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AN EDITION OF SOME MIDDLE ENGLISH AMATORY LYRIC POEMS

by
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INTRODUCTION

I

The Conventions of Fifteenth-Century Amatory Lyric: Content

A. Prefatory Remarks

This edition of English secular love lyrics makes available the texts of forty-two fifteenth-century poems never before printed. The poems are found in twenty-five MSS from several libraries. Two of the MSS, Cambridge University Ff. 1. 6, and Trinity Cambridge 599, each contain several of the poems; the other MSS contain only one or two. One of these pieces, No. 32, is extant in three versions; the others are unique copies, so far as bibliographers have been able to determine.[1] In addition to these forty-two lyrics this edition includes one poem [No. 33] which has been printed once but never properly annotated.[2]

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[1] Carleton Brown and Rossell H. Robbins, The Index of Middle English Verse (New York, 1943) is the best authority. Brown's A Register of Middle English Religious and Didactic Verse, 2 vols. (Oxford, 1916-1920) is of help in some instances, and the catalogues of the individual library collections sometimes contain pertinent information. Most of the standard medieval bibliographies are of little use when the poems in question are unpublished.

[2] Eleanor Prescott Hammond, "How a Lover Praiseth His Lady," MP, XXI (1924), 379-395.

This group of nearly fifty texts is a sizeable contribution to the body of extant secular love lyric from fifteenth-century England. The Index of Middle English Verse lists only about two hundred amorous lyric poems written in the period from c. 1400 to c. 1500, and over one hundred of these[3] are by one poet, Charles d'Orléans, who was not an Englishman and who probably wrote most of these compositions in French before they were put into English.[4] Of the remaining fifteenth-century love lyrics listed in the Index, only a little more than half have ever been published. The present collection contains as many of these unpublished texts as the editor was able to discover and obtain permission to print. Five are poems not listed in the Index.

In addition to supplying texts of this hitherto inedited verse, the editor has a secondary purpose: the attempt to describe, in the course of a discussion of each document, the conventional elements of the fifteenth-century love lyric and to define the conventional love lyric itself, if such a distinct type exists.

With only a few exceptions, the poems in this edition offer nothing to change the opinions held by literary historians and critics regarding the lack of merit in fifteenth-century English verse,

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[3] Edited by Robert Steele, The English Poems of Charles of Orleans (EETS 215, 220; London, 1941-1946).

[4] Ibid., p. xxi. See also E. P. Hammond, English Verse Between Chaucer and Surrey (Durham, North Carolina, 1927), pp. 220-221.

and particularly in the secular love lyric.[5] So very few love lyrics from this epoch have been printed heretofore, that it is little wonder the anthologists can find only the same eight or ten poems worthy of inclusion in their collections.[6] It is generally believed, apparently, that secular love lyric was not much written in the fifteenth century.[7] The texts presented here, however, give evidence that there was fairly well established a set of conventions for the writing of amatory verse, and, by their very mediocrity as well as by their bulk, these texts do much to disprove the prevailing opinion.

It is the editor's intention, therefore, to point out in this introduction some of the features of the conventional lyric, as these occur in the texts edited here. If the discussion produces any definitive conclusions about the nature of <u>these</u> lyrics, then these conclusions must of course be further tested against the rest of the amatory lyrics of the period before they can be considered descriptive of fifteenth-century secular love poetry as a whole.

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[5] E. K. Chambers dismisses the secular love lyric in a few sentences in his <u>English Literature at the Close of the Middle Ages</u> ("Oxford History of English Literature"; Oxford, 1945), p. 118. F. J. Snell, in Volume I, <u>The Age of Transition</u> ("Handbooks of English Literature," edited by John W. Hales; London, 1905), has almost nothing to say about the anonymous love lyric. See also W. P. Ker, <u>Medieval English Literature</u> ("The Home University Library"; London, 1948), p. 116.

[6] The examples in Chambers and F. Sidgwick, <u>Early English Lyrics</u> (London, 1907) are typical; one need add only <u>La Belle Dame Sanz Merci</u> and one or two others.

[7] One must grant that there are very few good love lyrics from this period, but the impression is falsely given by the historians, who seldom mention the secular love lyric, that there was very little of it written.

But inasmuch as this group of poems, selected solely because they have not been printed heretofore, comprises such a large proportion of the total number of extant love lyrics from the fifteenth century, conclusions concerning these poems should certainly make valid hypotheses for a subsequent analysis of all extant fifteenth-century English amorous lyric poetry.

A word, first, about the ultimate significance of such hypotheses. The fifteenth century in England has long been recognized as a period of transition in the development of English life and letters, transition between the Middle Ages and the Renaissance.[8] To the student of poetry, however, the fifteenth century has consisted largely of Lydgate, Hoccleve, and one or two other English poets who wrote great quantities of undistinguished verse, little of it lyric. Fifteenth-century England is remembered for the development of the secular drama and of the ballad, and more recently it has been credited, through the work of Mr. Greene[9] and others,[10] with the development of the secular and religious carol; but in spite of these virtues its reputation in belles lettres, and particularly in secular poetry, is based largely on Lydgate's work. The Age of Transition is remembered as a period of great quantities of prosy verse, mostly religious

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[8]See Snell, op. cit., and G. G. Smith, The Transition Period (Edinburgh and London, 1900). Nearly all the standard histories of literature employ the term.

[9]Richard L. Greene, The Early English Carols (Oxford, 1935).

[10]Chambers devotes most of an essay to the carol in his English Literature at the Close of the Middle Ages, pp. 66-121. The bibliography, pp. 218-223, is very good.

and didactic. Little has been done, except by Chambers[11] and some others who have worked at the problem of continental origins,[12] to trace the development of consciously artistic lyric poetry. With a few exceptions—the seldom-read poetry of Dunbar and Henryson, The Nutbrown Maid,[13] Ros's translation of La Belle Dame Sanz Merci,[14] and a handful of other poems, each of which is apparently considered either unique and sui generis or an imitation of contemporaneous French verse—it has been generally agreed that there is little secular lyric poetry worthy of the name from the time of Chaucer until that of Skelton, and almost none worthy of the name from Chaucer to Wyatt. It seems to be generally believed that almost no one was even attempting to compose amatory verse until suddenly, aided by Italian and other continental influences, secular love lyric burst forth full-blown in the sixteenth century with what was to be the beginning of the golden age of English lyric poetry.

To anyone who has troubled to search out the scattered printed remains of the secular love lyric as it existed in fifteenth century England, it is obvious that there is a continuous development

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[11] "Some Aspects of Mediaeval Lyric," in Chambers and Sidgwick, op. cit., 259-296.

[12] Jean Audiau, Les troubadours et l'Angleterre (Paris, 1927); Helen E. Sandison, The "Chanson d'Aventure" in Middle English ("Bryn Mawr College Monographs," Vol. XII; Bryn Mawr, Pa., 1913).

[13] Ed. J. W. Hales and F. J. Furnivall, Bishop Percy's Folio Manuscript (London, 1866), II. 271-294.

[14] Ed. W. W. Skeat, The Complete Works of Chaucer (London, 1887), VII. 299-326.

from Chaucer to Wyatt, a continuous history of practice, however pedestrian and unoriginal most of it was, in the composition of such verse. Most of those who have seen what is left us of this verse, however, have been so disappointed in it that they have been content to dismiss it sadly with the remark that it is painfully and unrewardingly conventional. Almost no one has sought to discover whether or not there may have been a continuous process of modification and sifting throughout this period of conventionality, a process which might result in important contributions to the early Renaissance lyric.

Naturally, the evidence in the present edition is insufficient to solve the problem of the English origins of Renaissance lyric, but it offers some contributions toward that solution. In the discussion of conventions which follows, there is illustration of this sifting process. One or two of the poets comment in their work on some changes they hope to make in the method of singing the pains and praises of love. Others react violently, ironically, or humorously to what they recognize as conventional matter and conventional expressions. Finally, others begin—feebly enough, it is true—to look for means other than the conventional ones by which to express the basically unchanging feelings of love. To a few, this means only one or two important changes in the use of the conventions. To some, for example, it meant merely restraint and brevity in composition; yet this lesson had been unlearned throughout most of the Middle Ages. To others it meant replacing or supplementing the stock expressions with realistic

description of emotional experiences. Usually these attempts were less than successful, but they were made, and they were made in the fifteenth century. One can find the beginnings of the bitter-sweet, lightly ironic complaints of Renaissance poets stirring in some of these poems. One can point out definite signs of lessons being learned by the poets of the fifteenth century, lessons which had to be learned before the Tudor lyricists could achieve their success with this kind of verse.

It is the editor's hope, therefore, that the conclusions reached here with respect to the poems in the present edition can be formed into hypotheses by means of which to study the secular love lyric of the fifteenth century as a whole, with the ultimate end in view of filling the comparative void in our knowledge of the native English contributions to the development of this form in the English Renaissance.

B. The Conventional Love Lyric

Definitions.— These love lyrics were selected with the following definition of lyric in mind: a lyric poem is one in which the poet or the speaker devotes himself primarily to the expression of his feelings or emotions on a subject. Elements other than lyric may be present, but the expression of personal feeling dominates. The verse in this collection is predominantly lyric, and it is love lyric in that the stimulus of the feelings and emotions expressed is sexual love.

The words convention and conventional refer specifically to

elements of this poetry which belong to a common stock of poetic matter, poetic expression, and possibly poetic form, i.e., rime, stanza, and meter. The discussion below attempts to answer the following questions:

(1) What are the stock contents, the conventional matters on which these poets drew, and what are the stock ways, the expressions and the diction, they used to express that matter? What is there in the content of these poems which was common property and which answered the needs of poets in lieu of or in supplement to originality in the matter they put into their amatory verse?

(2) What are the stock elements of versification, the stanzas, the rime schemes, and the meters and rhythms which the poets used? Are there any of these which were used to the exclusion of others, to an extent that they may be considered conventional and habitual?

For example: Most of these lyrics are complaints. In more than half the poems, the speaker is a lover addressing his lady, either complaining of the way she has received his love or begging her for grace, or hopelessly mourning over his love-pangs, or bidding the lady farewell as he slowly dies of love-sickness. Some of the poems include nearly all these things; others concentrate on only a few. More than half these lyrics are specifically addressed to some individual, usually to a lady, but in other instances to Death, Fortune, Love, Venus, God, Mary, or Jesus. Many of them are specifically described as letters or "bokes."

Most of the lyrical letters describe the pains of love-sickness; most of them offer the lover's service to the lady. Some of the speakers plead for grace and promise devotion, asking for faithfulness in return. There are occasional features consistent only with the elaborate rules of courtly love: sometimes, for example, the lover has overstepped the bounds of courtly love by revealing the lady's identity or by letting the world know of their love.

Finally, these poets use the same expressions time and again to describe the lover's feelings and the lady's reception of his offered love. One can assemble what is almost a liturgy of love from the repeated diction and the stock phrases of much of this verse. All these things appear from a general look at the content of the pieces in the present collection.

These oft-repeated similarities of content are the conventions of at least this group of secular love lyrics, and it is these conventions that the following paragraphs will attempt to describe as the individual poems are discussed.

Description of the conventional lyric.— By far the most common situation in these lyrics is one wherein the lover writes a letter to his lady, or perhaps simply addresses his poem to her, appealing to her to end his pains of love-sickness by righting the wrongs she has done him. He asks her grace, pleads for recognition as her servant and her man, and promises her his unwavering devotion and service until death. Usually he flatters her with praise of her beauty and enumeration of her virtues. Generally he describes his

torment and discomfort, brought about by her daungier or by some combination of circumstances which denies him her love. Often he tells her that he must die unless she relents and shows him her favor. In a few instances, he writes only to inform her that he is dying; he writes to bid her farewell, and perhaps to tell her that she is responsible for his demise. All of these things he interlards with praise of the lady, lament over his pains, and pleas for kindness. As a group, perhaps, the poems which try to include all these things and little more are the least distinguished for merit of all those in the edition. Possibly the very mediocrity of most of these lyrical letters, both in conception and in execution, will serve to emphasize the conventional aspects of the content, just as later in this introduction variations from the conventions which achieve something above mediocrity will emphasize themselves by contrast with the conventions. This is not to say that conventional poetry is always poor poetry; in these poems, however, such is usually the case.

Honour and Joy Be unto You [No. 9] is one of the better poems in this group of love letters in verse; it employs nearly all the conventions, largely unadorned by originality or variation. It is typical in every respect. The lover begins with a humble salutation, wishing the lady all good things. He recommends himself to her grace, since she is his joy and the comfort for his pains. He flatters her for her beauty: she is "above all women, fairest in my sight."[15] Then he vows his service to her day and night.

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[15] No. 9, v. 6.

The second stanza is a rather well-turned example of the description conventionally used to picture this love which causes so much pain. The lover desires her prosperity, particularly that of her physical self, since there is no greater joy for him than to see her. Both courtly love in twelfth-century France[16] and Ovid's rules for the conduct of love,[17] which the Middle Ages accepted, or pretended to accept, as a straightforward exposition of the matter,[18] stressed the fact that love was begun through the eyes. Cupid's dart was really a glance from the lady, or a brief glimpse the lover might catch of her in a public place. Merely to see a lady was enough to start love's pains within the man.[19]

In the third stanza the lover continues the discussion of his visually-stimulated love. Just as he has abundant joy in seeing his lady, so, conversely, when she is absent, his heart "nigh doth break with pain and grievance."[20] He pleads with her to love him in return, vowing once more in the next stanza to be her servitor forever. The

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[16] For the rules of French courtly love, see Andreas Capellanus, The Art of Courtly Love, ed. John Jay Parry (New York, 1941).

[17] Ovid discusses love in Ars amatoria and in Remediorum amoris.

[18] C. S. Lewis, in The Allegory of Love (Oxford, 1936), pp. 5-8 and 43, suggests that it was more than a simple case of misunderstanding. The fact remains, however, that Ovid was cited as an authority on love throughout the Middle Ages.

[19] Compare the instantaneous effect of a glance on Troilus, [Chaucer's Troilus and Criseyde, ed. R. K. Root (Princeton, 1945), Bk. I, vv. 271ff], and on Palamon and Arcite in The Knight's Tale [Chaucer's Complete Works, ed. F. N. Robinson (New York, 1933), vv. 1074ff].

[20] No. 9, v. 18.

request at the end of the stanza is one found in many of these poems: "have me in mind."[21] If he is to be happy, the lover must be assured that the lady thinks of him constantly too.

Finally, with a last appeal for grace and a reiteration of his promise to serve, he ends his letter by placing the responsibility for his impending death on her:

> The throes of loue doth my hert so chase
> That truly and god there ys no remedy
> Wythout your comfort, but mercylese to dy.[22]

Comparison of poems of this kind reveals the conventions of amatory lyric. Let Pity Comfort Your Daungerness [No. 11] is a typical complaint, distinguished mainly for its use of a refrain. The lover is suffering and has written the poem to tell his lady of his pains. He fears that unless she lets pity mitigate her haughtiness, his love-sickness will be the cause of his death. The complaint then serves two purposes: (1) to inform the lady of his suffering and (2) to beg her to do something to alleviate it.

Most of these four irregular stanzas are devoted to a description of the lover's pains, to an enumeration of the symptoms of his love-sickness. These symptoms are conventional; they appear in nearly all the lyrics, varying only in number from poem to poem. They include the following signs: (1) the lover has lost his interest in life;[23] (2) he cannot laugh;[24] (3) he sighs sore-

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[21] No. 9, v. 27.

[22] No. 9, vv. 33-35.

[23] No. 11, vv. 1-2, 8.

[24] No. 11, vv. 3-5.

ly;[25] (4) he wishes he were dead;[26] (5) his heart gives him real physical pain;[27] (6) the lady's beauty wounds him physically;[28] (7) he loses his composure whenever he sees her;[29] (8) he cannot escape this painful situation;[30] (9) he is sure that love-sickness will kill him;[31] (10) the pain of love is the worst "that ever god made";[32] (11) love makes him turn pale;[33] (12) love causes his heart to swoon both night and day.[34]

These are without exception conventional symptoms and results of love-sickness. Only three additional signs of the disease need to be added to the list. Appearing elsewhere in these texts are the following signs of the lover's malady: (13) he cannot sleep;[35] (14) he has lost his appetite for food and drink;[36] (15) he weeps profusely.[37]

In addition to a description of love's pains and the lover's symptoms, Let Pity Comfort Your Daungerness contains conventional suggestions for freeing the lover of disease and saving his life: only the lady can cure the lover, either by granting her grace, by

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[25] No. 11, v. 6.

[26] No. 11, vv. 9, 11.

[27] No. 11, v. 12.

[28] No. 11, v. 13.

[29] No. 11, v. 14.

[30] No. 11, v. 17.

[31] No. 11, v. 18.

[32] No. 11, vv. 21, 22.

[33] No. 11, v. 23.

[34] No. 11, v. 24.

[35] No. 35, v. 99; No. 2, v. 24.

[36] No. 3, vv. 13f; No. 13, v. 10.

[37] No. 35, vv. 13f, 127f; No. 19, v. 12.

having the lover "in her remembrance," or, as in this poem, by letting pity comfort her daungerness, i.e., by mitigating her cold unwillingness to respond to his love.[38]

In some instances, as for example in the poem entitled Roundell [No. 15], the complaint is very brief. Nevertheless, most of the elements of the conventional complaint appear. Here the lover flatters the lady in the first line, begs for mercy on his pains in the second, and in the third and fourth lines warns her that he will die if he does not express his love. In the second stanza, the lover briefly describes his impending death; without her comfort he is lifeless. He ends with an appeal to the lady to hear his complaint and not allow his loyal service to go unrewarded. Again the conventional plea: hear my complaint; alleviate my sufferings, or I must die.

Nearly all the poems in this edition from MS Cambridge University Ff. 1. 6 display the most slavish use of conventional complaint matter. The fact that most of this verse is very badly executed serves only to emphasize the conventions. Transitions from cause to effect are lacking, and the poet leaps from one idea to another without pausing to assist the reader in following him; verbs, subjects, and whole phrases are missing; sometimes it is impossible to see any connection between one line and the next. The only help the reader has is his familiarity with the conventions of this kind of

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[38]No. 11, vv. 4, 12, 20, and 28.

poetry. This knowledge enables him to recognize in the midst of gaps in logic and ellipsis in structure the conventional expressions of the lover's lament and complaint.

In Alas, Alas, and Alas, Why? [No. 17] there is a good illustration of confusion and convention confounded. The speaker's point of view is inconsistently maintained: he first mentions the lady in the third person, but in v. 12, with no preparation for the reader, he is discovered addressing her directly. Nevertheless, the conventional matter and the conventional expressions make the meaning clear in spite of such defects. Again, the lover's woe has been caused by his losing sight of the lady.[39] When he was in her presence, his happiness was complete, and now that sight of her is denied him his pains have begun.[40] This lover, too, vows to serve his lady faithfully, without any restraint, no matter how great his pains may be.[41]

A point of interest in this poem is the rather unusual quibble over love and death in the fourth stanza.[42] Here the medieval attitude toward death, both a resignation and a fear, clashes with courtly love, and triumphs over it. The lover will serve the lady until death. This idea is not new, not unconventional; but its expansion, with the careful, legalistic restriction of the lover's vow, is the sort of logical quibble which Tudor and later lyricists would eventually develop into a victory for love over death. In all

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[39] No. 17, vv. 3 and 4.

[40] No. 17, vv. 5-8.

[41] No. 17, vv. 17-24.

[42] No. 17, vv. 13-16.

other respects, Alas, Alas, and Alas, Why? uses conventional matter expressed conventionally, with little distinction.

Alas, What Planet Was I Born Under? [No. 18] is another orthodox lover's complaint and entreaty. Again the lover tells the lady of his love-sickness, informing her that "As to live long, y wote y am not sure."[43] He blames the lady's cruelty for his condition; she could remedy all, if she would.[44] To the heaviness of heart and despair of life common in such cases of love-sickness, he adds another symptom which sometimes appears in these lyrics. His mind is affected, his "ioy is fled, [his] wittes done up euer."[45] Then begins a conventional entreaty, wherein the lover begs the lady to comfort him and consider him as her servant and her man.[46] This last is terminology of courtly love which remained in conventional use in the fifteenth century.[47]

In the rough, awkward lines of As in My Remembrauns [No. 19], the poet has expressed one small facet of a lover's problem. Because the lover is separated from his lady, he suffers great pain; this is a conventional situation. Here too is expressed the conventional opinion that complaint--the process of putting one's woes into words--is the only recourse for the lover who suffers at the hands of his

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[43]No. 18, v. 7.

[44]No. 18, v. 10.

[45]No. 18, v. 14.

[46]No. 18, v. 17.

[47]Cp. Andreas Capellanus, op. cit., pp. 151-152.

lady.[48] He usually gains some relief from expressing his feelings. Again, the conventional statement appears, that only the lady can end his grief.[49] He adds a symptom of love-sickness which occurs in many of these laments: tears. His eyes "rain" when he thinks of her.[50] His heart, like most of the other lovers' hearts, has been broken by separation from his lady.[51]

Alas howe schale my hert be lyght? [No. 1], of which only the last stanza is addressed directly to the lady, is another complaint and entreaty. In an appeal addressed to Love's Dart, the lover describes all his symptoms and the details of his sad situation. The entire apostrophe to Love's dart is conventional in matter and expression: love pains the lover day and night;[52] this lady is the only one who can save his life;[53] he has no opportunity to speak to her,[54] and he begs Love to grant him grace;[55] if his appeal is not answered, his life is lost.[56]

In the final stanza, the lover addresses the lady, telling her of the bitter bale that burns within him. He wants an opportunity to see her and "tell her his intent."[57] This last phrase is a particularly common expression in these amatory lyrics.[58] The lady must know that she is loved, and the lover must find a way to tell her.

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[48] No. 19, vv. 8f. [49] No. 19, vv. 5f. [50] No. 19, v. 12.

[51] No. 19, v. 14. [52] No. 1, v. 3. [53] No. 1, vv. 6 and 14f.

[54] No. 1, v. 13. [55] No. 1, v. 10. [56] No. 1, vv. 10f.

[57] No. 1, v. 19.

[58] Cp. No. 8, v. 4 and No. 32 (all texts), v. 108.

The poem addressed To the Flower of Formosyte [No. 14] is considerably more elaborate than those hitherto discussed, yet its theme and content are very similar to those described above. It is in every respect conventional. The poet begins, as usual, with a complimentary salutation to his lady—in this instance an ornate, florid passage of four stanzas, heavily decorated with aureate diction. He praises her beauty and her virtue in general terms, and then deals specifically with the beauty of her complexion, her eyes, and her figure, and the virtues of her speech, her prudence, and her pity.[59] He praises her for her lack of pride, even though Fortune is her friend and shields her from things "adversant."[60] Again he remarks on her excellent habits of deportment, praising her for being "tacent of speche."[61] Then he sums it all up in a conventional medieval figure: she is the mirror of beauty.[62]

Next follows the typically medieval and conventional confession of literary ineptitude by the poet-lover: he cannot possibly praise her enough nor do her justice in description of her beauty and virtue.[63] He does not call muses and poets to his assistance, as is usually the practice, but turns to the matter at hand. It should be observed that he calls attention to the fact that he is writing, that this is a love letter.[64]

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[59] No. 14, vv. 8-14 and 22f.

[60] No. 14, vv. 15-20.

[61] No. 14, v. 21.

[62] No. 14, vv. 25f.

[63] No. 14, vv. 27f.

[64] No. 14, vv. 38f.

The body of the letter begins with the lover's avowal: he offers his service; he delights in hearing of her prosperity, and he commends himself to her, submitting to her "wyth humble oblacion."[65] As in the poems already discussed, the first object of the lyric-letter is to offer service, once the lady has been flattered into a receptive frame of mind. Next he describes his pains of love-sickness and tells the lady that she could free him of them.[66]

In the stanza beginning with v. 43, this lover expresses feelings which are found only occasionally in love-laments. With surprising cheerfulness for one torn by love-sickness, he reassures the lady, and tries by means of some elementary psychology to win her favor: "I trust you implicitly," he tells her, "and you, in whom all my thoughts and desires are centered, may do as you please about me; I am content to leave matters in your hands."[67] Most lovers are forced to content themselves with such a disposition of their affairs, but few are so cheerful about it. The approach is fresh and well-phrased, but the poet quickly returns to more conventional terms of lament. He stresses the effects on him of her presence and absence. Unless she takes pity on him, he will never escape "thys heuynes."[68] His final appeal is to Jesus, to bring him into her presence.[69] The appeal to God or Christ or Mary for intercession is also conventional in the fifteenth century, probably as a supplement or substitute for

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[65] No. 14, vv. 28-35.

[66] No. 14, vv. 40-42.

[67] No. 14, vv. 43-49.

[68] No. 14, vv. 52f.

[69] No. 14, vv. 55f.

the earlier appeals to Amor, Venus, and Cupid. These lyricists appeal to both Christian and pagan deities.[70]

The poem is of considerable interest, conventional though it is in most respects. Its language and the elaborately sustained literary tone belie the poet's modest disclaimer concerning his inexperience in literary composition. He was writing a consciously artistic poem, and, considering the obviously contrived diction, he managed to make it fairly credible. It is noteworthy that of all these lyrics, only this and one other are obviously larded with "inkhorn terms." Aureate diction occurs elsewhere,[71] but usually it is less flamboyant, less consistently employed, and hence less conspicuous.

In general To the Flower of Formosyte manages to conceal rather than express real emotion, and it is primarily a tour de force in language. It seems to vary from conventional organization and expression of the usual matter in only one instance, and that bit of cheerful patience may be either a lapse or a less common conventional turn, handled with considerable originality. The poem deserves a place in the anthologies, both as an example of the conventional artistic poem and as a curiosity.

Aureate diction appears to less advantage in the lyric entitled To You, Rowte of Gentylnes [No. 28], which is another conventional composition. As it exists, the poem is full of difficulties, since the text in the MS has suffered both in copying and in preser-

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[70] Cp. No. 12, v. 146; No. 8, v. 1; No. 32 (all texts), vv. 41f; No. 34, vv. 28 and 124; No. 35, vv. 66ff.

[71] Cp. No. 28, for example.

vation. How much of its incoherence is to be attributed to the scribe and how much to the poet, if the two were not identical, is difficult to determine, but because of the conventional form of the complaint, the modern reader can circumvent most of the textual difficulties even if he cannot explain them.

This poem develops on the pattern described in detail in connection with those discussed earlier [e.g., Nos. 9, 11, 15, 17, and 18]. The lover salutes the lady effusively, recommends himself to her service, and vows that he will be faithful to her.[72] He develops the promise of faithful service considerably, swearing that he will not deceive her and protesting that he wishes never to offend his sovereign lady.[73] Then begins the complaint, prefaced by several lines of flattery in which he calls the lady the mirror of beauty, the kindest and sweetest of all ladies.[74] In none of these conventional love lyrics are superlatives restrained, and usually the same superlatives constantly reappear. This poem offers particularly vivid examples of their use. One unusual line in the praise of his lady is that in which he calls her "stynter of stryfe and causere of pesse."[75] Such hopeful flattery is not common in English lyric, although Andreas asserts that in twelfth-century France it was the lady's function to perform the duties of peacemaker.[76]

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[72] No. 28, vv. 1-13.

[73] No. 28, vv. 18-25.

[74] No. 28, vv. 26ff.

[75] No. 28, v. 29.

[76] Such was the function of the Countess of Champagne, Queen Eleanor, Ermengarde of Narbonne, and Isabelle, Countess of Flanders, who handed down decisions in the questions of love described by Andreas Capellanus, op. cit., pp. 167-177.

The complaint itself describes the lover's pains in detail, but concentrates on flattering the lady and telling her that only she can cure the lover's illness. In general, because the work comprises simply an undistinguished list of laudatory epithets for the lady, it lacks any development of emotional experience. Nearly all transitions are lacking, and were it not for the reader's familiarity with the conventions, he would often be at a loss to explain what is taking place. The poem contains a conventional statement of the situation: this is a letter written to the lady, in the medieval month for lover's rites, May.[77] The final stanza is a cryptic dedication, apparently to the poet's patron, although there is a remote possibility that the lover's lady, besides being all these wonderful things, is also the "fayre sone."[78]

Summary.— From these poems, then, can be ascertained an outline of a conventional love lyric: a love letter addressed by the lover to his lady, in which he praises and flatters her, offers her his service and vows life-long devotion; in return he begs her for grace, asks her to have him in mind, and pleads with her to show him compassion. He describes his love-sickness, giving in detail a list of symptoms and reactions he is experiencing. He warns the lady that he must die unless something is done, and repeats over and over that only she can cure him of his woes and pains. Specifically, it is separation from the lady that has caused his trouble. When he sees her, his joy is

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[77]No. 28, v. 41.

[78]No. 28, v. 47. See the explanatory note.

complete, but when he cannot be near her and cannot see her, he is inconsolable, and the pains of love torment him mercilessly.

Occasionally the lover calls for help from someone besides the lady: he begs Jesus, Mary, or Love to intercede on his behalf. He often curses Fortune or an evil planet for his unhappy fate. But always, in the end, he lays the responsibility for his condition on the cruelty and indifference of the lady. He reminds her that she will be the cause of his death.

The conventional content is clear and varies only in degree or in selection of the details to be presented. It is interesting to note, however, that most of these complaints omit none of the main elements of the conventional lyric letter. They combine lament, flattery, complaint, and entreaty in almost every instance, and they use the same, or nearly the same, terms to do it.

That the conventional organization of these items into a letter or at least into verses addressed directly to the lady was a firmly established practice, is shown clearly not only in the salutations and complimentary or benedictory closes, but in specific reference to the letter, to writing, to pens, and to ink, as well as in remarks about the lover's ability or lack of ability to express his feelings in words. All these are indications that a convention existed. In a random selection of poems such as this, moreover, it is significant that at least one fourth are identical expressions of identical matter, while, as will be shown next, another group, comprising about half the texts, offers only slight variations from these basic conventions.

C. Lyrics Illustrative of Individual Conventional Elements

Now that the basic outlines of the conventional lover's complaint to his lady have been sketched and exemplified through discussion of some typical poems, we turn to poems which emphasize one or two of the conventional elements. These are either simple lyrical expressions, usually brief, which concentrate on a single element of the conventional lyric, or longer poems which, while they may contain additional qualities of the conventional complaint, stress one or two of the established elements almost to the exclusion of the others. Such poems serve to illustrate the component parts of the conventional fifteenth-century love lyric.

The lament on absence or separation.-- I Ne Haue Ioy, Plesaunce Nor Comfortt [No. 38] expresses the unhappiness of the lover lamenting the absence of his lady. In the single stanza, the lover tells his lady that her absence has banished all joy and comfort from his life, and that what other men consider pleasure and recreation is now only pain and unhappiness to him.[79] If he laughs, his laughter has the bitterness of the spleen.[80] His plea is simple and restrained, and its illustrations of the effect which separation from the lady has on the lover show considerable originality in the use of the conventional signs of love-languishing.

I May Well Sygh [No. 22] is an example of the love lyric in

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[79] No. 38, vv. 1-4.

[80] No. 38, v. 5.

which the lover describes the effects of separation in great detail. He sighs conventionally because his pain is conventionally grievous.[81] He is complaining because he cannot be with his lady, whom he describes as being "most in [his] mind,"[82] and "my myrth and chefe of my comfort."[83] The refrain supplies the motivation for the complaint: "Alas for woo, departynge hath me slayne!"[84]

Another phrase which commonly occurs in these conventional lyrics is the lover's claim that he is unable to "feign";[85] he cannot hide his feelings or dissemble about his unhappiness. Here, too, is found that despairing patience discussed in connection with To the Floure of Formosyte [No. 14]. The lover promises his lady that he will bear everything patiently.[86] He is willing to suffer a great deal more than he has already endured;[87] he promises conventionally unfailing loyalty to her,[88] and finishes his lament and complaint with a refrain which asserts that separation has slain him.[89]

Be trewe and holde pat ȝe have hyȝt [No. 2] also concerns itself with the separation of the lovers, although there is some detail which suggests that a real situation may have inspired the use of conventional lyric expressions. The lover is apparently

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[81] No. 22, v. 1.
[82] No. 22, v. 6.
[83] No. 22, v. 8.
[84] No. 22, vv. 7, 14, and 21.
[85] No. 22, v. 13. Cp. No. 25, stanza 1, and No. 14, v. 24.
[86] No. 22, vv. 15f.
[87] No. 22, vv. 17f.
[88] No. 22, vv. 19f.
[89] No. 22, v. 21.

about to go away--he does not explain why--and he is writing to ask the lady to be true and keep her promises. Apparently their love has been none too smooth in the past, for the lover exhibits the conventional signs of love-sickness;[90] the lady makes the lover weep when he should laugh. Most of the poem, however, is taken up with conventional protestations of the lover's intention to be faithful. He would do anything to please her, even crawl on his hands and knees.[91] His vow of service is conventional, as is his reminder that only she is his "lyuis leche."[92]

The lover's farewell.-- Among these lyrics are many in which the lover wails that he is dying; it is too late for the lady to undo the harm she has done by her coldness. The lover therefore writes to bid her farewell.

In the lyric titled This Is No Life [No. 20], the lover begins his farewell to the lady by giving a conventional description of his sad life: "it is but deth as yne lyves lyckenesse."[93] Since the lady has refused to help him, nothing but death can comfort him now.[94] Other conventional matters briefly treated include his sighs and his lamentations. Alas, his heart has been slain by unkindness.[95] The final stanza is the actual farewell. The device of anaphora, employing the word farewell, is used to good effect in four of the seven lines.[96]

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[90] No. 2, vv. 5f and v. 11.

[91] No. 2, vv. 3f.

[92] No. 2, v. 11.

[93] No. 20, v. 2.

[94] No. 20, vv. 7f.

[95] No. 20, vv. 14 and 21.

[96] No. 20, vv. 15-17 and 19.

Here too, the lover does not neglect the customary flattery and the customary repetitions of his vows of love and faithfulness until death.[97] His final words are the conventional ones laying the blame for his death on her unkindness.

The anaphora on "farewell" occurs in two other short lyrics. If the suggested reconstruction by the editor is correct, fayre wele [No. 41] is a single stanza in which each line begins with "farewell." The poem is a tour de force in the use of this device, but there is little else to commend it. It consists merely of a list of epithets for the lady; the lover is bidding farewell to her, and with her, to comfort, solace, gladness, health, prosperity, the life of his heart, his pleasure, and his dalliance. From this list, one can see that no attempt was made to arrange these losses in any logical order. The poem is merely a curiosity, illustrating once more the conventional use of superlatives and complimentary epithets. So well established is the convention in the mind of this poet, apparently, that there is no need to supply the details of a situation, no necessity to enter into any of the preliminary steps of the complaint; the farewell in and of itself suggests all the other elements of the conventional lover's lament.

Farewell [No. 26], as nearly as can be determined from the faded condition of the MS, is very like No. 41. Although the meaning of the last few lines is hopelessly obscured by textual difficulties, the first half of the poem seems to be a similar combination of

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[97] No. 20, vv. 16ff.

anaphora, this time on "fareth wele," with laudatory epithets describing the beauty of the lady. Here, however, there seems to be no reference to the lover's unhappiness. The convention seems to have been so well established that the poet felt no necessity to supply any motivation for the praise and the farewell.

