs: he.	
1256	he forjugeit. Bs: it commandit.	
1270	Bs: Thocht he wer trew as ever wes Sanct Johne.	
1273	porteous. Bs: portioun.	
1276	be. Bs: wes.	
1278	swa. Bs: tak. skat. Bs: tat.	
1289	frawart. Bs: hard.	
1292	hair. Bs: sair.	

1295	O lord. Bs: Lord God. The divine reference is made explicit in Bs at the cost of rhetorical emphasis.
1300	syn. Bs: sone.
1301	Bs: Loist hes baith lawtie and eik law. As elsewhere, lists of terms result in textual variation (e.g., textual notes to lines 126, 576, 741).
1304	jugis. B: juge. Bs: juge it.
1305	Thay ar. Bs: He is.
1306	meid thay thoill. Bs: micht he lettis.

THE LION AND	D THE MOUSE: B, BS [C, H, HT]; FOX, BR
title	B [in a later hand]: The Lyon and the Mous. Bs: The Taill of the Lyoun and the Mous.
	Prologue. B, Bs omit.
1321	joly. Bs omits.
1324	lemis. Bs: bemis.
1331	gresis. Bs, Br: gers. The explicitly disyllabic variant in B underlines the metrical regularity of the line.
1335	arrayit rone. Bs, Br: arrayit on rone.
1336	<i>viola</i> . Bs: <i>violat bla</i> . In Bs, the preference for common, straightforward terms ( <i>violat</i> for <i>viola</i> ) has produced a distracting inappositeness of color — a livid violet — and a hypermetrical line.
1340	and the. Bs, Br: and of.
1345	maid a cors. Bs: cled my heid. As elsewhere (e.g., Fables, lines 776, 836, 1103, 1118, 1130, and Textual Notes), the Protestant printer expurgates explicit references to Catholic religious practices.
1350	chymmeris. Bs: chemeis. The printer substitutes the name of a more familiar article of clothing for a garment specific to a scholar or cleric

(Fox, ed., p. 266).

1359 he weir. Bs, Br: can beir. The reading in Bs may arise from a confusion, not infrequent in Scots secretary script, between b and w (or v); B's reading presents weir as a form of the past tense of weir, "wear."

1386 dedene. Bs: not disdayne. Fox notes that dedene "was falling out of use in the 16th c." (ed., p. 267); further, the reading in Bs is hypermetrical.

1395 e. Bs. Br: hart.

1398 Yit. Bs: Yis.

1405

1404a B omits. Bs: The end of the Prolog, and beginnis the Taill.

wery. Bs: war. In support of B's reading, Bawcutt and Riddy adduce Langland's wery forwandrit (Piers Plowman A.prol.7); however, they ingeniously suggest that C's reading verray is superior: "verray is not an adverb but an adjective describing the lion's true and rightful prey, the venison which is later contrasted with the 'unhailsum' flesh of mice" (Br, p. 360; compare lines 1490–95). The location of the adjective verray after the noun it modifies is rare but occasionally appears as an indicator of a heightened, religious style, as in

	context, such worshipful eloquence seems inapposite, while the
	Langlandian implication of culpably wearying wandering may be
	closer to the mark.
1438	prodissioun. B: promissioun. Bs, Br: presumptioun. Fox bases this emendation
1130	on the clue provided by the otherwise semantically weak reading in B.
1420	Erer. Bs, Br: The rather. B provides a rarer, less modern reading.
1439	•
1460	Onto. Bs, Br: Upon. The action of dragging calls for the preposition in B.
1461	A. Bs, Br: Na.
1463	thi yre. Bs, Br: it.
1471	spirituall. Bs: speciall. Fox suggests that Bs makes "a Protestantizing emendation" here (ed., p. 269).
1477	conqueist. B, Fox: compair. Spearing argues incisively for conqueist, the
	reading in Bs in a "precise classical sense" comparable to tribunall
	(line 1472) and honour triumphall" (line 1475; Medieval to Renaissance,
	p. 352n52).
1527	he knet. Bs, Br: the net.
1530	thus. Bs, Br: and.
1548	thy. Bs, Br: off thy.
	gentilnes. Bs, Br: gentrace.
1549	with that. Bs, Br: this way.
1552	same. Bs, Fox, Br: samin.
1562	abone. Bs: about.
1563	mastis. Bs, Br: net.
1577	and. Bs, Br: that.
1599	kinbute baith for. B, Fox: commoun baith for. Bs, Br: kinbute baith of. Especially
	when used figuratively, B's term is the difficult reading (note the
	uncertainty with the idiom in Bs) and has been retained.
1612	expone. Bs, Fox, Br: expound.
1616	Bs: I the beseik and all men for to pray. Here is another instance of the
	printers' removal of references to medieval religious practices.
1619	lord. Bs, Br: king.
THE PREACE	HING OF THE SWALLOW: B, BS [C, H, HT]; FOX, BU
1625	B: Excelland. Bs, Fox: Excellent. Though excellent can function in Scots
	northern English as an adjectival present participle (Fox, ed., p. 277;
	OED excellent a.), the -and suffix is correct.
	argument. Bs, Fox: jugement.
1632	a thing. Bs, Fox: nor thingis. Burrow speculates that the reading in Bs
	may arises from a determination "to avoid calling God 'a thing"
	(English Verse, p. 325).
1633	materiale. Bs: naturall. The reading in B is more emphatic and specific.
1649	dirk ressounis. Bs: all ressoun. Fox posits that B's reading "attempts to
	soften Henryson's statement" (ed., p. 278); Schrader argues that
	V / 1 / //

Henryson's Bludy Serk, line 109 (DOST verray adj.); in the present

	Henryson "was not trying to do away with all reasoning" and hence
	B should be preferred ("Henryson and Nominalism," p. 9n32).
1653	takis. Bs: tak.
1664	we. Bs, Fox: weill.
1665	we. Bs, Fox: weill.
1678	grene. Bs: off grene.
1688	Hir tume. B: Hir louid. Bs, Br: The tume. Fox emends this phrase to conform with the pronoun hir in line 1690 and to take account of the more specific adjective in Bs.
1701	ar bethit. Bs: bene laifit.
1711	smale. Bs: haill.
1744	lo se, and. Bs: and gude.
1754	praevidimus. B: providimus. Burrow notes that B's reading follows that provided in some manuscripts of <i>Disticha Catonis</i> ( <i>English Verse</i> , p. 331).
1758	befoir and see. Bs: and foirse.
1760	thingis at. Bs: thing behald.
1761	ethar. Bs: the better.
1770	<i>ferslye</i> . Bs, Fox: <i>ferlie</i> . The violence of the flight is rhetorically significant; the reading in Bs appears to echo the occurrence of this word and its related forms elsewhere in this fable (lines 1730, 1775).
1797	young. Bs omits.
1829	swingillit. B: scutchit. The variants are synonymous.
1841	hes. Bs, Fox omit.
1851	into a branche litill. Bs, Fox: on ane lytill branche neir. Burrow observes that "litill by may represent a rare expression meaning 'not too close', otherwise unrecorded; branch here means 'seedling tree'" (English Verse, p. 336; MED braunch 4c).
1856	lyit heir. Bs, Fox: heir layit.
1860–66	In addition to appearing in the complete text of this fable in B, this stanza also occurs as a separate item in B (f. 76b), in the section of "ballatis Full of wisdome and moralitie" (f. 43b).
1874	rycht grit hertis. Bs, Fox: grit hart sair for.
1879	Bs: Off sum the heid he straik, off sum he brak the crag. Fox: Off sum the heid, off sum he brak the crag. Fox corrects the hypermetrical line in Bs; in the present edition, the line in B is preferred — anacoluthic purpose is detected in the semantically clashing off's.
1903	in. Bs: unto.
1911	stark. Bs, Fox: scharp.
1920	vaill. Bs: availl. The aphetic form in B is metrically superior to its more explicit counterpart in Bs.
1923	thus. Bs, Fox: is.
1928	warld calf dois. Fox: warldis calf dois.
1931	partit. Bs: departit.

1934	helpis. Fox: help is.
1946	to seis. Bs: fra.

# THE FOX, THE WOLF, AND THE CADGER: BS, C, H, HT; FOX, BR

title	Bs: The Taill of the Wolf that Gat the Nekhering throw the Wrinkis of the Foxe
	that Begylit the Cadgear.

1957 breith. Bs, H, Ht: wraith.

1958 waithing. Bs, C: watching. H: wetching.

1983 thay suld. Bs, C: I. 1995 sonyeis. Bs, H: senyes.

2001 C, Ht: And I can nouther fische with huke nor net.

2013 rude. Bs, C, H, Br: reid.

2029 caryand. Bs, C, H, Fox, Br: carpand. The emendation caryand was

proposed by A. J. Aitken (Br, p. 364).

Lowrence culd him spy. C: drew this boucheour by.

2087–88 C transposes these two lines.

2103 *hakkit*. C: *snakkit*. Like Fox, Bawcutt and Riddy prefer *snakkit*, "broke with a snapping sound" (Br, p. 364) but it is not recorded until the late sixteenth century (*DOST snak* v.).

dow not. Bs, H: he will. The reading in B denotes lack of capacity; that in

Bs involves a redundant subject.

2168 als wraith as ony. Bs, H, Ht: wavering as the.

2171 revenge him best. Bs, H: revengit on him.

2177 bat. Bs, C: bot. 2192 myne. Bs, C: syne.

2148

2193 a stewart fyne. Bs, C: efterwart syne. H, Ht, Fox: efterwart fyne. For the emendation to a stewart, see Poole, "Henryson, Fables 2193."

## THE FOX, THE WOLF, AND THE HUSBANDMAN: BS, C [H, HT]; FOX

title Bs, C: The Taill of the Foxe that begylit the wolf in the schadow of the Mone.

2284 contrusit. So Fox. Bs, C: contrusit.

2310 juge. Bs, C: ane juge.
 2372 hous. Bs, C: hors.
 2432 Arctand. Bs: Actand.

2434–38 Because no text survives except those in the Protestant printed editions, it is impossible to judge the extent to which these four lines have been adjusted to tone down unwanted references to medieval religious

practices.