The address to other lovers.— The warning or plea to other lovers is a fairly common form of lyric expression. Some of these poets have addressed themselves specifically to lovers, and others have employed asides addressed to those who follow Love's standard. The Lufaris Complaynt [No. 35], for example, is addressed to "euery wyt" who is in love.

Alone I Lyue, Alone [No. 27], a late lyric for which the music has been preserved with the text, is intended for anyone interested in love. The speaker is a man, and he describes conventionally the pains of love which he endures, the mourning and the sighing, all endured "for my lady sake."[98] She is both causer and sole cure of his pains.[99] He cannot escape the lover's dance into which she has brought him.[100] He is conventionally happy when he can be with her, and if she should once begin to love him in return, his joy would be impossible to describe with tongue or pen.[101] He appeals for help from other lovers, asking that all join him in praying for opportunity to stand better in her grace.[102]

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[98] No. 27, v. 5.

[99] No. 27, vv. 6 and 18ff.

[100] No. 27, v. 9.

[101] No. 27, vv. 18-20.

[102] No. 27, vv. 21-23.

Another address to lovers is found in Help Me to Weep [No. 13]. The lament is conventional in that it describes the lover's pains,[103] the lady's daungier,[104] the impending death of the lover,[105] the cruelty of Fortune[106] and most of the other items of the usual lover's misfortunes, including the poet's disclaimer of any power to write down all these feelings adequately.[107] The description of the lady's beauty and the praise of her virtues are the only major elements of the conventional lyric not found in this poem.

The details of the situation are familiar: death is certain to take the sad lover; Fortune's wheel is adverse; the lover's love-sickness is an ague. The lover says that once Fortune smiled, but that now her aspect has changed. Daungier, his adversary, has control of the lady's mind and heart, and daily attempts to destroy the lover. Help Me to Weep concludes with the lover's warning to other lovers to beware of Fortune and Daungier, the two adversaries of every lover,

> Whyche tweyne dayly done her labour
> Euery trew louer to sle and to deuoure.[108]

The lover's vow and the happy lover.— Some of these lyrics are simple declarations of love and contain only the lover's initial plea for grace and his first vow of service. Other elements of the conventional lyric may or may not be present, but the main effect is that of the lover at a happier moment than he enjoys generally.

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[103] No. 13, vv. 5, 10, and 31.

[104] No. 13, vv. 25-28 and 33-35.

[105] No. 13, vv. 5-7.

[106] No. 13, vv. 8ff.

[107] No. 13, vv. 3f.

[108] No. 13, vv. 34f.

The brief acrostic titled Katyryn [No. 6] is the lover's vow of humble service and his plea to the lady to be ever faithful, and "Neuir to change, bot take me for your man."[109] The entire stanza is devoted to this simple pledge, although implicit in the lover's plea are the conventional pain and woe which await him should she deny him his request and refuse to accept his service. The flattering phrases that she is causer of his joy, his health, and his comfort imply the conventional truth that she can, if she will, cause all these to vanish too. Though addressed to the lady, Katyryn is not explicitly a letter, but is so arranged, with the opening salutation followed by the body, and in this it is conventional.

The apparently fragmentary No. 21-I[110] is, as it stands, a single stanza with a message similar to that of Katyryn. Its organization is slightly different, since the salutation is at the end instead of the beginning, but the lover's vow of service is essentially identical with other conventional vows. He will serve and love his lady as long as he lives.[111] Here too is the conventional patient endurance of the lover: he will forget all past "heuy varyaunce."[112] The familiar pains of the lover are suggested in those words. The conventional praise of the lady, although not detailed, is also present here.[113]

One of the curiosities among the poems in this edition is

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[109] No. 6, v. 7.

[110] See textual and explanatory notes regarding the probable fragmentary nature of No. 21.

[111] No. 21-I, vv. 2-6.

[112] No. 21-I, v. 3.

[113] No. 21-I, v. 8.

that entitled The Vow [No. 25]; it is a poem more interesting for its prosody, which will be discussed later in this introduction, than for its matter, but it must be added here to the group of lyrics which deal specifically with the lover's promise of service to the lady. Conventional expressions are numerous: he will not feign;[114] he will be faithful as long as he lives;[115] he will serve her until he dies;[116] he will die in her service.[117] The poem is a tour de force in short lines, and its content is very slight, but again, the conventional tradition is suggested in nearly every clause.

This edition contains two pieces which are considerably more elaborate than the short poems just discussed, but which nevertheless express one or two elements of the conventional lyric in expanded form, instead of presenting fully developed statements of the entire convention.

A Lover's Praise [No. 37] is an address to a lady in which the man tells her that his only joy is to think of her, and his only desire is to know how to please her.[118] He makes the conventional admission that he cannot commit his feelings to paper:

> Wel I wote, a hole yere it ys to lyte
> to make yow to know so mych on yow I thynke.[119]

She haunts his sleep; she is the fairest of all living creatures.[120] The final stanza is a reiteration of much that he has said before.

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[114] No. 25, stanza 1.

[115] No. 25, stanzas 3 and 4.

[116] No. 25, stanza 4.

[117] No. 25, stanzas 5 and 6.

[118] No. 37, vv. 1-7.

[119] No. 37, vv. 10f.

[120] No. 37, vv. 12-14.

He recommends himself to her, vowing that he will serve her at her pleasure and will worship and revere her in all obedience. Once again he asks indulgence for his writing and begs her to accept it in the spirit in which it is intended,

> praynge yow the effect of my sentense
> ye take in gre, how that my writing be rude.
> To trowth yt sownyth, and so I conclude.[121]

The poem is conventional in every respect, and it lacks only the element of the lover's unhappiness—again implicit in the request for a favorable hearing—to make it exemplify the entire conventional matter.

Be trew, lady, for I you truste [No. 36] is conventional in matter, but in the expression of the usual feelings and problems of the lover offers some comparatively fresh figures and presents a refreshingly cheerful lover. The opening is bright, musical, and original: none of the pleasant distractions of this life can take thoughts of his lady from this lover's mind.[122] His flattery is conventional, but the "bird of all plesance" epithet is bright and fresh.[123] The refrain line[124] has a hopeful cheerfulness about it; the dire consequences for the lover if she refuses him are suggested, and the patient submission so often found in these poems is present, but one has the feeling that this lover really believes that the lady will be true. In this respect he is a delightful contrast to most of

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[121] No. 37, vv. 19-21. [122] No. 36, vv. 1-4.

[123] No. 36, v. 5.

[124] No. 36, vv. 8, 16, 24, 32, 40, and 48.

these lovers, who seem always to expect the worst.

Originality appears in some of the illustrations: the lover is so satisfied with his lady that, so long as she is true, material wealth means nothing to him.[125] Some interesting figures from natural history occur in the next two stanzas, wherein the lover reasons that if doves and other "bestis that be without rassone" are faithful, then surely his lady will be true.[126] After these lines, he returns to conventional expression of conventional feelings. The lover praises his lady and begs her not to grieve him.[127] He discusses love's strange effects, its heat and cold, and as a result of these thoughts he begins to doubt, fearing she may turn from him to false lovers.[128] The final stanza too is conventional both in matter and figure: she is his cure, the salve for his sore, the medicine for his infirmity.[129] His tongue cannot express even the "second part" of her beauty.[130] The final note is cheerful; when he thinks of her nothing can hurt him.[131]

Be trew, lady, for I you truste makes particularly successful use of a refrain, and even though it is essentially a conventional composition, the figures are often original and effective. The conventional figures are usually varied slightly in such a way as to

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[125] No. 36, vv. 9-12.

[126] No. 36, vv. 17-28.

[127] No. 36, v. 28.

[128] No. 36, vv. 33-35.

[129] No. 36, vv. 41f.

[130] No. 36, vv. 43f.

[131] No. 36, vv. 45-47.

increase their effectiveness. It is, on the whole, a fairly successful poem, in spite of the gap in the text.[132]

The description of the lady.-- Most of these amatory lyrics include descriptions of the lady, and a number of them display a fairly elaborate, formal description which begins with the lady's hair, discusses her facial features one by one, and then praises in turn the other noteworthy features of her body in descending order. A few of the poems previously discussed display this conventional device, but not worked out in complete detail. In my lady lele best lyks me [No. 43], however, the description of the lady is the main portion of the poem. In the opening stanza the lover, who addresses his lyric to no one in particular, praises his lady's beauty in general terms and tells of his love for her. Beginning with the second stanza, the lover praises her features individually, beginning with those of her head and moving downward to the charms of her body. He praises her brows, and her two "gray lawhyng eene."[133] He mentions her long, shapely flanks, "pat semle er to se,"[134] and finishes the description with further general praise of her fairness.[135]

Except for its being an "open" lyric, addressed to the general reader rather than to the lady herself or to someone who can assist the lover in his troubles, the poem is completely conventional. The lover

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[132] No. 36, v. 38; see textual notes.

[133] No. 43, vv. 6f. [134] No. 43, vv. 9f.

[135] No. 43, v. 14.

cannot feign about his love;[136] his joy is in seeing his lady.[137] He vows that if he could arrange it she would be his true love; she would be queen of his heart.[138] But alas, she causes him sorrow and pain, and he is not able to meet her.[139] He has the conventional problems of the lover, so often expressed in these lyrics; here they are expressed only perfunctorily, to allow the lover to concentrate on the detailed praise of his lady's physical beauty.

By far the most elaborate of the poems employing the conventional device of an extended description of the lady's physical appearance, is the poem somewhat misleadingly entitled How A Lover Prayseth Hys Lady [No. 33]. The poem itself is a mélange, primarily a dream-vision, although it lacks the specific introductory situation of most dream-visions, wherein the poet falls asleep after some tiring activity. The description of the lady begins with v. 245 and continues for over two hundred lines, interrupted by numerous asides. It begins with the beauties of the lady's head: her hair, her eyes, the shape of her face, her forehead, her brows, her lips.[140] The description does not stop with surface beauties, although these are the primary interest; there is discussion of the mind, too, and of its disposition.[141] The description is completely undisciplined and unrestrained. Association of ideas is given the widest possible

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[136] No. 43, vv. 3f.

[137] No. 43, vv. 5f.

[138] No. 43, vv. 11-13.

[139] No. 43, vv. 15f.

[140] No. 33, vv. 246-362.

[141] No. 33, vv. 252-255.

freedom, and the resultant comparisons, the figures, and the commentary of the lover as he luxuriates in the catalogue of his lady's beauties are far too long and detailed for further discussion here.

Apparently, however, the poet was aware of the somewhat confused effect left by the digressive, all-inclusive descriptions, and so in the last few lines of the poem he summarizes the "fifteen beauties" which adorn the lady.[142] These beauties are grouped under headings: three white, three red, three long, three round, and three little. Although the poem is a unique combination of medieval learning and conventional forms of medieval poetry, this description of the lady is quite within the conventions of fifteenth-century love lyric. Only the description, and perhaps the title of the poem, seem to fit it for inclusion in an edition of love lyrics, but although the poem is many other things, it seems clear that the main purpose was indeed to praise the lady. The convention is far exceeded in this description, for there is all-inclusiveness instead of the selection found in most of the poems which include other portions of the convention. Here, however, there is apparently no lament or complaint intended, for none of the other qualities of the fifteenth-century love lyric exist in the poem. In matter and expression, then, only the description of the lady belongs to fifteenth-century love lyric. Most of the rest of the poem belongs to another, wider, and older medieval literary tradition, that of the dream-vision of another world.

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[142] No. 33, vv. 443-463.

D. The Conventional Elements in Poems Which Use Older Medieval Devices

In the discussion of How a Lover Preyseth Hys Lady [No.33], the editor has pointed out elements of the conventional love lyric as they are employed in a poem belonging essentially to an older medieval genre, the dream-vision. The elaborate vision of the garden is the vehicle for the description of the lady. In The complaynte Ageyne Hope [No. 32], the allegory of love, the dream-vision, and the debate are combined with conventional devices to express the familiar feelings of the lover.

The debate was still a fairly popular form for love lyric in the fifteenth century, and there are poems in the present edition which employ it as a device for the expression of feeling and opinion on the subject of love. These compositions are not always exclusively lyrical, but they rely heavily on the matter, the expressions, and the very diction which are conventional in fifteenth-century love lyric.

Perhaps the most unusual of the poems which employ the debate is that entitled Where I Have Chosen, Steadfast Will I Be [No. 23]. The poem begins as a lover's vow to his lady, and conforms in every way to the conventional lover's promise to serve, to shirk no command, and never to repent the promise of service. The lover praises the lady and repeats his vow several times.[143]

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[143] No. 23, vv. 1-14.

It is the quatrain which ends the poem, as a kind of envoy, which makes the poem unusual. Someone who is never identified--perhaps a friend, or perhaps his own reason--reminds the lover that he has only himself to blame for his pains and sorrows, since he knows it is useless to plead with this lady. The unidentified speaker tells the lover that when he knows that the lady is merciless, he is foolish to increase his pains thus.[144] The envoy, if that is what this quatrain is, is abrupt, like a dash of cold water on the fervent protestations of lifelong love and service which the lover has voiced in the first two stanzas. The lover does not reply; it may well be that he is himself the speaker, administering an admonition in self-reproach, but the effect is similar to that of the debate as it is used in these poems on the subject of love. It is also possible that the poem is all that is left us of a series of poems, and that this is part of a reply.

The most interesting and certainly the most fully developed debate in this group of poems is The Debate Between the Lover and Love's Advocate [No. 42]. This unusual work, in which the lover and the advocate dispute over the lover's refusal to appear at Venus' court, bears some resemblance to a flytyng: the contestants speak in alternate stanzas, each answering the argument offered by the other in the preceding stanza. There are numerous

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[144] No. 23, vv. 15-19.

references to the fact that the argument is written.[145] There the resemblance to flytyng ends. Similarities to special Provençal types, such as the tenso and joc partit are slight. The poem seems to owe no direct debt to the Continent.

The debate concerns a point of courtly love: the lover has rebelled at the treatment his lady has shown him and has complained, apparently revealing the lady's identity in so doing.[146] He has been called before Venus' court to answer the charges of exposing his lady, and has refused to appear. The poem begins with the lover's appeal to all lovers to give him justice.[147] He has lost his lady, and is very sad, yet he refuses to pursue the matter further.[148] Love's advocate answers him rather abruptly, warning him that Venus will pay no attention to those who break her laws; he doubts that the lover will ever succeed.[149] The quarrel is on.

Both the conventions of courtly love, as they exist in the fifteenth century, and the conventions of courtly love poetry are under attack by the lover, who, in a very unorthodox way, defends his right to carry out his wooing as he sees fit, without all the

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[145] No. 42, vv. 14, 18, 52, and 60.

[146] Courtly love demanded secrecy. See Case XVIII in Andreas Capellanus' seventh chapter, op. cit., p. 175. The lady's identity must be concealed from the world. Rule XIII [ibid., p. 185] explains this requirement: "When made public love rarely endures."

[147] No. 42, vv. 1-7.

[148] No. 42, vv. 5f.

[149] No. 42, vv. 8-12.

lament and complaint and unhappiness which Venus requires. He seems nevertheless to feel the need of Venus' approbation, and he offers to do whatever the goddess wishes him to do, in order to regain her grace.[150] When the Advocate instructs him that he must appear at the court and be judged by Venus and Cupid, the lover argues, pointlessly at times, and so the quarrel wages back and forth. Unlike other debates on the subject of love, however, this one is not decided in favor of Venus or Love; it is not decided at all. There is no indication that anyone will arbitrate the problem, as is often the case in earlier Middle English debates.[151] The whole argument ends rather abruptly with no decision reached. While the advocate has the last word, it is very clear that the lover has been neither convinced of his error nor shaken in his defiance of Love's demands. He wishes to love on his own terms, not on those of the court of Venus.

Despite the abrupt beginning and even more abrupt ending, and despite the lack of proper orientation for the reader into time, place, situation, and *dramatis personae*, the debate is well executed, the contestants picking up each other's words and on them basing each new turn of the argument. Although there is only the dialogue, with no description of either of the speakers, both the lover and the advocate become fairly credible as the argument moves along. It is possible that *The Debate* is a fragment of some longer poem. At any

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[150] No. 42, vv. 62f.

[151] E.g., *The Owl and the Nightingale* and *Phyllis and Flora*.

rate, there is a note of open defiance of the conventions of courtly love. The lover's position is not always clear, for he often shifts his ground, apparently in the hope of winning his point and obtaining Venus' blessing as well; nevertheless The Debate Between the Lover and Love's Advocate is a medieval debate which observes many of the elements of courtly love, including the emotions conventionally expressed in fifteenth-century lyric. It is probably a criticism of courtly love—and indirectly of the conventional lyric.

Allegory and symbolic personification.— Side by side with the timeworn personified abstractions of medieval allegory, there exists in these love lyrics a different, more restrained use of symbolic personification. Only The complaynte Ageyne Hope [No. 32] employs the fully developed allegorical demonstration of the individual's emotional experience; all other pieces here fall short of the full-dress allegory, and in some instances the function of the personified abstraction has been modified significantly. In the typically medieval complaynte Ageyne Hope, the lover's emotional experience is expressed by means of the familiar debate,[152] wherein Hope and the lover argue over the lady's coldness. The meaning of the allegory is simply and directly presented: the lover muses, his reason contending vainly against his eager wishes; in the end, Hope wins out, and the lover prepares to write to his lady to "tell his intent." Vnhope, or Despair, is to be outlawed by Hope, and thus the lover's doubts are removed. The lyrical expression of the emotional experience is contained in the

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[152] No. 32 (all texts) vv. 69-112.

familiar allegorical dress.

In some lyrics, however, the poet employs the abstractions in a different way; while it is not necessarily new, its dominance in the fifteenth century over the older allegorical method is clearly shown. The lover addresses his complaint to a personified abstraction such as Love, Death, or Fortune, and then expresses his emotional experience independently of any interplay between symbolic figures. Occasionally a single figure borrowed from medieval allegory, such as Lady Fortune, appears or is described, but has no speaking role. The disappearance of allegory, then, is by no means complete, but the modification is clearly begun.

In its simplest form the apostrophe to a symbolic personification can be very effective. Come, Death [No. 5], completely within the framework of conventional love lyric, is closely related to the lover's farewell. Death, in every instance, awaits the lover who finds no help from his lady. This lover appeals directly to Death to come and take him; he has given his heart to a lady who wants him to die. Death is the only friend such a woeful man has. The appeal displays considerable restraint, and while it is within the conventional tradition as regards matter, it leans but lightly on conventional expression. Its brevity creates a particularly forceful effect.

Death, as a living personification, never appears in the poem, but the apostrophe addressed to Death indicates at least that Death has the human qualities of a friend and that he--or she--can come and go as would a human being. It is important to observe, however, that

except for the address itself and these two characteristics, there is nothing in the poem to suggest that Death is more than the abstraction itself. Death never actually appears, nor does the figure of Death materialize by means of a conversation with the lover. The use of the symbolical figure is distinctly changed from the timeworn personifications of medieval allegory to what appears to be a beginning of the direct use of the abstractions themselves. Although fully developed allegorical personifications occur occasionally, e.g., The complaynte Ageyne Hope [No. 32], alongside them are the restrained beginnings of simpler abstract symbols. Come, Death, an excellent example of this restrained use of personified abstractions, merits a place in the anthologies of fifteenth-century lyric.

That fygure fresch that ys so fayre [No. 29] is a longer and more elaborate lyric addressed to a personified abstraction. The lover begs the Lord of Love to hear his complaint and give him justice.[153] Love has set him on the fire, and he wants Love to help him obtain his desire.[154] The lover describes his lady in conventional terms: she is fairest and mildest of maidens;[155] she is a "schynyng schappe" with a body that cannot be improved.[156] When he sees her, no pain can hurt him.[157] The detailed description of the lady's physical features appears, although not so fully developed as in Nos. 33 and 12. Her hands and her feet are "full smale," as is everything that

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[153] No. 29, vv. 1f.

[154] No. 29, vv. 5-8.

[155] No. 29, vv. 9, 11, and 13.

[156] No. 29, vv. 17-19.

[157] No. 29, vv. 20-22.

belongs to her body.[158] He calls her "the comliest of kynde."[159] The superlatives are conventional, as is the account of his pains and suffering,[160] and of his only hope for cure: her kindness.[161]

It is interesting to note that after the initial apostrophe, the God of Love is never mentioned again, and That fygure fresch becomes an open lyric, addressed to anyone who hears, and written only to relieve the lover's emotional stress. It is another example of a changing use of the symbolic personification.

Thanks, Gentle Fortune [No. 16], addressed to the Lady Fortune, is a slightly different example of the amatory lyric which stresses only one or two elements of the conventional matter. This lover is writing a letter of thanks to Fortune, who has so favored him that he is permitted to love the fairest and best and most virtuous of ladies. Praise of the lady is conventional, as are the superlatives in which the praise is couched. As it stands, Thanks, Gentle Fortune might well fit into a longer poem expressing the other elements of the traditional fifteenth-century love lyric. As with Come, Death, the brevity of the poem and the relative restraint in its singleness of thought and unity of effect give this poem considerable success. Part of the success, and much of the restraint, result from the use made of the symbolic personification, Fortune. The poet has resisted the allegorical impulse. Fortune might well be the abstraction itself, apostrophized, for the goddess Fortune never really appears and is

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[158] No. 29, vv. 25f.

[159] No. 29, v. 27.

[160] No. 29, vv. 30-32 and 35-37.

[161] No. 29, v. 38.

never characterized. This poem too deserves a place in the anthologies.

Fortune occurs in these lyrics both as an abstraction and, in Help Me to Weep [No. 13], as a personification. Daungier appears in No. 13, as a personified abstraction, but this is the only instance of his appearance in the present edition.[162] Whereas in Le roman de la rose Daungier was an important character in the allegory of love,[163] fifteenth-century English poets seem to make little use of him as a character in their lyrics. In his place the abstraction, daungier, occurs. There are far more numerous references to daungerness and daungier than to an unfriendly character named Daungier.

The evidence in this random selection of lyrics indicates that there is the beginning of a trend away from the employment of allegorical figures in portraying the emotional experiences of love. The break with medieval tradition was by no means complete, but there is a fairly strong suggestion that the change was under way.

E. Summary of the Discussion of the Conventional Lyric and Its Elements

By way of summary of the conventional aspects of amatory lyric, this study will examine a poem from the edition which includes all the

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[162] No. 13, vv. 25ff.

[163] Le roman de la rose, ed. Ernest Langlois ("SATF"; Paris, 1920), II. 143. Daungier, the allegorical character, represents mainly the harsher aspects of the quality, daungier. In the terminology of courtly love, however, daungier includes desirable traits of reserve as well as the haughtiness, aloofness, and coldness so cruel to lovers.

conventional elements of matter and all the conventional devices of expression which have been discussed above. The Lover's Book [No. 12] is the longest of the poems which are wholly love lyric, and in its meandering course it employs all the typical elements.

The lover addresses an epistle to his lady; he calls it his "boke," and he begs the lady to forgive him his lack of skill in composition, but to accept the offering in the spirit in which it is given.[164] There is also the customary medieval address to the reader, asking him to mend any flaws he may discover in the poem as he reads.[165] Here is clear indication that the conventional lyric, although addressed to the lady, was written for other readers as well; in other words these compositions are consciously artistic.

The poet makes the usual comparison of his poor abilities with those of famous poets, observing that only if he had their powers could he do justice to a description of his love for his lady.[166] Then he repeats his excuses to every potential lover, insisting that none is truer in intent than he.[167]

There is a brief account of his method of composition; he claims that he will not use the usual time-honored medieval device of couching his message in old stories, nor will he pay heed to gay colors of speech; instead he will move at once into his matter.[168]

Now begins praise of his lady's beauty, addressed directly to

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[164] No. 12, vv. 1-13.

[165] No. 12, vv. 14-17.

[166] No. 12, vv. 21-27.

[167] No. 12, vv. 28-34.

[168] No. 12, vv. 35-38.

her.[169] He compliments her for her brilliance, and then describes the conventional effect of this brilliance on him. His love was begun and fostered through the eyes.[170] He describes her virtues, conversational ability again being one of the foremost of these.[171] When he is in her presence, his joy is unbounded; when he first saw her his heart was seized with the conventional heat of love.[172] He makes the customary vow of service.[173]

As one might expect, the lover's suit has not prospered, and he has been received with the customary coldness. He describes the "kene shotes" which began to tear him, and tells of his exile from good and from solace.[174] He was put in such great pain that death seemed more sweet than life.[175] All these symptoms, and the lover's wish for death, are conventional.

Following his sad tale of the pains of love-sickness, the lover turns to the conventional elaborate description of the lady's personal beauty. He describes her hair, her forehead, her brows, her eyes, and all the other features of her face; then he moves slowly down her body, praising her for the beauties of every limb and feature.[176]

The enumeration of her loveliness reawakens the lover's pains, and he describes how his discomfort drove him to tell her of his

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[169] No. 12, vv. 41f and 48ff.
[170] No. 12, vv. 42f.
[171] No. 12, vv. 49f.
[172] No. 12, vv. 55-60.
[173] No. 12, v. 61.
[174] No. 12, vv. 65ff.
[175] No. 12, v. 68.
[176] No. 12, vv. 69-86.

feelings in this "boke."[177] He addresses her at length now on the subject of his love, promising her his service, and begging her to have all this in her remembrance.[178] The matter and the expressions here, the very diction, are conventional.

A comparatively new note is struck as the lover muses that all this beauty which is in his lady is perfect but for one thing: it is subject to mortality.[179] Then follows a dream-vision,[180] incorporating a debate, in which the lover accosts Dame Nature and accuses her of being remiss in allowing her greatest handwork to have this one flaw, mortality. Nature answers the accusation by saying that there is no hope for a change in the lady's status, and the lover begins to shake on account of fear. The brief dream-vision ends.[181]

Now the lover tells the lady that all this happened not too long ago, and that he prays God and the rood to "Turne me my loue and euery mannys to goode."[182] Then he asks her to give no credence to false reports of him spread by his detractors, but to believe him when he vows his service. He pleads again that she be not angry that he has dared to write her; that, even though he cannot write well, she be not loath to accept what he has written.[183] The conventional matter of the apology is in conventional form.

The next two stanzas are an elaborate prayer to all things in heaven and earth, and especially to lovers, to pray for him and for

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[177] No. 12, vv. 90-92.

[178] No. 12, vv. 111ff.

[179] No. 12, vv. 131f.

[180] No. 12, vv. 139ff.

[181] No. 12, v. 184.

[182] No. 12, v. 187.

[183] No. 12, vv. 195-201.

the success of his love affair.[184] Once more he begs the lady to forgive him any errors he may have committed in the composition of his book.[185] He ends the poem then, with praise of the lady's beauty and virtue, and a final plea that she

> Beleue no tale that sayd ys of malyce
> But yef your womanhede rewarde my trew seruice.[186]

This poem, then, contains nearly every device, almost all the expressions, and most of the matter common to the conventional English love lyric of the fifteenth century. Its disorganization and lack of restraint make it a bad poem, but it serves admirably to summarize the conventions of fifteenth-century amatory verse.

F. Changes in the Convention and Its Use

Poems within the tradition which vary from it.-- Completely within the conventional vein, using both conventional matter and conventional expressions, yet with some significant differences, is Farewell, Flower of Beauty [No. 10]. It treats nearly the entire conventional lyric matter in the form of the usual communication addressed by the lover to his lady. The lover opens his address to her with an appeal for a sight of her beauty.[187] He pleads for grace, and briefly he praises her for her beauty.[188] With the second stanza begins the complaint, wherein the lover describes the

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[184] No. 12, vv. 202-208.
[185] No. 12, vv. 209-213.
[186] No. 12, vv. 221f.
[187] No. 10, v. 3.
[188] No. 10, vv. 1-3.

symptoms of his love-sickness. He is overcome with care and mourning, he sighs sorely , and his heart is broken.[189]

Vv. 9-20 contain some detail which is not conventional. The lover avoids the customary phrases for describing his forlorn condition and specifically tells the lady what has caused his grief. He saw her with someone else in her arms, someone else better-loved than he, and he was obliged "like a syphyre [to]syt yow by." Then follow some realistic musings: the lover ponders the success of his rival—or rivals—and in an attitude of bitterness reproachfully informs the lady that even if others are better endowed physically than he, he expects to succeed because he is intelligent; to support his argument he paraphrases a Catonian distich.[190] These few lines offer some insight into the situation and into the character of this particular lover, and in that respect they differ considerably from the conventional lyric. The appeal to authority is medieval, but the expression of individual feeling is fresh.

With v. 21 the lover returns to conventional complaint, but with a difference. He vows that he would like to serve his lady, but that she refuses to take him seriously. She speaks him fair, but is making a fool of him behind his back. The changed tone makes visible here a quality not usually found in these lyrics: the reflection of changing mood as the emotional experience develops before our eyes. This is not a "still" photograph of an emotion, but a living, con-

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[189] No. 10, vv. 5ff.

[190] No. 10, vv. 18-20. See explanatory note.

stantly changing picture of a man's thoughts and feelings. Here reason and emotion strive, and alternately gain control of the man without the employment of allegory to portray the battle. This life-like struggle is new in these fifteenth-century love lyrics.

The lover becomes angry as he recalls the lady's frivolous treatment of him. He has not been appreciated.[191] Casting about for a way to describe her behavior, he falls back on a medieval device, and cites three saints who illustrate the most obdurate steadfastness; he tells his lady that even they would melt before his "carfull morne."[192] Then comes another turn; the lover threatens his cold-hearted lady that if he dies--and he expects to die--she will not escape the pains of hell![193] His blaming her for his approaching death is conventional, but when he threatens her with hell, he is a real man, a frustrated lover who in his torment has lost his head. He is an individual, not a type.

With v. 41 the lover regains control of himself. Reason has the upper hand, and, the force of the outburst having relieved him, the lover once more entreats his lady to show him grace, promising that if she will be kind to him he will never fail her, but will strive ever to please her as soon as he is well again. These promises are conventional, but, because this little man has bared his soul and become an individual, they have considerable effect on the reader.

The final stanza depicts the lover's ultimate resolution of

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[191] No. 10, vv. 21-28. [192] No. 10, vv. 29-35.

[193] No. 10, vv. 37-39.

his problems. He began by pleading and praising, he grew angry, he fairly exploded into threats, he tried desperately to buy her kindness with promises; but now, with all the calmness of despair, he bids her farewell. On account of love for her, his death is certain.[194] He signs himself "Lothe to offende."

The form of the complaint and the symptoms of the disease are conventional, as are the appeals to authority, but in its realistic baring of the lover's soul, Farewell, Flower of Beauty clearly shows that however common the emotions he describes, the poet has had considerable success in recreating the interplay of the forces struggling within the lover.

A Lover's Appeal [No. 8] is a combination of two conventional elements of love lyric. It includes an appeal directed to a deity, in this instance the Virgin, praying for intercession in the lover's affair. Later the lover speaks directly to his lady, making a complaint to her. In both parts of the poem, the lover's words are completely conventional.

In his initial request, addressed to the Virgin, the lover asks her to help him write to his lady, declaring his intention.[195] The lover tells the Virgin that his lady has the power of life and death over him.[196] He bewails his inability to convey in writing his desire to please his lady.[197] His joy is gone, his heart is not at ease, his hand trembles.[198] Only his lady can revive his joy, but

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[194] No. 10, vv. 49ff.

[195] No. 8, v. 4.

[196] No. 8, vv. 5f.

[197] No. 8, vv. 8f.

[198] No. 8, vv. 10ff.

he is afraid that she sets at naught his earnest efforts to serve her.[199]

Beginning with v. 15, the lover turns to the lady herself, apparently, and begins to praise her beauty, her virtue, her manners. She has the poise of age with the physical attributes of youth. There is some difficulty here with cryptic references which the editor is unable to explain with any certainty, but the lover apparently breaks with convention momentarily to tell the lady that he does not wish to become involved with her unless he can be an equal in their relationship. Realistically, boldly, he warns her that if he cannot have her, he "will not be without,"[200] implying that there are other ladies available should she refuse him. Such a practical survey of the situation is unconventional.

Next, the lover returns to conventional vows, but even these are stated in an unusual way, since the lover reveals the specific details of his problems: his lady has found another man, and the rejected lover tells her that he is willing to serve her as well as the man on whom she has now settled her love.[201]

The lover's next words give an unconventional twist to a conventional expression. He tells the lady that she may do as she pleases about her love, but instead of the usual patient resignation, this lover displays a different frame of mind when he tells her that if she refuses him he will have none of her ill will.[202] A proverb

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[199] No. 8, vv. 12-14.

[200] No. 8, v. 49.

[201] No. 8, vv. 51-53.

[202] No. 8, v. 55.

about the incompatibility of two dogs and a single bone is aptly cited.[203] The effect is abrupt and forceful, a realistic slap at the lady. It is therefore surprising to read the last two stanzas, which are completely conventional in both matter and expression.[204] In the end the lover submits patiently, agreeing to serve the lady regardless of what she does, and he finishes this appeal by pleading for a place in her remembrance.

A Lover's Appeal is very uneven, and it leaps from convention to originality in a way that is both confusing and unconvincing. It is doubtful that the poet intended an attack on the rules of courtly love or that he consciously broke with the conventions of the amatory lyric; it is almost impossible to decide what his main purpose was, because with nearly every stanza he seems to take a different view of love and of his lady. Unlike Farewell, Flower of Beauty,[205] A Lover's Appeal does not picture the changing attitudes of the lover successfully; instead of life-like descriptions of changing emotion, this poet achieves only puzzling unevenness and abrupt inconsistency. The poem is certainly interesting in its details, but as a whole it leaves much to be desired.

How Shall My Heart Be Light? [No. 1] differs from the conventional lament in that the lover mentions some circumstances peculiar to his love affair; if he and his lady converse, they will be destroyed.[206] Courtly love demanded secrecy, and secrecy was almost never impossible,

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[203] No. 8, v. 56.

[204] No. 8, vv. 57-70.

[205] No. 10.

[206] No. 1, v. 22.

according to Andreas Capellanus, but the lovers must be able to meet and converse.[207] These lovers are apparently being watched by a jealous husband or some careful relatives, and the usual subterfuges will not help them. The lyric ends somewhat unconventionally too, when the lover says that if he cannot meet his lady, then he will love her secretly, apparently meaning that he will continue to love her even if he is unable to speak to her of his love.[208] Hence this poem seems to be one in which the conventional features of courtly love poetry have been used to express a love not necessarily bound by the rules of courtly love. The poet did not ignore the conventions except when the special circumstances of his love had no counterpart in courtly love. Although he relied heavily upon the conventions in describing love and in appealing for succor, he also adapted conventional elements to a new situation.

From MS Porkington 10 comes another complaint in which the conventional terms are employed to describe what appears to be a real love not bound entirely by the rules of courtly love. HOnowre witt all mannere of heylle [No. 3], a love letter, begins with the conventional lover's salutation, wishing the lady honor and health.[209] The

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[207] Andreas Capellanus, op. cit., pp. 33, 35, 175, and 185.

[208] It is possible that "privily" here means "clandestinely," but this idea contradicts what has gone before, even though it would be sound courtly love. Andreas asked no lover to do the impossible, and if these lovers could never converse, then this was not courtly love. Under such circumstances, courtly love was impossible.

[209] No. 3, vv. 5f.

lover begs her to have him in mind, and never to be unkind. He asks her to be steadfast, and he requests that she tell him what she thinks; he wants to know how she feels about him.[210] With such a realistic demand for a straightforward answer, the lover departs from convention, apparently expecting to be excused from the usual long period of doubt.

The lover continues conventionally, describing the effect which love has had on him: he can neither eat nor drink.[211] Then he repeats his request: "Let me know whether you will love me or not."[212] In the next breath he abandons convention with the threat that he will become a friar if she does not relent.[213] The conventional thing to do would be to threaten to die. The final stanza is a typical medieval "go little book" conclusion. Thus No. 3, like the other pieces discussed in this section, combines the conventional elements with some qualities which are new and different.

G. Poems Outside the Tradition

Medieval poetry, generally, presents the point of view of the man. Englishwomen were seldom poets, so far as we know, and women are seldom the speakers in lyric expressions of this period. Of special interest, therefore, are the three poems which are the lyrical outpourings of women; whether or not they were <u>written</u> by women is problematical in two instances, and highly unlikely in the third, but

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[210] No. 3, vv. 7-10.

[211] No. 3, vv. 13f.

[212] No. 3, vv. 15f.

[213] No. 3, vv. 17-20.

the speaker in each of them is a woman. The Lay of Sorrow [No. 34], the best of the lyrics in this edition, is by no means exclusively conventional, and it will be discussed separately later in this essay.

Fair, Freshest Earthly Creature [No. 40] varies from the conventional only in the fact that the speaker is a woman. The poem begins with the speaker's salutation to the object of her love, flattering and praising that person's great personal beauty.[214] In the terms used, there is no indication that the speaker is not a man describing his lady. So conventional is the lady-lover's vow of service and self-recommendation that the reader does not suspect that the usual rôles of the conventional love lyric are reversed. Only in the second stanza when the pronouns appear does it suddenly become apparent that the lady is the lover and her man the cruel cause of all her woe.[215]

Most of the conventional elements of the typical lover's complaint are present. The unhappy woman belittles her powers of expression, but begs the man not to be displeased with what she has written.[216] She is sore oppressed with woe; she complains; she beseeches his noble grace.[217] He is the cause of all her "misfare," and his face is the only remedy for her sorrows. She is completely within his power, and, like lovers in other poems, she places herself and her future completely in his hands; it is he who has the power

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[214] No. 40, vv. 1f.

[215] No. 40, v. 8.

[216] No. 40, v. 10.

[217] No. 40, vv. 8-11.

of life and death, weal and woe over her.[218]

In some detail the lady describes how love had its beginning through her eyes. His personal beauty set her heart on fire, and ever since that moment her single desire has been to serve him.[219] The customary comparison of love with chills and fever is made here. Love-sickness is a kind of ague, and only the man can cure this lady's disease.[220] There is also the conventional warning that she will die unless he relents.[221] Reference to the epistolary form of the complaint occurs when the lady twice begs the man to read her words, to look at her letter, and to help her.[222]

In every respect except that of the reversed rôles of man and woman, the matter is conventional, as are the details of its expression. All these feelings, all the causes and results of this unhappy love affair, conform exactly to the conventional standards which most of these lyrics exhibit.

Fair, Freshest Earthly Creature is considerably more facile and has a far more genuine ring in its emotional feverishness of expression than do most of the conventional lyrics. It shows clearly that conventional love lyrics need not be cold and unreal, no matter how artificial the component elements. Undoubtedly, once we are aware that the speaker is a woman, we are impressed somewhat more deeply by the emotions than would otherwise be the case, for among all these

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[218] No. 40, vv. 12-21.

[219] No. 40, vv. 1f.

[220] No. 40, vv. 25-27.

[221] No. 40, v. 42.

[222] No. 40, vv. 8-10 and 36-38.

glacial, daungier-ruled ladies, it is a distinct surprise to discover one who is torn by the pains of love-sickness. Nevertheless, close attention to the content of the poem shows clearly that one need change only the pronouns from one gender to the other and the word manhood to womanhood,[223] to make it a typical lover's address to his lady. Even with such substitutions, however, the poem retains most of its effectiveness. Although its verse is by no means polished, and many of the transitional passages are rough, it displays good use of conventional expression and conventional lyric matter. It, too, deserves a place in the anthologies, for not only does it make a fair success of its message, but in so doing, it employs an unusual stanza form.[224]

The second fragment of lyric No. 21 is spoken by a woman. The first part of the text could also be her words, but nowhere in that first stanza is there any indication of the sex of the speaker; and inasmuch as that first part seems to be a separate fragment, in every respect conventional, one must conclude in the absence of specific evidence to the contrary, that the speaker in No. 21-I is a man.[225]

No. 21-II, however, beginning "Yit wulde I nat the causer faryd Amysse," is a woman's complaint. In the final stanza she is clearly addressing the man, the "causer" of her woe, but in the two earlier stanzas she may be speaking to general readers as well; at

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[223] No. 40, v. 23.

[224] See below, in the discussion of versification; see also the explanatory note on the prosody of No. 40.

[225] See the headnote and textual and explanatory notes for No. 21.

one point[226] she seems to be addressing only happy, successful lovers. The poem is conventional as far as it goes. The opening[227] is abrupt; it is the customary statement by the injured party that she bears no grudge against the one who has caused her troubles. She is resigned to her fate,

> As sche that hathe forsakene Ioyus all
> And to all payne is bothe soiet and thralle[228]

She describes her feelings in the familiar terms; she can say no more.[229]

Conventional too is her plea to other lovers that they have her in mind and sympathize with her.[230] The Goddess Fortune is mentioned too, when, in the best lines in the poem, the lady sighs,

> Now glad wher sche that fortune so cowde please
> That sche myght stonde in verry sycurnesse,
> Neuer to fele the stroke of vnkyndnesse.[231]

Almost immediately the lady returns to conventional lament. Separation of lovers is the cause of all unhappiness, she says, and she assures the man that she will have this in her mind continually.[232] He is leaving her, and it is to her "a very dedly woe."[233] Death is all that remains.

The poem is fragmentary and very uneven; its use of conventional matter and phraseology is undistinguished, with the exception

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[226] No. 21, vv. 17ff.
[227] No. 21, v. 9.
[228] No. 21, vv. 12f.
[229] No. 21, vv. 14f.
[230] No. 21, vv. 17ff.
[231] No. 21, vv. 20-22.
[232] No. 21, vv. 23-27.
[233] No. 21, vv. 28f.

of the aside to lovers. The unusual quality is the reversal of the traditional rôles.

Unconventional poems.-- Further evidence of the established position of the conventional lyrics lies in the very small number of these lyrics which owe no debt to the convention. There are only three poems in this random selection which neither conform to the conventions nor oppose them, yet deal with love in a lyrical manner.

No. 39, entitled I-wyss, I-wyss, I remember me, is a confusing poem, the meaning of which is by no means certain. In the explanatory notes there is a possible interpretation of it as a debate, or at least a conversation, perhaps between an old man and a young man, on the subject of love and age. The old man, if this interpretation is correct, adopts two distinct points of view in the course of the single stanza, and the entire poem is full of problems, both textual and logical.

Lovers Need What Jeame Lackith [No. 31] would be considered a didactic poem, were it not for the reference to Jeame; that reference gives the whole stanza a personal note. The speaker appears to be some unknown third party, an observer, but it is also possible that the speaker is either the self-effacing and embittered Jeame himself, or perhaps Jeame's uncooperative lady. If the speaker is the lady, one strongly suspects that she is gat-toothed and red of face, for her remarks on the subject of love and her appraisal of what women like--and Jeame lackith!--are realistic and uninhibited.

The poem sounds unconventional, but it seems rather to ignore

the convention than to oppose it, and the three things that the good lover must have are qualities which Andreas Capellanus would have approved, though not so bluntly, perhaps; nevertheless there is nothing of courtly love in the tone of the speech.

Goo Lytell Ring [No. 30] is one of the few good poems in this edition. It is an occasional piece on the subject of love, but the love need not be courtly love, and the poem is not a conventional lyric. It has the light, sweet deftness of a late Tudor or Elizabethan lyric. It is a conceit, wherein the lover addresses the ring which he is sending to his lady, instructing it as to its behavior and the message it must bear. The poem has effective simplicity and deserves to be in the anthologies of fifteenth-century verse.

Poems which defy or ridicule the convention.— Defiance of the conventions of courtly love, such as appears in The Debate Between the Lover and Love's Advocate [No. 42], is openly stated in Care, Away [No. 4]. Here is the humorous reaction of the jilted lover who experiences all the wrong feelings from the conventional stimuli. When another man wins his lady, instead of lamenting, as lovers have been driven to do heretofore, he can mourn no more![234] Instead of being unable to sleep and eat and drink, he has difficulty in waking, and when he wakes he is eager to dine.[235] The whole flippant attitude of this relieved ex-lover is clearly epitomized in the last stanza, where the lover informs the general reader that

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[234] No. 4, vv. 1-4. [235] No. 4, vv. 5-12.

he has no complaint, nothing to lament:

> I am brout in suche a pyne
> ybrout in suche a bale
> Wanne yc haue ryche god wyne
> me liste drynke non ale![236]

A Lover's Love [No. 7] breaks completely with tradition and seems to ignore courtly love, by defining in its stead a new kind of love, in which the lover's thoughts are not on his lady when they are apart, but instead "where þat I loke is all my poughte!"

These two poems are slim evidence of any break in the traditional acceptance of conventional courtly love, and they must of course be considered only as indications that at least one or two people in the fifteenth century could see humor in the conventions of courtly love, and, apparently, in the conventional poetry that grew out of them.[237] What is more important to this essay and its conclusions, however, is the weight these bits of negative evidence lend to the positive evidence in the conventional lyrics. For anyone to write a poem in defiance of a tradition, such as the Debate Between the Lover and Love's Advocate and Care, Away, that tradition and its customs must have been well established.

H. Two Scottish Lyrics

Two lyrics remain to be discussed. I treat them separately because one of them is the best poem in the edition, and both are

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[236] No. 4, vv. 13-16.

[237] There were others, Dunbar among them. Compare his Of Ane Blak-Moir, for example.

probably by the same poet. Because the author is unknown, one can go no further than to hazard this assumption based almost entirely on the stanza form of the two poems [Nos. 34 and 35]. Both employ the same distinctive stanza forms, and both are on the subject of love. There, however, the comparison ends, for while No. 35 is conventional in every respect, No. 34 is a striking contrast to it, employing some familiar matter, but with unusual variety and originality. I have called them "Scottish" for convenience, fully aware that they may be Northern rather than Scottish, and could even be Midland poems whose language has been modified by a Scottish scribe. The evidence of the MS, however, which contains several Scottish texts, supports the theory that these two poems are Scottish.

The Lufaris Complaynt [No. 35] uses conventional expressions to present conventional matter. It is a lyric addressed to lovers and to the general reader, and it contains several apostrophes to gods, poets, unhappy lovers, characters from myth and literature, and personified abstractions. The title is accurately descriptive; the poem is a lover's complaint, in which he gives vent to his feelings on being injured by his lady.

The Complaynt opens with a lengthy prologue, wherein the lover explains the nature of his lament, the reasons he is driven to make it, and the form in which he intends to put it. Lamenting, he says, with its tears and plaints, weakens the fire which love-languishing kindles.[238] He writes in order to lessen "the woful tymme," and to

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[238] No. 35, vv. 1-4.

make sure

pat euery wyt may knawe
How fortune has my Ioy and blisse oure thrawe.[239]

Conventionally, the poet asks pardon for his awkwardness in "endite," but says that he speaks from his own bitter experience, and that he will borrow "nonn othiris dolouris" nor use others' tears "In my penn to rayne."[240] he will express only the sorrow that he himself knows. The implication is clear: this poet-lover feels that the conventional expressions are for more accomplished poets than he. He denies that this is an artificial composition. He believes that even if he cannot manipulate the conventional expressions, the fact that there is a real emotional experience at the root of his stumbling self-expression will excuse the flaws in his lament. The substitution of real feelings and real circumstances for an artificial situation will be a satisfactory exchange.

To this earnest disclaimer of the conventional and of all borrowings from more skillful writers, however, the poet gives only lip service. His composition is completely conventional in both matter and expression. The statement of the principle is interesting, even if he did not adhere to it, particularly if the Lay of Sorrow [No. 34] is also his work.

The prologue continues then with an appeal to everyone who "has ressauit of fortune the DisDeyne"[241] to take pity on him, and

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[239] No. 35, vv. 6f.

[240] No. 35, vv. 8-14.

[241] No. 35, v. 16.

help him; if they can do nothing else, all noble persons should help the lover "pleynne his hevynes."[242] There is figurative use of floods of bloody tears and black cloudy thoughts of despair, used to describe the pains of love-sickness.[243] The lyricist praises Chaucer, too, saying that if he were alive he would know how to describe this "vnresty turmennt" so that it would be better remembered than anything Chaucer ever wrote, because the facts of the case, this lover insists, are truer and more piteous "Thann was the Double sorou of troilus."[244]

The next two stanzas describe this lover's former state, when Fortune smiled on him. Then he tells of the sudden change when Fortune turned against him.[245] He muses over the fickleness of Fortune, his ideas being conventionally medieval, although his expression of them is interesting and sometimes original. He cites Boethius to show that one must not trust Fortune to maintain one's security, but must build one's house "onn a sekir stane" and "lyve medrate lyf."[246] Then he asks a question which always puzzled medieval men: if there is a God above Fortune, why does he allow Fortune "trewe folk to dispernne?"[247]

At the end of this digressive, yet well executed introduction and prologue, the poet throws up his hands. These questions are unanswerable; he will leave them to learned men, and will turn to

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[242] No. 35, vv. 19-21.
[243] No. 35, vv. 22ff.
[244] No. 35, v. 35.
[245] No. 35, vv. 36-42.
[246] No. 35, vv. 50-56.
[247] No. 35, vv. 57-60.

his letter, which, as best he can, he will write.[248] Putting his work in the form of a conventional lyric-letter, he begins his complaint.

First he appeals to all those who "ar In pane endlesse" to help him make his complaint.[249] He calls on Oedipus, Pluto, Pyramis, Adonis, Jove, Troilus, Mars, Mercury, and Phebus--a heterogeneous group, not all of whom are apt figures.[250] He knows not on whom to complain first--Love, Fortune, or his lady--but he decides all are to blame for his troubles.[251] He describes the pains of his love-sickness, and tells the reader that he is going to die of his pains, while "false ar cherist pat cann feyne."[252] The conventional lover of course cannot feign.

He decides finally that Fortune is most to blame for "all this fremmyt chance," and hurls a long tirade at Fortune.[253] He describes his pains again and again; the matter is conventional and so is much of the detail of expression; yet there is some originality, and often there is skill in the choice of detail.

With the change in stanza form which distinguishes this poet's work[254] the lover turns to Love for help;[255] he has always tried to

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[248] No. 35, vv. 61-63. [249] No. 35, v. 64f.

[250] No. 35, vv. 66-70; see explanatory notes.

[251] No. 35, vv. 74-76. [252] No. 35, vv. 77-80.

[253] No. 35, vv. 81-89.

[254] See the discussion of versification later in this essay and the remarks on the prosody of No. 35 in the explanatory notes.

[255] No. 35, vv. 108ff.

serve both Love and his lady. He tells Love that he does not deserve to be rejected by his lady.[256] This section contains the usual lover's vow of service and a number of other conventional details. But Love does not hear him.

Next he cries on Venus, on Mars, and on all the other lovers he can remember, to help him for the sake of those whom they loved.[257] "But all for not; nonne will my wo redresse."[258] He reviews his pains and describes the fate that is his only salvation: death.[259] Fortune, he decides, is the one to blame for all his troubles--Fortune

> Quhilk reft has all my plesaunce and Delite
> And maid me both of hope and comfort quite
> Vnder the traist of treuth and sekirnese[260]

He ends by suing for death as have so many of these rejected lovers.[261]

All the matter of the poem is conventional. Much of it is stock material of medieval literature in general; many of the details of its expression, however,--the apostrophes, the phraseology and diction--are particularly typical of fifteenth-century love lyric. In two respects, however, this poem differs from the familiar complaint. First, it is far more literary than most. The poet is distinctly conscious that he is writing a poem, and the references to other poets and other pieces of literature, Chaucer and Troilus and Boethius, and particularly the almost certainly

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[256] No. 35, v. 121. [257] No. 35, vv. 133-140.

[258] No. 35, v. 141. [259] No. 35, vv. 142-150.

[260] No. 35, vv. 172-174. [261] No. 35, v. 175.

paraphrased lines from the Complaint of Mars, show that this was a work of the study. It is far more allusive--and in this respect more medieval--than are the majority of these pieces.

The second difference lies in the attempts at realistic description of emotional struggle. These attempts never quite succeed, for the weight of convention seems to have overwhelmed the poet whenever he began to describe the lover's emotions, but at least he made the effort. The poem is interesting, and together with its far more successful companion piece deserves a place in the anthologies.

The Lay of Sorrow [No. 34] employs the same two unusual stanza forms used in No. 35, and both poems occur in the same Scottish MS, written by the same hand. Their language is very similar, and there is every indication that the two belong to the same tradition and were probably composed by the same poet. Unlike the Lufaris Complaynt, however, The Lay of Sorrow relies only occasionally on the conventions of the typical love lyric. It is a strikingly effective and original piece of work.

The speaker is a woman, and so well maintained is the character of the speaker that the final stanza, which is a dedication to the poet's patron, comes as a distinct surprise, for it indicates that the author of the poem is a man, not a woman.

The subject is conventional in outline: the lady has lost her lover and is lamenting the loss. The things the lady has to say, however, and the way in which she says them are, for the most

part, fresh and original. Much of the poem is an open lyric, addressed to anyone who will hear. The lady makes this lay of sorrow because she has more cause to complain than any other living creature.[262] Her love has left her, she knows not why, and his departure has turned her Christmas into Lent.[263] She describes her lover's faithlessness with some originality; he was her comfort and he has broken faith with her.[264] The description of her impending death seems new in the light of the specific details of her love affair and its sad ending.

There are asides and apostrophes in considerable profusion in the lyric. The weeping lady addresses God, begging him for help.[265] She has given good love and in return received nothing.[266] In the special, short-lined stanzas she addresses her love directly, cursing him realistically for his faithlessness.[267] The ruby has fallen from the ring he gave her.[268] She tries to play on his sense of shame, but apparently he feels none. Now she levels a tirade at all men, bewailing the lot of women, who must obey men and who believe in them, only to be badly treated.[269] The tone throughout is reminiscent of that of Farewell, Flower of Beauty [No. 10], for as the lady continues her argument, her emotions change from sadness

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[262] No. 34, vv. 4-6.
[263] No. 34, v. 17.
[264] No. 34, vv. 27f.
[265] No. 34, vv. 28f.
[266] No. 34, v. 45.
[267] No. 34, vv. 64ff.
[268] No. 34, v. 69.
[269] No. 34, vv. 98ff.

to anger to bitterness.

From the time she first loses her temper, the lady turns from one mood to another, alternately pleading and cursing. Then, in v. 141, her excitement subsides, and she sinks back for a moment, realizing that no one really cares about all this:

> Allace I trow so ferforth haue I saide
> There of no wicht thann I In erth war payid[270]

She apologizes for her ravings, excusing herself by reminding the reader of her woes.[271] She tells how she spent the rest of the day in alternate weeping and moaning with nothing left to her but woeful remembrance.[272] Then, in defiance of the conventional opinion regarding the efficacy of complaint, she tells us that she will write no more; she finds that lamenting is of no help to the heart torn by love-sickness.[273]

She addresses her lover once more and bids him farewell: this is the lay of death she has been singing.[274] Somehow, perhaps because of the life-like details of her troubles, one believes that she will really die. The poem ends here, on a note of conventional farewell, yet the effect is far closer to life than the convention alone could have created.

The final stanza is the poet's dedication to the princess who commissioned the work.[275] The writer makes formal apology for

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[270] No. 34, vv. 142f.
[271] No. 34, vv. 143-150.
[272] No. 34, vv. 151ff.
[273] No. 34, vv. 160-166.
[274] No. 34, vv. 168-175.
[275] No. 34, vv. 176ff.

the faults of the poem, but says that he did the best he could to obey her command. The dedication comes as a surprise; the woeful lady has seemed very real.

In figure, in diction, and most of all in the realistic depiction of emotional disturbance, sometimes with reason in control and at other times with the feelings of despair triumphing, The Lay of Sorrow is in most respects the best of this lot. As will be shown in the section on metrics, the two poems composed by this poet display considerable skill in the use of two rather unusual stanza forms. Both lyrics make use of some conventional elements, but, as is the case with William Dunbar and his poetry, the conventions are the poet's tools, and he is not bound by them; he uses them when they will serve him, and at other times he far exceeds them in both matter and expression. In the Lay of Sorrow, the lyricist has achieved an air of verisimilitude which can be found in few other poems from this edition. His work does not so much signify an open break with the tradition as it demonstrates an ability to make use of the tradition and go beyond it. Most of the fifteenth-century English poets--almost to a man those whose poems are collected here--exhibit an inability to go much beyond the works they used as models. These two poems from the Scottish MS, however, help to show that not every poet in the fifteenth century was a slavish imitator.

I. Summary of the Discussion of Content

What then are the conclusions to be drawn from this survey of the matter and expression of forty-three fifteenth-century love lyrics? First, the conventional love lyric usually takes the form of a letter or other written communication addressed to the lady by the lover. The lover laments the lady's unkindness to him and, in the hope of alleviating his suffering, complains of his woes and of the discomforts caused by love-sickness. He cannot help himself; he is forced to make this lyric expression.

Usually, the lover describes the pains of his love-sickness in detail. Almost always he warns the lady that unless she cures him, he will die of this disease, and he informs her that only she can cure him. He praises her for her beauty, often employing a formal description in which he enumerates the beauties of her face and body, working downward from the top of her head. He also praises her virtues, but these are not the Christian virtues so much as they are the virtues of courtly love: she is a good conversationalist, and she has a noble bearing.

The lover accuses Fortune unsparingly, and occasionally he speaks directly to Fortune, complaining and lamenting at the position in which she has placed him. He also addresses himself to God or Christ or the Virgin, asking intercession with his lady on his behalf. He sometimes apostrophizes symbolic personifications other than Fortune; he calls on the God of Love and on Death, for example, asking for their help.

He is almost always unsuccessful in these pleas, if we are to judge from the air of hopelessness which seems to dominate most of these lyrics. The lady remains cold and cruel. The lover's lament and complaint offer him a kind of relief which, in the convention at least, seems to help him. The complaint usually does not seem to be expected to change the lady's opinion.

The conventional lyric sometimes gives evidence of a change from older medieval use of allegorical figures, of a modification in the employment of personified abstraction. Although some lyrics use symbolic characters in the traditional medieval way,--having them talk and appear on the scene like real people,--others employ them only as symbols. Allegorical personifications seem to be disappearing in favor of the abstractions from which they sprang originally. In the conventional fifteenth-century love lyric, symbols are usually only apostrophized. Those poems which employ older medieval devices, such as the dream-vision and the debate, make more extended use of personified abstractions in the traditional medieval way. There is evidence, however, of a change in the treatment of symbolic personifications in the conventional lyric.

The typical fifteenth-century amatory lyric is far shorter, as a rule, than the usual medieval poem. Even the more pedestrian poems in this edition exhibit signs of a beginning restraint and selection of detail in place of the undisciplined medieval profusion of detail. One or two of the better compositions here show every evidence of conscious restraint on the part of the poet.

Of the conventional elements in these lyrics, there are three dominant strains. The first, and the bulkiest, is that composed of the precepts and practices of courtly love: the behavior of lover and lady, the love-sickness, the lover's vow, and the complaint itself. The second strain is comprised of those elements which are conventionally medieval, belonging to literary custom not exclusively lyric nor exclusively secular, but characteristic of medieval literature in general: such, for example, are the debate form, the appeal to authority, and the occasional use of the dream-vision as a device. A third strain of conventional elements is specifically literary, and whatever the original source, belongs particularly, if not exclusively, to the secular love lyric of the fifteenth century. These elements include the organization of the complaint, the praise of the lady's beauty, and most of all, the constantly recurring expressions: the superlatives, the epithets for the lady, the lover's plea to be held "in remembrance," the explanation of the desire "to show my intent," and a number of others.

Some of these poems display variations from the traditional lyrical qualities. There are obvious breaks with convention in those compositions which attack it directly. There are some occasional efforts at realism, one or two of which are successful. Such differences suggest that one may find in the secular love lyric of the fifteenth century the beginnings of many elements of matter and expression which the Renaissance poets were later to bring to a high luster. But for the language, one or two of the

more unconventional lyrics in this edition could easily pass for the work of poets from the sixteenth or even the seventeenth century. The conclusion with regard to these forty-three poems therefore is that there was a conventional matter with a conventional way of expressing it in fifteenth-century love lyric. It reached its conventional, static stage, and began to break away from that stage during the fifteenth century; and in breaking away from the tradition, these lyrics which are in the convention yet vary from it reflect the beginnings of many important characteristics of later English lyric. This conclusion seems to the editor to be a valid hypothesis for use in examining all fifteenth-century love lyric.

II. The Conventions of Fifteenth-century Amatory Lyric: Versification

The second question which this introduction attempts to answer about the conventional fifteenth-century love lyric is: what verse forms, stanzas, and rime schemes, and what meters and rhythms were commonly employed? Were there conventional stanzas and conventional rhythms or meters for love lyric? The answer is in most respects tentative, but a few acceptable hypotheses can be formed. Statistical analysis of a random group of poems such as this can produce few valid conclusions unless the evidence is overwhelming; here there is some striking evidence regarding the versification of the amatory lyric.

A. Rime and Stanza

The most obvious conclusion about the prosody of these compositions results from the discovery that twenty-one of them employ the ababbcc rime scheme of the rime royal stanza. It is agreed that for most kinds of poetry the fifteenth-century poets accepted Chaucer's verse forms as touchstones of poetic success,[276] but it has also been said that in the secular lyric from Chaucer's time to the Renaissance, the French influence on versification was so strong that English lyricists were dominated by French verse forms and French stanza patterns.[277] It is therefore particularly interesting to learn that in these lyrics, rime royal--a stanza form which in development, and probably in origin, was English-- was outstandingly preferred to all other lyric stanzas. Half the lyrics in the present edition employ rime royal stanzas.

The vogue of rime royal becomes even more significant in the light of the wide diversity shown in the prosody of the remaining poems. There are five which use couplets, and three of these put the couplets in quatrains. There are six different 8-line stanzas, riming ababbcbc, abaxcaCB, ababaBab, ababbrbR, ababbccb, and ababbaba; each is employed in a single poem. There are two poems which use an abab quatrain, one of them with an interlocking rime scheme. There is one monorimed poem of ten lines, and another

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[276] H. S. Bennett, Chaucer and the Fifteenth Century ("The Oxford History of English Literature," Vol. II, part I; Oxford, 1947), pp. 124ff.

[277] Chambers and Sidgwick, op. cit., pp. 280ff. and Janet M. Smith, The French Background of Middle Scots Literature (Edinburgh and London, 1934), pp. xiv-xxii.

using 3-line monorimed stanzas and a couplet refrain. There are one or two poems which have rime schemes which defy analysis; the faults in these texts may lie either with the poet or the scribe. At any rate, however, rime royal was overwhelmingly the favorite for composition of these amatory lyrics.

Perhaps the most interesting stanza forms in the entire edition are those of The Lay of Sorrow [No. 34] and The Lufaris Complaynt [No. 35]. These poems have a basic 9-line stanza riming aabaabbab, and both also employ a stanza of sixteen lines, riming aaabaaabbbbabbba, for special effects within the poem. The Lay of Sorrow uses the 16-line stanza twice for direct address to the lady's love, and The Lufaris Complaynt employs it once for an apostrophe to Love. Since the basic 9-line stanza has either 4- or 5-stressed lines and the 16-line stanza 3-stressed lines, the variation in pace is most effective. The varied rhythm offers a good break midway in long poems.

The question of French or other continental influence on the development of stanza forms, particularly the more complex of the 8-line stanzas and the 9- and 16-line stanzas, need give little trouble. The rime schemes of all but two of the 8-line stanzas, the ababcaCB and the simple abababab, may be found among the schemes employed by Dunbar, and as the editor has stated in an unpublished paper on Dunbar's prosody,[278] although French influence is suggested by Dunbar's interest in complex rime schemes, none of the stanzas he used has an exact counterpart in French poetry. If the rime scheme of a French

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[278] K. G. Wilson, The Influence of French and Provençal Lyric Poetry on the Poetry of William Dunbar. (an unpublished paper).

poem is used, then Dunbar has changed the line length, or has varied the refrain. The same general conclusions may be drawn with regard to the stanzas used here. The 8-line stanzas need not be of French origin. Their use suggests ultimate French influence, in that the interest in complex rimes and in the infinite variations that might be worked out in interlocking schemes undoubtedly owes its English development initially to French stimulus, but there is no evidence here of direct imitation of French stanza forms. The same seems to be true of the 9- and 16-line stanzas of the two Scottish poems.

B. Meter and Line Length

That there was little or no conscious imitation of French models in the stanza forms is further supported by the findings in the analysis of the meter and rhythm of these poems. None exhibits line-length measured in the French syllabic system. Line length, when it is measured at all, is measured in stresses. When it adheres to any system, most of this verse is either 3-, 4-, or 5-stressed. In the discussion of prosody at the head of the explanatory notes for each poem the editor has attempted to analyze the line length by syllable count, by metrical feet, and by stresses wherever possible, and the results of these efforts are almost always inconclusive.

Most of these compositions seem to be written in stressed verse,[279] but there is almost no poem of more than a single stanza

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[279] There is no real alliterative verse in this edition. No. 14 uses considerable alliteration, but the alliterative elements do not always fall on the stressed syllable, and there are other inconsistencies. No. 26 and several other poems make some use of alliteration too, but in every case it is doubtful whether this alliteration is a conscious artistic device. [See the discussions of prosody in the notes.]

which adheres successfully to any one rhythmic system. Some of the longer poems manage to achieve an "average" or a "normal" rhythm, usually either 4- or 5-stressed, and a very few of the rime royal stanzas are predominantly iambic pentameter, but at least a few lines in each instance are imperfect in some respect. Either these poets did not understand rhythm and were not capable of writing flawlessly in any metrical or stressed verse system, or else they felt no need for achieving any but the loosest kind of rhythmic pattern. Most of them were quite successful in executing fairly complex rime schemes, and it seems unlikely that they could grasp this mechanical skill so well, but yet could learn nothing about meter, syllable-counting, or some other pattern of rhythm. One must therefore conclude that they were unconscious of all but the most free kind of rhythmic pattern in their verse. Generally, they used 4- or 5-stressed verse, and usually they managed to achieve a mean number of syllables--eight or ten, according to the stress-pattern which was the norm--but most of them were unconscious of breaking over the bounds in either direction. They wrote "long" or "short" lines, and the variety of both stress and syllable count within these two patterns was considerable.

C. Two Unusual Stanzas

Two unusual stanza forms ought to be noted. A kind of tail rime occurs in two very different forms in this edition, although in neither instance does the usual definition of <u>rime couée</u> fit

the form exactly.

A Lover's Vow [No. 25] employs a very short stanza of two lines plus a tail, with interlocking rime and 1- and 2-stressed lines. The scheme is highly constrictive, yet it is surprisingly effective. Fair Freshest Earthly Creature [No. 40] has a very complex stanza of three long lines with internal rime followed by three short lines and a tail. The tail, written after a bracket which encloses the three short lines, is interestingly constructed, in that it can usually be read after any one of the three short lines. This novel stanza is fully analyzed in the explanatory notes. Both stanzas seem to be original, and, so far as the editor is able to determine, unique.

D. Summary of the Discussion of Versification

In general, the conventional fifteenth-century love lyric leans heavily on the 4- and 5-stressed line in a rime royal stanza. It will be interesting to discover whether or not the nearly fifty per cent ratio of rime royal stanzas to all other verse forms in love lyric is born out when the analysis of all fifteenth-century love lyric has been made.

Second, the remaining fifty per cent of this verse displays a wide diversity of stanza form, and shows that there was considerable interest in experimentation with interlocking rime schemes and elaborately arranged stanzas. The couplet was seldom used in lyric; the quatrain appears more often, but it was usually made more complex by means of interlocking rime or a refrain. Refrains are not as

common as might be expected. Only six or seven of the poems use bona fide refrains. Those which employ them, however, do so with considerable effectiveness. There are two instances of 2-line refrains. In general, the refrain appears to have been one of the elements with which the experimenters worked, but its vogue was not particularly great.

A third conclusion about versification is that almost none of the poets was conscious of a need for rigorous discipline in line length or meter. Stressed verse was still the basis of rhythm, but it was very freely used, and none of these writers seems to have done more than to try to achieve an "average" or "normal" rhythm to which he adhered when nothing else interfered. Iambic rhythm predominates, but is by no means consistently maintained.

III. Conclusion

There was a conventional amatory lyric in fifteenth-century England. In addition to the typical lyric itself, which was a lover's complaint, conventional elements appeared in other amatory verse. Not only was a conventional matter thoroughly established; nearly half those who treated this subject matter expressed it in a conventional stanza, rime royal, and employed conventionalized diction. There was a set idiom for use in love lyric, much of it taken directly from the older literature of courtly love.

In addition to evidence of a clearly-defined conventional lyric, the poems in the present edition contain indications of change

within the tradition itself. Some of these differences are slight and in themselves unimportant; they are individual efforts to supplement or improve the traditional lyric through the addition of realistic detail in emotional expressions and through a consciously artistic elaboration of language and prosody. There is a change in the attitude toward long-established medieval devices like allegory; they seem to be less often employed. In the case of allegory, for example, there are suggestions of a trend toward simplicity and directness in the use of personified abstractions, and the Allegory of Love very nearly disappears. More important, however, is the evidence suggesting that in place of medieval prolixity and digressive allusiveness, restraint, discipline, and brevity were becoming more popular as standards of composition. All these signs of change exist side by side with the evidences of strict conformity to conventions, but the beginnings of a different kind of love lyric are unmistakably visible in a few of these texts.

With respect to versification and the mechanics of verse-writing, the signs are much the same: if half the poets were content to follow the Chaucerian patterns of verse, some of the rest were experimenting with a wide variety of stanzaic form and rime. The important omission in this pattern of change, however, is in the rhythmic practices of the epoch. Neither those who followed the traditional patterns of rime nor those who were experimenting with new stanzas concerned themselves much with rhythm, meter, or line length. If the verse in this edition displays any particular

rhythmic scheme, it is that of stressed verse, but there is tremendous flexibility even in poems where one stress-pattern predominates. These poets seem to have forgotten the older English stressed forms, and they have as yet found nothing to replace them. At any rate they follow neither the Chaucerian nor the continental practices. The unsettled state of rhythm in this verse is probably its most important flaw. One might well presume that this problem, more than any other, was delaying the creation of the amatory lyric as the English Renaissance knew it.