# THE WOLF AND THE WETHER: BS, C [H], HT; FOX

title Bs, C: The Taill of the wolf and the wedder.

2474 that. Bs, C omit.

2476 wichtlie. Bs, C: wretchitlie. Ht: wightlie. Fox cites the emendation to wichtlie proposed by Craik ("Emendation"), but notes these witnesses' lack of

trouble with this word in its earlier occurrence (line 553) and offers another, "less apt" alternative, *wrethlie*, "angrily" (ed., p. 311); while the reservation about Craik's emendation is persuasive, the alternative is not.

2537 till ane rekill. Bs, Ht: still quhill ane strand.

2548 *Syne*. Bs: *Tyne*.

## THE WOLF AND THE LAMB: B, Bs, C [H, HT]; FOX

title B: The Wolff and the Lamb. Bs: The Taill of the Wolf and the Lamb.

2628 him. Bs, C: he.

presomyng. Bs, C: belevand. Fox notes that belevand, while current in sixteenth-century Scots, is nowhere else attested in Henryson (ed., p. 316).

2629 this. Bs, C: him.

2630 angrie, austre. Bs, C: awfull angrie.

2632 this. Bs: and.

2668 *pyne*. Bs, C: *pane*.

2673 cheris. Bs: refuse.

2677 *into*. Bs: *in*.

spew. Bs: did spew.

2682 audiens. Bs, C: evidence. Fox: audience.

2685 contrairie, or. B: contra and.

2690 law. B: way.

wys. Bs: gyis. C: use. Fox: wyis.

2693 Ha. Bs, C: Na.

2697 *Goddis*. Bs, C: *his*. Here is a characteristic expurgation by the Protestant printers.

2701 heidit. Bs, C: deid.

2703 syne. Bs, C: and.

2713 sutelté. Bs, C: facultie. Fox: suteltie.

2716 poleit. Bs, C: poete.

2721–41 B provides these lines in the following order: 2728–41, 2721–27.

2729 aneuch. Bs: full grit.

2731 in peax ane pureman. Bs, C: the pure in pece to.

2738 crufe. B: cruse. Bs: caff. C: calf.

2750 cairt. Bs, C: court.

and cariage. Bs, C: or in cariage.

be rad. Bs, C: dreid.

2771 and men. B: I mene. Bs: and fell.

## THE PADDOCK AND THE MOUSE: B, Bs, C [H, HT]; FOX

title B [in a later hand]: The Mous and the Paddock. Bs: The Taill of the Paddok and the Mous.

2789 rauk. Bs: rank.

2800	your. Bs: thy. In B, the Paddock uses the respectful second-person plural
0000	pronoun, at least at the outset of the dialogue; compare lines 2854–58.
2802	Withoutin. Bs: Without.
2803	yow. Bs: the.
2804	your. Bs: thy.
2805	mervell than. Bs: grit wounder.
2806	thow can. Bs: can thow.
2808	drowin to wed. Bs: drounit be.
2815	swyme. Bs: row.
2869	O. B, Fox: How.
2873	<i>crappald</i> . B: <i>crabit</i> . Bs: <i>carpand</i> . C: <i>trappald</i> . Noting that the phrase <i>crappald pad</i> appears redundant, Fox defends this emendation (a word otherwise unrecorded in Scots) in terms scribal error — the reading in C can thus be explained in terms of the easy confusion in Scots script between the letters <i>c</i> and <i>t</i> , and the reading <i>carpand</i> in Bs makes sense in relation to <i>crapaud</i> (recorded in Middle English), with inversion of <i>ra</i> and a minim error of <i>n</i> for <i>u</i> (ed., p. 331).
2877	to fleit and. Bs: for to.
2887	Bs: With all hir mycht scho forsit hir to swym.
2893	this plungit in. Bs: plungit into.
2898	owthir. Bs: ony.
2904	fettislie thame. So Fox. B: fetly he thame. Bs: fettillie thame. B's fetly and Fox's emendation are legitimate synonyms in Scots; B's he "looks suspiciously like a scribal insertion" (ed., p. 332).
2915	Bs: To thee wer better beir the stane barrow.
2916	Or sweitand dig and. B: Of sweitand ding and. Bs: For all thy dayis to. "[W]ithout conviction," Fox follows W. A. Craigie's emendation reported in G. Gregory Smith's edition (Fox, ed., p. 333).
2930	at. Bs: of.
2942	wardit. Bs: wrappit.
2946	fysche. Bs: fitche.
2947	wappit. Bs: wrappit.
2950	twin. Bs: wyn.
2957	ay waverand. Bs, Fox: wer steirrand.
2958	Standis distinyt. Bs: Standard rycht different.
2959	spreit. Bs: saull.
2960	B: The natur of the saule wald our be borne. The rhyme in B is imperfect. Fox records G. Gregory Smith's observation "that both versions are the results of Protestantizing emendations" ( <i>Specimens</i> , p. 280, qtd. Fox, ed., p. 336).
2961	hevinnis blis. B: hevinly trone.
2967	gud deidis. Bs: faith in Christ; again, Bs has put in an acceptable Protestant emphasis in place of a now-objectionable medieval Catholic doctrine.

a sample or. Bs: exempill and ane. The aphetic form sample is amply

2972

178

205

attested in fifteenth-century Scots (DOST sampil). THE TESTAMENT OF CRESSEID: T, CH (BASE TEXT), R (LINES 1-21 ONLY), AN; FOX gart. T, Ch, An: can. Can "does not have the causative sense" (Br, p. 367). 48 Esperus. T: esperous. An, Fox: esperance. Although Bawcutt and Riddy argue that "the context seems to require an opposition with wanhope" (Br, p. 367; compare Garmont, line 29), there is a thematic neatness to the astronomical Venus (as the evening star Hesperus) inspiring Troilus to hope once more; this is the influence the poet has sought at the outset of the work (lines 11-26). 89 quhilk. Ch: quhik. T, An: whiche. 94 on fute. T, Fox: or refute. Bawcutt and Riddy note that "Refute, although recorded in Scots as late as 1535, was obsolescent and hence likely to be misread by the later printers (Br, p. 367); on the other hand, the reading in Charteris reflects a strongly Henrysonian idiom (e.g., Fables, lines 734, 953, 2376, 2476; compare the table of contents of the Asloan Manuscript, where the title of a no longer extant poem is given as "Master Robert Hendersonnis Dreme on Fut by Forth"). 95 Disagysit. T: Disshevelde. H. A. Kelly notes the precision and evocativeness of Thynne's reading (Chaucerian Tragedy, p. 228). 109 was thame. T, An, Fox: was. Despite its greater clarity of reference to the gods near whom Calchas resides, C's reading appears hypermetrical; this problem is resolved by reading honourit without treating the suffix as a distinct syllable, an option in Henryson's Scots. 151 made apparence. Ch, T, An, Fox: gave his sentence. Kelly posits that the apparent anticipation in all the witnesses of an action Saturn will not perform for some stanzas yet (compare line 315) is a textual error; Kelly proposes presence for sentence but notes that in Scots to make appearance "is attested to signify 'Appearance in sight or view" (DOST apperance; Kelly, Chaucerian Tragedy, p. 234n44); this emendation is made slightly less persuasive by the use of *apperance* above, at line 143. 155 fronsit. Ch: frosnit. T: frounsed. An: frozned. The scribal error of inverting two letters produces a new, adventitiously relevant word, "frozen" for "wrinkled." 164 gyte. T: gate. Ch: gyis. An: guise. As Fox notes (ed., pp. 352–53), the corrupt reading in T points the way to a word for "robe" that was obsolete by the late sixteenth century and hence unfamiliar to Charteris; see also lines 178, 260.

gyte full gay. Ch: gyis full. An: guise full gay.

*upricht*. T, Fox: *unricht*. The variant in the Scottish printers' texts can be explained as a blandly ironic reference to the course of the chariot guided by Phaeton: upwards but not aright. If that explanation is

	valid and <i>upricht</i> can be posited to be the earlier reading, then
	Thynne can be argued to have sought to clarify the implication with
	an explicitly pejorative adverb.
216	and. T, Ch omit.
	Philogie. T, Ch: Philologie.
218	gay. Ch omits.
222	Quhyte. T: White. An, Fox: With.
260	gyte. Ch, An: gyse.
267	liken. T: lykyng. An: listned. Liken is best explained a a rare variant of T's lyking (Br, p. 372).
275	or. Ch: in.
286	returne on. T, Fox: retorte in. Bawcutt and Riddy acknowledge the difficulty of choosing which of the variants is superior (Br, p. 372); in her review of Fox's edition, Ridley notes that returne "in the sense appropriate here, 'to send a thing back again,' is first recorded in the OED in 1459, 'retorte' not until 1557" (Review of Fox, Poems of Henryson, p. 627; compare DOST retort; return III.10).
290	<i>injure</i> . Ch: <i>injurie</i> . C uses the form of the noun more regular in English, while T and An preserve a regular Scots one.
328	throw. T, Fox: through. Ch, An: thow. Rather than using the English spelling through from T, it makes sense to treat Ch's thow as a typographical error and reinsert the missing r.
334	I thee now. T, Fox: here I the. An: I do thee here. The line is metrically regular in Ch, if at cost of easy colloquial pace — but, given the formality of this proclamation, the wrench is not inappropriate.
337	<i>mingit</i> . T: <i>menged</i> . Ch: <i>minglit</i> . An: <i>mingled</i> . T points to the error in the insertion of an <i>l</i> in the reading in Ch.
363	beedes. Ch, An: prayers. The Scottish printers have expurgated the offensively Catholic term.
374	oftymes he. T: oftymes. An: he oft-times.
382	Unto. T, An: To. The disyllabic beginning to the line in Ch is hypermetrical unless an ellipsis of the first or second syllable in hospitall occurs.
401	overheled. Ch, An: ovirquhelmit. T preserves a word no longer familiar to the later Scottish printers.
title	T: Here foloweth the complaynt of Creseyde.
408	now. T: nowe. Ch, An: for now.
411	saif or sound. T: helpe. Ch: saif the of. An: save or sound.
420	Ch: <i>The</i> . T, An, Fox: <i>Thy</i> . Ridley observes that the agreement between An (which Fox admits is "suspect here"; ed., p. 372) and T is not a good basis for preferring <i>Thy</i> (Review of Fox, <i>Poems of Henryson</i> , p.
432	627).  ray. Arguably, the aphetic form preserved in T is metrically appropriate but was obsolete by the later sixteenth century and hence unfamiliar

	to the later Scottish printers (DOST ray n1.2); still, array is current in
	Scots throughout the fifteenth century (DOST array, aray, n.).
433-37	T omits.
444	T omits.
446-47	T omits.
453	T omits.
456	T places after 460.
468	the. T, An, Fox: your.
469	T omits.
479	<i>To</i> . T, An, Fox: <i>Go</i> . The variant preferred by Fox is attractive in its rhetorical emphasis on the imperative; the alternative preferred here has the advantage of cohesiveness.
480	leif. T: lerne. Ch, An: leir. Fox emends a mistake (compare leir in line 479) that "indicates that Ch, T, and An all go back to a faulty archetype" (ed., p. 376).
491	that companie. T: that company come. Ch: that companie that come. An: the troup they came. Fox bases this emendation on the conjectural reduplication of the syllable com- (companie come; ed., p. 377).
493	Said, "Worthie. T: Worthy. Fox: Worthie. Fox's emendation produces a metrically headless line; he defends this departure from Henryson's metrical practice as "harder, and so slightly preferable" (ed., p. 377); in the present edition, the poet's common practice is taken as the deciding factor.
523	he. Ch omits.
544	<ul> <li>swounit scho. T, An, Fox: fel in swoun. The agreement of T and An is not taken to be decisive here.</li> <li>full oft or ever scho fane. T: ful ofte or she wolde fone. Ch: oft or scho culd refrane. An: full oft ere she would fane. Fox conjectures that Ch reflects a misunderstanding of fane, and that the auxiliary verbs were "introduced erroneously" in each of the witnesses (ed., p. 379).</li> </ul>
549	elevait. T: effated. Fox: efflated. Pace Fox, the reading in Ch is possible for Henryson (DOST elevat p.p.).
583	drowrie. T, An: dowry. Ch feasibly refers to a marriage gift and need not be a corruption: "drowry, which properly in this context should mean only 'love-token,' had come to mean 'dowry' before the end of the fifteenth century" (Kelly, Chaucerian Tragedy, p. 248; DOST drowry n.2).
607	Troyis. T, An, Fox: Troy the.
614	<i>sore</i> . Ch, An: <i>schort</i> . T appears to preserve a reading obscured in the other witnesses by the repetition of the rhyme word from line 610.
615a	T: Thus endeth the pyteful and dolorous testament of fayre Creseyde, and here foloweth the Legende of Good Women. Ch, An: Finis.

### ORPHEUS AND EURYDICE: CM, A, B (BASE TEXT); FOX

title Cm: Heire begynnis the traitie of Orpheus kyng and how he yeid to hevyn and to hel to seik his quene And ane othir ballad in the lattir end. A: Heir followis the tale of orpheus and Erudices his quene. B: Fable, VI. Orpheus and Eurydice (the script is later than that of the main scribe). In a new line underneath the title in Cm, the following appears in an early sixteenth-century Scottish hand: "Memento homo quod cinis es et in cinerem Reverteris"; this verse ("Remember man that you are ashes and to ashes you shall revert"; from the liturgy for Ash Wednesday) frames the first stanza and contributes the refrain to a moral poem by William Dunbar (Bawcutt, Poems of William Dunbar, poem 32, line 1, etc.). In the table of contents of A, the poem is referred to as The buke of Schir Orpheus and Erudices.

```
2
                or. B: and.
14
                foule. B: full.
                ancient. B: anseane.
19
20
                to the. B: to.
22
                of a. Cm, A, Fox: or a.
23
                of the. Cm, A, Fox: of his.
25
                tarage. B: knawlege.
29
                mountane. B: mount.
                Elicone. B: electone. As emended, the word is trisyllabic in order to fulfill
                   the meter.
31
                in. Cm, A, Fox: of.
33
                god. B: goddes. The reading in B makes grammatical sense but creates a
                   metrical disturbance, adding an extra syllable to the fourth foot.
34
                And. Cm, A, Fox: Quhilk.
38
                clippit. Cm, A, Fox: namyt.
40
                is. Cm, A, Fox: quhilk is.
50
                was. B: is. The change in tense in B is not rhetorically justified and
                   seems in error.
55
                In. Cm, A, Fox: To.
58
                oure. B: Greik. The variant in B is attractively precise but slightly
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59–175 Cm omits. The third and fourth leaves of the first gathering, on which these lines would have appeared, are lost.

64 is. B: wes.65 and. B: and gud.

71 Incressand. A: Quhen he was auld.

up. A omits.

72 *frely*. A, Fox: *farly*. The collocation in B, *frely fair*, is typical of Scots and Middle English verse style (*DOST frely*).

illogical: the expounding will be done, not in Greek, but Scots.

73 *His.* B: *Is.* 

75 Excellent. B: Excelland. See the Textual Note to Fables, line 1625.

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258
                                          THE COMPLETE WORKS OF ROBERT HENRYSON
                this. B: that.
76
78
                that. B: this.
                And quhene. A, Fox: Quhen.
79
84
                thay can. A, Fox: war at.
                A, Fox: With myrth, blythnes, gret plesans and gret play.
88
89
                I. A: we.
94
                Bot. A: And.
                in. B: untill.
95
                dewe. B: air.
102
                till hir can he. B: to his cave hir.
103
                scaith. B: evill.
112
                Ontill. A, Fox: And till.
                Quhill. A, Fox: Till.
116
                king. A, Fox: schir.
117
                sone. A, Fox: than.
119
                the. A omits.
123
                Sperid. A, Fox: Speris.
125
                on. A, Fox: in.
130
                to the. B: on to.
133
                he. B omits.
140
                mony. A, Fox: thi. The reading in B scans metrically if pynnis, earlier in
                    the line, is pronounced disyllabically.
141
                pane foll. B: paine fell.
147
                devoid. B: devod.
                from. A, Fox: of.
148
                that vailyeit him. A, Fox: thai comfort him. B: that vailyeit.
158
                and. A, Fox: of.
166
                barne. B: sone.
167
                panefull. B: pelfull.
170
                be. B: to be.
172
                that. A, Fox: the.
                nevir was. A, Fox: never was. B: was nevir.
177
                I. B omits.
178
                Till. Cm, A, Fox: Quhill.
                for seke hir suth. B: forsuth seik hir.
179
                na. Cm, Fox: no. A: nor.
180
                gyde. B: grant.
182
                King Orpheus thus. Cm, A, Fox: Thus king Orpheus.
183
                weipand. Cm, A, Fox: wepit.
184
                wer thir. Cm, A, Fox: was the.
190
                to all the. Cm, A, Fox: of all thir.
                stormis. Cm, A: sternis.
195
                and. Cm, A, Fox: Than.
```

198

Than. Cm, A, Fox: Syne.

200	Bot. A omits.
	he. Cm, A: that he.
	awin. Cm, A omit.
201	that. Cm, A, Fox: it.
202	And. Cm, A, Fox: He.
203	his. Cm, A, Fox: that.
204	He. Cm, A, Fox: Than.
	his. Cm, A, Fox: he.
210	Forsuth. B: sur. The idiom for sure is not recorded in Scots until the mid- sixteenth century (DOST sure adj).
214	knawlege gat he. B: gat he knawlege.
215	he passit. Cm, A, Fox: than passit he. The reading in the other witnesses
	produces a hypermetrical line.
217	on to. Cm, A, Fox: down to.
223	throu. B: of.
225	Plato. Cm, A, B: Pluto.
227	emetricus. Fox: epetritus.
228	Emolius. Cm, A, B: Enolius. Fox: Emoleus.
229	Epogdeus. Cm, A: Epodyus. B: Epoddeus, altered from Epogdeus in the same hand.
230	Of all. Cm, A, Fox: And of.
234	dowplait. Cm: duplycate.
235	dyapente. B: dyapenty.
	the. Cm, A, Fox: a.
236	Thir. Cm, A, Fox: This.
	makis. Cm: mak.
238	of. Cm, A, Fox: with.
241	of. Cm, A, Fox: at.
245	our. B: with.
	wone. Cm, A, Fox: wane.
246	allone. Cm, A, Fox: allane.
248	and ful fer and. Cm, A: and ful.
258	This. Cm, A, Fox: The.
	doun on. Cm, A, Fox: unto.
259	Than. Cm, A, Fox: And.
261	He passit furth ontill. Cm, A, Fox: Than come he till.
964	ryvir deip. Cm, A, Fox: ryvir wonder depe.
264	Megera. B: mygra.
265	Turnit. Cm, A, Fox: Turnand.
273	away and. Cm, A, Fox: away than.
275 276	Cm, A, Fox: Syne come he till a wonder grisely flude.
276	that rathly. B: and rythly.
279	Quhen. Cm: Touch. A: Thocht. Fox: Thouch.
281	to slake. B omits.

	no. A: nor.
283	tolter threde. B: twynid.
284	rokkit. B: rollit.
286	B: Quhen Orpheus thus saw him sufir neid.
287	He tuk. Cm, A, Fox: Tuke out.
288	gat drink. A, B: gat a drink.
292	fell. Cm, A, Fox: scharp.
293	As. Cm, A, Fox: And as.
	blenkit. Cm, A, Fox: blent.
294	saw. B: saw lyand.
	wonder. B omits.
295	Ticius. Cm, A: Theseus.
	hicht. B: hecht.
296	grisly. B: gasly.
299	war. B: was.
300	thus saw him. Cm, Fox: saw hym this. A: saw him thus.
301	He tuke. Cm, A, Fox: Has tane.
302	fled and. Cm, A, Fox: fled.
	Ticius. Cm, A: Theseus.
307	That. A: Thai.
309	and. Cm, A, Fox omit.
310	place and. B: place.
311	with. B: and.
314	to. B: and to.
316	may. B: sall.
318	of. B: with.
	hate. B omits.
319	rycht. B: full.
320	And. Cm, A omit.
	conquerouris. Cm, A: Conquerour.
	land. Cm, A: of land.
323	als. Cm, A, Fox: thare.
324	And. Cm, A: Thare fand he.
	his. B: his foull.
328	undir. A: efter.
329	that. Cm, A, Fox: the.
331	saw. Cm, A, Fox: fand.
	for. B: for the.
333	eke. B omits.
334	Of. B: Was.
336	that. Cm omits.
337	mercy. Cm, A, Fox: pitee.
338	saw. Cm, A, Fox: fand.