The present appraisal of inedited love lyrics suggests, in defining the tradition, that there must have been far more of this kind of verse written than has been commonly supposed. That there is so little of it extant need disappoint no one; its scope is limited, and the bulk of it is at best mediocre, but it is important to realize the extent to which it was written. The term "courtly," which has been applied to the poets who wrote this kind of verse, is not an accurate description. The people who wrote this poetry were of the upper social levels, and many of them may have been occasionally at court, but the fact remains that there were far more of these amateur poets than any small courtly circle of the upper nobility could encompass. If the "court" be considered to have included the lower nobility, the knights and baronets, and the landowning country gentry who now, with a few generations of formal education behind them, were finding the time and inclination to dabble in poetry, then "courtly" becomes more nearly a satisfactory term. All this verse was not

written in London.

A. W. Pollard divided fifteenth-century verse into "courtly" and "non-courtly" and spoke of fifteenth-century English verse as being "banished from court," thereby suggesting that the only real poetry was being written and enjoyed by a different class of people from that which had previously supplied Chaucer and Lydgate their audience and patronage.[280] Professor H. S. Bennett states that the distinctive characteristics of this new "non-courtly" verse was "a something which we may conveniently summarize as a lively contact with life. This is the vital dividing line between the two great streams of fifteenth century poetry. . . ."[281] The verse in this edition seems clearly to fall astride that line. Some of it is clearly "courtly," i.e., written for a patron or for a small, select group who understood courtly love as it was practiced in the romances they read, and for purposes of recreation and amusement at least, accepted it. But a few of these poems are clearly "non-courtly," written for an artistic purpose, perhaps, but with the conventions of "courtly" poetry and "courtly love" serving only as a vehicle for genuine lyrical expression. In these lyrics spontaneity supplements and occasionally supplants artificiality.

The verse in this edition then suggests these conclusions, which the editor believes will prove largely correct when tested against all the love poetry of fifteenth-century England. A different

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[280] A. W. Pollard, Fifteenth Century Prose and Verse (Westminster, 1903), p. xiii.

[281] Bennett, op. cit., p. 124.

class of people was beginning to write consciously artistic verse for pleasure. Today they would be called amateurs and dilettantes. Some, no doubt, wrote to real ladies, in the interests of real love affairs. The important thing is that there was now a growing interest in secular verse; there were educated laymen to write it for pleasure and an ever-increasing audience to read it. These developments were necessary first steps in the development of the sparkling occasional lyrics of the Renaissance. The fifteenth century was the epoch in which the "court poets" and their imitators wrote the conventional love lyric almost to its death, but it was also the time when some new qualities in amatory verse made their appearance. A few of the poems in this collection have intrinsic worth, though none of them is exceptionally good; all of them, however, contain important evidence concerning the beginnings of the Renaissance lyric and the beginnings of the society which was to write and enjoy it.

Notes on the Transcriptions

The aim in transcribing these texts has been everywhere to preserve the orthography of the MSS. To that extent, these transcriptions are diplomatic. All emendations have been placed at the foot of the page in the textual notes, except in instances where the MS reading is illegible, or where for some other reason it could not be transcribed. In no instance has an emendation been substituted in the text for a legible letter or series of letters in the MS. Emendations which supply omissions in the text--for example, in the event that the MS page has been trimmed so that portions of words are missing--are placed in brackets in the text. When the MS is illegible and a satisfactory emendation has not been possible, periods indicating the omission are placed in the text; the textual notes at the foot of the page describe the nature of the difficulty and present the existing evidence for a reading.

The following is a list of principles observed in the transcription of the texts:

1. Abbreviations and contractions have been expanded. Where there are two or more spellings of an expansion, the one used in the text has been selected whenever possible on the basis of evidence from expanded versions of the same word in the same poem. In the absence of such evidence, and in instances where such evidence is inconclusive, I have arbitrarily chosen what I consider the most likely expansion. A list of abbreviations and contractions is

given below.

2. The letters u and v have been reproduced from the MSS, regardless of whether a vowel or a consonant was intended.

3. The characters þ and ȝ have been retained in the transcription.

4. Crossed ł, łł, and ħ, i.e., the letters l, ll, and h with a horizontal ligature across the tall vertical stroke, and the dotted ẏ have not been differentiated from the normal l, ll, h, and y in the transcription, since they are considered to have no special orthographic significance.

5. Past participles with the y- or i- prefix have been hyphenated in the transcriptions when the prefix and participle were separated by a space in the MS. This has been done to avoid the confusion of the prefix with the first person nominative singular pronoun.

6. Corrections existing in the MSS, whether in the scribal hands or in later hands, have been dealt with in the textual notes.

7. All punctuation in the texts has been supplied by the editor. MS punctuation--virgules, dots, etc., have been ignored in the transcriptions.

8. Any textual difficulty not covered by these general principles or by the list of expansions of abbreviations and contractions below is individually treated in the textual notes at the foot of the page on which the difficulty occurs.

Expansions of Abbreviations and Contractions

I. Superscript letters.

A. Vowels.

1. e - as in p^{e}; expanded to pe.

as in hap^{e}; expanded to hape.

2. u - as in p^{u}; expanded to pou or pu.

as in po^{u}; expanded to pou.

as in y^{u}; expanded to you.

B. Consonants.

1. c - as in y^{c}; expanded to yc.

2. s - as in p^{s}; expanded to pis, pys, or pus.

3. t - as in p^{t}; expanded to pat.

as in w^{t}; expanded to with, wyth, wyt, wit, wytt, or witt.

as in $cnow^{t}$; expanded to cnoweth, -ith, or -yth.

as in h^{t}; expanded to hit or hyt.

as in tho^{t}; expanded thot.

as in no^{t}; expanded to not.

as in ny^{t}; expanded to nyt.

as in $thouch^{t}$; expanded to thoucht.

as in ly^{t}; expanded to lyt.

as in M^{t}, xx^{ti}, etc.; see the discussion of numerals below (III. 1, 2).

II. Symbols, listed according to the positions in which they occur in the word.

A. Initially.

1. as in fort; expanded to comfort or confort.

B. Initially and medially.

1. as in uaunt; expanded to seruaunt.

2. expanded to p plus r plus vowel or to p plus vowel plus r; e.g.: prisoun, persone, prevys.

C. Initially, medially, and finally.

1. as in port, expesse, endu; expanded to report, expresse, endure.

2. above a letter; expanded to that letter followed by a nasal; e.g., becomes yn, becomes on, becomes an or am, becomes nn, becomes mm. Occasionally these marks are used to signify minims rather than nasals specifically: e.g., becomes couenant.

D. Medially. , , ; as in e; expanded to grace; as in ; expanded to plesaunce.

E. Medially and finally.

1. , , signify ur; as in labo; expanded to labour; as in yo; expanded to your; as in mnyng; expanded to murnyng.

2. , , expanded to vowel plus r or to r plus

vowel; usually expanded to er, ir, yr, or re; e.g., bitt᷑ becomes bitter, neu᷑ becomes neuer or neuir, reu᷑ence becomes reuerence. Medially these symbols are sometimes expanded to ar, ro, ri, or or; e.g., m᷑chandyse becomes marchandyse, p᷑nse becomes prinse, etc.

F. Finally.

1. ꝑ as in bingꝑ; expanded to binges, is, or ys.
2. ꝯ as in venꝯ; expanded to venus.
3. ꝺ, ꝺ, ꝺ, ꝺ, ꝺ, ꝺ, ꝺ, ꝺ, ꝺ, ꝺ are transcribed as ne, me, de, de, ue, te, ge, re, re, re, and ke.

III. Miscellaneous abbreviations and contractions.

A. Numerals. These are not expanded in the texts.

1. M^{t}, M^{tt} mean thousand.
2. xx^{ti} means twenty.
3. iij^{de} means third.
4. iiijxx^{ti} means fourscore.

B. Special symbols.

1. ⁊, ⁊, ⁊ are expanded to and or to Latin et, as in ⁊ ꝯ, et cetera.
2. Ihū is expanded to Ihesu.
3. bn̂volens becomes benevolens.
4. apar̂s becomes aparens.
5. remembr becomes remember or remembre.

The Headnotes

The number assigned the poem in this edition is placed in the center of the page above the headnote for the poem, and, for convenience, this number is repeated at the top left side of the succeeding pages of the text.

The information in the headnote is arranged as follows: MS identification (collection, number, older or former names and numbers, outdated shelf-numbers, and other means of identification), folio or page numbers on which this poem is written ("a" means recto, "b," verso); the number of the poem in Carleton Brown and Rossell H. Robbins, The Index of Middle English Verse (New York, 1943), given as "Index No. __"; if the poem is not in the Index, that fact is recorded; next, in brackets, information concerning the editor's access to the MS: whether it was seen in microfilm or in photostatic copy; if it was seen in microfilm, the collection, reel number, and location; finally, a notation concerning the presence or absence of a title for the poem. The remainder of the headnote is devoted to remarks on the hand, the condition of the MS, and any other information on the physical state of the text which the editor felt would be of interest.

The Texts

The title is separated from the first line by four blank spaces; titles which are supplied by the editor to poems which have no titles in the MS are put in brackets. The texts of the poems are presented as nearly as possible as they occur in the MS; lines and stanzas are divided as they are in the MSS. In one or two instances, because the poem was written as prose in the MS, or because of a limitation of space on the typewritten page, some other arrangement has been made; all such changes are explained in the headnotes.

Indentations for large initial capital letters or other decorations have not been retained. Stanza separations, which in the MSS are indicated in several ways—by spaces, by lines drawn between stanzas, or brackets drawn around a stanza, or by stanza marks in the left margin opposite the first lines of the stanza—are shown here by the use of extra space between the last line of one stanza and the first line of the next. Ordinarily I have attempted to keep complete stanzas on one page, but where this has not been possible, I have indicated the continuation of a stanza to the following page by placing the notation "stanza continued" in brackets at the bottom of the page. When the poem continues onto a following page, but the stanza is complete on the page, the bottom of the page bears the notation "continued," in brackets.

In the right margin the folio numbers of the MS are placed in brackets opposite the line which begins the text from that folio. Also in the right margin are the editor's line numbers.

DESCRIPTIONS OF THE MANUSCRIPTS

The brief descriptions which follow are arranged according to the present geographical locations of the MSS. For the convenience of the reader and in order to save space, there is a brief list of bibliographical works with their short titles prefixed to the descriptions.

Short Titles	Authors and Titles
Brown, Register	Carleton F. Brown, A Register of Middle English Religious and Didactic Verse, 2 vols. Oxford, 1916-1920.
Brown and Robbins, Index	Carleton Brown and Rossell H. Robbins, The Index of Middle English Verse, New York, 1943.
Cotton-1802	A Catalogue of the Manuscripts in the Cottonian Library, Deposited in the British Museum. [London], 1802.
Greene, Carols	R. L. Greene, The Early English Carols, Oxford, 1935.
Hammond, Chaucer Bg.	Eleanor P. Hammond, Chaucer A Bibliographical Manual, New York, 1908.
James, Gonville and Caius	M. R. James, A Descriptive Catalogue of the Manuscripts in the Library of

Short Titles	Authors and Titles
	Gonville and Caius College. Vol. I. Cambridge, 1907.
James, Pembroke	M. R. James. A Descriptive Catalogue of the Manuscripts in the Library of Pembroke College, Cambridge. Cambridge, 1905.
James, Trinity	M. R. James. The Western Manuscripts in the Library of Trinity College, Cambridge. Vols. I and II. Cambridge, 1900-1901.
Manly and Rickert, CT	John M. Manly and Edith Rickert. The Text of the Canterbury Tales Studied on the Basis of All Known Manuscripts. Vols. I and II. Chicago, 1940.
MED, or Middle English Dictionary	These short titles designate the dictionary of Middle English now being edited at the University of Michigan, Ann Arbor, Michigan, under the direction of Professor Hans Kurath. It has not yet been published.
Summary Catalogue	Falconer Madan, H. H. E. Craster, and N. Denholm-Young. A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford. Vols. II-VI.

Short Titles	Authors and Titles
	Oxford, 1895-1937.
Warner and Gilson, Royal and King's	G. F. Warner and J. P. Gilson. British Museum Catalogue of Western Manuscripts in the Old Royal and King's Collections. Vol. II. London, 1921.

The Manuscripts

Aberystwyth: National Library of Wales

MS Peniarth 26 [Hengwrt 133]

Paper and vellum, 8 X 5 3/4 in., ff. 132.

Date.-- "Written for the most part about the year 1456," according to J. Gwenogvryn Evans, in his article on the MS in the British Historical Manuscripts Commission Report on Welsh Manuscripts (London, 1897-1905), I. Part II. 351. W. W. E. Wynne ["Catalogue of the Hengwrt MSS at Peniarth," Archaeologia Cambrensis, Third Series, No. LIX, Vol. XV (July, 1869), p. 360] says only that it is of the fifteenth century.

Principal Contents.-- "Prophecies, Astronomy, Poetry, &c. in Latin, English and Welsh." [Evans, p. 351] Wynne says: "In it, is a short obituary and register of remarkable events, written in the fifteenth century, on vellum, recording, amongst its contents the death of Owen Glyndwr, upon St. Matthew's Day, 1415." [XV. 360] It also contains No. 1 of this edition.

The two articles cited above contain descriptions of the MS. Mr. Evans [I. Part II. 351-354] gives a detailed list of its contents, and Wynne has some additional information in XV. 209-225 and 352-378 of the Third Series, and in Volumes I and II of the Fourth Series.

Aberystwyth: National Library of Wales

MS Porkington 10 [owned by Lord Harlech, Brogyntyn, Oswestry, and deposited by him in the National Library of Wales.]

Vellum and paper, 5 1/2 X 4 1/4 in., ff. 211.

Date.— Before 1475, according to the information in the files of the Middle English Dictionary. There is considerable evidence for dating, but the MS is in several hands and the problem is not simple. Greene, Carols, p. 348, says that the MS is from the third quarter of the fifteenth century. Brown [Register, I. 493] gives c.1460 as the date. Frederic Madden [Introduction to Syr Gawayne (London, 1839), p. lviii] says that the MS was written "in the reign of Edward the Fourth." [1461-1483] In the files of the MED there is correspondence with various scholars and editors who have given opinions on the dates of specific items in the MS. These dates fall in a period from about 1445 to 1470, with one exception, a piece dated in the third quarter of the fifteenth century. [It occurs late in the MS and has no relationship with Nos. 2 and 3.] All the rest fit the date "prior to 1475" satisfactorily.

Principal Contents.— The MS contains numerous learned treatises and a considerable number of poems. There are medical treatises, astrology, calendars, lists of hours, the romance Gawain and the Carle of Carlisle, saints' lives, carols, and other pieces of miscellaneous secular and religious verse, including Nos. 2 and 3 of this edition.

The MS is described in varying degrees of completeness and

accuracy in the following: Greene, Carols, p. 348; Brown, Register, I. 493-494; Frederic Madden, Introduction to Syr Gawayne; A Collection of Ancient Romance-Poems Relating to that Celebrated Knight of the Round Table (London, 1839), pp. lviii-lxiii. There is considerable information on date in the notes on pages 1-3 in Robert W. Ackerman's "Syre Gawene and the Carle of Carlelyle, An Edition," University of Michigan Contributions in Modern Philology, Number 8 (April, 1947).

Cambridge: Gonville and Caius College

MS No. 383 [603] [C. M. A. 1048]

Paper, 9 X 7 1/2 in., ff. 108.

Date.-- About 1450. James [Gonville and Caius, II. 435] says "Cent. XV, most irregularly written." Greene, Carols [p. 342], dates it in the mid-fifteenth century, "written principally in two hands, but the carols are all written in one hand." Brown [Register, I. 205] says "XV cent." The MED will use c.1450 for citations from this MS.

Principal Contents.-- James describes them thus: "The contents consist largely of grammatical matter interspersed with letters (formulae or copies), songs etc., in French and English." Professor Greene prints several carols from the MS, some from the same page which contains No. 4 in this edition. No. 4 is in the same hand as are the carols. Professor Greene designates this hand as "hand A."

There is a fairly complete description of MS and contents in James, Gonville and Caius, I. 435. See also p. xxviii in the same volume for the table of equivalents and the editor's discussion of the confused systems of shelfmarks and MS numbers. I have given all numbers above. J. J. Smith, A Catalogue of the Manuscripts in the Library of Gonville and Caius College, Cambridge (Cambridge, 1849), p. 178, is of very little value. Greene, Carols, p. 342, adds helpful information.

Cambridge: Pembroke College

MS 307.

Vellum, 15 4/5 X 10 1/5 in., ff. 200 plus 2. double columns.

Date.--"Cent. XV, early," according to M. R. James, Pembroke, s.v. MS 307.

Principal Contents.— Gower's Confessio Amantis. Contains No. 5 of this edition.

There is a complete description of the MS in James' catalogue.

Cambridge: Trinity College

MS 257 [B. 11. 18] [465]

Vellum. 7 7/8 X 5 3/8 in., ff. 114 plus 6. Illuminated.

Date.-- Fifteenth century. James suggests c. 1440 [Trinity, I. 360]. Poem No. 6 of this edition is in a later fifteenth-century hand.

Principal Contents.-- A collection of religious pieces in Latin and English prose and verse, including Horae B. Marie Virginis, The Seven Joys, and Psalms. The manuscript has a number of illustrations. It contains Poem No. 6.

There is a complete description of this MS, including a list of the contents and a list of the paintings in James, Trinity, I. 359-360.

Cambridge: Trinity College

MS 263 [B. 11. 24] [415]

Vellum and paper, 6 1/2 X 4 1/4, ff. 96 plus 3z.

Date.— James [Trinity, I. 374] says that the MS is of the fifteenth century, with Part II, where poem No. 7 is found, "in a later hand." Brown [Register] dates Part II c.1450. The Middle English Dictionary will cite "about 1450" and "before 1500," respectively, for the two parts.

Principal Contents.— Part I, Manuale Sacerdotis; Part II, some notes on Psalms i-cvii, Lydgate's Dietary, and some short poems, including No. 7. Most of the short poems are religious.

A complete description of the MS is contained in James, Trinity, I. 374-375.

Cambridge: Trinity College

MS 599 [R. 3. 19] [379]

Paper, 10 5/8 X 8 in., ff. 255.

Date.— About 1500, according to the decision of the editors of the Middle English Dictionary. James, in the 1901 catalogue, cites Skeat's comment: ". . . most of the quires are in a handwriting . . . not far from 1500." James himself puts the date at "Cent. xv late or xvi early." Manly and Rickert, CT, I. 533 and II. 48, conclude that one of the Chaucerian pieces found here must be dated 1480-90, since this version was copied from Caxton's 1478 version. Other pieces from the MS suggest a terminus a quo at about 1485, according to evidence from the files of the MED.

Principal Contents.— English poems by Lydgate or ascribed to him, together with many other short pieces, narrative, lyric, and didactic. There are a few secular lyrics and a considerable number of narrative and didactic pieces dealing with love. The MS is one of the most interesting collections extant for the student of Middle English secular verse. From this MS come Nos. 8, 9, 10, 11, 12, 13, and 14.

A description of the MS and its contents is in James, Trinity, II. 69-74.

Cambridge: Trinity College

MS 600 [R. 3. 20] [368]

Paper, 11 3/8 X 8 1/2 in., pp. 374.

Date.— Fifteenth century. James, in the 1901 catalogue, and the editors of the MED take 1456 as the key date, because the MS was done by John Shirley, who died in 1456. The files of the MED contain the following statement: "According to Miss Hammond [Chaucer Bg., p. 515] this is a Shirley MS—which makes it a1456—and the text should be used with caution as Shirley was not on the whole an exact copyist." [See also Miss Hammond's article, Anglia, XXX, 320-348.]

MacCracken has offered some information which could make the MS antedate 1444 [PMLA, XXII (1907), p. 151], but the evidence affects only a few items; the rest of the MS may be of later date.

Principal Contents: The MS contains eighty-six items, most of them in English verse, many of them by Lydgate. There are also poems by or attributed to Chaucer, including a copy of Troilus and Criseyde, some Hoccleve pieces, some short poems by William de la Pole, and No. 15 from this edition.

There is a complete description of the MS and its contents in James, Trinity, II. 75-82.

Cambridge: Trinity College

MS 652 [R. 4. 20] [579]

Vellum, 10 1/8 X 7 1/2 in., ff. 172.

Date.— The James catalogue dates the MS "Cent. XV early." Professor Greene [Carols, p. 344] places it in the fifteenth and sixteenth centuries. The files of the MED date each of the four main items separately. These dates are given below.

Principal Contents.— (1) The Travels of Sir John Mandeville, before 1450; (2) an English love letter in one complete copy and several partial copies, before 1600; (3) Lydgate's Siege of Thebes, before 1450; (4) English poems, before 1450. These items are in a later hand than that of the Lydgate poem. No. 16 is among them.

There is a complete description of the MS and its contents in James, Trinity, II. 147-149. The MS is also described in Greene, Carols, p. 344.

Cambridge: University Library

MS Ff. 1. 6. [1139]

Paper, 8 1/4 X 5 7/8 in., ff. 159. Imperfect at each end. In modern binding. Several leaves have been removed and replaced with blanks.

The MS was written by many hands. The poems in this edition appear to me to be in at least four different hands. Rossell H. Robbins has promised a detailed study of the MS in the near future, and he may be able to solve the problems of the hands.

Date.— Most authorities agree on a date between 1450 and 1500. The 1857 catalogue says merely "fifteenth century." Professor Greene places it in the second half of the fifteenth century. The MED will date its citations from this MS "before 1500."

Principal Contents.— English verse, including Chaucer's Complaint unto Pity, Parliament of Fowls, Complaint to his Purse, Anelida and Arcite, Complaint of Venus, and Truth; Burgh's Cato Major; The Chronicles of Saints and Kings of England; Clanvowe's Cuckoo and Nightingale; several fragments and short excerpts from Chaucer's Legend of Good Women, from Gower's Confessio Amantis, and from several works by Lydgate. There are also a number of short pieces, among them Nos. 17, 18, 19, 20, 21, 22, 23, 24, and 25, for which this MS is apparently the unique source.

The contents of the MS are described somewhat incompletely in the Catalogue of Manuscripts Preserved in the Library of the University of Cambridge (Cambridge, 1857), II. 286-290. Professor

Greene's short description [Carols, p. 340] adds some useful information. See also Hammond, Chaucer Bg., pp. 343-346.

Dublin: Trinity College

MS 500

Vellum, folio.

Date.-- About 1400 is the date assigned by T. K. Abbott in the 1900 catalogue [p. 74]. No. 26 is a later addition on the first page, and is written in what appears to me to be a fifteenth century hand.

Principal Contents.-- In French verse: Histoire d'Angleterre; in Latin verse: De humana miseria; De clericorum matrimonia.

There is a very meager description, lacking shelf marks, measurements, foliation, collation, etc., in T. K. Abbott, Catalogue of the Manuscripts in the Library of Trinity College, Dublin (Dublin and London, 1899), p. 74.

London: Public Record Office

MS Exchequer (KR) Miscellanea (E163), 22/1/1

The MS is a single sheet of folio size, with the music and text of No. 27 as the only contents. I should describe the hand as a cursive hand of about 1500.

London: British Museum

MS Cotton Vespasian D. ix.

Vellum and paper, small quarto, ff. 220.

Date.-- Only two of the longer works in the MS have been dated by scholars. The MS is made up of several different groups of paper and vellum gatherings, apparently each of which was once a separate MS. Therefore no single date will do for the whole MS. The files of the MED suggest the following dates for two items: The Nun's Passion, "about 1450;" Why Can't I be a Nun, Bertram Walton's invective against the licentiousness of nuns, "prior to 1500." Nos. 28 and 29 follow this poem in the MS, No. 28 beginning on f. 188a [or 200a], immediately below the "Amen" of the Walton poem. Nos. 28 and 29 are in a different hand, but I believe a date of "before 1500" will be quite satisfactory for them. The entire MS needs considerable study.

Principal Contents.-- The Northern Passion, Walton's invectives, some Latin works, and Nos. 28 and 29. It is a hodge-podge, bound together with apparently no logical basis for its organization, with the possible exception of a theme centering around monachism, which describes at least three major items.

There is no very satisfactory published description of this MS. The files of the MED note that information about the MS is needed by the dictionary editors. The 1802 catalogue [Cotton-1802, p. 476] has a description which is incomplete both in bibliographic details and in contents. Nearly as useless is Thomas Smith,

Catalogus librorum manuscriptorum bibliothecae Cottoniae (Oxonii, 1696), p. 113.

London: British Museum

MS Royal 17 D vi.

Vellum, 10 1/2 X 7 in., ff. 150.

Date.— The date has been doubtfully set, for the purposes of citation, at ?c.1425, in the files of the MED. Warner and Gilson, Royal and King's, II. 252, place it in the "First quarter of XV cent." Poem No. 30 is probably of a date later in the fifteenth century. The hand could be from the middle or possibly the late fifteenth century. It is cursive. I do not know its relation to the hand or hands of the rest of the MS, since I have seen only a photostatic copy of the page involved, and the MS description in the catalogue, while it mentions the poem, says only that it is "among other fifteenth cent. scribbling." [II.252].

Principal Contents.— Hoccleve's De Regimene Principum, The Chaste Empress, or Gerelaus' Wife, Ars utilissima sciendi mori, The Joys of Heaven (prose), and Jonathas and Fillicula. No. 30 is on a flyleaf.

The MS and its contents are described in Warner and Gilson, Royal and King's, II. 251-252.

London: British Museum

MS Royal 18 A vi.

Paper--except for eight vellum leaves--, 8 3/4 X 6 1/4 in., and 5 3/4 X 4 in.--two sizes bound together--, ff. 105.

Date.-- This is a collection of materials which dates from c.1400 to the late fifteenth century, according to the Warner and Gilson catalogue [II. 264. col. II]. The MED has no information on this MS in its files. No. 31 appears on the flyleaf. The catalogue does not mention the hand of the poem. In my own judgment, the hand is late fifteenth century, cursive. I do not know whether or not the same hand appears elsewhere in the MS, since I have seen a photostat of only the one page. The catalogue says that there are several hands in the MS.

Principal Contents.-- The entire MS is a collection of medical treatises, recipes on the treatment of disease, medical herbals, recipes for medicines, and other related matters. No. 31 is apparently unrelated to the bulk of these materials.

The MS is described in Warner and Gilson, Royal and King's, II. 264.

London: British Museum

MS Harley 7333

Vellum, ff. 252.

Date.— Before 1500. There has been considerable discussion of the date of this MS. Manly and Rickert say "Begun c.1440-60, and continued for many years." [CT, I. 209.] Carleton Brown dates the MS c.1450 [Register, I. 355]. In the EETS edition of the Gesta Romanorum [ed. Sidney J. H. Herrtage, EETS ES 33, p. xix] the date assigned is c.1440. It is true that part of the MS was copied from a Shirley MS, but, according to Manly and Rickert, it is not true that Harley 7333 was itself done by John Shirley. [M. R. James called it a Shirley MS. See James, Trinity, II. 75.] There is a complete discussion of all the evidence of date and hands, and especially of the Shirley matter, in Manly and Rickert, CT, II. 207-218.

The MED has considered all this evidence in establishing a date for use in citations. The files of the MED contain the following statement about this Harley MS: "Manly-Rickert's discussion makes any date earlier than a1500 unacceptable for the whole."

Principal Contents.— Harley 7333 contains many important Middle English works, some of them only in part, including the Brut, the Canterbury Tales, many other poems by Chaucer, poems by Lydgate, Gower's Confessio Amantis, and the Gesta Romanorum. No. 32C is in this MS.

The description of the MS in the 1759 catalogue, A Catalogue

of the Harleian Collection of Manuscripts, Purchased by Authority of Parliament, for the Use of the Publick; And Preserved in the British Museum (London, 1759), s.v. 7333, is most incomplete. That in the 1808 catalogue, A Catalogue of the Harleian Manuscripts, in the British Museum, Vol. III (London, 1808), p. 526, is somewhat better. The most helpful discussions are those in Manly and Rickert [see above] and in Hammond, Chaucer Bg., pp. 176-177, wherein the relationship of Fairfax 16, Bodley 638, and this MS, Harley 7333, is mentioned in connection with poem No. 32.

Oxford: The Bodleian Library

MS 2078 [Bodley 638]

Paper and parchment, 8 1/4 X 6 in., ff. i plus 220.

Date.— "3rd quarter of the 15th century," according to the Summary Catalogue. The MED will cite c.1475.

Principal Contents.— This MS contains a large number of the short poems of Lydgate and Chaucer, plus The Temple of Glas, The Parliament of Fowls, The Book of the Duchesse, and The House of Fame. Also in this MS are Clanvowe's Cuckoo and Nightingale, Hoccleve's Letter of Cupid, Ragmannys Rolle, and No. 32A.

There is a complete description of this manuscript in the Summary Catalogue, Vol. II, Part I, 199-200.

Oxford: The Bodleian Library

MS Bodleian Summary Catalogue No. 3896 [Fairfax 16]

Vellum, 9 3/5 X 6 7/10 in., ff. ii plus 340. f. 14b contains a full-page miniature.

Date.— Mid-fifteenth century. The MED will cite c.1450, but in the dictionary's file on this MS is the notation that information is still needed. The dates assigned by various editors and bibliographers include "mid-15th cent." [Summary Catalogue, II. Part II. 778], "1st half XV cent." [Brown, Register, I. 48]; Eleanor Hammond [Chaucer Bg.,pp. 333-334] gives a good description of the hand, which she describes as "a clear, firm professional script of the first half of the XV century."

History.— The MS was apparently done by a professional scribe for Lord Stanley of Cheshire, whose coat of arms is at the bottom of the miniature on f. 14b. John Stowe apparently owned it at one time, and on f. 1a, where "Anno 1450" is found, in what appears to be a contemporaneous hand, is the following comment by Charles Fairfax: "I bought this att Gloucester 8 Sept. 1650 intendinge to exchange it for a better booke. Note that Joseph Holland hath another of this manuscript." [Quoted from Madan, Summary Catalogue. II. Part II. 780.]

Principal Contents.— Many of Chaucer's minor poems, including the complaints of Mars and Venus, Complaint of Anelida, Complaynte Damours, the envoys to Scogan and Bukton, Complaint to his Purse, etc.,

several poems by Lydgate, Hoccleve's Boke of Cupid, and a considerable number of other short poems, including some by Suffolk. It also contains Nos. 32B and 33.

For a fairly complete bibliographical description of the MS and its contents, see the Summary Catalogue, II. Part II. 778-780. There is also some helpful information in the description by Miss Hammond, cited above; see those pages, and W. W. Skeat, The Complete Works of Geoffrey Chaucer, Vol. I (The Romaunt of the Rose and Minor Poems) (Oxford, 1894), pp. 52-53, for a discussion of the possible relationship between this MS and Bodley 638; these two MSS contain several of the same poems in similar order and in texts of considerable likeness.

Oxford: The Bodleian Library

MS Bodleian Summary Catalogue No. 3354 [Archibald Selden B. 24]

Paper, 10 5/8 X 7 1/4 in., ff. iv plus 233. Has a miniature, and illuminated borders and capitals.

Date.— The files of the MED give c.1500, basing this conclusion in part on the following opinions: the Summary Catalogue [II. Part I. 614] says it is written in two or three hands of the late fifteenth century, and that it is Scottish. Also in the Summary Catalogue [II. Part I. 614] is the note that Index No. 679, which appears in the MS on f. 119b "could not have been written before 1488" because at the end of the poem the scribe writes that his "princeps Jacobus quartus" was born March 17, 1472/3, in the monastery of the Holy Cross, near Edinburgh. The reference is to King James IV of Scotland. R. K. Root, in his edition of Troilus and Criseyde (Princeton, 1945), pp. lix-lx, says that the MS is probably post 1489. The first scribe was apparently one James Gray(e), a Scotsman who was Lord Sinclair's protege. Sinclair was apparently the man for whom the MS was executed; the MS contains his name and his crest. [See Athenaeum, II (1899), pp. 835, 895.] [N.B. Root and Miss Hammond give measurements for the MS which do not agree with those in the Summary Catalogue, which I cite above.]

Hands.— James Gray, or the scribe so identified, wrote the MS from the beginning to the middle of f. 209b, where, in the middle of The King's Quare, a second hand begins. The second hand is small

and square, a book hand which is deceptively neat in appearance, but full of crabbed, cursive characteristics which make reading difficult. Poems No. 34 and 35 are in this hand. I should judge it to be of the same date, i.e., c.1500, as the first.

Principal Contents.— Chaucer's Troilus and Criseyde, Complaint of Mars, Complaint of Venus, Parliament of Fowls, and Legend of Good Women; Hoccleve's Mother of God and Letter of Cupid; the unique copy of The King's Quare; the Cuckoo and the Nightingale; The Quare of Jelusy; several anonymous poems, including Nos. 34 and 35.

Descriptions of the MS and its contents are given in the Summary Catalogue, II. Part I. 614-616, and in Hammond, Chaucer Bg., pp. 341-343. Miss Hammond's discussion includes some bibliography on the principal editions of the major works in the MS.

Oxford: The Bodleian Library

MS Summary Catalogue No. 3440 [Arch. Selden supra 52]

Paper, 8 3/4 X 6 1/4 in., ff. i plus 240.

Date.— About 1450. The Summary Catalogue [II. Part I. 635] state that it was "written about the middle of the 15th cent." It should be noted, however, that this date does not apply to the poem I edit here. The hand of this poem, No. 36, is somewhat later; probably "prior to 1500" or "late fifteenth century" would do. The MED file contains this note regarding No. 36 and some other pieces: "later date [than c.1450] if [these poems, ff. 168b-169b, are] quoted."

Principal Contents.— The bulk of the MS, ff. 2a-168a, contains a Middle English verse paraphrase of the Old Testament. There are also approximately thirty verse tales of saints and monks, plus a very few short secular pieces, including No. 36.

History.— At some time before the MS was added to the Selden collection, it was owned by Samuel Purchase.

There is a description of the MS and its contents in the Summary Catalogue, II. Part I. 635.

Oxford: The Bodleian Library

MS Summary Catalogue No. 14530 [Rawlinson poet. 36]

Paper, 11 7/8 X 8 3/8 in., ff. i plus 10.

Date.— Prior to 1500 is the date which, according to its files, the MED will cite in quoting from this MS. The Summary Catalogue [III. 292] says it was "written in the second half of the 15th cent." Rossell H. Robbins [MLR, XXXVII (1942), p. 415] puts the date at the second half of the fifteenth century.

Principal Contents:— Short secular and religious poems, including one by Lydgate, plus a catechism on the Mass. Among the secular poems are Nos. 37, 38, and 39.

There is a description of the MS and its contents in the Summary Catalogue, III. 292. The only error in the description is that No. 39 and No. 38 are listed as one poem under the latter's incipit. Professor Robbins, in the article cited above, makes a complete description of the contents of the MS.

Oxford: The Bodleian Library

MS Summary Catalogue No. 21669 [Douce 95]

Paper, 8 3/4 X 6 1/8 in., ff. iii plus 41.

Date.— About 1450. The Summary Catalogue [IV. 519] says that it was "written in the 15th cent. in England." Holmstedt [ed. Speculum Christiani, EETS No. 182 (London, 1933), p. clxxxvi] puts the date at "fifteenth century," and W. W. Skeat, in his edition of "The Crowned King," in The Vision of William Concerning Piers the Plowman, C Text, EETS 54 (London, 1873), p. 523, says that the MS is of the mid-fifteenth century. The MED will cite c.1450 in any quotations it makes from this MS.