339	dois. B: did. From the perspective of a reformed Scotland, Bannatyne
	writes as if ecclesiastical abuses are a thing of the past.
340	archbischopis. Cm, A, B: bischopis. "With some hesitation," Fox emends this word to fulfill the demands of the meter and in line with Sir David Lyndsay's echo of the line in his <i>Dreme</i> , "And Archebischopis in there partifical!" (line 175) and partifical!"
9.4.1	in thare pontificall" (line 175; ed., p. 408).
341	and. Cm, A: for.
249	intrusioun. Cm, A: ministration.
342 343	men of all. B: all men of.
346	placis. B: place and.
347	hiddirwart. Cm, A, Fox: thider-ward.
349	quhair. Cm, A, Fox: as.
350	peteous and. Cm, A, Fox: pitouse and. B: and peteous. the. Cm, A: a.
354	
334	<i>your</i> . Cm, A, Fox: <i>thy</i> . In B, Orpheus consistently uses the formal second-person plural pronoun when addressing Eurydice; see lines 355–56.
355	Your. Cm, A, Fox: Thy.
356	Your. Cm, A, Fox: Thi.
360	Scho hes. Cm, A, Fox: Thare is.
365	refete. B: revert. The reading in the earlier witnesses is well attested in
303	Middle English and Scots (DOST refete) and is semantically more
	precise and apposite.
	fax. B leaves an empty space in place of this word.
369	ypodorica. B: ypotdorica.
370	gemilling. Cm, A: gemynyng.
371	Quhill. Cm, A, Fox: Till.
372	and. A, B: or.
378	without. Cm, A, Fox: bot wyth.
383	to hell forevir. Cm, A, Fox: forevir till hell.
386	Till. Cm, A, Fox: Quhill.
000	outwart. Cm, A, Fox: utter.
388	with. Cm, A, Fox: in.
389	in hart apone his. Cm, A, Fox: apon his wyf and.
394	grete hartsare for. Cm, A: rycht grete hartsare. B: grit pety for.
396	How his lady that. Cm, A, Fox: Quhen that his wyf quhilk.
397	tane. Cm, A, Fox: hynt.
400	thus out on lufe can. A: thus out of lufe can. B: this out of lufe gan.
406	thay. Cm, A, Fox: he.
407	thay. Cm, A, Fox: he.
409	Hart on. Cm, A: Hert is. Fox: Hert.
	handis. Cm, A, Fox: hand is.
410	mone turne. Cm, A, Fox: turnis.
411	
411	wo is. B: wois.

262	THE COMPLETE WORKS OF ROBERT HENRYSON
415	Now. Cm, A, Fox: Lo.
420	poesie. B: poetre.
421	Trivat. Cm: trowit. A, Fox: Trevit.
428	intellective. B: intelletyfe.
429	and. Cm, A: in.
434	it settis. Cm, A, Fox: settis.
435	herd. B omits.
437	That. Cm, A, Fox: Quhilk.
	is to. Cm, A, Fox: is ay to.
441	serpent stangis. B: serpentis stang.
	the. Cm, A, Fox omit.
443	is. A: is it.
444	all. B: and all.
445	reson. B: wisdome.
446	thusgait our appetyte. Cm, A, Fox: oure appetite thusgate.
447	Cm, A, Fox: And passis up to the hevyn belyve. B: And to the hevin he passit up belyfe.
449	will. B: wit.
	eik. Cm, A, Fox: als.
451	fundin. Cm, A, Fox: found.
452	within. Cm, A, Fox: in to.
	bundin. Cm, A, Fox: bound.
456	in thir warldly. Cm, A, Fox: on this warldis.
458	small. B: full small.
461	pas. B omits.
420	the. Cm, A, Fox: yone.
469	our mynd is myngit with sapience. Cm, A: that resoun and intelligence.
470	And. Cm, A omit.
484	<i>quhilk</i> . Cm, A, B omit. Fox's emendation provides an initial syllable for the third foot of the line.
485	Bot. Cm, A: That.
489	on. Cm, A, Fox: $in.$
490	yow. Cm, A, Fox: the.
	tell. B: tell of.
491	of. Cm, A, Fox: on.
493	wald. Cm, A, Fox: wald noucht.
	into. Cm, A, Fox: in.
495	on. Cm, A, Fox: $in.$
496	And socht. Cm, A, Fox: Sekand.
497	foull. Cm, A, Fox: full.
498	doun. B: one.
506	a. Cm, A, Fox: thair.
507	quhen. Cm, A: quhen that.
	perfyte sapience. Cm, A: intelligence.

508	eloquens. Cm, A: conscience.
509–14	Cm, A omit.
517	affection. Cm, A, Fox: complexion. Though he selects complexion, Fox
017	notes that <i>affectioun</i> "is the easier reading, but may be the right one"
	(ed., p. 419).
523	till his. Cm, A, Fox: to the.
525–26	Cm, A, B put these lines in the opposite order. Noting the illogicality of
020 20	the variant readings in Cm and A and positing that in B the variants
	can be accounted for as an attempt to impose a logical order, Fox
	transposes these lines.
525	And. B: He.
526	Intill. B: Syne in.
534	tak. Cm, A, Fox: call.
535	him. Cm, A: thame.
000	thair. B: his.
536	thair. B: the.
537	fill. B: full.
	fynd. B: fund.
541	on bed. Cm, Fox: and bed. A: bed.
542	othir. B: wyn.
543	thay may. Cm, A, Fox: may thai.
545	that. B omits.
546	conscience. Cm, A, Fox: eloquence.
547-50	Cm, A omit. Noting the resemblance of line 550 to Fables, line 120, Fox
	considers that the lines "seem genuine" (ed., p. 421).
552	tynt with grit. Cm, A, Fox: tynt is with. The repetition of grit from the
	previous line and again in the one subsequent makes the reading in
	B suspect; arguably, the repetition has rhetorical value.
553	avaris. Cm, A: avarice. B: grit avaris.
555	Of. Cm, A, Fox: And.
	he. Cm, A, Fox: thair.
556	To.  Cm:  Go.
557	Cm, A, Fox: Bot he suld drink ineuch quhenevir hym list.
558	to. Cm, A: and.
559	Ticius. Cm, A: Theseus.
560	wyth. B omits.
563	lerit it unto the spamen. B: lyrit it unto the spyne.
566	to. B: unto.
569	in. B: of.
571–615	Cm, A omit. Noting G. Gregory Smith's hypothesis, followed by H.
	Harvey Wood, that this passage, like lines 509–14 and 547–50, are
	not by Henryson and may have been added by Bannatyne, Fox re-
	marks on the contrast in style between these passages and Bannatyne's
	own verse (quoted, e.g., in the Explanatory Notes, p. 156). Fox adds

that omission of the present passage damages the structure of the poem: a moralization about "the effect of Orpheus's harp on Titius is needed here" (ed., p. 422). 575 causis. B: caus. 588 An incomplete rhyme indicates the omission of a line or lines in B. hell. B: hale. 607 616 Than. Cm, A: Bot. 620 wyse and warly. Cm, A, Fox: war and wisely. 623 fleschly. Cm, A, Fox: wardly. 624 syn. B: sone.626 vane prosperite. Cm, A, Fox: sensualitee. 630 undirput. Cm, A: help us wyth. hand. Cm: land. 631 mantenans. Cm: mane temance. Fox: manetemance. 633a Cm omits. A: Explicit the Buke of Orpheus. B: Finis quod Mr. R. H.

#### **SHORTER POEMS: STRONGER ATTRIBUTIONS**

In this edition, the shorter poems are arranged in two groups, each organized alphabetically by the first line. The first of these groups, for which the textual notes follow immediately here, consists of nine poems for which Henryson's authorship is attested in the Bannatyne Manuscript or (in the case of *The Annunciation*) the Gray Manuscript. Of these nine, the case is weakest for *The Ressoning betwix Aige and Yowth*, the Maitland Folio's text of which lacks an ascription to Henryson. Many of these poems (*The Bludy Serk*, *The Garmont of Gud Ladeis, Robene and Makyne, Sum Practysis of Medecyne*) are preserved only in the Bannatyne Manuscript; some appear there twice, in both the manuscript proper and the so-called Draft Manuscript (*The Abbey Walk*, *The Praise of Age*, *The Ressoning betwix Aige and Yowth*; see also *The Ressoning betwix Deth and Man* and *Ane Prayer for the Pest*, in the next section).

## AGAINST HASTY CREDENCE: B (BASE TEXT), MF; FOX

B, Mf omit.
and. B: I.
weill avow it. B: abyd at it he.
Thus. B: Than.
These stanzas are transposed in Mf.
fals. B: the fals.
thairin. B: thair.
withowtin. B: without.
that. B: cumis.
thair eirris. B: his eir.
planlie curst. B: excommunicat.
everie. B: all.
B: Finis quod Mr Robert Hendersone. Mf: Quod Mr Robert Henryson.

#### THE ANNUNCIATION: G (BASE TEXT); FOX

title	G omits.
2	swet is. G: suetis.
12	decret is. G: decretis.
24	cround is. G: croundis.
28	applid is. G: applidis.
40	brinnis. G: birnis.
72a	G: Finis quod R. Henrisoun.

#### SUM PRACTYSIS OF MEDECYNE: B (BASE TEXT); FOX

72 Annoynt it. B, Fox: Annoyntit. 91a Quod Mr. Robert Henrysone.

THE RESSONING BETWIX AIGE AND YOWTH: MK (LINES 1–40 ONLY), BD (LINES 1–24, 33–40, 25–32, 41–72), B (BASE TEXT), MF (LINES 1–32, 49–52, 54–64, 33–48, 65–72); FOX

title Bd, Mk, Mf omit. headings Mk, Bd, Mf omit. 7 this. Bd, B: the.

richt sweitly. Bd: sweitly. Mf, Fox: suttellie. "Fox prefers the reading of the Maitland Folio (Mf), which as he says is 'distinctly the most erratic witness,' to that of the Bannatyne Draft (Bd), his copy text. 'Singing this song that sweetly was set' (Bd) seems as appropriate as 'suttelie was set' (Mf), if not more so, and it is supported by the Bannatyne Manuscript (B) and the Makculloch manuscript (MK)" (Ridley, Review of Fox, Poems of Henryson, p. 627).

13 richt wan. Bd, Mf, Fox: and wan.

16 *fellone*. Mf, Fox: *ferly*.

misdome. Mk: misdum. Bd, B, Mf: makdome.

22 of wirth. Bd: half wirth. Mk, Mf, Fox: wirth half.

28 als frak, forsy, and fre. Mf, Fox: bayth frak, forsy, and. Mk: als fair frech als. Bd: als fors and. B: als fors and als.

29 ye. B: yie.

31 laithly luking. Bd: laikly lykyne. B: laikly luking. Mk, Mf, Fox: laythly lycome.

fadis fellone sone. Bd: etc. Mk, Mf, Fox: fadis ferly sone.

33 yit this. Mk, Mf, Fox: this.

cowth. Mk, Bd, Mf, Fox: yit cowth.

37 mowis. Bd, B: mouthis. Mf: our mouthis.

38 secreit place. Mk, Fox: secretnes. Bd: secreit nes. Mf: sacreit wyse.

266	THE COMPLETE WORKS OF ROBERT HENRYSON
40	B: O youth be glaid etc. Bd: O youth etc. Mk, Mf: O yowth be glaid etc.
41	awstrene man gaif answer. Bd, B: awstrene greif answerit. Mf: anciant man gaif answer. Fox: This austryne man gaif answer.
42	cramping. Bd, Mf, Fox: crampyn.
	baith. Mf omits.
43	Thy. Bd, Fox: And thy. Mf: And all.
	salt also. Bd, Mf, Fox: sall.
44	Mf: Quhen pane sall the depryve for paramouris.
45	be blyth of thee. Mf: of the be blyth.
46	mynnis. Bd: move. B: wendin.
47	Thow. Mf: Than.
	assay. Mf: thow say.
	be soure. Mf: before.
48	B: fedis fellone sone. Bd: etc. Mf, Fox: fadis farlie sone.
51	sound but. Mf: sauf fra.
	or but. Mf: and fra. Fox: and but.
55	ressoun. Bd, B: no ressoun.
56	be glaid into thy flowris grene. Bd: be glaid etc. B: etc.
58	obey. Mf: $abyd$ .
59	stait, thy strenth. Mf: strenth thy stait.
	it be stark and. Mf: Johne be never so.
62	helth. Bd, Mf, Fox: heill.
	bot. B: but.
63	wane. Bd, B: vanes.
64	flowris. Mf: yeiris.
	fedis fellone sone. Bd: fadis fellone sone. B: etc.
65	galyart grutchit and. Bd, B: gowand grathit.
	began to. B: with sic greit.
66	He. Bd, Mf, Fox: And.
	wrethly went. Bd: wrechitly he went. Mf: he went his wayis. Fox: wrethly he went.
67	awld. Bd, Mf, Fox omit.
	B: luche not. Bd, Mf, Fox: leuch na thing.
69	Of the sedullis, the suthe. Mf: That takkin suthlie.
	quhen. Bd omits. Mf: fra that.
70	On. B: Of. Mf: In.
	trevist. Bd: tremesit. B: triumphit.
72	fellone. Mf, Fox: ferlie.
72a	Bd: Finis quod Mr. Robert Henrysone. B: Finis quod Mr. Robert Hendersone. Mf: Finis.

## ROBENE AND MAKYNE: B (BASE TEXT); FOX

title B omits. "The title comes from Allan Ramsay's *The Ever Green* (1724)" (Gray, p. 363).

27 in certane. B: incertane.

75 ful fair. B: fulfair. 125 wewche. B: wrewche.

128a B: Quod Mr. Robert Henrysone.

#### THE BLUDY SERK: B (BASE TEXT); FOX

title B, in the margin, in a later hand.

24 wane. B: wame [or waine].

73–74 B: the line break comes between I and de.

96 And. B: With. 108 breist is. B: breistis.

120a B: Finis quod Mr R. Henrici.

#### THE GARMONT OF GUD LADEIS: B (BASE TEXT); FOX

title B omits, but see the colophon at line 40a.

19 Purfillit. B may read Furfillit or Pursillit.

28 ribbane. B may read ribband.

40a B: Finis of the Garmont of Gud Ladeis. Quod Mr. Robert Henrysoun.

#### THE PRAISE OF AGE: CM (BASE TEXT), MK, BD, B; FOX

title Cm, Mk, Bd, B omit.

32a Cm, Mk omit. Bd: Finis quod Mr. R. Henrisoune. B: Finis quod Hendersone.

#### SHORTER POEMS: WEAKER ATTRIBUTIONS

The following four poems have been deemed to be more weakly attributed than those included in the previous group: for each of these, the evidence for Henryson's authorship in the manuscript witnesses is late or in dispute. For The Abbey Walk, Ane Prayer for the Pest, and The Ressoning betwix Deth and Man, the Bannatyne Draft does not confirm the mention of Henryson in the colophons in the manuscript proper; in the case of Ane Prayer for the Pest, the ascription appears to have been added later than the inscription of the poem, a detail which has been taken to weaken further its credibility. In the case of The Thre Deid Pollis, Bannatyne's ascription to Patrick Johnston seems a fairly decisive stroke against Henryson's authorship, despite his being named as the author in the Maitland Folio. As if in a neat reversal of that disagreement, it is the Maitland Folio that beclouds the authorship of The Abbey Walk by appending to it the note authore incerto (author unknown). Admittedly, any attempt to determine authorship by means of the evidence of the Bannatyne Manuscript rests on shaky ground: Fox concludes that "the attributions in B, while not worthless, are not completely trustworthy" (ed., pp. cxvii–cxxi). Some significance may be attachable to discrepancies between the draft and the manuscript proper: with regard to The Ressoning betwix Deth and Man, for instance, "It is perhaps suspicious that [this poem] lacks an ascription in Bd, unlike the poems which immediately precede and follow it, and it is possible that in B the scribe took the poem to be a companion piece to *The Ressoning betwix Aige and Yowth* (which it follows), and so gave it a similar title and ascription" (Fox, ed., p. 467).

## THE ABBEY WALK: BD (BASE TEXT), B, MF; FOX

title	Bd, B, Mf omit.
7	estait. Bd: stait.
	that. Bd: that evir.
10	Thy. Bd: $In$ .
	nor. Bd: nor in.
15	Bd: Sen thow sic examplis seyis ilk day. Mf: Sen thir but dout thow man assay.
43	${\it Cumis no cht\ throw\ casualtie\ and\ chance.\ Mf:\ Cumis\ now dir\ throw\ for to un\ nor}$
	chance.
51	warldlie. Bd, B: warldis.
53	on the. Bd, B: deit on.
54	gustit. Bd, B: taistit the.
56a	Bd: Finis. B: Quod Mr Robert Henrysone. Mf: Finis authore incerto.

## ANE PRAYER FOR THE PEST: BD (BASE TEXT), B; FOX

title	Bd omits.
6	Thow. Bd: That.
10	regrait. Bd: degrait.
27	perreist. Bd: preist.
64a	Bd: Finis. According to Fox, this marginal notation is "probably in a
	later hand" (ed., p. 169).
76	and thame. Bd: falsly and.
77	mend this. Bd: win us fra that.
87	be. Bd: be our.
88a	Bd: Finis. B: Finis quod Henrysone (the latter two words in a later hand).

## THE RESSONING BETWIX DETH AND MAN: BD (BASE TEXT), B; FOX

title	Bd omits.
Mors	B: <i>Deth</i> (and so forth for the remainder of the poem).
Homo	B: Man (and so forth for the remainder of the poem).
30	ay youtheid wald with me. Bd: youtheid wald with me ay.
43	the deid to lurk. Bd: deid to luke.
48a	Bd: Finis. B: Finis quod Hendersone.

## THE THRE DEID POLLIS: B (BASE TEXT), MF; FOX

10	thole the. B: suffer.
24	Example. B: Thy example.
27	so. B omits.
33	wilfull. B: wofull.
45	expert. B: excellent.
47	still. B omits.
	ly. B: be.
49	ay. B omits.
52	and. B omits.

		~	T. T. T.	
TEVTHAL	NOTES TO	SHODTED	POEMS: WEAKER	ATTRIBUTIONS
IFAIUAL	1 NOTE 55 TO	DITORIES	I OLIVIO, VVLANER	ALINDULIONS

55	And. B: Now.
56	to rew and glorife. B: quhen he sall call and cry.
59	mercy cry and. B: our saulis to.
64a	B: Finis quod Patrik Johnistoun. Mf: Quod Mr. Robert Henrysoun.