Principal Contents.— Amatory poems, religious poems, and some political verse. There is considerable secular material, including No. 40.

The MS and its contents are described in the Summary Catalogue, IV. 519-520.

Oxford: The Bodleian Library

MS Summary Catalogue No. 27643 [Bodley 120]

Vellum, 11 X 7 5/8 in., ff. v plus 106.

Date.-- Second half of the fifteenth century, according to the Summary Catalogue [V. 318]. The following quotation deals with No. 41 of this edition:

> The fly-leaves consist of (1) parts of four leaves from a late 11th cent. sacramentary, fol. i: (2) a paper leaf written on late in the 15th cent., bearing two English poems, one of three seven-line stanzas, beg. 'Besechyth you of moderly pete,' the other of nine lines, beg. 'It is to me of joy the esperance,' fol. 95: [V. 318]

Principal Contents.-- The MS is taken up almost entirely with Lydgate's Life of Our Lady, in six books.

The MS is described in the Summary Catalogue, V. 318.

Oxford: Corpus Christi College

MS 61

Vellum, "in folio minori"(I have no measurements), ff. 68.

Date.-- Fifteenth century, according to H. O. Coxe, Catalogus codicum manuscriptorum qui in collegiis aulisque Oxoniensibus hodie adservantur (Oxonii, 1852), II. 22, Col. II. Brown [Register, I. 140], dates it "XV cent." I have no further information on the date of the MS. No. 42 is in a hand later than that of the rest of the MS, according to Coxe [II. 23. Col. I]. I feel reasonably certain that a date of "before 1500" would be satisfactory for my poem, however; certainly, "about 1500" would be accurate.

Principal Contents.— Lydgate's Life of St. Edmund.

The only description available is that in Coxe's catalogue, and it is far from complete.

Oxford: Lincoln College

MS 100 [Latin]

Vellum, 8 7/8 X 5 3/4 in., ff. 93.

Date.— H. O. Coxe, Catalogus codicum manuscriptorum qui in collegiis aulisque Oxoniensibus hodie adservantur (Oxonii, 1852), I. 47. Col. II, puts the date at twelfth century. Poem No. 43, however, Coxe describes thus: "In fol. 2b. scripsit man. recent. fragmentum odae amatoriae; Angl. incip. "My der andese, that so fayr ys of lufe gentyl and fre.""[I. 47. Col. II]. I should judge the hand of this poem is of the fifteenth century, probably fairly early; it might possibly be late fourteenth century.

Principal Contents.— In Latin, treatises on military matters by Flavius Vegetius Renatus and Sextus Julius Frontinus, plus a short history of Rome by Eutropius. All these belong to the twelfth century or thereabouts. No. 43 is in this MS.

History.— The MS was given to the Lincoln College Library by Robert Flemmyng, dean of Lincoln, nephew of Bishop Richard Flemmyng, the founder of Lincoln College. Robert Flemmyng was the biggest single donor of MSS to the library, most of his contributions being made before 1467. Flemmyng died in 1483.

The MS is described rather incompletely, without measurements or collation, in the catalogue by H. O. Coxe, I. 47. For the measurements of the MS, I am indebted to Professor Robert H. Super, who was kind enough to look at the MS for me.

THE TEXTS

No. 1

MS Peniarth 26 [Hengwrt MS 133], f. 107b. Index No. 152. [Negative photostatic copy.] There is a smear at the top of the page which may conceal a title. The hand is cursive. The poem occupies the top three-quarters of the page. Below are six or seven lines of Latin in two different hands, one of them possibly the same as that of this poem. The scribe who copied this poem apparently made no distinction between upper and lower case a.

[How Shall My Heart Be Light?]

Alas, howe schale my hert be lyght, [f. 107b]
Bryth dart of loue, whenn hyt ys playn
The stroke hyt deris me day and nyght?
Bryth carfulle hert, y me complayne,
for one has ofte made me vnfayn,
for home y lye yn heuynes; sche may redres my hert agayn

Whene y thyng on hure gentylnes.
thys y goo made for hur loue.

[stanza continued]

---

1 See explanatory note for a reconstruction of these first stanzas, based on an analysis of the prosody of the poem. 4 ?complaynn; with this one exception, these final n's with the flourish up and over the letter seem clearly to mean final e; this one may possibly be the same, but the flourish is not clear, and it could be merely a nasal mark.

No. 1, continued.

y darnot loke lest loue me scorne.
But yf ye grawnte me of youre grace,
for loue, Alas, my lyue ys lorne!
Alas, for loue my lyue ys lorne,
for spase to spek then haue y non.
Ther ys no lyde þat euer was borne
May saue my lyfe but sche Alone.

To you, my swete, y make my mone.
In bytter bale y Am yn brent.
But y myght to you come And gone
to tell you Myne entent,
Wchere wyth schall y me defende?
for y haue nothere gamyne ne gle.
We may not speke but we be schent,
yette wyll y loue you privyly
yf hyt may nonowthyrwys by.

---

18 ?gonne - the abbreviation here contains both the flourish up from the line over the back of the letter and a return horizontal stroke to the right, like a nasal mark; it is doubtful that the mark has any special significance, but the alternate reading is possible. 21 ?gamynne- the abbreviation here is precisely the same as that in gone, v. 18; see textual note above.

No. 2

MS Porkington 10, ff. 130a-130b. Index No. 479. [Negative photostatic copy.] Title as shown. Poem is in the same hand as is No. 3, edited below.

Be trewe and holde pat ȝe have hyȝt [f. 130a]

BE trewe and holde pat ȝe haue hyȝte;
ȝe haue my louys hert to kepe.
yowe to ples, yf pat I myȝte,
One hondus and kneis feyne wolde I crepe.
When I schulde lawȝe ȝe make me wepe.
There is no myrthe tyll pat we mette.
Thowe I go fare foregette me noȝte;
Be trewe and holde pat ȝe haue hyȝt.

Mynne oune dere hert, I yowe be seche.
Neyper by daye ne by nyȝt
I haue no nodyre lyuis leche.
Myȝt I yowe gett at syȝt ore speche,
Of all pis world no more I rowȝt.

[stanza continued]

---

4 ?Onn; ?feynn. 9 ?ounn.

No. 2, continued.

My soferayne loue, I yowe beseche,

Tho I go fare forgette me noȝte;

Be trewe and holde pat ȝe haue hyȝt.

Myne der hert, I yowe praye.

Seche lowys not change hit myȝt

Tho sche were neuer of so ryche a ray.

There is tyme nyȝt no day

That euer sche gothe out of my pouȝt.

Myne oune dere hert, I yowe pray,

Tho I go fare foregeyte me nouȝt;

Be trewe and holde pat ȝe haue hyȝte.

And penke one youre benyngnyte.

Cryst lete never pat leyssynge hyȝte

That seche a schame be seyne one me,

ffor and I wyst hit schulde so be,

In bytter ballus pen wer I brouȝte.

[stanza continued]

---

14. ?soferaynn. 17 ?Mynn. 18 Perhaps Seche should be emended to Sethe. 20 no- emend to ne; cp. ne, v. 10. 22 Myne- the spelling of this word is the main reason that the alternate readings for words ending in final nasals are reversed in this poem from what they would ordinarily be without other evidence. The abbreviation sign looks more like a nasal mark than a flourish indicating a final -e, but this spelling of Myne compared with that of v. 17 suggests a different signification for the abbreviation; ?ounn. 27 ?seynn; ?onn.

No. 2, continued.

My ryȝt wyse souereyn loue so free,

Tho I go fare for geyte me nouȝte;

[Be trewe and holde þat ȝe haue hyȝte]

---

32 The text of the poem does not have this line; with no gap, the MS moves immediately into another poem. The emendation is mine.

No. 3

MS Porkington 10, ff. 154a-154b. Index No. 1241. [Negative photostatic copies.] No title. Poem is in the basic hand of the MS, the same hand as that of No. 2, edited above. The initial letter of the first line is large, and that letter is the only indication that a new poem is beginning.

[Honor to You, Fair Damsel]

HOnowre w[i]tt all mannere of heylle [f. 154a]
Be vnto yow, ffayre damseyll.
W[i]tt stydefast hart ande lovfe soo tr[e]w
This letter now I wryt vnto yow,
Praying yow to have me in youre mynde
Ande let me neuer fynde yow vnkynde.
Loke þat ȝe be stydefast ande tr[e]we,
ffor here love þat bare Ihesu.
Tell me what ȝe thynk,
As my poȝt ys to wryt w[i]tt hynke.
I lowet neuer non halfe soo welle
W[i]tt harte tr[e]w as anne stylle;

[continued]

---

1 MS wtt; the t's are not superscripts as they are in v. 10. 3 MS trw; MS wtt. 7 MS trwe. 10 MS wtt. 12. MS wtt; MS trw.

No. 3, continued.

Sythinn my lowfe ys onn yow sete
That I may noper drynke nor eytte.
ffor maryis sake doo ȝe me to wyett
Whedyre þat ȝe wyll grant me hyet,
ffor yfe ȝe say me nay þer too,
By cryst my selfe I wyll fordoo, [f. 154b]
Ande becom schall I a gray ffrere
Ande newere womman to draw nere.
Gret here well a Mtt folde,
My sugure of moth, my hert of golde;
By yow no more at þis tym I make,
But to Ihesu cryst I yow betake.

Amen Et Cetera

---

18 MS ffor yf ȝe sa By cryst my selfe I wyll fordoo; apparently the first four words were a false start by the scribe, repeating v. 17; I have emended by making the deletion which the scribe apparently forgot to make.

No. 4

MS Caius Cambridge 383 [603], p. 68, col. II. Not in Index. [British MSS Project, Microfilm Reel No. 487(3).] No title. The poem is written as prose, and is crowded into a few lines at the bottom of the second column on the page. The hand appears to be the basic hand of the MS, cursive and careless, badly crowded and irregular.

[Care, Away!]

Care, away! away! away! [p. 68, col. II]
murnynges, away!
y am for sake; an oper ys take;
no more murne yc may.

I am sory for her sake.
yc may wel ete and drynke.
Wanne yc sclepe, yc may not wake,
so muche on here yc penke!

I am brout in suche a bale
And brout in suche a pyne,
[stanza continued]

---

9 ?abale. 10 ?apyne.

No. 4, continued.

Wanne yc ryse vp of my bed,
me liste wel to dyne!

I am brout in suche a pyne,
y-brout in suche a bale,
Wanne yc haue ryche god wyne,
me liste drynke non ale!

---

13 ?apyne. 14 ?abale.

No. 5

MS Pembroke Cambridge 307, f. 198b, col. I. Index No. 2412. [British MSS Project, Microfilm Reel No. 496(4).] No title. This poem is added in a later hand at the end of the MS, on a page ruled into double columns. It occurs once in ink, twice either in inferior ink or pencil; the latter two copies have been almost completely erased. The text presented here is that found in the center of the left hand column, the only clear text. The poem also occurs below this text in the same column, but here it is illegible. The same poem is also written in an enormous, partially erased scrawl across the tops of ff. 198b and 199a, across all four columns.

The hand is peculiar in that it uses a single character, a y, to stand for both y and þ. I have chosen the letter to be transcribed when that character occurs. Alternate readings in these instances are given below in the textual notes.

[Come, Death]

O dethe, whylum dysplesant to nature, [f. 198b, col. I]
Where duellyst pow? wylte thou pinn man forsake?
Come on and se thow wofull creature
That hape his herte vnto A lady take,

[stanza continued]

---

2 ?yow; ?yinn. 4 ?haye.

No. 5, continued.

That woll his depe and lyst no pese to make.
Cum and helpe the petuys mane to ende.
In the lythe all; here ys non odere ffrende.

---

5 ?deye.

No. 6

MS Trinity College Cambridge 257 [B. 11. 18] [465], f. 1b. Index No. 588. [Negative photostatic copy.] No title. James describes the poem in connection with the first item belonging to the MS as it was originally made. For f. 1 he lists: "Memoriae. Trinity, Magdalene, Christopher, Thomas, George, Katherine: here an English acrostic on Katirin is added . . ." The acrostic is not on the flyleaf, as An Index of Middle English Verse states, but is on f. 1b. It has been added in a different hand and seems to have no relation to the preceding material. It occupies the center of f. 1b; the page contains only this poem and, above it, two lines of the Latin text which precedes.

I print the poem as it appears in the MS, with the initial letters of each line separated from the rest of the line.

[Katyryn]

k avser of my goy, helthe, and Comforde, [f. 1b]
a wlle es in yov, my hartis lady dere.
t reule as ye best ryght so y me reporte,
y oure servond to be day tyme and Ere,
r yght as ye well; bot thes y yov rekere 5

[stanza continued]

No. 6, continued.

y n way of servyse, as lovle as y cane:

n euire to change, bot take me for your man.

---

7 Expansion your doubtful; MS yo plus symbol; cp. yov, vv. 2 and 5, youre, v. 4.

No. 7

MS Trinity Cambridge 263 [B. 11. 24] [415], part II, f. 32a. Index No. 4060. [British MSS Project, Microfilm Reel No. 445(5). No title. These lines appear on the last leaf of the MS, in the center of a group of short pieces. Two and possibly three hands wrote the several items on the page; one hand wrote the entire quatrain of Index No. 4060. The date suggested by The Middle English Dictionary for the second part of the MS seems to me to be satisfactory for this text.

[Where I Love]

Wher I loue I love rigth wele, [f. 32a]
And where I kysse I loue some deele;
But where I rage I love ryghte novghte,
ffor where þat I loke is all my poughte!

---

4 k in loke doubtful.

No. 8

MS Trinity Cambridge 599 [R. 13. 19] [379], f. 160b. Index No. 1838. [British MSS Project, Microfilm Reel No. 1834(1).] No title. The poem is in the same hand as are the others in the MS, but it is written in double columns, unlike the major portion of the MS. Stowe, or someone else who had possession of the MS, has printed "Chaucer" at the top of the left hand column. The poem occupies the entire page. The initial letter has been supplied, but carelessly and in another hand.

[A Lover's Appeal]

Lady, of pite for þy sorowes þat þou haddest [f. 160b, col. I]
ffor Ihesu þy son in tyme of hys passione,
haue rewthe of me that ys most maddest
In loue, to wryte and show myne entencioun
To her that hath my lyfe in correccioun.
Bothe lyfe and dethe -- all ys at her wyll.
Now helpe me, lady, and let me nat spyll.

Allas, howe myght I wryte my souerayn for to plese,
Or in what maner to cause here on me rewe?

[stanza continued]

No. 8, continued.

Allas, for fere I quake; my hert ys nat at ese.
My hande doth tremble; my ioy ys leyde in newe,
There to abyde tyll that my swetyng trewe
Me haue relesyd; but worst ys pat I dowte
That she my payne and labour set at noughte.

Most souerayne, most sormountyng in goodnes,
O intemerat Iunyper, and daysy delycious,
My trust, my helthe, my cordiall founderes;
O medycyne sauatyf my infyrmynat langours,
O confortable creature of louers amerous,
O excellent herber of louely countenaunce,
Ye regystre my loue in your remembraunce.

My wyt, my pought, and myne entencion
ys forto plese yow, mastres souerayne,
And for your loue porough many a Regione
I wold be exylyd, so ye wold nat dysdayne
To haue pyte on me when I complayne;
In wele and wo to suffre perturbaunce,
So pat ye wold haue me in remembraunce.

[continued]

No. 8, continued.

My payne ys preuy, impossible to dyscerne.
My lamentable thoughtes byn cast in mornyng.
O generall Iuge, whyche syttyst superne,
Gracyosly graunt me loue of pys mayde ying!
O aimable mastres, gracious and benygne,
I put me holy in your gouernaunce.
Exyle me nat out of your remembraunce!

What myght hit be pat brought me in pys daunce? [f. 160b, col. II]
Couetyse, or Ryches, or byrthe of hygh lynage?
Nay, nothyng elles safe your womanly contenance,
Your condicions, your maners wyse and sage,
Benygne and curteyse; thys encreseth your age.
These vertues reportyd to me and shewyd clere
By oone pat ye know for a curteyse Bachelere.

But, Mastresse, as for my part, let pe world wag.
I woll nat be yokyd wyth but I coude draw.
I haue nat vsyd to bost nor to brag
Nor false of my worde; hit ys no louers law.
Wherfore I feyne me and mysylf wythdraw
As for awhyle and put yow out of dowt;
Though I lak yow, yet shall I nat be wythowt!

[continued]

No. 8, continued.

Yet for the good wyll pat ye haue me shewyd,
I wyll do anythyng pat myght yow please,
As well as he on whom your loue ys bestowyd,
Though hit were to me hurt and gret vnease.
But as for your loue, do as yow please;
And as for your euyll wyll, perof woll I none,
ffor hit were ouermoche, ij dogges on o boonne!

Now, Mastresse, syth hit ys nat your pleasure
Of loue nolengor to kepe contynuaunce —
What? no force, go all at auenture!
I cannat make stabyll pat ys full of variaunce.
But oone pyng, masteras, haue in your remembraunce:
ffor to loue yow I woll do my deueure,
And to trust yow whyle my lyfe endure.

The Rector Tullius, so gay of eloquence,
And Ouide, that sheweth pe craft of loue expresse,
Wyth habundaunce of Salomons sapience
And pulcrytude of absolons fayrenesse —
And I were possessyd wyth Iobys gret rychesse,

[stanza continued]

---

66 MS Salons, with a long, heavy, horizontal line above the a, through the l and above the -on.

No. 8, continued.

Manly as Sampson my person to auaunce,

Yet wold I submyt me in your remembraunce.

Explicit

No. 9

MS Trinity Cambridge 599 [R. 13. 19] [379], f. 159b. Index No. 1238. [British MSS Project, Microfilm Reel No. 1834(1).] No title. Someone has filled in the blank left for the large initial letter with a fairly large H. The letter does not fill the space exactly, and it appears to be the work of a comparatively recent hand.

[Honor and Joy Be unto You]

Honour and Ioy, Helth and prosperyte [f. 159b]
Be vnto yow, my hartys souuerayn.
In humble wyse I lowly Recommend me
Vnto youre good grace for verrey certente.
Ye be my Ioy and comfort ayenst my peynn,
Aboue all women feyrest in my syght,
Whom that I serue truly both day and nyght;

Desyryng hertyly aboue all other thyng
The welfare of youre most goodly persone,
Whyche ys to me A gret reioysyng.
To behold your goodlynes alone —

[stanza continued]

No. 9, continued.

There ys no gold, perle, nor precious stone
That ys to me half so moche plesyng
As ys youre presence, by heuyn kyng!

And when I do youre goodnes beholde,
Of myrthe and Ioy I haue habundaunce.
Your absence causeth my hert to folde,
That nygh doth breke wyth peyn and greuaunce.
Now, fayre truloue and floure of plesaunce,
loue your louer as hyt ys verrey ryght,
As he doth yow, wyth all hys power and myght.

And of one thyng ye be full sure:
I lyst to loue yow euyn as my lyfe,
And at all tymes youre owne seruiture,
So that betwene shalbe no stryfe,
As hit ys reson, duryng my lyfe.
Wherfore, fayre loue, haue me in mynde,
And to yowre trew loue neuer be vnkynde.

Now, coruscant gemme, myn hoole comfort,
I take my leue oonly at your good grace;

[stanza continued]

No. 9, continued.

Thus I submyt vnto your grace and support.
No more I wryte to yow for thys case.
The throwes of loue doth my hert so chase
That truly and god there ys no remedy
Wythout your comfort but mercylese to dy.

EXPLICIT et cetera

---

33 throwes- the s has been badly blotted and is therefore doubtful.

No. 10

MS Trinity Cambridge 599 [R. 13. 19] [379], ff. 157a-157b. Index No. 2311. [British MSS Project, Microfilm Reel No. 1834(1).] No title. The poem begins at the top of the page. A space is left for a large initial N which was never made; there is a small n in the corner of the empty space. There are no stanza brackets, nor is there any spacing to indicate division into stanzas, but the rime scheme suggests that the poem should be broken into quatrains as I have done.

[Farewell, Flower of Beauty]

Now fresshe floure to me that ys so bryght, [f. 157a]
Of youre louely womanhode I pray yow of grace;
Of your fayre beawte I pray yow a syght,
That my gret mornyng may com to solace.

Wyth care and mornyng I am ouercom,
And all my Ioyes byn ouercast;
Wyth sore syghyng styll I morne
That for youre loue my hert ys to brest.

[continued]

No. 10, continued.

ffull sore hit greueth me when I by yow sate
And say othere better belouyd than I,
And ye in youre Armes so truly hym knyt,
And I lyke a syphyre syt yow by.

Thowgh they be of body both gret and strong
And semelokyr men happyly than I,
Yet wyth wysdom euer among
I hope to lyue as meryly as they;

ffor Caton redeth in verses by ryme:
The moche men shuld nat the lytyll blame,
ffor hit hath be seenn of old tyme,
The moche of the lytyll taketh oft shame.

Wyth body and connyng I wold yow please,
ffull fayne and I wyst how to begynn,
But your fayre glose doth me desease;
Ye speke fayre outwarde and feyneth wythyn.

So styll ye go and lytell hede take,
Wyth myrthe and ioy that ye be full lyght.

[stanza continued]

No. 10, continued.

Well lytyll thynke ye myn estate,
That wyth styll mornyng ye cast downe ryght.

There was neuer woman so stedfastly set,
That in thys world suffred moche paynn --
kateryn, Elene, ne Margarete,
That stedfast were wyth all her myght and maynn --

But and they vnderstood of my carfull morne
And trewly in what wyse my hert ys set,
Of her stedfastnes I trow they wold turne.
There shuld no worldly Ioy be to here let;

ffor and I in thys wyse dyd for your sake,
As I am lyke therto in a whyle,
The paynes of hell than can ye nat scape!
Than may ye say that your ys the gyle.

And ye wyll to me be any wyse kynde
And shew me somwhat of your gentylnesse,
Moche myrthe and Ioy than I shuld fynde,
All maner ioy and worldly blysse;

[continued]

---

36 ?her.

No. 10, continued.

And wyth the grace of god when I recure, 45 [f. 157b]
All youre gentilnes well shall I aquyte;
And in no wyse to fayle yow neuyr
But euer to please ys my delyte.

Now farewell, floure to me that ys so bryght,
Of all flowres, of all bewte, feyre. 50
ffor youre loue my deth ys dyght,
My soule to god standeth in dyspeyre!

Lothe to offende

No. 11

MS Trinity Cambridge 599 [R. 3. 19] [379], ff. 3b-4a. Not in Index. [British MSS Project, Microfilm Reel No. 1834(1).] No title. This poem follows No. 14, below, in the MS. Again, the initial letter exists only in a faint, tiny A in one corner of the space left for a large capital letter.

[Let Pity Comfort Your Daungerness]

All lust and lykyng I begyn to leue. [f. 3b]
Allas, y-lost ys all my wordly blysse.
Now all myrthes wyll fro me meue,
But pyte comfort your daungernes;
No gladnes may greue my hert wythyn;
When I shuld syng, then sygh I sore.
And I myght ones your loue to wyn!

Of all thys worlde kepe I no more. [f. 4a]
I may wysshe I were vnbore.
My hert ys hold in hygh distresse.
I may nat lyue; I am but lore,

[stanza continued]

---

1 MS lede, above which is written the correct form, leue, in a contemporaneous hand; lede is not crossed out.

No.11, continued.

But pyte comfort your daungernesse.
Your beawte byndeth sore at my brest.
My chere chaungeth when I yow se.

All my disease I wold ye wyst,
ffor hele and comfort ys none but ye.
I am so tyed, I may nat fle.
I drede to dethe hit woll me dresse,
But ye haue on me pyte,
And thorough pyte comfort your daungernesse.

Of all paynes that euer god made,
Loue ys the worst, as I may say.
Hyt maketh my colour for to fade,
My hert to sowne both nyght and day,
And none but ye helpe me there may.
Allas, why wyll ye me thus oppresse?
Socoure your seruaunt, that seruyth yow ay,
And lete pyte comfort your daungernesse.

No. 12

MS Trinity Cambridge 599 [R. 13. 19] [379], ff. 4a-6b. Not in Index. [British MSS Project, Microfilm Reel No. 1834(1).] No title. This poem follows No. 11 in the MS, and is in the same hand. Again, the initial letter exists only in a faint, small letter in one corner of the space left for a large capital letter.

[The Lover's Boke]

O lady myne, to whom thys boke I sende, [f. 4a]
I yow beseche wyth hert humiliate:
Thorough inscyence yef I ought offende
And may nat please youre cares delicate,
And though I simple be as to your estate,
Vsurpe to sende thys boke; hit nat refuse.

And wyth youre goodly supportacion
And wyth your gentyll womanly lycence,
I wyll to yow make declaracion,
And of thys tale — whych, of myn inscience,
I sayde tofore — wherfore youre pacience.
Now, good lady, my goodnes lat support,
And in thys Acte of loue be to yow ioy and me comfort.

[continued]

No. 12, continued.

I pray als yef it hap any wyght
By casuell chaunce thys boke for to se,
Yef ye fynde ought that ys nat set aryght,
That ye amende hit of hys benygnyte.
Also I hem pray that ye nat hyndyr me
To my lady, whom I serue wyth trew hert,
Though in makyng I be nat man expert.

ffor and I coude as well endyte as wryte [f. 4b]
As euer Vyrgyll, Orace, lucan, or Stace,
Ouyde, or Marke; and Chauncers delyte
And Eloquence and also sufficiaunce space,
I cowde nat tell, begod here of grace,
How well, how trew, how sad, how feruently,
My hert ys set on my souerayn lady.

Wherfore I trow euery gentilman,
Euery lady goodly and bryght of hew,
Wyll me excuse, though I nat endyte can.
To my lady shene my hert ys ay trew,
Here for to serue; for who that best can sew —
Poettys makyng that moste byn eloquent —
More true than I semeth none in hys entent.

[continued]

No. 12, continued.

Wherfore I can nat nor I wyll procede
As a poete; gay speche? of suche I take none hede.
In olde storyes I wyll nat set my wyt,
But to my mater as a trew louer me knyt.
But, myn hert, for whom all wey I morne,
To speke of yow wyth your leue I retourne.

Ye be to me in lyght most excellent,
Whos bryghtnes wyth your beames woundyd me;
And as thorough desert, am fall, innocent.
Thus shortly may thys tale declared be;
But wyll as now fle all perplexyte,
And wyll shortly tell begynnyng, myd, and all —
My cause of loue more and in especiall.

The lustynesse of your good and souerayn beaute,
And also your ryght noble conuersacion,
Is so exalt thorough all thys contre —
Wherof I haue full gret delettacion
To se and to haue wyth yow communicacion —
Wyth your persone enured wyth all grace;
And yow to se ys comfort and my solace.

[continued]

No. 12, continued,

And when I sawe youre beaute excellent,
Youre dalyaunce gentyll and womanly,
Your hygh vertues, anone myn hert hath hent
So hote an hete that wyth all trewly
The hele sauff of your soule and youre body,
And also youre fame kepe and youre honoure.
fforto serue yow my wyll were ylke an houre.

Thus yow to serue was allwey my delyte, [f. 5a]
And for I durst nat nor had tyme ne space
To ease myn hert aftyr myn appetyte,
So kene shotes myn hert can enbrace,
That vtterly from all good and solace
I was exyled and put to suche peyne
That deth was more swete than my lyfe, certeyne.

I se also youre yelow shynyng here,
youre fayre forhede full of all plesaunce,
your lusty browes concordant in fere,
youre crystall eyen stablyd in countenaunce,
youre nose, your mouthe, thorowgh nature puruyaunce,
youre tethe, your chyn, your rosy lyppes tweyne,
Bettyr made then man can thynke, certeyne.

[continued]

No.12, continued.

I se also youre snow shyte throte plesaunt,
your shuldres tweyne so womanly set,
Wyth Armes feyre of leyngth concordaunt
And fyngers smale whyche mowe nat be made bet;
Two smale rounde pappys whyche nedeth no set;
Bewte elles where and set also I see
Vppon your brest wyth all lust and beawte.

Your persone also wyth sydes long,
Whyche none may deme in no poynt defectyfe
Nor hauyng erroure, but he demyd wrong;
Your goodly speche also and confortatyfe —
All theyre, swete hert, be cause actyfe
Why that I perysshyd am thorough the hert,
And for desyre brought in to peynes smert.

And aftyr thys the gret hete of payne dyd dryue
Me for to com and tell yow my languysshyng,
Onely to yow; and was neuer man on lyue
That were, coude shew, as ye well know, hys menyng,
So verrey fyre my hert rote gan wryng.

[stanza continued]

---

79 mowe is badly smudged, and the final -e is doubtful. 81 and set - and is a doubtful abbreviation; the passage could read y-set.

No. 12, continued.

And when ye know my hert, my loue, my trowthe,
And all my payne, yet wold ye haue no rowthe.

And when I wold to youre presence atteyne,
Yow to serue wyth lyfe, lust, thought, and myght,
The crewell clowde daunger wold nat deyne
Me for to haue as mekyll as a syght
Of your persone, bemyd wyth parfyte lyght.
By euery wey sought yow for to se,
But now thys derke clowde ys betwyxt yow and me.

And other nat haue so diligent [f. 5b]
As that I am yow forto serue and please.
Now may I com to your bewte excellent,
And may haue as thurgh sygh mekell ease.
But now thys cloude of absence ys suche dissease
Oys vnto me, that thought I haue of kynde
Ryght two brode eyen, yet am I alwey blynde.

Thys, lady bryght, of youre hygh pacience
My hert to ease ye haue herde my compleynt,
And I beseche youre noble excellence:

[stanza continued]

---

105 ?for to. 107 ?ease. 109 Oys- MS sic; I cannot explain. 112. ?ease.

No. 12, continued.

Sen I am he yow to serue wyll nat feynt,
Thys cloude of absence, as mekyll as ye may, restreynn,
And let hym no more my hert disfigure,
But remembre me, youre owne trew creature.

Swete hert, because ye shall know my thought
And how vnseasyngly ye be in my mynde —
ffor ye haue mynde wyth curyous craft wrought,
Nat be your hand werke, but because of kynde —
And neuer fro yow to meue as lefe wyth wynde,
But suerly wyth yow to abyde and fro yow neuer astart,
And euer wyth yow in mynde, mynn owne swete hert.

And thynke, good hert, how my will were in eche houre
Yow intierly to loue, furst to goddys plesaunce,
And aftyr to comfort and honoure
As to yowre sylf, yef I had suffisaunce.
Now swete hert myne, haue thys in Remembraunce,
And as ryght wold, youre trew loue to me shew
And by youre swete thoughtes, and on my peynes, rew.

But now, welaway, how blynde was nature
To make subiect to mortalyte?

[stanza continued]

No. 12, continued.

Yet in eache poynt so well hath doonn hys cure
Sauf in that one, that bettyr hit myght not be.
Allas, that deth shuld ende so hygh bewte!
I shall nat reste whyles I vnto the, nature,
Haue made compleynt of thys gret Iniure!

And wyth that worde on me he cast hys syght
And sayde, "I wote what thow menyst: a seruaunt to be,
To loue alwey — and so thow aught of ryght.
And for thy good wyll thow shalt wende wyth me
To se thy bestbelouyd, thow she be ferre fro the."
And all sodenly I was brought in a place
Where my loue was wyth all Ioy and solace.

And then I seyde, "O thow Dame Nature, [f. 6a]
Se here my loue, the floure of womanhede.
Se here the patrone of all portreture.
Se here in whom all comfort thow must fynde.
Se here the myracle thow dyd in kynde.
Se here thy goodly, yongly, lusty may.
Se here my noble, gentyll hertesday.

[continued]

No. 12, continued.

"Se here thy werke of werkes most plesaunt.
Se here the rauysshyng com of euery hert.
Se here of whom thow mayst make hym auaunt.
Se here that floure where bewte ys in whart.
Se here that persone that loue may conuert,
As by here womanhede, euery creature;
But welawey, thow erred yet, nature!

"ffor thow hast made her creature mortall.
So, welawey! why was thow that tyme blynde,
So bryght a floure to deth for to make thrall?
Where was thy wyt? where was tho thy mynde?
When she ys gone, where thow suche one fynde?
Thow cannat make ne none so fayre haue last
As that she ys, when deth hath her caught!

"Wherfore, fro her put out mortalyte;
Here souerayn beawte make perpetuate.
Saue suche a floure ay in prosperyte,
That eld and deth her beawte nat abate.
When she ys goon, nature, hit ys to late
To sey 'allas, why lete I deth deuoure?
Of all wemen ye be the myrrour and the floure!'"

[continued]

No. 12, continued.

Than sayd nature to me, "O my good chylde,
She ys my tresure, my gemme, my honoure.
So fayre as she thorough all thys world so wylde
Dyd I neuer make, nor so goodly a floure
Of womanhede; I made here for myrroure!
But for as moche as mortall thyng ys she,
She must obey vnto mortalyte."

When I hard thys, so ruly gan I loke
And so heuy wyth all wyth wofull chere,
That for feare sodenly I shoke,
And gan to blesse me on my best manere.
Nat long ago thus fared I wythin thys yere.
Wherfore, I pray that good god and the rode
Turne me my loue and euery mannys to goode!

Also as thus, O lady myne and souerayne: [f. 6b]
To hastely that ye geue no credence
To false tongys that wyll eche man playne,
But preue youre sylfe, as by experience,
Yef I youre seruaunt haue causyd any offence.
Thus I yow pray, O gemme full of all pyte:
Trust no false tong, but trust my trew seruice.

[continued]

No. 12, continued.

Besechyng yow lowly to be nat wrothe
Thowgh I presume vnto yow to wryte,
Ne to beholde thys scripture be nat lothe,
O soueraynhode of plesaunce and delyte,
ffor in good feythe, thowgh I cannat endyte
Nor my scripture renew thorough eloquence,
Yet I shall yow serue wyth all obedience.

I pray also heuen, hell, and salt see,
Man, beste, fyssh, herbe, ayere, tre, and stone
In especiall, and ye that louers be,
Whom loue hath made oft weyle, wepe, and grone,
To pray for me to that myghtfull god in trone,
In hys mercy graunt me sey of my loue,
To hys plesaunce and to oure both behoue.

I pray also wyth deuoute, humble hert,
Your excellence, O lady Reuerent,
That in thys book yef ought amys me stert,
Ye me excuse, for trewly myn entent
Ys yow to please wyth hert obedient.
I can no more to your correccioun,
But I me submyt wyth all subiecciouu.

[continued]

No. 12, continued.

I may no more as now wryte for my peynn,
But, swete hert myne, O godly, yongly chylde,
O lusty may, o my comfort souereynn,
O fresshe, debonayre, blessyd, pure, and mylde,
O woman wyse, wythoute werkes wylde,
Beleue no tale that sayd ys of malyce,
But yef your womanhede rewarde my trew seruice.

Explicit

No. 15

MS Trinity Cambridge 599 [R. 3. 19] [379], f. 3b. Not in Index. [British MSS Project, Microfilm Reel No. 1834(1).] No title. The poem begins at the top of the page. Space is left for the illuminated letter O, and there is a small O in the corner of this space, but the large letter is missing. The stanzas are enclosed in brackets in the right hand margin, and the stanzas are also indicated by spaces left between them.