#### SIR FRANCIS KYNASTON'S ANECDOTE ABOUT THE DEATH OF ROBERT HENRYSON

In an introductory note to his Latin translation of Henryson's Testament of Cresseid, Sir Francis Kynaston (or Kinaston) preserved an anecdote about Henryson's death. Memorable for its coarse, circumstantial detail, this anecdote adds a piquant note to Kynaston's scholarship: this English writer of the reign of Charles I undertook his Latin translation of Chaucer's Troilus and Henryson's Testament at about the same time as he instituted an academy of learning in London, the Musaeum Minervae, for the sons of noblemen and gentlemen (R. Malcolm Smuts, "Kynaston, Sir Francis (1586/7–1642)," ODNB). In 1635, the year the Musaeum was founded, Kynaston's translation of the first two books of Troilus appeared in print: Amorum Troili et Creseidae libri duo priores Anglico-Latini (Oxford: Lichfield); Kynaston's Latin rhyme royal stanzas appear in italic on the verso pages with Chaucer's in gothic on the rectos, in a text derived from Thomas Speght's edition of Chaucer (1598). Dated 1639 on its title page, a manuscript survives of Kynaston's complete Latin Troilus, including the Testament (Oxford, Bodleian Library, MS. Additional C.287; see the Introduction to this edition, p. 10); this manuscript is rife with errors, corrections, and alterations (Smith, ed., 1.xcix; Dana F. Sutton, ed., Sir Francis Kynaston, Amorum Troili et Creseidae Libri Quinque [1639], The Philological Museum, University of Birmingham. 5 Oct. 1999 <a href="http://www.philological.bham.ac.uk/">http://www.philological.bham.ac.uk/</a>). Having translated Troilus and Criseyde into Latin, Kynaston embarked on the *Testament*, as he indicates, to show how the Scottish poet had completed Chaucer's poem; indeed, Kynaston entitles the *Testament* "The Sixt and last booke of Troilus and Creseid written by Mr Robert Henderson and called by him The Testament of Creseide" (Bodleian Library, MS. Add. C.287, p. 477). Clearly, Kynaston recognized Henryson's authorship and was interested in learning what he could about the life and work of this poet whom he esteemed as witty and learned; fortunately, he had access at court to such Scottish notables as Thomas Erskine, first earl of Kellie, who had been educated with the young King James by none other than the celebrated, irascible Reformer and humanist George Buchanan. The scribe makes a mistake with Erskine's given name, calling him "James"; the interlined correction "Thomas" appears to be in another hand.

Denton Fox considers that the anecdote that follows may attest to "a tradition of flippant last words" (ed., p. xv). In its coarseness, the tale recalls the scatological deathbed jests of Til Eulenspiegel, an archetypal prankster known to sixteenth-century readers in England and Scotland as Howleglas (A Hundred Merry Tales and Other English Jestbooks of the Fifteenth and Sixteenth Centuries, ed. P. M. Zall [Lincoln: University of Nebraska Press, 1963], pp. 233–34). In its emphasis on witchcraft, however, this tale recalls the dying earl of Angus' celebratedly godly rebuff of a seemingly helpful wizard (John Spottiswood, The History of the Church of Scotland [London: Flesher, 1655], p. 372; David Hume of Godscroft's History of the

House of Angus, ed. David Reid, STS fifth series 4–5, vol. 2, pp. 397–98). Merry tales also accumulate around the last words of George Buchanan; a late, extreme instance of the blending of admonition and jest in such last words can be found in *The Witty and Entertaining Exploits of George Buchanan, Who Was Commonly Called, The King's Fool* (Glasgow: J. and J. Robertson, 1777), p. 37. None of these parallels are especially close, and none of them prove that Kynaston's anecdote is completely arbitrary in its association with Henryson.

Thus Kynaston makes memorable his salvaging of Henryson's *Testament* for classically educated British gentlemen. His contribution to a British canon of Latin works accords with his vision, shortly before the outbreak of civil war made it obsolete, of a durable, retrospectively Stuart, British culture.

For the Author of this supplement called the Testament of Creseid, which may passe for the sixt and last booke of this story I have very sufficiently bin informed by Sir Thomas Eriskin late earle of Kelly¹ and divers aged schollers of the Scottish nation, that it was made and written by one Mr Robert Henderson sometimes cheife schoolemaster in Dumfermling² much about the time that Chaucer was first printed and dedicated to King Henry the Eighth by Mr Thinne³ which was neere the end of his raigne. This Mr Henderson, wittily observing that Chaucer in his fifth booke had related the death of Troilus but made no mention what became of Creseid, he learnedly takes uppon him in a fine poeticall way to expres the punishment and end due to a false unconstant whore, which commonly terminates in extreme misery. About or a litle after his time the most famous of the Scottish poets⁴ Gawen Douglas⁵ made his learned and excellent translation of Virgil's Aeneids, who was bishop of Dunkeld, and made excellent prefaces to every one of the twelve bookes. For this Mr Robert Henderson, he was questionles a learned and a witty man, and it is pitty we have no more of his works.

Being very old he dyed of a diarrhea or fluxe, of whom there goes this merry though somewhat unsavory tale, that all the phisitians having given him over and he lying drawing his last breath, there came an old woman unto him, who was held a witch, and asked him whether he would be cured, to whom he sayed, "Very willingly." Then quod she, "There is a whikey tree<sup>6</sup> in the lower end of your orchard, and if you will goe and walke but thrice about it, and thrice repeate theis wordes, 'Whikey tree, whikey tree, take away this fluxe from me,' you shall be presently cured." He told her that beside he was extreme faint and weake, it was extreme frost and snow, and that it was impossible for him to go. She told him

<sup>&</sup>lt;sup>1</sup> See David Stevenson, "Erskine, Thomas, first earl of Kellie (1566–1639)," *ODNB* for a biography of this courtier of James VI and I.

<sup>&</sup>lt;sup>2</sup> On the associations between Henryson and this royal burgh on the north shore of the Firth of Forth, see Fox, ed., p. xvi; also the Introduction to this edition, p. 14.

<sup>&</sup>lt;sup>3</sup> William Thynne's *The Workes of Geffray Chaucer* appeared in 1532; in the present edition, it is cited as T. See the Introduction, p. 6. To judge from the evidence of Dunbar's *Timor mortis conturbat me* (cited above, p. 1), Henryson was dead by 1505.

<sup>&</sup>lt;sup>4</sup> Scottish poets: after this, the phrase "in English" has been cancelled.

<sup>&</sup>lt;sup>5</sup> Douglas dated the completion of his translation of the *Aeneid* 22 July 1513 (Priscilla Bawcutt, "Douglas, Gavin (c. 1476–1522)," *ODNB*); his works having been printed in London (*STC* 7073, 24797), Douglas was the Middle Scots poet most familiar to English readers.

<sup>&</sup>lt;sup>6</sup> The quicken tree is the mountain ash, a tree traditionally reputed to avert evil spirits (*OED quicken, quickbeam*).

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that unles he did so, it was impossible he should recover. Mr Henderson then lifting upp himselfe and pointing to an oken table that was in the roome, asked her and seied, "Gude dame, I pray ye tell me if it would not do as well if I repeated thrice theis words, 'Oken burd, oken burd, garre<sup>7</sup> me shit a hard turd'?" The woman, seing herselfe derided and scorned, ran out of the house in a great passion; and Mr Henderson within halfe a quarter of an houre departed this life. There is a like tale told of Mr George Buchanan, who, lying at the point of death [was] proposed such a question and made such an answer to some ladies and women that came unto him perswading him to dy a Romane Catholicke; but it is so uncivell and unmannerly that it is better to suppres it in silence then relate it.

[The text of this note is derived from Smith, *Specimens*, 1.ciii—civ; see also Fox, ed., p. xiv, and Wood, *Poems and Fables*, pp. xii—xiii; the original text is Bodleian Library, MS. Add. C.287, p. 475 (476). The original abbreviations and contractions have been expanded without comment; i and j, u and v are redistributed according to modern convention; words are distributed according to modern orthography; the punctuation is lightly modernized; and paragraphing is added.]

<sup>&</sup>lt;sup>7</sup> garre: "make," "cause" (OED, gar, v.)

<sup>&</sup>lt;sup>8</sup> Among the many witticisms ascribed to Buchanan on his deathbed, the most apocryphal have to do with his rejection of his physicians' advice to cease drinking wine ("I had rather live three weeks, and get drunk every day, than five or six years without drinking wine") and of the godly invitation to recite the Lord's Prayer (at which he recited verses from Propertius; Pierre Bayle, *Dictionnaire historique et critique* [Rotterdam: Leers, 1697; repr. Gallica <a href="http://gallica.bnf.fr">http://gallica.bnf.fr</a> [1.686nD). For a more sober account of Buchanan's deathbed pronouncements, see David Calderwood, *History of the Kirk of Scotland*, ed. T. Thomson, 8 vols. [Edinburgh: Wodrow Society, 1842–49] 1:131–32.

## ABBREVIATIONS: EETS: Early English Text Society; STS: Scottish Text Society

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As well as all the obviously hard words that send readers to the marginal glosses provided by the editor or to dictionaries such as *DOST*, *MED*, and the *OED*, Henryson's wordstock contains some "false friends" — words that look like each other or like common words in modern English — that for their apparent straightforwardness pose particular difficulties. The following list, which is by no means exhaustive, is provided to help the reader avoid making mistaken assumptions about the meaning of recurrent, often apparently familiar words in Henryson's poems: only words that occur more than once are included; words used only once are glossed marginally in the text proper and often discussed in the Explanatory Notes. The citations provided here are taken from the *Fables* unless indicated otherwise by title. In the alphabetical order, *y* used as a vowel appears with *i*.