[Help Me to Weep]

O ye all that ben or haue byn in dyssease, [f. 3b]
helpe me to wepe or to compleyne.
ffor mysylf sorow haboundeth, doutlesse,
That hyt to wryte hit passeth my powere certaynn.
O the gret sorow that smyteth and peyne,
And nat oonly sorow, but vtterly deth —
As wold god sone fro me wolde passe breth!

Or elles fortune wold sone turne here whele,
Whyche to me dayly ys so contraryous
That no lycoure my Agew may kele,
[stanza continued]

No. 13, continued.

So feruent to me ys he and so spityous.
Allas, that euer I shulde haue cause to wryte thus,
Or to complayn on hys frowardnes,
Whyche hath tornyd my swete in to bytternes.

ffor somtyme ffortune som dyd avaunce,
That I know no dyssease nor payne;
But now allas ys tornyd my chaunce
So sodenly that I can nat seyne.
Wherfore, lady venus, to yow I complayne,
That ye wold on me haue pyte and mercy,
And let neuer me, your seruaunt, thus causeles dy.

But of your grace I beseche yow in especiall
The loue of my lady wyth mercy forto endure,
That when to here grace I clepe or call,
She wolde Daungere fro here court renn,
Whyche ys myn Aduersary euer when I do su,
And wyll in no wyse to me be frendely,
But me to distruy he doth hys powere dayly.

[continued]

---

21 neuer- emend to neuer; a scribal error.

No. 13, continued.

O ye louers, therfore taketh hede of me —
how ferre I am brought in to dystresse —
And let my dissese ensample to yow be,
Remembryng also of fortune the gentylnesse,
And also of daunger the frowardnesse,
Whyche tweyne dayly done her laboure
Euery trew louer to sle and to deuoure!

No. 14

MS Trinity Cambridge 599 [R. 3. 19] [379], ff. 2a-2b. Not in Index. [British MSS Project, Microfilm Reel No. 1834(1).] No title. The initial letter is omitted, but the space left for it has a tiny letter O in one corner. The hand is the basic hand of the MS. Stanzas are indicated both by spaces and by brackets in the right margin.

[To the Flower of Formosyte]

O beauteuous braunche, floure of formosyte, [f. 2a]
To yow in countenance no creature ys comparable.
Nature hath yow endewed wyth beames of beaute.
Ye ar the floure of felycyte, benygne and aimable,
Youre hert enfyxed wyth feythfulnes constant and stable,
Perseueraunt in vertew, excludyng all vyces,
The fluent font of feythfulnes, y-wys!

O comly creature, whos colour more clere ys --
Wythout faynyng -- than phebus in hys spere,
Your mouth, mellyfluent in speche, spekyng neuer Amys,
[stanza continued]

---

10 MS A nys.

No. 14, continued.

Of prudent and pyte to pray wythout pere,
The derlyng and damysell, that Dyamond more clere.
lusty ys your loke, wyth louely eyen gray,
Your persone of parfyte stature, most plesaunt to my pay.

ffortune ys youre frende -- ye nede nat dismay --
In glory and gladnesse yow forto guyde.
Wheresomeuer ye fare be nyght or be day,
Thynges to yow adherent she putteth theym on syde;
And yet therof ye haue no maner of pryde
Nor pompe of your persone, but stable as an ymage,
Tacent of speche, nat lauy of your langage.

The freshe colour enewyd in your visage,
By connyng yow so verray womanly --
To sey wythoute faynyng and nat for to rage,
Ye be the parfyt myrrour most to magnyfy,
Of myrrour to be mastres, of beaute the lady.
Your condicions to commende by clere inspeccion,
My simpylnes may nat suffyse; I haue none intellecciouη

[continued]

---

12 that- MS sic; possibly should be emended to than. 18. expansion Thynges; cp. beames, v. 3. 21 ?lany.

No. 14, continued.

But to do yow seruice wyth lowly subieccioun.
Prosperyte ys my spyryte at your owne deuyse,
Derely desyryng wyth hygh affeccion
To here of youre prosperyte in all maner wyse;
And vnto your womanhode, as hyt ys the gyse,
I me commende wyth dew commendacion,
And to yow me submyt wyth humble oblacion.

Hyt were vnto my hert gret consolacion
Yef hit lyked yow to here of my pore fare,
As by thys wrytyng to haue Reuelacioun.
Of my payne and penaunce my pen can declare.
Yef I shulde trowthe say and nat to spare,
Of all my dissese and gret desolacion —
Ye myght all acquyte by my saluacion.

Now be mery, good maistresse, most in my meditacion. [f. 2b]
My worldly Ioy be ye, in whom ys all my trust;
My comfort of care, and all my consolacion,
My hert, my thought, in lyfe and in lust,
I haue yow louyd syth I knew yow furst,

[stanza continued]

---

40 ?shuld. 42 saluacion- final syllable badly smudged so that only the n is clear.

No. 14, continued.

Wyth feythfull trew hert and hoole entent.
Do, lady, as ye lyst; I holde me content.

ffor certys, syth I was wyth yow present,
I had neuer plesure — I woll nothyng layn —
And wythout your pyte now to me relent,
Neuer fromthys heuynes I may me refraynn.
Absence ys the cause most principalle of my paynn,
But Ihesu, that oure sauyour, most excellent kyng,
Me in to youre presence hastyly he bryng.

Amen

No. 15

MS Trinity Cambridge 600 [R. 3. 20] [368], p. 373. Index No. 870. [British MSS Project, Microfilm Reel No. 1834(2).] Title as shown. The stanzas are not separated in the MS, but there are stanza marks at the left of vv. 1 and 5. There is some more writing in the same hand below this poem, beginning "pis is medecyne parfite and sekure provede by pe nobul duc of Lancastre Iohan for pe maladye of pe stone." After several more lines the page is torn, the bottom third being missing.

Roundell [p. 373]

ffresshest of coloure and moste amyable,
Considerpe my peyne and beope merciable.
As to my sight, I sey as pat I thenke,
Or ellys for ever I am lyche to wynke.

So neghe I am pe pittes brinke,
And withoute your comfort so . . . eynly lyflesse;
Pane lettepe pis compleynt within your hert synke.
Suffrepe not my troupe to eonde pus guerdonlesse.
fresshest of colour et cetera

---

6 MS is blotted; so . . . eynly are the only clear letters. It appears that there was a space after the so, followed by one or two letters, one of them an l, b, d, or some other tall letter or abbreviation. I suggest soddeynly as a possible emendation.

No. 16

MS Trinity College, Cambridge 652 [R. 4. 20] [579], f. 170a. Index No. 2440. [British MSS Project, Microfilm Reel No. 1835(3).] No title. The poem begins at the top of the page. Below the last line, there are some miscellaneous lines, followed by a second copy of the first line of this poem, scrawled in a different hand.

[Thanks, Gentle Fortune]

O gentyll fortune, I thonke yowe I-wys [f. 170a]
That yhe me lyste haue preferre so,
to luf hyr beste that fayreste is,
ande of godely the godelyeste also.
Ande for to speke of other vertus mo:
She hath ynowe ande is well famede,
Of ryght gode altherbeste y-namede!

---

1 Second copy of this line, same page, different hand: O gentell fortune I thanke yowe ȝ-wys; 7 ?ofe.

No. 17

MS Cambridge University Ff. 1. 6, ff. 137b-138a. Index No. 139. [British MSS Project, Microfilm Reel No. 617(3).] No title. The poem is in a hand similar to that of No. 19 below, but the two hands do not appear to me to be in every respect the same.

[Alas, Alas, and Alas, Why?]

Alas, alas, and alas, why [f. 137b]
hath fortune done so crewelly:
ffro me to take awey pe seyte
of pat pat gewrt my hert lyte

Of all pyng pat in erth yse,
To me hyt was pe most blyse
Whan pat y was in presense,
To wham my hert doth reuerense

And euer schal, for well or woo, [f. 138a]
Or drede of frende, or lyf allsoo.
hyt schal me neuer oper asterte;
But ye to haue my hole hert.

[continued]

---

5 ?y se. 11 Expansion hyt, cp. hyt, v. 6.

No. 17, continued.

Saue whan I come to þe deth,
That nedes oute mouste þe brethe
Þat kepyth þe lyfe me wyt inne,
And þan fro yow most I twyne.

And tyll þe day hyt me owre,
Ryȝt feythfully I yow ensure
Þat per schal no erly pyng
On my part make departyng.

Thus ame I sett yn stable wyse,
To lefe and dure in yowre seruyce
Wyt oute faynyng of my hert,
Thow I fele neuer soo grete smert.

---

15 Expansion wyt, cp. wyt, v. 23. 17 ?awre.

No. 18

MS Cambridge University Ff. 1. 6, f. 138b. Index No. 159. [British MSS Project, Microfilm Reel No. 617(3).] No title. The poem begins at the top of the page, and is written in a hand different from those of the poems which precede and follow it. It is signed "Crocit dytyn."

[Alas, What Planet]

Alas, what planet was y born vndire? [f. 138b]
My hert ys set thus veray feythfully.
Thow y be heuy hyt ys no wondire,
That in youre grace y stand not perfetely;
Than for to change yet had me leuer dy.
Thes paynes stronge whiche y by force endure!
As to leue long, y wote y am not sure.

And yeff my dethe come to me hasty,
God cnoweth hyt ys by your crualte.
Hyt lith in you; al myght ye remedy.
Of sorow y haue but to grete plenty.
I fayne no thyng, as euer y sauid be.

[stanza continued]

---

6 ?byforce. 12 sauid- doubtful.

No. 18, continued.

My ioy ys fled; my wittes done up euer;
I lyue as yet, but only in dispeyre.

Where for y pray, as hertly as y can,
In this grete nede that ye wil me comfort
And thencke y am your seruaunt and your man;
Els most y forsake al my disport.
Where to bicome or whethir to resort,
Ther ys in me for wo no certaynte.
ffor lacke of grace thes parties shal y flee.

---

13 Expansion wittes, cp. paynes, v. 6.

No. 19

MS Cambridge University Ff. 1. 6, f. 154b. Index No. 380. [British MSS Project, Microfilm Reel No. 167(3).] No title. Hand id similar to but probably not the same as that of No. 17 above. This hand dots the y and crosses the h in final syllables.

[As in My Remembrauns]

As in my remembrauns, non but ye alone [f. 154b]
Wiche me causithe bothe to sygh and playne.
I haue no comfort; wher schall y make my mone?
so for from you — that is all my payne.
My dyscomfort, I may hit nat refreyne
Tyll y be sewre of youre hertys ese.
Nothing but hit may my greuys pese.

All wey to endure thus in woo —
What wondyr is thow y sore complayne,
youre goodlyhed hathe peryschid myn hert soo?
Sythe of the trowthe I schall nat fayne,
Hit causith myn yene oft for to rayne
When y thing on you and am absent,
ffor, alas, departyng hath my hert schent!

---

1 ?a lone. 4 for- scribal error for far. 12 MS my nyene.

No. 20

MS Cambridge University Ff. 1. 6, ff. 153a-153b. Index No. 3613. [British MSS Project, Microfilm Reel No. 617(3).] No title. This poem follows Lydgate's "Gretter mater of dol . . ." [ed. MacCracken, EETS 192, pp. 381-382] in the MS, and it is in turn followed by No. 21 below. The Lydgate poem, this one, and the first stanza of No. 21 are in the same hand. The remainder of No. 21 may be in the same hand, but the matter seems to me to be doubtful. I do not feel qualified to treat the problem of hands beyond making general observations, for I have seen the MS only in microfilm.

[This Is No Life]

This ys no lyf alas pat y do lede; [f. 153a]
it is but deth as yne lyves lyckenesse,
Endeles sorow assurede owte of drede,
Past all despeyre and owte of all gladenesse.
Thus well y wote y am Remedylesse, 5
for me no thyng may comforte nor amende
Tyl deith come forthe and make of me amende.

My woofull herte plongede yne heuynesse,
Complaynyng in Sorow pus greuysly,

[stanza continued]

No. 20, continued.

Stondyng alone now mercyles,
All yne discomforte, full petusly,
y may well sygh with oute remedy,
for pete and mercy haith of me dysdeyne.
alas, vnkyndenesse pus haith my herte slayne!

Wherefor farewell, my ioy and rote of my plesaunce.
fare well, my lady pat y loue truly.
fare well, dyre herte, chef yn remembraunce --
And euer schall vnto pe oure y dy.
fare wele, ore woo assurede feithfully
yne will and powte and neuer to repente.
Alas, your vnkyndenesse pus haith my herte schente!

No. 21

MS Cambridge University Ff. 1. 6, ff. 153b-154a. Index No. 734. [British MSS Project, Microfilm Reel No. 617(3).] No title. There is some doubt in my mind as to whether or not a second hand id at work in copying from line nine to the end of this poem, and it is possibly that there are two poems here. See explanatory notes. See also the headnote of No. 20, above; this poem follows No. 20 in the MS.

[No. 21-I]

Euer yn one with my dew attendaunce [f. 153b]
to serue you aboue any creature,
With owten remembraunce of heuy varyaunce,
Schall be my ioye whylys pat my lyf maye dure --
to loue you beste withouten repentaunce 5
Whyle pat y leue, and perof be ye sure.
Myn owne dyre hert, yis, my ffull affyaunce,
Above all over sprudde by nature.

[No. 21-II]

Yit wulde I nat the causer faryd Amysse
ffore all the goode I haue,that euer y had, or schalt. 10

[stanza continued]

---

7 MS my nowne. 8 sprudde doubtful. 10 schalt- emend to schall.

No. 21, continued.

Ther for y take myne auenture I-wisse,
As sche that hath for sakene Ioyus all
And to all payne is bothe soiet and thralle.
Lo, thus I stonde, with owten wordes moo,
All voyde of Ioy an[d] full of payne and woo.

And had the worldys at myne ovne ordynaunce!
Now ye that bathe in myrthe and plesaunce, [f. 154a]
Haue mynde on me that was sum tyme in ease,
Whiche now is turned in to al disease.
Now glad wher sche that fortune so cowde please
That sche myght stonde in verry sycurnesse,
Neuer to fele the stroke of vnkyndnesse.

Departyng ys the grownde of dysplesaunce
Most in my hert of eny thing erthly;
I youe ensure, holy in remembraunce,
With in my self — y thenke hit verryly —
Wiche schall contynu with me dayly;
Syns that ȝe moste nedys departe me fro,
It ys to me a verry dedly woo.

---

12 Ioyus- doubtful. 15 MS an; emend to an[d]. 16 ?worldyis.
29 dedly- doubtful.

No. 22

MS Cambridge University Ff. 1. 6, f. 20a. Index No. 1331. [British MSS Project, Microfilm Reel No. 617(3).] No title. This poem is incorrectly described in An Index of Middle English Verse: ". . . 5 stanzas reim royal and Envoy." The error here involves No. 23 [Index No. 4059] below, which follows No. 22 in the MS, appearing on the verso side of f. 20. No. 22 begins at the top and ends at the bottom of f. 20a. It comprises three stanzas rime royal. The other two stanzas, plus envoy, are No. 23. The hand in each poem appears to be the same.

[I May Well Sigh]

I may well sygh, for greuous ys my payne, [f. 20a]
Now to departe fram yow thys sodenly.
My fayre swete hert, ye cause me to compleyn.
ffor lacke of yow y stand full pytously,
Alle yn dyscomfort wyth owten remedy.
Most yn my mynde, my lady souerayne,
Alas, for woo departynge hath me slayne!

[continued]

---

4 MS ystand. 5 Expansion wyth, cp. wythstondynge, v. 15.

No. 22, continued.

ffare well, my myrthe and chefe of my comfort,
My Ioy ys turnyde ynto heuynesse,
Tyll y again to yow may resort.
As for the tyme, y am but recules,
lyke to a fygure wyche that ys hertlees;
wyth yow hyt ys, gode wote y may not fayne.
Alas, for woo departynge hath me slayne!

3yt not wythstondynge, for all my greuaunce,
hyt shall be taken ryght pacyently,
And thenke hyt ys to me but a plesaunce
ffor yow to suffre a grete dele more truly;
Wyll neuer change but kepe vnfeyny[n]gly
Wyth alle my myght to be bothe true and playne.
Alas, for woo departynge hath me slayne!

---

15 ?3yt. 17 Expansion hyt, cp. hyt, vv. 13, 16. 19 MS vnfeynygly- emend to vnfeyny[n]gly.

No. 23

MS Cambridge University Ff. 1. 6, f. 20b. Index No. 4059. [British MSS Project, Microfilm Reel No. 617(3).] No title. See headnote of No. 22 above for information relating to this poem.

[Where I Have Chosen, Steadfast Will I Be]

Where y haue chosyn, stedefast woll y be, [f. 20b]
Newyre to repente in wyll, thowth, ne dede;
yow to sarue watt ȝe commaunde me;
neuer hyt wythdrawe for no maner drede.
Thus am y bownd by yowre godelyhede,
Wych hape me causyd -- and þat in euery wyse --
Wyle I in lyfe endure, to do yow my seruyse.

Yowre desertt can none odere deserue
Wych ys in my remembrauns both day and nyȝt.
Afore al creaturus I yow loue and serue,
Wyle in thys world I haue strenngth and myȝt --
Wych ys in dewte of very dewe ryȝt,
By promes made wyth feythful assuraunnce
Euer yow to sarue wyth owtyn varyaunce.

[continued]

---

3 ?serue. ll ȝ in myȝt doubtful.

No. 23, continued.

ye are to blame, to sette yowre hert so sore,
Sepyn pat ye wote that hyt rekeurles --
To encrece yowre payne more and more,
syn pat ye wote pat sche ys merceles.

No. 24

MS Cambridge University Ff. 1. 6, f. 137a. Index No. 3125. [British MSS Project, Microfilm Reel No. 617(3).] No title. I include this fragment because it appears to be a part of a quatrain on secular love. It offers further evidence of the existence of considerable secular love poetry in the fifteenth century. I include it also because it may exist in another copy as yet undiscovered; this incipit would help to identify such another copy. The first line and part of the second are very clear. The rest of the quatrain is so badly faded that it is almost completely illegible, except for an occasional letter here and there.

Sith fortune hath me set thus in this wyse [f. 137a]
To loue you best callyd be . . .
. . . . . .
. . . . . .

---

2 callyd not clear.

No. 25

MS Cambridge University Ff. 1. 6, f. 154a. Index No. 3849. [British MSS Project, Microfilm Reel No. 167(3).] No title. This poem appears in the MS as I have it transcribed here, with the odd lines written to the right of the others, which are bracketed at the right. The hand is similar to that of No. 17 above. I have numbered t the stanzas rather than the lines, for convenience.

[A Lover's Vow]

		[f. 154a]
Veryly Ande truly,	I schall nat fayne:	1
Whyle that y leue, I haue youe yeue	My hert sertayne.	2
Thus y am sette Neuer to lette,	ffor well nor woo,	3
You to serue Tyll that y starue,	where euer ye goo.	4

[continued]

No. 25, continued.

Contenew schall y,
All way, trewly, — yn youre seruyce, 5

There for to dye,
nat to farye, — I you promyce. 6

No. 26

MS Trinity College Dublin No. 500, f. 1b. Index No. 763. [Negative photostatic copy.] No title. The poem is the third of a group of short pieces in Latin and English which appear on f. 1b. It comes near the middle of the page. There is an illegible two-line comment written at the right of the poem. The entire poem is very badly faded; the librarian at Trinity College states that my photostat is far clearer than the original, but there are some words which are almost completely illegible, and several words are doubtful. The hand is a cursive fifteenth century hand.

[Farewell]

ffareth wele, wirchepe and goodnesse. [f. 1b]
ffareth wele, fairhede and gentilesse.
ffareth wele, swettest of al swetnesse.
ffareth wele, welle of al worthynesse.
ffareth wele, of loue as goddesse,
With outen pere more ore lesse.
ffor nas neuere non no pet non esse

[stanza continued]

---

5 wele and as are faded out almost completely and I am not at all certain of the readings. 7 The three words after neuere are badly faded and are largely conjectures from the parts of letters I could make out.

No. 26, continued.

That myght a thosand foulde I gesse;

Be hit on to youre worthynesse.

So het my ladi gracious and glorious. 10

---

10 This line is bright and clear in the MS, unlike the rest of the text.

No. 27

MS Public Record Office, Exchequer (KR) Miscellanea (E163) No. 22/1/1. Index No. 266. [Negative photostatic copy.] No title. The MS is a single sheet; hence there is no foliation. The sheet contains only this lyric, together with its music. The refrain and the first stanza are written between the staves of the music, once for each of the three parts for which the music is written. I have rearranged the lines as poetry; the MS has only two long lines for the text of the refrain and the first verse. The remainder of the poem is printed as it appears in the MS. The version of the refrain and first verse given in the text below is that of the third part of the three-part music; it seems to me to be the one most nearly perfect in text. The first and second part versions of the refrain and the first stanza are given in the textual notes below.

[Alone I Live, Alone]

Alone I lyue, Alone,
And sore I syghe for one.

[continued]

1st part: "Alone I lyue alone and sore I syght for one no wondre thow I murnyng make for grevus syghtnys pat myne hert doth take and all ys for my lady sake;" 2nd part: "Alone I lyue Alone and sore I syghe for one no wondre thow I murnyng make for grevous syghys pat myne harte doth take and all for my lady sake."

No. 27, continued.

no wondre thow I murnyng make,
for grevous syghys þat myne harte dothe take,
and all is for my lady sake.
[Alone]

She þat is causer of my woo,
I merwele that she wyll do so,
sithe I lovyde loue his and no moo.
alone

Thys am I brought in to louers dawnce;
I wot neuer how to fle þe chawnce.
Where fore I lywe yn gretest penaunce.
alone

My mynde ys so yt is content
With hir dayly to be present,
and yet my seruis ys there mysse spente.
Alone et cetera

[continued]

---

5 I emend by supplying the missing refrain tag. 8 his- emend to hir; loue should perhaps be deleted.

No. 27, continued.

Trow ye that I wolde be glade
To seke a thynge pat wyll not be hade;
Saw I neuer mane so sore be stad.
Alone et cetera

Onis me to lowe yf she be gan,
No man with tong nore pen tell can
the Ioy in me pat wolde be than.
[alone]

now pray we hym pat may purchase,
To send ws bettir tyme and space,
that y may stonde all in hir grace.
alone

---

20 I emend by supplying the missing refrain tag.

No. 28

MS Cotton Vespasian D. ix, ff. 188a-189a [ff. 200a-201a]. Index No. 751. [British MSS Project, Microfilm Reel No. 394(3).] No title. This poem immediately follows the poem about the licentiousness of nuns which ends "Amene quod Bertran Walton." The leaves of the MS have two sets of numbers; since references in the catalogues and in the Index of Middle English Verse vary as to which set they cite, I give both numberings for the poems edited from this MS. This poem and No. 29, which follows it in the MS, are both in the same hand, a late fifteenth century cursive hand, in my judgment. Final f in this hand has an elaborate curving downstroke on the end of the crossbar; since it is used consistently, I have not transcribed this mark as a final -e. The hand is very erratic in many places, and at some time in the history of the MS, the edges of the leaves were carelessly trimmed, lopping off the ends of a few lines in this poem. There are no stanza marks or other indications of division into stanzas. The divisions in the text below are mine and are based solely on the rime scheme.

[To You, Root of Gentleness]

Exemplye sendyng to youe, rowte of gentylnes, [f. 188a][f. 200a]
Bothe true ande trusty stok of all nature,

[stanza continued]

No. 28, continued.

the bone ayre replevyssyde wyth parfet clennesse;

to youe, dyere hert, vn to me hole honnoure,

As ye muste profondyde in womanly stature

to wome gode hathe yeve youe soueraynge suffysan[ce],

Ine vertu, benevolens, and trowthe, wyth oute baynaunce;

to whome in the moste lowly wys pat euer y cane or ma[y],

I recommande me ande all my seruyse

To youe, me lady soueraynne, and gronde of nature,

and whylle y may my lyffe tyme endure,

to do youe seruys wythe all puere ande myghte,

Ande to none othere but to youe, my trowthe I plyghte.

As towchynge to youre ken, I haue yt well consseuyd,

Ande in my trew hert trustyly assayde.

gode knoythe, one my parte ye be not dysseuyde.

there fore in no wysse be not dysmayde.

I make youe surans by that lorde that borne was of [mayde],

[stanza continued]

---

3 expansion of wyth; cp. wythe, v. 12. 4 Thele. 5 ye- possibly pe. 6 MS has a partially deleted f between soueraynge and suffysan[ce], apparently a false start on the latter word; the end of the word is trimmed off. 8 Part of the tail of the y remains in the word ma[y]; the rest has been cut off. 14 ken- doubtful; consseuyd- edge of page trimmed along edge of the letter d; because the top of the d is a solid line rather than a loop, I doubt that there was an abbreviation for a final -e in the portion cut off. 18 [mayde]- my conjecture; end of the line is trimmed off.

No. 28, continued.

thought y shulde my lyf forthe wyth you forsethe,
y shulde go fore yeue that y may youe plasauns fore to . . . , 20
that yf I euer to you vntrew or to schamige youe
ffor any newe ye me be sechede wysse [f. 188b][f. 200b]
that by youre dyscresyone as many suffysse
to any so symple a wykede as I
that lustyth not to offende hys souerayne lady. 25

now, fayreste of stature foremyde by nature,
of beauty the merrour, ande gronde of gentylnes,
Moste amyable, benynge, ande constante creature,
Stynter of stryfe, and causere of pesse,
to youe I complayne, my souerayne maystresse. 30
haue mercy one me, that byth me lyves cure,
Ande thynke what payne fore youe I endure.

Consomite beaute ande parfyte whomanehode,
Ensampull of worchype and Rote of lustynes,
Ryght well avysede, and prudent in euery stede, 35
the well replet of gentylnys,

[stanza continued]

---

20 yeue- doubtful; the end of this line is also trimmed off; I have made no conjecture, since there is no conventional phrase to suggest a conjecture, such as there was in v. 18. 33 Consomite- doubtful; the last two letters and the four minims are clear.

No. 28, continued.

vowchasafe ye now one myne hevynes,
Sythyne ye be myne hert hole Reserche,
Euer drope of mercy to be my comforte.

Ryghte exelent maystresse and causere of my payn,
vpone thys nobyl ande lusty may
to youe, my lady and moste espesyal souerane,
whos I haue byne, now ame, and shall be ay,
I me Recommande whyll I leue ande may:
me hert, loue, and all me seruys,
Ine all that I cane ore may suffysse.

O ye fayre sone wyth all youre bryghte bemys, [f. 189a][f. 201a]
youre beaute, ande youre gentylnes,
haue mercy one me and let sum of youre lyght bemys
dyscende done to youere seruande, that lyth byne in heuy[nes].
thys he made at youre lustynys,
The xvj day of the month of stedfastnys,
The xxiij yere of polycy and southnes.

Penses de Moy

---

39 Euer- emend to Muery. 50 ?heuy[nys]- edge of the page is trimmed off; the last syllable could be emended to rime with either of the two nearby rimes. The final phrase at the end of the poem, "Penses de Moy", seems to me to belong to this poem rather than to No. 29 which follows. There is no indication in the MS as to which it is intended to accompany, but the ink of this phrase and the poem above it is very black, whereas that of the poem following is lighter in color, even though both are in the same hand.

No. 29

MS Cotton Vespasian D. ix, ff. 189a-189b [201a-201b]. Index No. 2491. [British MSS Project, Microfilm Reel No. 394(3).] No title. This poem follows No. 28 in the MS, and is written in the same hand. Stanzas are indicated only by marks in the margin; there is no space left between stanzas. See headnote to No. 28, above, for remarks on the hand and on the double foliation of this MS.

[That fygure fresch that ys so fayre]

O lorde of loue, here my complaynt [f. 189a][f. 201a]
Ande do me Ryght, I the requere.
Why suffers thoue me to be ataynt?
loue, in the lore, the I Requyre:
Syth tthoue haste set me one the fyere,
my hert to brene, thoue wyll not spare --
thoue get me here that I desyre,
that fygure fresch that ys so fayre!

So fayre she ys ande also fresch,
that all me loue ys one here sete.

[stanza continued]

---

4 ?lord. 5 tthoue- the double t is probably a scribal error, since this is the only occurrence of it in either of these poems; the first t is partly smeared and is very close to the second.

No. 29, continued.

She is the fayreste of face ande flesch,
Ande here to loue y kane not let.
So mylde a mayde neuer yet I met.
here commely countenance caste me in care.
To that dyrlyng yt ys me bente -- [f. 189b][f. 201b]
that fygure fraysch that ys so fayre!

Of schynyng schappes I here comande:
here stedfast stature standes full bryght;
here cors cane not all kynde amende;
So ys she wroght, that worthe wyghte,
whene I of here may haue a syght,
there may no payne me hert emperrede.
I am all here as yt ys Ryght --
that fygure freschede that ys so fayre!

here feete, here hondys, that byth full smale,
Ande all that to here body longe --
of kynde the comlyste I here calle.
full fayne wollde I y myght here fonde.

[stanza continued]

---

15 bente- the initial letter is not clear; it could be a g or even a d or an e; the two minims could also be read as a u; hence: ?beute, ?gente, ?deute, etc.

No. 29, continued.

But she me loue she dose me wronge,
Ande of my blyse I may by bare.
fore here y laye in paynes stronge —
that fygure fresch that ys so fayre!

Ande whene that ferly fallys in me thoght,
full sore I sygh ande say allas.
Ine butyr balles thus ame I broght,
Ande in paynes that wyll not fro me passe;
Ine so grete wo neuer yet I was,
Ande but she crewe me of me care,
Ine to oreable ys here trespasse —
[that fygure fresch that ys so fayre!]

---

40 I have supplied the refrain line. The poem seems to me to be complete. It ends at the bottom of the page, although there would have been room for the fortieth line had the scribe wished to put it in. However, I have one other instance wherein the final appearance of the refrain is in the next to the last stanza. See No. 28 above. The next page in this MS is torn at the top from margin to margin, and below the tear another hand is at work.

No. 30

MS Royal 17 D. vi, f. 3a. Index No. 932. [Negative photostatic copy.] The poem has no title, and appears in the middle of the page. The hand is fifteenth century, cursive, and badly faded. My photostatic copy shows no other writing on the page. The faded condition of the writing makes a few of the readings doubtful.

[Go, Little Ring]

Goo, lytell ryng, to that ylke suete [f. 3a]
that hath my hert in hyr demaeyne,
And loke you knell doune at hyr ffete,
beschеyng hyr she wold not dysdayene
Vn hyr smalle fyngerys the to steryne. 5
than I woll you, say boldly,
"my maister wold that he wer I!"

---

4 beschеyng- MS is clear here; emend to besechyng or besecheyng.
5 Vn- may be read On; the to- almost completely faded out;
6 ?wull. 7 ?masster.

No. 31

MS Royal 18 A. vi, f. 22a. Index No. 1170. [Negative photostatic copy.] No title. This poem appears near the top of a page which contains several short pieces in several hands. I should judge this hand to be late fifteenth or early sixteenth century. It is a cursive hand.

[Three Things Jeame Lacketh]

he that wilbe a lover in euery wise, [f. 22a]
he muste haue thre thingis whiche Jeame lackith:
The first is goodlyhede at poynt devise;
The secunde is manere which manhoode makith;
The thryd is goode pat no woman hatith. 5
Marke wel this: pat lovers wilbe
Must nedys haue oone of thes thre!

---

2 ?Jeanie, ?Jeauie, ?Ieame, ?Ieanie, or ?Ieauie; the initial letter may be interpreted as either a J or an I, and the minims are undifferentiated.

No. 32C

MS Harley 7333, ff. 135a-135b. Index No. 370C. [Negative photostatic copy.] Title as shown. The hand is a neat, clear book hand. There are neither lines, spaces, nor brackets to indicate the stanzas, but in the margins, to the left of the text, there are large paragraph marks which probably were intended to indicate stanzas. It should be noted that these divisions do not correspond with those in the texts of Nos. 32A and 32B. The initial letter is large and elaborately decorated. The first three lines and the title are the last lines in the second column on f. 135a. The rest of the poem occupies all of column I and most of column II on f. 136a.

In this edition, I have punctuated only the A-text; the A- and B- texts are probably closer to the original version of the poem than is the C-text. See explanatory notes.

Loo nowe here filowethe [f. 135a, col. II]

A Compleynte Ageynst Hope et cetera

As that I me stoode in studeyng loo Aloone
Astonyede Right soore in studyes ful oolde
By my selven bemenyng pere soo my moone
Ande of my woo to my selfe right pus I-tolde [f. 135b, Col. I]
[stanza continued]

Title ?soo; filowethe- emend to folowethe. 4 ?I tolde.

No. 32C, continued.

Which ffantome as I ffelte I gan to vnfolde
Wondirlich was I poo dismayede
Ande al for hope hape me bethrayede
Ande vnhope hathe me withe holde

longede soore alle my selff pat I vnlyfe myght
ffor leolly lenger lyven me ne lyste
whanne pat hope happely hape me behight
Ande one him pan hooly tyde I my triste
Nowe may I goo where I wolle whistel in my fiste
ffor me is noo better elokede
Youre Courtesye hepe is ful crokede
ffor I may go sing hade I wiste
I pat neuir mante yit noo thinge but trought
As to love while I live in no maner wyse
Ande nevir yit ne felte I a litle Cromme of Routhe
Ne thanke cane I none gete for all my service
But hope hyely behight me in a noper wyse
Pat I with loue shulde fynde grace
Ande all trought to me allas
Pus venus seruide bettir and more wyse

[continued]

---

15 hepe- emend to hope. 17 Expansion neuir, cp. nevir, v. 19.

No. 31

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he muste haue thre thingis whiche Jeame lackith:
The first is goodlyhede at poynt devise;
The secunde is manere which manhoode makith;
The thryd is goode pat no woman hatith. 5
Marke wel this: pat lovers wilbe
Must nedys haue oone of thes thre!

---

2 ?Jeanie, ?Jeauie, ?Ieame, ?Ieanie, or ?Ieauie; the initial letter may be interpreted as either a J or an I, and the minims are undifferentiated.

No. 32C

MS Harley 7333, ff. 135a-135b. Index No. 370C. [Negative photostatic copy.] Title as shown. The hand is a neat, clear book hand. There are neither lines, spaces, nor brackets to indicate the stanzas, but in the margins, to the left of the text, there are large paragraph marks which probably were intended to indicate stanzas. It should be noted that these divisions do not correspond with those in the texts of Nos. 32A and 32B. The initial letter is large and elaborately decorated. The first three lines and the title are the last lines in the second column on f. 135a. The rest of the poem occupies all of column I and most of column II on f. 136a.

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Loo nowe here filowethe [f. 135a, col. II]

A Compleynte Ageynst Hope et cetera

As that I me stoode in studeyng loo Aloone
Astonyede Right soore in studyes ful oolde
By my selven bemenyng pere soo my moone
Ande of my woo to my selfe right pus I-tolde [f. 135b, Col. I]

[stanza continued]

Title ?soo; filowethe- emend to folowethe. 4 ?I tolde.

No. 32C, continued.

Which ffantome as I ffelte I gan to vnfolde
Wondirlich was I poo dismayede
Ande al for hope hape me bethrayede
Ande vnhope hathe me withe holde

longede soore alle my selff pat I vnlyfe myght
ffor leolly lenger lyven me ne lyste
whanne pat hope happely hape me behight
Ande one him pan hooly tyde I my triste
Nowe may I goo where I wolle whistel in my fiste
ffor me is noo better elokede
Youre Courtesye hepe is ful crokede
ffor I may go sing hade I wiste
I pat neuir mante yit noo thinge but trought
As to love while I live in no maner wyse
Ande nevir yit ne felte I a litle Cromme of Routhe
Ne thanke cane I none gete for all my service
But hope hyely behight me in a noper wyse
Pat I with loue shulde fynde grace
Ande all trought to me allas
Pus venus seruide bettir and more wyse

[continued]

---

15 hepe- emend to hope. 17 Expansion neuir, cp. nevir, v. 19.

No. 32C, continued.

Euer in thinkyng I be thought me at pe ferst
Þat I alvnwiselye euer hade e-wrought
Ande howe it was A poynte next pe worste
To love one with all myne hert pat of me ne rought
But solely as a fole Afftir hope I wrought
Ande levide one his faire beheste
Thoo made he me goode ffeeste
Ande sithen I haue hit weel soore offtymes abought
Napeleese nowe sheo may me Ryght well preve
Wheper that I beo fals or ell I beo trewe
But well I woot sopely hit liste hir not leve
ffor evir hir olde seyng is to me nuwe
Ande one me ne list hir nevir yitt rewe
As Vnhope hathe me e-tolde
I mot nowe pe candell forpe holde
Ande so for shame shall I kache coloure and hue

O lorde gode of love what have I pe gylte
O riche Iuge of lovis Ioyes all
Þat neuir yet of love Ioyes ne felt
Ande in wanhope wissly pus depe am I ffalle
ffor pan seyn thei pus peos wyse folkes alle

[stanza continued]

No. 32C, continued.

Þat ne were holly hope hert myght breste
Þane shall myne herte ben the ffirste
ffor I haue hope neyþer grete ne small

Nowe gracious gret gode of þyne hye grace
Graunte me goode lorde þis oone cely boone
Wanhope þus þat wyndethe me Vndernepe his mace
Comaundeþe him leeve lorde þat he me leve sone
ffor with him wolde I never have nought to doone
lete hope have me vnder honde
As he hathe oþer in this londe
Ande I als mury panne as man vndir moone
ffor gladder wight veraylye was þer yitte neuir
þane in scoþe I were my selfe yf I hope felte
A goone were my cares colde and for goote for euir
Ande of all my wyde wo shulde I neuir swelte
But right as þe shene sonne grete snowes melte
Shulde I ande I hope hadde
Of all my woo I myght be gladde
Ande thanke grete gode aboue þat I with loue dwelte

Euen as I stode þus loo staring on þe moone [f. 135b, col. II]
On this wyse in myn harte muche have I musid[e]

[stanza continued]

No. 32C, continued.

I felte pat hope hyde him towarde me soone
He thought wele pat he wolde soo beon excusede
Man for thi manhode whi haste towe me accusede
leeuestowe to fynde me vntrewe
In goode feythe neyper oolde ne newe
It is a thing pat neuir more have I vside yit

late be quode he to me py lamentacioun
Avise pe on pe vertues in py ladye semblede
ffor pat is in scopenesse better occupacioun
Pan pis mater pat pou hast here nemblede
ffor pou sawghe nevir yit vyse in hir resemblede
To sey it here nowe alloone pus bitweene vs tweyne
Sheo passide of beautee creside and Elyne
ffor ioy of hir lokynge poo pus in myne herte I trembledе

Take hede of hir beautee so clere so clarefiede
Of all hir fetures pat soo wele beene to hir mesuride
How alle vngoodlyhede is oute from hir tryede
ffrome hir vertues pat al vyce is clene epuride
Ande thinke eke to worshipe how sheo is hole ensuride

[stanza continued]

---

73 ?lamentacione. 75 ?occupacione.

No. 32C, continued.

So ffresshe so full of goodliheds
hir noblesse is passing womanheds
Many a man for peos and more haue hir sore desirede

Of hir beautes it is hope all pat ye seyne
But of hir vertues pat she hathe holde yee your pees
Sheo hathe amonge hir vertues grete defautis tweyne
Vnmerciable mercye ande parfyte peteeles
Quode hope nay broper saue nowe pin pees
Gode made in hir no vyce
Thynke neuir he was so nyce
I wat wele it wolle be founde not soth but strong leese

Nowe panne I put me here in your gouernaunce
Ande praye yowe pat ye wolle come counsaill me
ffor of pe ioyes in this worlde I have noone estimaunce
But allone for pe tyme pat I with yowe be
It shall be longe I wot it wele or I my lady see
Where fore Right feyne I wolde vn to pat swete write
leue hope helpe me nowe for to endite
Yisse I shall Redelye vn to youe redy be

[continued]

No. 32C, continued.

Ande ellis were I gretlye to gruchche and to blame
But yf pat I wolde nowe pus to this consente
To hir pat is so worshpfull bope of birþe and of name
We bope woll it writen ande tel hir oure entente
And hardely I dare it saye we shull it neuir Repente
panne wanhope wolle we outelawe
Nay quode I we woll him drawe
Ande panne may we boldlye bothe pleye parassent

In thes before saide verses foure I till and ten
I meueede haue murelye what lyfe pat I leede
I lettede was truli panne by comyng of men
ffor whi the grounde of my disese so depe ehedde
I for right as did oone pat I on bookes of Redde
I leve pat hope tellithe me
Bette pan pat I with eyene see
hope in hope owte pus cane offte fooles feede

No. 32A

MS Bodleian 2078 [Bodley 638], ff. 209b-212a. Index No. 370A. [British MSS Project, Microfilm Reel No. 160(3).] Title as shown. The hand is clear and regular. Lines are drawn between stanzas, and stanza marks are employed in the left margin. At the top of the first page, f. 209b, is a title: Lenvoye en ffortune, followed by a 6-line poem. Following the last line of this poem is an Explicit. Immediately below is the title of No. 32A. The Complaint Against Hope is followed in the MS by the Complaint Damours, just as is the B version in MS Fairfax 16. I am unable to determine whether the A- or the B-text version is earlier or closer to the original.

The scribe dots the i and y fairly consistently, using a large open dot like a small o or c, and these dots are often confusing, since they are similar to some abbreviation symbols.

The complaynte Ageyne Hope [f. 209b]

As I stode in studyenge allone,
Astonyed in studye well colde,
Bi my self be menynge my mone,
And of my woo to my self tolde,
Which I felte, I gan to vnfolde — 5

[stanza continued

No. 32A, continued.

Wondirly was I dismayede,
And all for hope hath me betrayede,
And wanhope hath me with holde.

Longid that I vnlyue myght,
ffor lengir me ne lyue lyste.
Whan hope so well me behight —
And on him al holely I triste.
Now may I whistle yn my fyste,
ffor wel I wote me is no bettir lokyde.
Iwis, hope, youre courtesy is crokyde,
Thatt I so yonge shall singe of hadiwyste!

I that neuyr mente but trouth
As to loue in no maner wise,
And neuyr felte a litell crom of Routh
Ne thanke had for my seruyse —
But hope hight me all othir wise:
That I with loue shulde finde grace.
And all it turnyth me to allace.
Thus hath he seruid bettir and more wyse.

[continued]

No. 32A, continued.

Euyr me thought at the firste
That I all vnwisely wrought,
And how it was a poynte next the wirste
To loue hir that of me ne rought.
But as a fole, aftir hope wrought,
And leuyd on his feire behestes;
Tho made he me many a goode feste.
But sithen I haue it well sore abought!

Natheles, now may she me preue
Whethir that I be fals or ellis trewe.
But well I wote hir list it not to leue,
ffor euyr ys the olde the newe,
And on me list she neuyr rewe,
As vnhope hath me I-tolde.
And how I mote forth the candill holde,
And thus shall I clepid a a goode hewe.

O god of loue, what haue I agylte? [f. 210b]
O Riche Iuge of louys ioyes all,
That I that neuyr a poynt of ioye felte

[stanza continued]

---

41 ?gode.

No. 32A, continued.

And in wanhope thus depe am I fall —
And than seyn thes wise follys all,
That ne were hope hert shulde brest;
Then shall myn hert be the frest,
ffor I haue hope neithir grete ne small!

Rightwisse god, of thi grete grace
Graunte me now this oon bone:
Wanhope, that hath me vndir his mace,
Commaunde him that he me leue sone,
ffor with him wolde I nought haue to done.
Letith hope haue me vndir honde,
As he hath thes othir men yn londe,
And I as mery as eny vndir mone.

ffor fayner wight was ther yit neuyr
Than I were and I hope felte.
Agon were my care for euyr,
And of all my woo hade I nonn felte,
But right as the sonne grete snowis malte,
So shulde I fare and I hope hade.
Of all my wo than wolde I be glade,
And thank god that I with loue dwelte.

[continued]

No. 32A, continued.

Euyn as I staringe on the mone,
on this wise I in myn hert musyde,
I felte hope hied him right sone;
he thought well he wolde be excusyde.
"Man," he seide, "whi hastow me accusyde?
leuyst thou to fynde me vntrewe?
In good feith, neithir olde ne newe.
It ys a thinge that I yit neuyr vsyde.

"Let be," he seith, "thy waymentacyoun,
And thenke what in thi ladi ys asemblide,
ffor that is a bettir ocupacioun
Than this matere that thou hast here nemlide,
ffor thou saugh neuyr that hir resemblide.
To say here allone, bitwene vs tweyne,
She passith both Creseide and Eleyne!"
ffor ioy of this tho in my hert I tremblide.

"Take hede of hir beaute clarifyede,
Of hir feturis that so well ben mesuryde,
How all vngoodlihede is out tryede,

[stanza continued]

---

73 ?waymentacyone. 75 ?ocupacione.

No. 32A, continued.

Of hir vertuys that all vice ys out puryde,
And thenke how she to wurship ys ensuryde,
Of hir freshnesse so full of goodlihede,
hir noblesse and inly womanhede.
Many a man for this hath hir desirede."

"Of hir beauteys it ys, hope, as ye seynn, [f. 211b]
But of hir vertuys holde ye youre pes!
She hath of vertu grete defaultys tweynn:
Vnmercyable and perfyte pyteles."
Quoth hope, "nay, brothir, sauf thi pes.
Leuyst thou god made yn hir a vice?
Thenke it nat that he was euyr so nyce!
I holde right well it wull be founden les!"

"Now I me put in youre gouirnaunce
And prey you, hope, that ye wull counsell me,
ffor I of ioy haue no cheuaunce
But in the tyme I with you be.
It shall be longe er I my lady se.
Wherfor, I wolde to that swete write.

[stanza continued]

---

89 ?seyne. 91 ?tweyne.

No. 32A, continued.

Leue hope, helpith me tendyte."

"yis," he seide, "I shall all redy be;

"And ellis were I gretly to blame
But I wolde now to this consente.
To hir that hath so worshipfull a name
We writen wull and tell oure entente.
And hardely we shull vs not repent.
Thou and I, we wanhope wull outlawe!"
"Nay," quoth I, "hange we him and drawe,
And then may we pley par assent!"

In thes bifore versys foure and tenn [f. 212a]
I menyd haue what lyfe I abyde.
I lettyde was by commynge of menn,
ffor whi the grounde of my dissese I hide.
I fare as oon that I in my boke of Rede:
I leue bette that hope tellith me
Than I do that I with yen se!
Hope yn, hope out; thus kan ye folys fede!

Explicit

---

113 ?soure; ?tene. 114 ?meuyd. 115 ?mene.

No. 32B

MS Bodleian 3896 [Fairfax 16], ff. 195b-197a. Index No. 370B. [British MSS project, Microfilm Reel No. 165(1).] Title as shown. The title is also given in the table of contents in the MS [f. 2b]. In this MS, as in MS Bodley 638, the poem is followed by the Complaynt Damoure.

The poem is in the base hand of the MS, and the caesura in most lines is indicated by a virgule; virgules are not transcribed here. In final syllables ending in -ht, the cross bar of the t is continued up and back, apparently as a cross-stroke for the top of the h. This characteristic has not been transcribed.

Complaynt ageyne Hope [f. 195b]

As I stoode in studyinge alloone
Astonyed in studye wel colde
By my self bemenyng my moone
And of my woo to my self tolde
Which I felte I gane to vnfolde
Wonderly was I dysmayede
And al for hope hath me betrayed
And wanhope hath me with holde

[continued]

No. 32B, continued.

Longed that I vnlyve myght
ffor lenger me ne lyve lyste
Whane hope wel me behyght
And one hym al holy I triste
Now may I wistle in my fyste
ffor wel I woot me is no beter loked
I wisse hope youre curtesye is croked
That I so yonge shal syng of hadywiste

I that neuer mente but trouthe
As to love in no maner wise
And neuer felte a lytel cromme of routhe
Ne thank hadde for my seruise
But hope hightme al other wise
That I with loue shulde fynde grace
And al hyt turneth me to allace
Thus hath me serued better and more wise

Euere me thought at the firste
That I al vnwisely wrought
And how it was a poynt next the woyrste
To love hir that of me ne rought
But as a fool after hope wrought

[stanza continued]

No. 32B, continued.

And leved one his faire beheste
Thoo made he me many goode feste
But sithen I haue yt wel sore abought

Nathelesse now may she me preve
Whether that I be fals or elles trewe
But wel I woote hir lyste is not leve
ffor euer is the oolde the newe
And one me liste she neuer rewe
As vnhope hath me y-tolde
And how I moote forthe the candel holde
And thus shal I be cleped a good hewe

O god of love what haue I agilte
O ryche Iuge of loues Ioyes alle
That I that neuer a poynt of Ioye felte
And in whanhope thus depe am I falle
And thane seyne these wise folkes alle
That ne wer hope hert shulde breste
Thane shal myne herte be the ferste
ffor I haue hope neither grete ne smalle

[continued]

No. 32B, continued.

Ryghtwisse god of thy grete grace
Graunte me now this oone boone
Wanhope that hath me vnder his mace
Commaunde hym that he me leeve soone
ffor with him wolde I noght have to doone
Leteth hope haue me vnder honde
As he hath these other mene in londe
And I as mery as any vnder moone

ffor fayner wight was ther yet neuere
Thane I were and I hope felte
Agoone were my care for euere
And of al my woo had I noone felte [f. 196b]
But ryght as the sonne grete snowes melte
So shulde I fare and I hope hadde
Of alle my woo thane wolde I be gladde
And thanke god that I with love dwelte

Evene as I stoode starynge one the moone
One this wise I in myne hert mused
I felt hope hied him ryght soone

[stanza continued]

No. 32B, continued.

He thought wel he wolde be excused
Mane he sayde why hastow me accused
Levest thow to fynde me vntrewe
In goode feyth meyther olde ne newe
yit ys a thinge that I yet neuer vsed

Let bene he seyth thy waymentacioun
And thenke what in thy lady ys assembled
ffor that is a better occupacioun
Thane this mater that thow haste here nemled
ffor thow saugh neuer that hir resembled
To say here allone betwene vs tweyne
She passeth both Creseyde and Kleyne
ffor Ioy of this tho in my hert I trembled

Take hede of hir beaute clarefied
Of her fetures that so wel ben mesured
How al vngoodelyhede ys oute tried
Of hir vertues that al vice is out pured
And thenk how she to worshipe is ensured
Of hir fresshnesse so fulle of godelyhede

[stanza continued]

---

73 ?<u>weymentacione</u>. 75 ?<u>occupacione</u>.

No. 32B, continued.

Hir noblesse and ynly wommanhede
Many a mane for this hath hir desired

Of hir beautes hit is hope as ye seyne
But of hir vertues holde ye your pees
She hath of vertu grete defaultes tweyne
Vnmerciable and parfite pitelees
Quod hope nay brother save thy pees
Levest thow that god made in hir a vice
Thenk yt nat that he was euere so nyce [f. 197a]
I wolde ryght wel yt wol be foundene lees

Now I me put in youre gouernaunce
And prey yow hope that ye wol counseyle me
ffor I of Ioy haue noo cheuaunce
But in the tyme that I with yowe be
Yt shal be long er I my lady se
Wherfore I wolde to that swete write
Leve hope helpeth me tendyte
Yis he sayde I shal alle redy be

And elles were I gretely to blame
But I wold now to this consente

[stanza continued]

No. 32B, continued.

To hir that hath so worshipful a name
We writene wol and tellen oure entent
And hardely we shul vs nat repent
Thow and I we wanhope wol outlawe
Nay quod I hange we him and and drawe
And than may we pley par assent

In these before verses foure and ten
I meved haue what lyfe I byde
I letted was by comyng of mene
ffor why the grounde of my disese I hide
I fare as oone that I one my boke of rede
I leve bette that hope telleth me
Thane I doo that I with eyene se
Hope in hope out thus kane ye foles fede

Explicit

---

111 MS sic; emend by deleting one and.

No. 33

MS Bodleian Summary Catalogue No. 3896 [Fairfax 16], ff. 306a-312b. Index No. 4043. [British MSS Project, Microfilm Reel No. 165(1).] This poem has been printed by Eleanor Hammond [Modern Philology XXI (1924), 379-395], but her edition leaves much to be desired. There is very little commentary, and there are no explanatory notes and no glossary; the poem requires an unusually large amount of explanation and comment. Furthermore, the Hammond text is in many respects inaccurate, both because of errors in transcription and because the editor has emended the text without noting where and to what extent she has emended it. Both from the point of view of literary interest and from that of linguistic study, this poem therefore requires a thoroughly annotated, accurate edition.

The title is as shown. Miss Hammond incorrectly states that the title occurs only in the table of contents on f. 2b, and not at the head of the text. The title appears in the table of contents thus: "How pat a lovere presythe his lady." It also appears at the head of the text on f. 306a as shown below.

The poem is in the basic hand of the MS. See the note on the MS and the headnote to No. 32B above. Where differences between my transcription and Miss Hammond's occur, I have cited the Hammond reading in the textual notes. Only in the transcriptions of final -e and in the expansion of abbreviations have I not always recorded differences in our transcriptions.

This poem is separated from that which precedes it in the MS

No. 33, continued.

by a number of blank pages. f. 300a contains the last lines of the poem described in the table of contents as "The booke ofe pe Autoure how he plaid at pe Chesse and was mated ofe a fferse." ff. 300b-305a are ruled but unwritten. No. 33 begins at the top of f. 306a, with the title. The initial letter of the first line is large and elaborately decorated.

How a Louer prayseth Hys Lady [f. 306a]

Whene the sone, the laumpe of heuene ful lyght,
Phebus, with hys eye ful gret, round, and bryght,
In the lyone rent yn hys domynacioun,
Soyling the herbes — the rede, swart, white to browne —
With hys coleryk hete and hys nature,
Rypeth thene euery vitatall creature.
And diane echates, bothe I here call,
The cold mone, the sonnes doghter royall,
Verrey lady and goddes of the see,
Of moystur and spiritz that yne the eyre be,
With her yong hornys shynyng one her fronte,

[continued]

---

3 ?domynacione. 4 Miss Hammond prints Boyling; the letter can be either a B or an S; it is like each of these except in one minor respect in each instance: it has the top loop of the S rather than that of the B; but it has the left hand decorative flourish of the B, rather than that of the S. 8 Miss Hammond expands inaccurately to sonnes.

No. 33, continued.

Al with her tymiyd hiwe, on our oryzonte
xxti degres was yn libra ful shene,
Amphitricos the flode and sees quene.
In thys tyme ful calme and rosy to se,
To a gardyne I went, blythe for to be,
Wallyd with taurys ful gret and hye
Of cristal ful plesaunt vn to myne eye.
Ther was herbes; ther wantyd no floures
Of al helthe and of al swete odoures.
They lawghdene one mene ful plesauntly,
And pirwynked one youthe ful mysely.
So proude and gay the erthe ys thene by gone,
ffor al rychesse one hys bak beryth he one.
In this gardyne of al maner of kynde,
Cedres were of lybane and of Inde,
With virres clymbyng vp yne to hevene,
fful of shadowe, a thousand one a stepuine,
Datrees, gernadez, euer blowyng orengys,
Brasyl almaunders euen sette yne rengys,
The hard costard, the duryng wardon pere,

[continued]

---

12 Hammond, tynnyd; the four minims are indistinguishable. 27 Thirres. 28 stepuine- Hammond, stepinne; there are five indistinguishable minims.

No. 33, continued.

And damasyns yne a quarter set I-fere.
Another quarter was cast by geometrye,
By euclyde ys squere lynd and eye
They Aleys rengyd proporcioun;
With bawme ryal vynez trayled vp and downe,
And herbez ful of euery regyoun
Sent from the Caan and preter Iohne. [f. 306b]
The furst lunary was to make elyxire,
That gold shuld cause make to their plesyre.
Cokkyll, romeyne, and sote basylycone,
Basyl, our lady seel, herbe Iohne,
The hote sauge ayenst the cold palesye,
Th[e] colde Betyne for the frenesye,
Maioran, mynte, and rosemaryne,
Purselane, iolione, and grene syngryne,
Nard floure gentyl, agnus castus the grete,
Safrone with canel, therbe cristianete,
The flam blody, the rede roselet,
The wane perpelyde, the soot vyolet,
The valeyd lyly clad al yne snowe:

[continued]

---

35 ?proporcione. 37 ?regyone. 40 That- Hammond, incorrectly, The. 46 cilione- Hammond, incorrectly, Cilion; she has confused the tail of a y in the line above with this letter o. 50 perpelyde- Hammond, purpelyde. 51 valeyd- emend to valeye; the d and e differ only in size in this hand, and this is probably a scribal error.

No. 33, continued.

A thousand more ther was I-sowe
In the gardyne, and fruytes many were.
Sum gladed the syght with staryng chere,
Sum therys by oft relacioun,
Sum the mouthe by gret delectacioun,
And ful many the hert yne especial.
Al was lust, plesaunce, cordyal.
Ther was no tre mayde ne steryle,
Nature so them dyd ay stage and fyle,
ffro yere to yere so parfyt and fecunde,
That hyt semed an heuen the secunde.
Therbys, the gras, and euery blouyng tre
Representeth ay one of thes thre:
To the seke mane, verrey medycyne;
To the hungry, bothe to soupe and dyne;
And yne the hote, calamy somer sesone,
In their shadowe to rayl freshly vp and downe
With ladyes ful of youthe and plesaunce,
And them tel how the reliquez com yn to fraunce,
Or els wyth syghes cold and gret dolours,

[continued]

---

52 more- doubtful; Hammond, mote, also doubtful. 55 ?relaciones. 56 ?delectaciones. 60 stage- Hammond, incorrectly, forge; the first letter is either f or s, the second, clearly t, and the third almost certainly a. 61 Expansion parfyt, cp. parfyt, v. 463.

No. 33, continued.

howe they sawltre for louyng paramours.

And euer they dey and yet neuer dede; [f. 307a]

And al causeth beaute and wommanhede.

And herbe ys noone of suche nature

That may ther woful woundys cure,

But throgh hope and grace ther spryngeth a well,

To paradys ledyth them out of hell.

And euyne besyde gummez wonder fyne,

Of Aloes, myrre, and terrebentyne,

Olibaune, encense, and peresyne,

Mastyk, sarsacol, and duryng rosyne,

To purge lepre and malyncolye

I sawe with whey dronk epythymye;

And to purge coler, I-brent rede and hard,

Pelettys of Rubarbe and spikenard,

And salt fleume, that sleyth our kyndly hete,

Turbyt with canel fast dyd they ete.

And charged was by the maister gardyner,

Old ypocras; I knewe hym by hys chere,

ffor of herbys was hys disputysoun,

Of the cours of heuyne or complexioun.

[continued]

---

80 Aloes- Hammond, incorrectly, aloes. 81 peresyne- Hammond, perosyn. 91 ?disputysone. 92 ?complexione.

No. 33, continued.

Another gardyner sawe I the galyene.
The iijde, appollo; the forthe, abycene.
They commaunded ay that melodye
Suld ther be both ryght loud and hye:
The daunser pipe, the swownynge [harp],
The waker trumpe, the trumpet sharp.
Bot ough, helas! I had almost forgete
The chirme of briddys feir and swete,
Not of the cokkowe nother hykwale,
But of the chelaundre and nyghtyngale,
Of grene taryus, both larke and fynche,
Thrusshes, throstels, and twytlyng goldfynche.
But this was al man is ere to plese.
But ther was also ther eye for to plese,
Many a grene spekyng popyn lay,
The prout pacok with his fetheris gray,
The white swane, gowathe, and fesaunte, [f. 307b]
Hennys of Inde come fro: brugys and gaunte.
Yet I beseche yow haueth in your mynde
Of nilus ther by commyng out of Inde,

[continued]

---

97 MS omits rime word; I emend with Hammond. 103 taryus- Hammond, taryns. 109 gowathe- Hammond, gowache. 111 haueth- Hammond, incorrectly, hauethe. 112 nilus- Hammond, iulus; there are three indistinguishable minims before the l.

No. 33, continued.

ffuller of rubyes and perles grete
Then the felde ys of cornys of whete:
Of topaz, saphir, and diamaunde,
Iacinte, charbocle, and adamante;
And the ryuer ful of marchandyse
Of al the world fro Capses vn to ffrise.
In this gardeyne als a condyte ther was,
Not of cold lede, neyther of brotel glad,
But of bournyd goold louely for the nonys,
With charbocle other and precious stonys,
Shynyng ful bryght by the sterred leme
Lyke a torche and the fresshe sone ys beme.
The fresshe condyte rynnyng with bawme ryal,
With Marwa and wyne of bewawne with al,
With mylke, with ayl, wyth watir of Rose,
With muske, with ambre ryal, I suppose,
The wounded bodyes to hele and save,
Antyoche to drynk and holsom safe.
Ther was als a myrrour of wonder engyne,
I-polysshed by Intellygence devyne,

[continued]

---

116 Iacinte- Hammond, incorrectly, Iacinthe. 117 Expansion marchandyse, cp. marchandyse, v.158. 124 sone ys- Hammond, sonnys. 127 ayl- Hammond, oyl; first letter is doubtful, either o or a. 128 ambre- Hammond, incorrectly, amber.

No. 33, continued.

Made by sterred astronomye,
By spirytes of the eyre and nygramancye,
In whome ye myght truly by hold and loke
In theexemplayre of deuyn boke
How your frendys fare yn euery contre,
And how your selfe yne parfyt hele may be,
And also by vertue, feythe, hope, and cheryte,
By our fredome and vertues doyng
With the prince of pees to toabyde euer duryng.
I myght speke of a parke of bestys with horne,
Thantelope, reynder, and vnicorne,
I-closed with marble xxti myle a boute; [f. 308a]
A thousand panters and bukkys yn a route
With elkys, hertys white and blake.
Tristeth wel of venysone was no lakke!
Neyther bredyng of faucons white;
A good goshauke ye myght haue for a myȝte.
A Cyte was ther by which at my dome
ffayrer rycher then euer was rome,
Thebes, Troy, or the grete Babyloyne,
Venys, london, Paris, or Coloyne,

[continued]

---

141 to toabyde- MS sic; emend, with Hammond, to to abyde.

No. 33, continued.

Wher in was the grounde of polecye,
Of knyghthode, astate, and deuote clergye.
Ther was with oute envy religioun,
Hygh lordshyppe with oute extorcioun,
Mene of law and marchaundyse
With oute eny spot of covetyse,
Wedded mene with out varyaunce,
Meke wyfes ful of obseruaunce,
Seruantz that haten Idulnes,
True gromys without crabbednes,
And frerys with out flaterye,
Displayers with out vylonye,
Chapmene with out othys and gyle,
Myllers that tyllyth not twyes yn a myle,
Wydwes that neuer lysteth a mane to kys,
Of xl yere maydens that neuer tred her sho amys,
Prestys preching ful of holynes,
Cunnyng clerkys fleyng gret ryches.
ffare wel, gardyne, no mor wol I the discryve.
Nothing hyt lakked that yn erthe myȝt preve.
Hyt semed no dunghil but a paradyse,

[continued]

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156 ?religione. 157 ?extorcione. 162 Seruantz- Hammond, incorrectly, Serauntz. 173 myȝt- Hammond, incorrectly, myȝt; ?prove; Hammond expands to prive.

No. 33, continued.

A plot of heuen made by angels devyse.
But what I saw ther romyng to and fro
Sumwhat wol I sey ere I fro you go.
I sey youthe that neuer hopyth to deye,
And rychesse that all the world doth gye,
Veynglory, strengthe, and prowesse, [f. 308b]
Honour, fame, beaute, and lyghtnesse,
Stondyng one a brygge ouer a ryuer,
ffastned with no thing but wyth a brer.
Sum byheld the gardyne iiijxxti yer and mo,
Sum an hour lyke the shadowe wer ago.
So me semed that suerte ne substaunce
Myght not stond with sodeyne varyaunce.
Wel ys hym that syker and yne Ioy ay may dwele,
That ys not yne erthe, see, neyther helle.
That lessone foryate I and lokyd aboute
And a wyght sawe I daunsyng yne the route,
A lady me semyd wyth a festly chere —
Nay, an Angel and womane I-fere!
Her fresshe beaute was mor as I gesse
Thene euer was a pryncely cristemesse
In the tyme of glorious Salamone,

[continued]

196 Salamone- Hammond, incorrectly, Calamon.

No. 33, continued.

Cirtys, Artour, or els kyng Iohne,
Or the yong veryssh sonne in aryeet
Ten degrees one hye with his mekely heet,
Whiche Titan, thens loue vn to nature,
fforgens many a lusty creature;
ffor he ys the second cause of generacioun —
And that prouythe wel yne his Ascencioun —
Of al vital lyf and sensible.
Wytnes one ambros, vppone the bible.
O lat be, venus, yn thy shynyng spere!
Hert gret fayrenes shal thou neuer pere,
Neythir may for al thy techelyd hewys!
A court of beaute verely sho ys.
Ye, certys ys fayrer than fayrye
Or esperus, the day ster, bryght one the skye!
Ough, helas! my tonge, thou ner a bell,
Of her beaute summhat to tell!
Or els that I coud with wordys of Rethoryke
Summhat descryve wher to she ys lyke.
Cum on, tulius, with sum of thy flouris!

[f. 309a]

[continued]

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201 ?fforgeus. 202 ?generacions. 203 ascencioun- ?ascencions; Hammond, incorrectly, assencion. 207 Hert- emend, with Hammond, to Her. 211 ?bryghter.

No. 33, continued.

Englesshe geffrey with al thy colourys,
That wrote so well to pope Innocent!
And mayster Chauser, sours and fundement,
In englysshe tunge swetely to endyte;
Thy soule god haue with virgynes white!
Moral gower, lydgate, Rether and poete!
Ouide, stase, lucan of bataylls grete!
Wher art thou, boece, symachus, and Guido?
Virgil, barnard, Austyne, and varro?
Archytreny, melkely, and Aleyne?
They konne me not; my al ys yn veyne.
ffare wel, ye musez al of thryes thre,
And namly vrania and caliope,
I haue slept out of the hul of parnaso;
Elycona vnto Thymus, the hul, ys go
ffro me dulle asse and wol not abyde.
Ouer the carybde comyne ys the tyde.
fforthe sayl I wol and gesse yn my wyse
As bayard the blynd, trottyng one the Ise.
Whene he is downe, ye iapene merely.
fforthe I wol; lawghyt on, for so wol y!

[continued]

---

222 Rether- Hammond, incorrectly, Rhethor.

No. 33, continued.

Ye laghe but selde trowe at holynes,
But at me ye shal anone as I ges.
Ther shal neuer wyght gret thing atteyne
That dret euery thing, but ay lyf yn peyne.
Ner god fully serue, I you ensure,
That wold plesen euery creature.
I haue ben out of my wey, but nowe ageyne
I wol of my lady sum what sayne.
ffurst of the beaute of hyr heuynyssh face,
Wher was al beaute wroght yn lytel space:
descripcio capitis
hyr hede was ner hand a cercle rounde,
kyndly made resone in to habounde.
A quarter of the Dyametre by verrey lyne [f. 309b]
Shadyd hir here of rainyssh goold fyne.
The cellys of memor wer yne euery thing
fful clere with out fantesye and ymagynyng;
Ther was no mannye, but true disposicioun
With out al furious mocioun.
Al was by nature yn ordre y-knytte.

[continued]

---

238 ?crowe; Hammond emends to selde [I] trowe. 248 descripcio capitis- occurs in left hand margin. 250 Dyametre- D is clearly a capital letter. 251 rainyssh- Hammond, ranyssh; either is possible; there are three indistinguishable minims after the a. 254 ?disposicione. 255 ?mocione.

No. 33, continued.

Ther with al a parlement ful of whitte
On which growyd out gylt tressys grete,
Of erthly rapours drawene out by hete, descripcio crinium
Vn to the erthe ful stregt raught a done,
ffayrer then euer had yong absolone,
Estrild, Kleyne, or fresshe polexene;
More clere then bemus of phebus shene
In the crabbe yn hys somer tropike,
Or sparclys of fyre medlyd with bryke.
A myne of goold throgh out was I-ronne,
I-bourned lyke to a fresshe fyry sonne;
And softer hyt was thene opyne sylke or satyne,
I-nogh to wrap al hir fair body yne.
Nowe of the baner of womanhede,
Whiche ys the game of al goodlyhede,
The swete beaute of the visage whyte;
White as lyly whene he ys yne hys delyte,
Most in the dry calme somer sesone,
Was sho lyke the bournyd white whalys bone.
Ye, sum what the snowe wolde ther to apere
In a frosty mone yn the ffeueryere,
But not so paly whyte, for yn hir lyflyhede

[continued]

---

259 rapours- amend to vapours; descripcio crinium- second word is doubtful; Hammond, crinium. 263 bemus- Hammond expands the -us abbreviation to -es.

No. 33, continued.

Hyt semed throgh the skyne fressh rosys rede
I-stylled wer not fade yn her colour.
He that made hyt was a parfyt elymmour.
The snowe iij partyes, the rose that other,
Held with crymysyn veluet ys brother.
The visage streght, not to long nother lene,
Not to round, no to short but yn a mene.
No thing passed out of hys mesure. [f. 310a]
Beaute hym self was euery feture.
I wondre not thogh sho wer wondre feyre.
She was allone; kynd mad hir neuer peyre.
I told you not of hir feyr yen clere:
Lat be, may morowe tyde, be thou neuer so clere!
So quyke, heuenly, so festly one to se,
Smylyng, glad, with sad debonerte,
Lyke a smaragde or a cler saphire;
But withal ther commeth out a fyre.
O swete byhold, men to glad so amerely,
And euyn with al mene causeth for to dye;
But not for euer lyke to a coketryce --

[continued]

---

280 MS Thesnowe- emend, with Hammond, to The snowe.

No. 33, continued.

Her a downe and with yne a sygh; a none, a ryse.
Maugre hys resone ay hyt loue and drede,
ffull enchauntyd by hyr womanhede.
A thousand hertys, I dar wel vnder take,
Sho shal haue, whane hyr lyst a fest make,
Ten Mt conyngis, but only kunyng.
Sho hath non; hir self ys the same thing,
ffor goold ys goold thogh he no gold haue.
Sho ys glad fest vn to euery cunnyng mane.
On the fyste tunice ys a cristal,
Wyth a perle of gete comly wyth al.
The spiritz which ere called vysyble,
Lyke a fayry that ys vnvysyble.
I drede lest sho wol with hyr meke byhold
Mo men sle then hardy Ector, many fold.
Sho must shryve hir of manslaghter busyly,
But ther is no syne but that is done wilfully.
The browys smale cercled and bent lyke a bowe,
With cowslyppys and goold of damaske I-throwe,
Yelwer then yelowe of erthly nature —

[continued]

---

299 a ryse- spacing doubtful; Hammond reads aryse. 304 Mt- doubtful; possibly Mk; Hammond's Ml is incorrect; conyngis- Hammond expands to conynges. 305 Sho- Hammond, incorrectly, She. 307 mane- Hammond, maue. 317 I-throwe- Hammond emends to Ithrowe.