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abak backwards (437, 1138, 2823;
                                                 baith, bayth, bath both (182, 214,
    Testament 222)
                                                     227, etc.)
aganis in opposition to (792, 934, etc.);
                                                 bald bold (306, 2110, 2632, etc.)
    against (Testament 21, 475); facing
                                                 bandis fetters (1536, 1540; Orpheus
    (759); in readiness for (2034, 2692)
                                                     405)
air heir (470, 815, 834, etc.)
                                                 banis bones (830, 2177, 2579)
air air (1661, 1667; Testament 17)
                                                 be by (7, 34, 59, etc.)
air circuit court (1274)
                                                 be be (21, 72, 83, etc.)
air, aire previously (1784; Orpheus
                                                 beir bear (901, 1209)
    519); early (2233, 2486, 2937, etc.)
                                                 beir bier (2943)
                                                 beir noise (486, 1544)
and and (5, 10, 11, etc.); if (528, 707,
    961, etc.)
                                                 beir carry (1402, 2125, 2148, etc.)
ane a, one (12, 17, 18, etc.)
                                                 beit beat, strike (489, 1875); heal,
aneuch, anew, annewche enough (17,
                                                     relieve (Ressoning Aige 39)
    101, 265, etc.)
                                                 belyve, belyif quickly (1090, 1731;
anis once (187, 325, 682, etc.)
                                                     Orpheus 447, etc.)
as as (8, 22, 57, etc.)
                                                 bene pleasant (1346, 1701, 1727, etc.;
                                                     cf. be be)
as, ase ask (1461)
attour, atour, attoure, attouir over
                                                 bent field (551, 688, 1038, etc.)
    (496, 966; Testament 162; Orpheus
                                                 bent bent (22, 765)
    244); above (2022)
                                                 bid ask, command (157; Orpheus 611,
                                                     613, etc.); desire (Robene 56)
baill misery (521, 2478; Robene 37, etc.)
                                                 bla livid (577; Testament 159)
bair boar (401, 901; Testament 193;
                                                 blakinnit, blaiknit made pale (973;
    Orpheus 160)
                                                     Testament 410)
bair bare (679, 1257, 1290, etc.)
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blenk, blenkis glance; glances (Orpheus 81, 355; Testament 226, 499) blythe merry, willing, glad (1339, 1714, 2941; Ressoning Aige 45; Robene 121) **blythnes** happiness (Orpheus 88) **bot** except (107, 108, 149, etc.); only (65, 88; Testament 477); but (34, 53, 115, etc.) but free from, without (173, 201, 481, etc.) **but weir** without doubt (1207) cabok cheese (2353, 2358, 2365, 2369, can, could did (171, 183, 257); is/was able (52, 135, 136, etc.); know/knew (144, 2041, 2212, etc.) carie, cary go (638, 893, 1774, etc.) cautelous cunning, deceptive (402, 420, 1812, etc.) chide, chyde quarrel (Testament 185, 357, 470, etc.) cluke claw (2515, 2899; Annunciation **compeir** appear (864, 1057, 1158, etc.) cop cup (Testament 343, 387, 442, etc.) **corne** cereal grain (wheat, rye, barley); peas; grain field or granary (metonym) (10, 91, 94, 99, etc.) **corps** *body* (724, 828, 1633, etc.) craft skill (658, 708, 2203, etc.) crag neck (1879, 1936, 2482) **craig** crag (664, 838) craw crow (465, 473, 478) **cumpas** *circuit* (2049, 2133, 2159) **cunning** knowledge (128, 148, 407, etc.); cf. **cunning** rabbit (913) cuntré (cuntrie) country (379, 1513, 1617; Testament 364; Orpheus 375; Bludy Serk 16; Ressoning Deth 15) curage spirit, desire (Testament 32; Orpheus 16; Ressoning Aige 53) **cure** care (67, 1260, 2485); remedy (Sum Practysis 34, 74)

**de** die (1126, 1815, 1876, etc.) **declyne** reject (1187, 1194); avert (Prayer 67) decreit decision (2304, 2311, Annunciation 12, etc.) deid, dede, deith, deth death (541, 653, 775, etc.) deid, dede deed (Testament 275 328; Orpheus 478, etc.) deid, dede dead (301, 449, 752, etc.) deir injury (2150; Robene 21) deir injure (Garmont 8; Sum Practysis 3) deir, dere dear (89, 163, 186, etc.) dern hiding place (755, 1712; Robene 7, etc.) diseis distress (322; Testament 320) dite, dyte writing, style (13, 119; Testament 1) doctrine, doctryne teaching (17, 1219, 2594, etc.) doolie, dolly, dully dismal (Testament 344; *Orpheus* 134, 310, etc.) **dout** fear (482, 925, 2051, etc.); uncertainty (472) dressit, drest proceeded (426, 917; Testament 404) drug pull (2750, 2954) **dude, duid** do it (676, 699, 730, etc.) **e, ee, eye** *eye* (384, 626, 664, etc.) effeird, aferit suited (951, 986, 1168, etc.) effeiris, efferis befits (695, 2710, 2773, etc.) efferit, effeird, effeirit, afeird afraid (928, 1412, 2561, etc.) eik also (46, 631, 649, etc.; Testament 314; Orpheus 228, 443, 449, etc.); augment, increase (281, Robene 94) eir ear (4, 1357, 1393, etc.) **eir** *before* (2300) estait, estate status (60, 932; Testament 510, etc.) exclude remove (Testament 75, 133, 315)extasy, extasie trance (490; Testament 141; Orpheus 399)

**fabill, fable** fiction, fable, lie (18, 63, geir, gere belongings (1109, 1360, 2612, etc.) 118, etc.) **fay** faithfulness (1618; Testament 571) gentrice courtesy (1312, 1461, 1895) **fair, faire** *attractive* (84, 323, 335, etc.) gif, giff, gife, geif, geve give (444, fair, fare entertainment (271; Testament 507, 606, etc.) **gif, giff, gife, gyf, geve** if (40, 103, fair, fare go (308, 511, 583, etc.) 207, etc.) **fang** catch (735, 2119) **gled** *kite* (1175, 1280, 2896, etc.) fantasie, fantesy delusion (1641, greit weep (314, 780) 2451; *Orpheus* 432, etc.) grit, greit, grete, gret great (9, 86, 89, farie, fary, phary the fairies (Orpheus 119, 125); an act of magic (1775); **gude**, **gud** good (144, 1040, 1599, etc.) illusion (Sum Practysis 86) **feid** feud (450, 538, 583, etc.) haill, hale whole, unharmed (603, **feid, fede** feed (101, 381, 1855, etc.) 1605, 1030, etc.) feir companion (1456, 2235; Bludy Serk **haill** hail (Testament 6) 54) haill, heill completely (2290; Robene feir fear (noun: 1453; Sum Practysis 85, etc.); health, well-being (Robene 10; verb: 789) 113)hair hare (903, 1778, 2242) **feir** posture (657; Robene 19) feird, ferd, ferde fourth (1948; hair, hoir, hore white, frosty (1292, Testament 216; Orpheus 44, etc.) 1700; *Testament* 163, etc.) **feist** feast, dinner (244, 322, 343, etc.) hair, haire hair (489, 954; Orpheus 159, etc.) ferlie, farlie, farly, ferly marvelous (Orpheus 502); amazingly (1581, happie *lucky* (132, 302, 1065) 1770, etc.) **hecht** *promise* (noun: 2248, 2342, **fervent** burning hot (Testament 4, 215; 2343, etc.; verb: 527, 2250, 2275, Orpheus 449) figure, figour likeness (7, 59, 1258, **hecht, hicht** be named (1375; Testament 213; Orpheus 295, etc.) etc.) **fyle** defile (971, 1491, 2632, etc.) **heill** heel, hoof (1019, 1060, 2065, etc.) **flane** arrow (765, 772; Testament 167) **hes** has, have (75, 99, 120, etc.; **flude** river, sea (621, 734, 2866, etc.) Testament 60, 89, etc.) frawart, fraward ill-willed (2661; **heuch** crag, ravine, glen (745) Testament 323, 352, etc.) **hie, he, hye** *high* (60, 200, 1156, etc.) fre free (355, 369, 2352, etc.); noble, **hie** raise (938) generous (Bludy Serk 79; Robene 20, **hy** haste (noun: 1017, 1551, 2075, etc.) etc.); privileged (172) **hy** hasten (verb: 747, 846, 2417, etc.) **hint** grab, grabbed (329, 480, 2145, etc.) **ga, go** go (161, 881, 1000, etc.) gang go (259, 1474, 2361, etc.) ilk each, every (667, 1675, 2432, etc.; gar, ger cause, make (21, 1593, 2852, Orpheus 24, 525, etc.) incontinent immediately (860, 1424, gay excellent, attractive (58, 64, 515, *Hasty* 36) etc.) **influence** celestial downflow (645;

Testament 149, 201)

**intill** in, into (411, 820, 1545, etc.)

**gay** go (to gay, "went": 2158)

iwis indeed (27, 1662, 2690, etc.) markit *proceeded* (356, 1822) marrow companion, adversary (2917, **jolie, joly** *pleasing* (62, 69, 120, etc.) 2925, 2933) mater topic (159, 1103; Orpheus 241); **keip, kepe** *protect, keep* (215, 350, etc.) case (1209; Testament 303) **kyith** show (191, 2479) mavis, maveis song-thrush (871, 1338, kynd, kynde variety (885, 899, 920, 1710, etc.) etc.) mede, meid reward (1241, 1306, 2720, etc.) **laif** remainder (1054, 1419, 2090, etc.) **meir** mare (1002, 1022, 1026, etc.) lair, lare lore; school, learning (648; **meit, mete** food (62, 95, 103, etc.) Robene 17) meit suitable (2481; Garmont 22, etc.); law law (731, 1189, 1204, etc.) suitably (760; Sum Practysis 7) **law** hill (842) **meit** meet (1043, 1959, 2091, etc.) law low (adjective: 2725; Orpheus 488; mekill, mekle much, great (84, 96, adverb: 113, 921, 1021, etc.) 1733, etc.) law bring down (942; Abbey 55) mend amend, remedy, heal (652; **leid** person (2283; Testament 449) Testament 476; Orpheus 176, etc.) leid people (2022; Testament 451, 480) merle, merll blackbird (871, 1338, **leid** lead, govern (502, 540, 821, etc.) 1710, etc.) **leid** *lead* (the metal: 1098, 1308; micht, mycht power (468, 918, 929, Orpheus 351, etc.) etc.) **leif, lef** beloved (89; Orpheus 524) micht, mycht, mocht might, could leif leaf (1580; Testament 238; Robene (103, 152, 288, etc.) 66, etc.) mis, mys crime (1309, 2670; Praise 30, **leif** permission, departure (29, 353, 726, etc.) etc.) **mis** *fail to get* (1813) moralitie, moralitee moral, lesson **leif, leve** leave, relinquish (614, 2328; Orpheus 510, etc.) (366, 1381, 1387, etc.) **leif** *allow* (1964) **leif, leve, lyve** live (104, 393, 508, etc.) nice haughty (591); extravagant **let, lat, lett** *allow* (332, 522, 714, etc.); (Testament 220); intricate (2722; stop (246, 1005, 1388, etc.); hinder Sum Practysis 72) (341)**nicht** night (257, 403, 417, etc.) **ma, mo** more (1716, 1891, Praise 10) **of, off** *off* (1091, 2480, 2493, etc.) may, ma may, can (87, 88, 98, etc.) **of, off** of, out of, about, for (1, 3, 4, etc.) **or** before (222, 258, 549, etc.) mair, mar, mare, moir, more greater, more (adjective: 173, 1107, 1251, **or** *or* (41, 81, 91, etc.) etc.; adverb: 130, 141, etc.) **over, our** too (1428, 1644, 2551, etc.) man man (4, 7, 50, etc.) **over, our** *across* (152, 2784, 2803, etc.) man, mon, mone must (594, 740, 787, pane, payne, paine suffering (334, mane, mone lament (1530, 1555; 833, 1142, etc.); punishment (865, Testament 406, etc.) 2670, 2768, etc.) mane mane (Testament 211) pece, peis, pes *peace* (1800, 2731; mane strength (2890) Orpheus 181, etc.)

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pecis, peisis pieces (1695; Orpheus
                                                 reson, ressone, ressoun reason,
    108,535)
                                                     statement (394, 1123, 2692, etc.)
pley legal action (1177, 1190, 1227,
                                                 rew repent, pity (2552; Orpheus 407;
                                                     Robene 4, etc.)
    etc.)
pleid dispute (582, 1236, 2661)
                                                 ring ring (Testament 582, 592, 594,
ply condition, plight (313, 2005;
    Testament 501, etc.)
                                                 ring, regne reign (131, 820, 1108,
pray prey (582, 1813, 2259)
                                                     etc.)
pray pray (39, 668, 1319, etc.)
                                                 ron, rone underbrush (897, 1001,
preif, pruf test (31, 2305, 2577, etc.)
                                                     1335, etc.)
                                                 roun whisper (2031; Testament 529;
preis, pres try, strive, push (156, 1114,
    2207, etc.)
                                                     Hasty 21
                                                 rude cross (1817, 2346, 2582, etc.)
pretend volunteer, profess, make an
    excuse (711, 1457, 2691, etc.)
                                                 rude complexion (Orpheus 354)
provyde predict (1607); prepare (1739,
                                                 rude rough (36, 119, 2013, etc.)
    1758, etc.)
                                                 sa, so, swa so, as (9, 12, 17, etc.)
pure, peur, peure poverty-stricken (65,
    181, 659, etc.)
                                                 sad serious, steadfast (26, 1100;
                                                     Testament 567)
quhile, quhyle, quhyll a little while
                                                 saikles, sakeles guiltless (2664,
    (1213, 2219; Orpheus 399, etc.)
                                                     Annunciation 48; Hasty 52)
quhile, quhyle, quhilis, quhylis at
                                                 sair, soir, sore disease, sore spot
    one time (166, 193, 194, etc.)
                                                     (Testament 411; Orpheus 409);
                                                     painful (346, 495, 1137, etc.);
quhill until (195, 258, 288, etc.)
quit, quyte repay, repaid (1548, 1557,
                                                     grievously (310, 319, 426, etc.)
    1599)
                                                 sall shall, will, ought to (63, 119, etc.)
quyte free (527, 2085, 2352, etc.)
                                                 sang song (515, 1581, 1877, etc.)
quyte completely (2167; Robene 106)
                                                 sarie, sorie, sory miserable, vile (277,
                                                     1493, 1938, etc.)
raith quickly (1001, 2248)
                                                 saull, saul, saule, sawll soul (140,
rax grow strong (539, 820, 1108, etc.)
                                                     158, 211, etc.)
rede, reid advise (983, 1748, 1857,
                                                 saw sow, plant (147, 1913, etc.)
    etc.)
                                                 scaith, skaith damage (167, 2178,
reheirs, rehers repeat (119, 1283;
                                                     2864, etc.)
    Orpheus 7, etc.)
                                                 schaw thicket (419, 1347, 1621, etc.)
                                                 schaw show (247, 681, 1173, etc.)
reid advice (300, 1883)
reid, rede red (1034, 1061; Testament
                                                 schent damaged, punished (960, 1983,
    464, etc.)
                                                     2191, etc.)
reif robbery (686, 822, 2430, etc.)
                                                 schir sir (436, 455, 686, etc.)
reif rob, seize (2279; Orpheus 584;
                                                 scho she (174, 176, 177, etc.)
    Robene 49)
                                                 science knowledge (137, 143, 148, etc.)
remove, remufe depart (1857, 1945;
                                                 seill happiness (Garmont 38)
    Garmont 16, etc.)
                                                 seill seal (696, 1707, 2395, etc.)
                                                 selie, sely, silie, sillie pitiful (204,
rent property, revenue (832, 2763;
    Orpheus 343)
                                                     299, 334, etc.)
rent torn (Testament 578; Orpheus 560;
                                                 sen since (520, 527, 705, etc.)
    Prayer 39)
                                                 sic, sik such (203, 226, 245, etc.)
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syis times (192, 1882; Testament 525) etc.) **sin, syn** sin (537, 653, 793, etc.) tais toes (465, 467, 2061, etc.) **syne** then (55, 196, 315, etc.) tene, teyne anger (2098, 2475; **sis** *assize*, *jury* (1087) Testament 194); angry (2103; slaik, slak, slake mitigate, satisfy (526, Annunciation 68) 2619; *Orpheus* 281, etc.) **thift** theft (822, 978, 1089, etc.) slaik little valley (1835) **thig** beg (710, 2741); ask (2037) **sle** *subtle* (667, 2913) **thir** these (191, 204, 1670, etc.) **sleuth, slewth** *sloth* (1326, 1579; **thocht, thoucht** *thought* (1125, 1818, Prayer 68) 1864, etc.) slicht technique, deceit (471, 1297) **thocht, thouch** *though* (1, 15, 80, etc.) slidder, slidderie slippery (1835, thoill, thole, tholl suffer, endure, allow 2608) (969, 1306, 1313, etc.) **slide** move quietly (908, 2511); slip throw, throu, throuch, throwch (Garmont 34) through (840, 54, etc.) solace pleasure, comfort (Orpheus 88, **tyke** mongrel (1045, 1082, 2065, etc.) 151) **tyne** *lose* (2190, 2269, 2320, etc.) **sone** *soon* (2255) tod fox (425, 543, 565, etc.) **speid** succeed, hasten (125, 895, 2438, toun, town, towne farm (426, 2473); town (181, 259, 1253, etc.) etc.) **speir** ask (1051, 2909, 2969, etc.) trew, trewe true, faithful (826, 1276; **speir** *spear* (517; *Testament* 161, 181) Bludy Serk 48, etc.) **spheir**, **spere** *sphere* (631, 1659; **twa, tway, two** *two* (163, 191, 450, etc.) Testament 254, etc.) **spreit** *spirit* (21, 698, 971, etc.) **untill** to (723, 1352, 1494) **use** custom, habit (786, 1153, 1909, stait, state status, circumstances (369, 711, 986, etc.) etc.) stane, stone stone (199, 1393, 1611, use be accustomed (381; Testament 111); consume (1490) etc.) stark strong (123, 132; Ressoning Aige 59, etc.) wait knows (525, 649, 710, etc.) **steid** place (2141, 2181; Orpheus 142, wait, wate, watt knew (525, 649, 710, etc.) etc.) steid steed (898; Testament 213) wait watch out (763, 1610) steir govern (1578; Testament 149) walk wake, guard (1296, 1925, 2458) walk walk (183; Testament 429; Robene steir movement (2066) still, styll motionless (620, 737, 1412, 100, etc.) walterand, welterand rolling (736, straitle, straitly strictly (863, 1158; 1524, 2955, etc.) Bludy Serk 112, etc.) wame belly (101, 223, 382, etc.); womb **suld, sowld** *had to* (82, 85, 106, etc.) (214, Annunciation 17)suppois, suppose believe (295, 1573); wand staff (1269; Testament 311, even if (359, 586, 784, etc.) Annunciation 43); branch (179, **sweit** sweet, gentle (3, 12, 16, 186, etc.) Ressoning Aige 13) wane dwelling (197, 260; Bludy Serk **ta, tak** *take*, *receive* (53, 60, 1008, etc.) 24. etc.) taill, tale story, talk (1063, 1146, 1389, wane hope (2081; Testament 543)

wane decrease (Ressoning Aige 63) want *lack* (471, 712, 2099, etc.) war worse (805, 2650, 2736, etc.) war alert (480, 789, 1859, etc.) war, wair, wer, were were (191; *Orpheus* 20, 84) way path (424, 677, 722, etc.) weir war (1316, 1478, 1946, etc.) weit, wete wet weather (1584, 1833; Garmont 24, etc.) well well, spring, stream (2392, 2423, 2450, etc.) **wend** go (709, 794, 1264, etc.) wene suppose (2007, 2010, 2218, etc.) wicht strong (1689, 2108, 2183, etc.) wicht creature (Testament 435; Orpheus 294; Bludy Serk 63) wilsum, wilsome lonely (183; Orpheus 155, 245, 290)

wirschip, worschip honor (109, 476, 981, etc.) wit understanding (1623, 2490; Orpheus 55, etc.) wit know (860, 929, 1613, etc.) **wo, wa** *woe* (352, 1930, 2465, etc.) wod, wode, woid, wood forest (481, 553; Robene 11, etc.) woid, wod, woude insane (488, 591, 736, etc.) wraith anger (1463, 2007; Testament 182); angry (2023, 2168, 2179, etc.) wrangous, wrangus, wrangwis unjust (806, 979, 1250, etc.) wyse, wyis way, manner (1352, 2690; Testament 92, etc.) yede, yeid, yude went (196, 252, 364, etc.)

yone that (348, 349, 2853, etc.)