No. 33, continued.

In paradys was made thys creature --
And halfe a pawme they dwel a sundre.
The beaute be twene ys lyke a wondre. [f. 310b]
But of the forhede playne and wommanysshe --
To discryue my hert slepyth for faut of englysshe.
Whitter of hir self thene ermyne or plesaunce,
Vmple, lawn, reynez, or relisaunce,
No thyng pynchyd like a none ys wymple,
Ne forowyd drye lyke a nabbesse gymple.
The thryd partye euyn by proporcioun
Toke of hyr face fully the porcioun.
The skyne wondyr soft, smal, white, and clere,
Of nature and not by craft madene clere.
Thene prydyth the strȝt nose lyke a rule,
Lynyal euene yn womanly rule,
Not apysshe, short, signe of hastynes,
Nor crane bekyd, to shewe manysshenes.
Thogh ganerȝensys and pygmalyoun
Hyr to countrefete by proporcioun,
No more shuld be lyke then peynted fyre

[continued]

---

321 wondre- Hammond, incorrectly, wondir. 328 ?proporcione. 329 ?porcione. 336 ganerȝensys- ?gauerȝensis; Hammond, incorrectly, gauer ȝeusys; the character is definitely a ȝ, not a Z; ?pygmalyone. 337 ?proporcione.

No. 33, continued.

One a wal to stryve with boylyng Ire.
Out of the nostrells bawme dothe encense,
Soter then yreos, rosys, or encense.
O lytel mouthe, o leder of the daunse,
Louyers to wound with fyry plesaunce,
A wyght to fyre with out eny fyre,
And sho not foulyd of eny foul desyre.
Whos lyppys wyth chyld bene by maydenhede,
Swol and engreyned wyth rosys rede.
But ther wythyne vpone the pyglote,
Whiche of the tunge ys more and also rote,
Ther ys a sakke with flour of vyolet,
Of cynamome, Ielofres, sanguinet,
Brethyth the peple wyth suche a flauour,
ffro al heuynes a none wyth her odour
So wol them cure and fro pestylence
With her swete byhold and hyr encense.
Then the palesyed tethe of Iuory [f. 311a]
Ben sette yn ordre one by and by,
fful lowe and bourned with whalys bone,

[continued]

---

340 nostrells- Hammond, incorrectly, nostrelis. 354 MS sic; Hammond emends so incorrectly to Sho. 355 encense- Hammond, incorrectly, wncense.

No. 33, continued.

With out ake or putrefaccioun.
fful euene and lytle of stature,
Al thogh sho wer of pygmeys nature,
Ha beaute ha youthe ere cheyned I-fere.
In hyr mekely nek both white and clere
Lyke a piler polysshed marbelyne,
Snowysshe white, vpryght, streght as a lyne
Of piramidal or mathymatyk,
Or stetely to thynke be methafisyk;
Wondre strezt, wondre soft, wondre smal.
Pes, hyt was made lyke an heuen at al.
With your hand ye myght hyt clyp aboute.
Hyt was a cours, ye, a fest tal a route.
The venys wonder smal lyke a wyre,
Of fressher blue thene swaged saphyre.
The gooldene pylers of the temple of salamone,
Of Sychim set with perles and marble stone,
Was but fylthe vn to hyr throte so white.
Hyt was beaute wedded vn to delyte,
Throgh which passed many toghtys swete and shene.

[continued]

---

359 ?putrefaccione. 360 aboute- Hammond, a boute; either is possible. 372 ?veinys; a single short vertical stroke of the pen is inserted between and above the e and n; Hammond accepts this as a correction and prints veinys.

No. 33, continued.

Nowe good thryft haue ye, myne owne hert ys quene!
Omere, a ryse and cal vn to a muse,
And helpe my flewmy wyt thys mater forthe to muse.
O mercury! O polimda with your gooldene Inke!
Wryteth one, hyt passyth my wyt ther one to thynke!
Hyr appul brestys to fele was no thondre,
A lytil spanne was set a sundre,
So lyte, so white, so hard, so rounde;
By nature was neuer such I-founde,
Ne neuer shal, I dar vndertake,
But god hym self wol the labour take;
ffor nature had kyd al her maystrye [f. 311b]
And almost toke a fyngler vilanye.
To forge such one to passe kynde,
Nature was wery and wept out of mynde,
And borowyd of thalmyghty deyte,
To make one Insynyt of beaute:
The wert vppone the lytel papilet,
Streynyd of rubies flesshly, fyry rede,
Made of cristal and perlys I-fere

[continued]

---

388 ?vnder take; Hammond, sic. 391 Hammond prints fyngler as syngler. 395 ?Infynyt- Hammond, sic, but the reading is very doubtful; it may be correct as an emendation.

No. 33, continued.

And maydens blode, tendre, white, and clere,
to dart a yong wyght soore to wounde,
Thogh he wer ryght prout, hole, and sounde.
Her armys small, whitter thane swannys kynde,
Not mannysshe, rough, hard as a rynde,
But small, streyght, flesshely, rounde, and soft.
Nature goode thryft bad her ful oft.
The handys lytill, the fyngres lond and small --
God dyd them moolde parfytely with all.
The nalys rede, not peyntyd as in spayne --
Nature in her wrought no thing in vayne.
Her sydys long, flesshely, smothe, and white,
In whom love enbrasyd his delyte.
In a circote whene she daunsyd I-cladde,
Meny a yonge mane syghed ful madde.
Ther to in her waast so small fetyd was she,
That in xxti Inche alday gird wold she be.
But to the god in tryne vnyte,
I wondre how that feyrenesse and excellent beaute
May brynge a yong mane to sorowful passyoun,
With drede, with wacche, ye, and lesse al hys resoun,

[continued]

---

406 lond- Hammond prints loud; emend to long. 408 MS nalys, with an i inserted between and above n and l; Hammond prints nailys. 417 wondre- Hammond incorrectly, wondre. 418 ?passyone. 419 ?resone.

No. 33, continued.

ffor me semyth that the contrarye
Shuld cause a mane to madde and falle in Mannye,
As thundres, Gunnys, and tempestys of the see,
With derkenesse in longe deepe prisoun for to bee.
These beene causys and grete occasyoun
To transforme a mannys ymaginacyoun [f. 312a]
To lyve in drede and in bestialyte,
But no thing the shappe of excellent beaute
Of a lady feyre, yong, and avenant.
Lett clerkys sey to me hyt ys not appertenant.
Save that same thing that woundeth soore,
Hyt wol save the same wyghte, ye for euermore.
Touching the paleys of venus the quene,
The gooldene cloyster of maydenhode, I mene,
Naturys celle, storer of mankynde --
Left penne and tonge -- ye, and all my mynde,
Ther one to muse I am in grete dowte,
But that adamauntys closyd hyt aboute.
Hyt was none ostry ner loggyng place,
But for wedlok the sacrament of grace.

[continued]

---

423 ?prisone; bee- Hammond, incorrectly, be. 424 ?occasyone. 425 ?ymaginacyone. 428 avenant- Hammond expands to avenaunt. 430 soore- Hammond, incorrectly, soor. 431 euermore- Hammond, incorrectly, euermor. 435 ?Lest.

No. 33, continued.

ffelyng, I trow, coude gyf sentence;
Of suche a place I had neuer experience.
But to certyfye yow fully mynne entent,
The xv beauteys I shall yow present
That adorneth beaute and wommanhede
As the sunne doth the heyr in hys bryghthede.
ffyftene beautys in her conteynyd ys.
She semeth an hevenly yong paradys.
She ys snowyssh whyte vniuersally, thre white
And namely the teeth and in the Iene specially;
And also rosy reede in membres thre: thre red
Her naylis, her lyppis full flammy be,
Her fresshe chekys rosy in mesure.
Who ys that wold hate suche a creature?
The long nekke, syddys wondir soft, thre longe
ffyngres long and leene; beaute kyssyth hem ful oft.
Rounde brestys, armys rounde and small, thre rounde
Anothir thing whiche I speke not of at all.
Lytyll erys, lytill mouthe, the fete praty with all,
A lover one to thenke hyt is a cordyall. thre lytill
But shortly thys ys for a conclusyoun:

[continued]

---

442 mynne- Hammond, incorrectly, myne. 455 ful- Hammond incorrectly, fyl. 460 ?conclusyone.

No. 33, continued.

A part she had of all parfeccioun [f. 312b]

ffro hye to lowe as in lengthe and brede;

All was beaute and parfyte wommanheed.

Of this lady haue I made a discripcioun

Aftir my sympill wyt and entencioun. 465

Let other amende hyt that better kunne,

ffor kunnyng in me was neuer kunne.

Explicit

---

460 ?parfeccione. 464 ?discripcione. 465 ?entencione. 467 At the end of this line, in what appears to be another hand is the word nine; Hammond prints none, and if the word really belongs, it is a likely emendation. I am doubtful, however, that the word belongs; it breaks the rime.

No. 34

MS Bodleian Summary Catalogue No. 3354 [Arch. Selden B. 24], ff. 217a-219a. Index No. 482. [British MSS Project, Microfilm Reel No. 167(6).] No title. The poem follows Hoccleve's Letter of Cupid in the MS, and is separated from it only by the Explicit at the end of the Hoccleve poem. The initial letter B is large and decorative. The poem is follwed in the MS by No. 35, edited below. The scribe had a peculiar practice in making his þ and ȳ. ȳ is a y with a fairly straight tail, not unlike the usual þ; þ, on the other hand, is the letter y with a curved tail, like the usual y in fifteenth century hands. This is a consistent characteristic of the hand.

[The Lay of Sorrow]

BEfor my deth this lay of sorow I sing [f. 217a]
With carefull melodye and entunyng.
Cumm, hevynes, cum! help me to compleynne,
for In this warld nys creature leving
That hath more causs thann I of languissing,
Of cruell thot so prikkith me the peynne.
And for onne -- me listith not to leynne --

[stanza continued]

---

6 thot- in words like this and not, v. 7, the MS has the t written as a superscript letter, usually written above the vowel.

No. 34, continued.

Quhich I most louit al way without feyning.

No wonder quhy; so did he me ageynne.

Now is he turnit blak, allace, and went

Wote I not quhare nor vnto quhat entennt —

Vnkyndely, and causless, I may say.

And of my hert pat was pe sikir rennt.

Wote I not quhy he brokynn hath pe sprent,

And of pe lok hath bornn away the kay.

So maisit Is my sprett of pis fray,

my cristenmess Is turnnit In to lennt,

And In to nyt Is changit all my day.

Quho bettir may thamme self thann I avaunt

Of cruell peynne and fortunne displesaunt?

No creature, I trow, pat euir was bornn!

for now I fynd lufe so variant,

[stanza continued]

---

9 ?dide; final d's occur in this poem both with and without tails; the tails, when they occur, vary in length and run to the right and down below the line, sometimes ending in a hook; when there is a tail, I transcribe in the text simply as -d, but give an alternate reading of -de in these notes. 10 ?ande. 12 Vnkyndely- the initial letter is doubtful; it may be a Y. 21 euir- doubtful; it may have a final -e. 22 ?fynde.

No. 34, continued.

That semyt me so trewe and so constaunt —
And me thair to so mony oth hath suornn.
Thereinn was all my connfort, evynn and mornne,
Bot now he brokynn hath, caussles, counant.
I dee! I dee! so thrillith me that thornne!

Almichtj god, that souirane art and hede [f. 217b]
Of all comfort, thy wofull womann rede,
That In this houre full will Is of hir wonne.
for wele I see of all this bittir pled
Nonn othir ende Is schapinn me bot ded;
So wele ware me and It wald cumm anonn,
for there I fynd bot erth, stok, and stonn,
In sted of mann to puruay the remede
Of my disess; amn I not wo begonne?

ffor thoucht I pleyne I gete bot wordis quhite;
And gif I pray, thann semmith myn the wyte.
And to be still so gett I no recure!
How sall I best myn Innocent acquite
Cann I not fynd, so planely Discomsite

[stanza continued]

---

28 ?Almithtj; c and t are usually made alike in this hand. 31 ?plede. 33 ?ande. 40 ?Innocene. 41 Discomsite- emend to Discomfite.

No. 34, continued.

My spirit Is of this Disauenture.
Thus sall I stand of all comfort vnsure,
for there I fynd bot dangere and dispite,
Quhar I gud lufe haue kid with all my cure.

And euir I drawe and euir about I wynd
I my threde of lyfe, a bittir end to fynd,
Bot he that hold the sceyne vnto my clewe
Is there agaynn so frommyt and vnkynd
That bittirare ys not þe northinn wynd.
And forthir, In my gardinng quhare I sewe
All peiciens, now fynd I not bot rewe.
forsoththinn thus my spirit Is with my mynd
All clede In sable and In nonn othir hewe.

The long nyt, quhill Dayis licht appere,
I clepe, I crye, and al like I amm nere.
Is there no thing agaynne may bringe 3our hert
That onys, allace, so welcomm was and dere?
Allway Is walkit all 3our chalkit chere.

[stanza continued]

---

45 kid- k is doubtful; expansion with, cp. with v. 2. 47 ?fynde. 48 ?holde. 50 Expansion bittirare, cp bittir, v. 47; ?wynde. 51 ?forthir. 52 peiciens- very doubtful; could be porcions or pacions; only final two letters are certain; the first letter is not made like the usual p. 53 ?mynde.

No. 34, continued.

A! a! loue, thy lore Doth all to sore me smert!
How sall I Do 3our Dangere to conuert?
There to a day me think all way a 3ere,
for lufis thot that I may not astert.

O 3e that was bothe wrast and string
Of all my myrth and my glaiding --
And I agaynn, be 3our saying,
3oinne hevynn In erd and hertly princesse --
for vengeauns of 3oure varying [f. 218a]
The ruby fall Is fro pe ryng
That 3e me gaue In witnessinng
Of all this werk and wonderfull processe.
And out apounn 3oure Doubilnese
That 3e haue kid so causeles
To me that was 3our trew maistrese
And hertis lady allway, without feynyng,
In all my werkis more and lese.
Bot brok is now bell and ges

[stanza continued]

---

60 ?A alone. 64 string- MS has str- plus three minims plus g, with a heavy curved mark over the g; it could be striung, striuing, or stringer; this last conjecture is unlikely because of rime requirements; the others are plausible. 67 ?erde; the enormous flourish which is often added to words ending in long s or ss, I transcribe as final -e. 71 MS puts stanza break between this line and the next; see explanatory notes. 73 ?kide; the k is doubtful. 75 ?Ande.

No. 34, continued.

And Is flowinn vnto vildirnese

3oure loue; allace, that wofull Departing!

Is that a bird of gentill kind, think 3owe,
That quhare he most cherist is to eschew
And for . . . aremell forsakith his ryt pray?
Allace, how suld I In ony suich trow?
Bot all to late to stek þe stable nowe;
Begane I quhanne þe stede Is stollinn away.
Nocht In beloue of remmed this I say,
Bot to declare aganne 3our promise, how
In couert thus 3e matit haue my play.

Think 3e not schamme that brokynn haue 3our beheste
To hir that neuir, witting at þe lest,
Offendit 3ou be werk nor be consent,
Bot euir In one so besy 3ou to fest,
3e nedit not tharefor to mak request?
for ther to hail was sett mynn entent
Als fer as worschip gaue me hardymennt.

[stanza continued]

---

80 ?birde. 82 MS has And for . . . amell, with two or three letters crossed out in a bold, curving stroke; the a has a heavy curved mark above it. 96 MS has I prest wose aye with a horizontal line deleting the word prest. 100 3ou- here is evidence that the scribe used nasal abbreviations for all minims, rather than for nasals only; MS has 3o, with a nasal mark over the o; cp. counant, v. 26.

No. 34, continued.

So besyly 3ou to delite I wose aye deligennt;
Now all In vanne haue I that laboure spent!

O mennl O mennl vnkyndast of nature,
How suld we sely womenn with 3ou Dure?
for thamme all way þat most doith In 3ou trow,
Sonest 3e faile of ony creature.
Nor of oure hevynes geue 3e no cure,
Vnkyndnnese so rulit Is In 3ou.
Thouth 3e Defaut, 3it monn we bow,
Of oure obeisaunce benn 3e so sure.
Thus 3ow to plese there wote no body how!

Allace, quhare ar becumm the Ioyfull Dayis, [f. 218b]
The suete loue so full of mirth and playis
That I with 3ou, my tendir aduersarye,
led here to fore, the new and fresch arrayis,
The lufe entere, so fully but affrayis
Betuix we tuo, so quite of all contrarye?
now see I wele, a! a! lady Saint marie,

[stanza continued]

---

115 toltre- either or both t's may be c's; scribe uses a letter which is like a t for both c and t, in most instances. 117 ?hede.

No. 34, continued.

That all this warld so sonn now wronn away is,
The loue of mann for toltre may not tarye.

Thocht I be wroth, ȝe schapenn no remede;
So fer hath schamme the schede ourgonne ȝour hed.
At all ȝour sclander mak ȝe bot a scornne.
Quhare Is ȝoure pitee vnto womanhede?
I not! so wyde Is blawinn ȝoure hornn,
my warld of Ioye away quhy haue ȝe wornn?
for dule quhare of now dresse I to my ded,
Warying the tymm and houre pat I was bornn!

Almichti god, that Iugis all forsete,
The loue of mann to trouth agane thou trete,
That wildar waxinn Is thann ony roo,
Semyng so sure, all feynyt and contirfett,
As doith the bow pat will not cast bot frete;
lyt as a faynn ay turnyt to and fro
As stricht wynd gydith It to go:
So fekle It Is ay new thing to couete.

[stanza continued]

---

122 ?dede. 123 ?ande. 124 forsete- emend to forfete; a scribal error.

No. 34, continued.

Such onne I louit; so schall I neuir mo!

O ȝe, the quhich with mony fermyt oth
Behicht that me for leise nor ȝit for loth
ȝe change suld nor othir lady tak,
ȝour thot I may wele likkin to be froth,
That as It cummyth as sone away It goth.
Vnsekir may sche be that Is ȝoure mak!
I pleyne, I pray, I fast, I wepe, I wake,
Bot all for not; It valith not a moth.
ȝoure trewast frend quhy haue ȝe thus forsake?

Allace, I trow so ferforth haue I saide
There of no wicht thann I In erth war payid.
But now so dullit Is my remembrance
Throu mynd of ȝou, þat so fer haue outraid
fro ryt, quhare throu my wittis ben affraid
So sore that all my walking Is a trane;
And eke senn ȝe haue brokinn þe balaunce
Of my resounn, þat all my wittis wade
Geue me no wyte of þis misgouirnaunce.

[continued]

---

134 leise- emend to leife; a scribal error; cp. forsete, v. 124. 141 ?frende. 143 ?payide. 145 ?outraide. 146 ?affraide. 147 trane- possibly a scribal error for trance.

No. 34, continued.

The soroufull Day thus drewe I to þe nyt,
my brestis bathing with my teris bryt
for lak of ȝou þat was my ryt plesaunce,
Of all my hert the hope and eke the hycht, [f. 219a]
my suete conquest, my conquest and my knycht;
My per, my richesse, and my sufficiance.
All Is ago -- suete thot and Daliance.
Allone in Derknese spend I now my sicht,
And lest Is me bot wofull remembraunce.

And now no more of al this thing.
Nocht helpith me this veymenting
In rest my carefull hert to bring,
That all torennt with lufe Is, and totore
So fer þat there Is no recouiring;
for with disesse and departing
Is all my slepe and my vaking.
Was neuir onn lyve expertare of þat lore.
Senn It Is I can no more,
But now fare wele for euirmore,
That I best louit here to fore

[stanza continued]

---

154 ?hytht; again, a confusion of c and t makes some difficulty; in this instance, however, the requirements of rime suggest the hycht version. 159 lest- almost certainly a scribal error for left; as in vv. 124 and 134, the scribe has neglected to cross the f, leaving an s.

No. 34, continued.

Of creature In all this warld lifing.
My wit and all away Is wore,
That I to lyve most covate sore.
No langer thereby set I store;
And thus of deth pe soroufull lay I syng.

Princes, full graciouse and excellent,
How dar I 3ou for verray schamme present
This rude compleynnt, vncorrek euery quhare,
That makit Is vnto nonn othir entent
Bot to Obey 3oure hie commaundemennt
With hert full of gude will and half with fere;
for briggit thing and burowis here and there
May not compere vnto the grete extennt
Of him the quhich enherytt hath pe vennt
Of fair langage to all pe worldis ere.

Explicit et cetera

---

168 The MS puts a stanza space between this line and v. 169; see the discussion of prosody in the explanatory notes for the reason I have made a six-line stanza of vv. 160-175. 172 MS has away Is lore word, with a horizontal line deleting lore.

No. 35

MS Bodleian Summary Catalogue No. 3354 [Arch. Selden B. 24], ff. 219a-221b. Index No. 564. [British MSS Project, Microfilm Reel No. 167(6).] No title. This poem follows No. 34 in the MS, with only the Explicit to mark where the one ends and the other begins. The initial letter is large and elaborate. The poem is in the same hand as is No. 34 and therefore has the same confusing characteristics in the appearance of c and t, and þ and y, as well as the same flourishes after final long s and final d. The method of transcription here, therefore, is identical with that described in the headnote for No. 34 above. The title of the poem appears at the end of the text in the MS.

[the lufaris complaynt]

BE cause that teres, weymenting, and playntee [f. 219a]
Seloknis the fyre that langour Doith encresse
In wofull cald Disparit hert Is fayntee,
And suagis oft þe furiouse wood Distresse,
I am Determyte, the woful tymme to lesse, 5
Sum thing to writt þat euery wyt may knawe
How fortune has my Ioy and blisse oure thrawe.

[continued]

---

3 hert Is- emend to hertis. 4 ?woode.

No. 35, continued.

And thot I be not in endite expert [f. 219b]
Nor eloquennt, my simpilnese excuse;
And haue compaciounn of my trublit hert
Waxxit in dred, of all pe warld refuse.
I will nonn othiris dolouris feyne nor vse,
Nor borow teris In my penn to rayne,
Bot sic as fallis fro mynn Eynne twaynn.

And euery noble, stedfast hert and trew
That has ressauit of fortune the DisDeyne
Suld on my bittir rage and sorow rewe.
Suppose I cann not counterfete nor feynne?
3itt euery noble wicht pat myt atteyne
Sulde help a louere, and his wo redrese,
And gife thai myt not, pleynne his hevynes.

The blak, cloudy thochtis of Dispaire
Ar enterit In mynn hert cald and wod,
And It opprest so cruelly and sare
That of pe awinn verray propir blud,
It went to euery eye — Diuerse flud —

[stanza continued]

---

8 MS has And I be, with thot inserted above the line in a large caret; the word is in the same hand as the rest of the poem. 23 ?ande; ?wode. 25 ?blude. 26 ?flude.

No. 35, continued.

Quhilk beris witnese of my Discomfort,
Thocht It my bittir woo no wise support.

And gif that worthy Chaucere wer onn lyve,
Quhilk was of poetis the honour and the glore,
Mynn varesty turmennt to Discriue,
He wald haue put It rather In memore
Thann ony othir that he wrate before.
The accident Is trew and more pitouse
Thann was the Double sorou of troilus.

ffor all my geris gone of tendir age,
I levit at ese In quiete and plesaunce,
Withoutynn Drede, Doloure, or git Damnage,
Wele fortunat vnder lufis gouirnauns,
Butt traist of change or ony variaunce.
Bot quhenn fortunne semys most trewe and stable,
Thann to begyle a wicht scho is most hable!

And syne that fortunne vnto nonn estate
Cann be sure nowise In no degree,

[stanza continued]

No. 35, continued.

Is nonn suld traist ay to be fortunate
for ony hecht or promise, as think me,
Senn in hir giftis Is no propirtee.
Thai ar begilit, senn pat thair hir quhele monn turnn,
That traistis alway In wele for to soiurn.

Here for as boste sede: nouthir hie nor law
Big not thy house bot onn a sekir stane.
Mak thare thy foundemennt, gif It sall not fawe.
Thir hie rochis ar dangerouse ilkanne,
And law vilais with fludis ar ourganne.
lyve medrate lyf, quho list lanng to endure,
for that Is baith most proffitable and sure.

Bot synn there Is, as clerkis all Diffynne,
A buse fortounn A god and lord eternne,
Quhat Is pe cause or quhat wicht can Devynne,
He sufferis fortunne trewe folk to dispernne?
I lat It pas, for I cann not Discernn,

[stanza continued]

---

48 MS has senn thair quhele mon turnn, with pat written above and between senn and thair, and hir written above and between thair and quhele; the two insertions may be in another hand; I cannot be certain. 49 MS has soiurn, with a caret between the o and i, and a large J written above it. 58 A buse- emend to Abufe; scribe here failed to cross the f again, thus leaving a long s; ?gode; ?lorde.

No. 35, continued.

Bot furth my letter as I cann It write
I will proceid thareof to the endite.

Explicit Prologus

Quho may compleynne my langoure and distresse,
But help of 3ou that ar In pane endlese:
Edippus, Pluto, Buceles, tantalus?
help, piramus, with thy cruell stedfastnese!
help, Adonn, and wise mercurius,
Phebus, and Iove, with sorowfull Troilus!
help, mars, and all that felt hath hevynes,
me to compleynne my paynis Dolorus!

My pure goste, that quakith euir In drede!
I amm so baisit, how I sall proceid
In this mater, or quhomm onn for to pleyne?
lufe, fortunne, and my lady -- all In dede
Ar fremmyt, cruell, and list tak no hede
Vnto my pane nor sorow, be no meynne.
for trouth I Dee and cann no grace atteynne.

[stanza continued]

---

63 ?proceide. 64 Initial letter is elaborately ornamented, and inside the Q are the symbolic letters IHS. 66 ?Buteles; scribal confusion of c and t makes either reading possible. 73 ?proceide.

No. 35, continued.

Thus confortlese, disparit neuir to spede,
I lyve, and false ar cherist pat cann feyne.

Quhamm sall I wyte of all this fremmyt chance,
This paynn, this turment, wo, and pennaunce?
fortune? my lady? or thou, god of lufe?
May, nane bot fortune and hir gouirnaunce,
Quhilk cann not suffir no wicht In plesaunce
long to remane apounn hir quhele abufe; [f. 220b]
I will nonn othir chide nor 3it reprufe.
This fals, double ladyis countenaunce
Is suetast quhenn she will hir grace remufe.

Now gif panne, turmennt, langoure, and distresse
Without comfort, or punysing giltles,
May cause any lufare to haue care,
I haue ennuch there of and more, Doutlese:
lak of cherising, and all hevynes
That Is or may be to my ese contrare,
dred of deth, manasing of Dispare,
Persing thouchtis with cold and hote seiknese,
me to consume ay hourly mare and mare!

[continued]

---

84 May- emend to Nay. 97 ?thouhtis; possible because of scribal confusion of c and t.

No. 35, continued.

The lang nyt without slepe I lye allone
With sychis hote as glede full many one,
Aye cursyng kynd and nature, pat me wrot,
Remembring onn my wrechit lyf ygonne,
Criand, "thou Ioue, my distany Dispone!"
full pitousely and scharp; bot all for not!
Is no remede, reskewe to me brot.
Thus, turnynng faynt and mate making my mone,
I ly with turment and with sorow socht.

O lufe, Aduert, behold, and see!
Tak hede to mynne aduersitee!
Senn euirmore In all Degree,
To seue the mynn entent was trewe,
Quhat honour may It be to the
To sla thine awinn with crueltee,
That will onn nawise fro the fle
Bot luuerly thy grace persewe?
Bening lord of pitee, rewe!

[stanza continued]

---

106 MS sic; perhaps mate is a scribal error which the scribe then neglected to delete. 111 seue; the scribe uses the same flourish after the long s here, initially, that he usually uses after final long s; I have been transcribing this flourish as -e, and I do so here; possibly this is an instance where the scribe has used the wrong flourish; serue seems to me to be a good emendation; this scribe spells "sue" sewe; cp. sewe, v. 174.

No. 35, continued.

Help me the Dangere to eschewe.
of fals, fortunne has rest of newe
My Ioy, blis, and prosperitee;
for wele thou wist thy self and knewe,
Giltlese this lady me oure threwe.
Bot no remede Is to Argewe
Agaynis hir mutabilitee.

Allace, to long I all this wrong sustene!
Agains ryt was neuir wicht, I wene,
Punyst so sare with pane and care as I.
In vellis tuo ar changit for wo myne eyne;
I wepe, I wale, with hew full paile and grene,
Strekit onn ground, almost confound I lye,
And oft onn deide this to remed I crye. [f. 211a]
But fortunne will that I aye still conceue;
no medycynne I cann nor fyne aspye.

I cry onn venus to relesch my pane
for lufe of Adonn, pat with pe bore was slanne.
I crye onn mars, for lufe of fresch Cipres,
[stanza continued]

---

118 rest- possibly another scribal failure to cross an f; emend to reft. 116. ?Beinng- the minims can be read in at least two ways. 124 ?Aganis- a second interpretation of the minims. 129 ?grounde; ?confounde. 130 ?remede.

No. 35, continued.

Onn Iove, for lufe of Eroupe, his souirane,
Onn Phebus, for lufe of hir pat hicht Dyanne.
I crye onn mercury, for harisse love, I gesse.
I cry onn euery god and onn goddesse
Me to restore vnto my blis aganne --
But all for not; nonne will my wo redresse.

My grete penaunce, my hevy chaunce and wo,
My sad entent, and scharpe turment also,
With out comfort, quha may report or tell?
My paynis strong, suffirit to long ago,
That be no way can nor may have ho;
My hevynnes Is nothing lese thann hell.
My bittir thot I may It not expell.
Quhill that my hert with deth departit a two
In to this panne I aye remane and duell.

Exempt fro Ioy, blisse, and comforting,
fulfild of langoure and vommenting,
With harmes Douthlis In pe sad regne
I may go Dance In habite of murnynng,
To syng the samynn sory sang thai sing

[stanza continued]

No. 35, continued.

for lak of commfort and cherising.
My lyfe I feile Is euir vanyssing,
And nonn that may will remede to me bring;
Therefor all mirth and gladnese I resinng.

And of my life pe dedly auenture
With paciennce as I may I sall endure,
And haldforth aye In treuth contynuaunce,
Prayinng the lord of fortune and nature,
Without quhais help Is not nor may be sure,
To gyde or reule all to his hie plesance --
Quhilk ledis pe fyn be Iust puruiaunce
Of euery wicht, that lord the creatoure --
Defend my gost ay fro Desperaunce.

Lo, here the syne but feyne of this endite,
Nocht said of malice no wicht to Dispite,
Bot onely fortune And hir doubilnese, [f. 221b]
Quhilk reft has all my plesaunce and Delite
And maid me both of hope and comfort quite,
Vnder the traist of treuth and sekirnese.

[stanza continued]

---

157 ?faile- the second letter is badly blotted. 169 syne- emend to fyne; another instance in which the scribe has neglected to cross the f.

No. 35, continued.

My deth I sewe with all my besynes,
And sa fer as I cunnynng haue to writt,
This Is my bittir langoure and Distresse.

Here Endis the lufaris complaynt et cetera

No. 36

MS Bodleian Summary Catalogue No. 3440 [Arch. Selden supra 52, ff. 168b-169a. Index No. 3534. [British MSS Project, Microfilm Reel No. 167(7).] No title. The poem is in a hand different from the basic hand of the MS. It appears to me to be somewhat later than the basic hand. It is cursive, careless, and hard to read. The hand appears to be the same as that of the four lines of prose on f. 1a in the MS.

[Be trew, lady, for I you truste]

Thayr ys no myrth vnder the sky, [f. 168b]
Harpyng, lutyng, nor no mery dance,
That may put owt my swet lady
All fro my daly Remembraunce.
Yie be the birde of all plesance,
My lady gent with loue inbraste;
ffull comly ys youre countenanc.
Be trew, lady, for I you truste!

[continued]

---

4 ?Remembrance. 6 ? in braste.

No. 36, continued.

I set not by no gret tresore,
Mony, golde, nor wardly fee,
So of my lady that I be sure
That she caste not h[i]re loue fro me.
And yie wold ny so stabyll be,
Me for to loue for any haste,
Thane shuld I leyffe in Rialte.
By trew, lady, for I you truste!

The doyff, wyche wantis discressione, [f. 169a]
And hasse no ressone by varray kynde,
ffro that she chesse ons hir Ellecioun
Alone most plesinge vnto hire mynde,
She will not stray os doyth the hynde,
Anoder luffer for to taste.
Yake heyd, my swete, for yie ar kynde.
By trew, lady, for I you truste!

Seyne bestis that be without ressone
Cane loue withoutyne varryance,

[stanza continued]

---

12 MS hre- emend to hire; cp hir, v. 19, and hire, v. 20. 19 Ellecioun- the initial letter and the exact spelling of the final syllable are doubtful. 20 ?Aloue. 25 ?rassoun. 26 ?withoutynne- the abbreviation is doubtful.

No. 36, continued.

Tharfor, my h[e]rt, now for this sessone
Put not your loue vnto sore grevance,
Wher trught gret care myght me inhance
And make my h[e]rt lyk for to briuste;
ffor of all womenn yie leyd the dance.
Be trew, lady, for I you truste!

Loue ys strange in all degre,
Sumtyme hoyt, and sumtyme colde.
Tharfor to dowt, lady, yt caussis me;
leyff that yie shuld fro me foyld,
And fals louers youe kepe in hold;
Than wold my sorow . . .
Sith fals lovers yie be not to bolde.
By trew, lady, for I you truste!

Ye are the salyfe vnto my sore
And medysoyne to myne infirmite.
My tonge cane not expresse tharfor
The secunde parte of youre beaute.

[stanza continued]

---

27 MS has hrt with a long line over the entire word; emend to hert or herte. 30 MS hrt- emend to herte or hert; briuste- emend to bruste; the three minims are clear, but are carelessly scrawled; I think it likely that the third minim was accidental. 31 of is inserted above and between for and all, in the same hand; ?womens. 38 The line appears to be incomplete; MS sic.

No. 36, continued.

Ther yse no surrance that may hurte me
Nor no sorow bot I shall tayste
When I thynk apoun your love so fre.
By trew, lady, for I you truste!

---

47 ?apone.

No. 37

MS Bodleian Summary Catalogue No. 14530 [Rawl. poet. 36], f. 5b. Index No. 1510. [British MSS Project, Microfilm Reel No. 170(11) and No. 231(4). These are two films of the same MS.] No title. The poem follows No. 39 in the MS, and is written in the same hand. See the headnote to No. 38 for remarks on the hand. This poem is complete on f. 5b and is the only poem on the page.

[A Lover's Praise]

In my hertt is per nothynge off remembrauns [f. 5b]
that to Ioy sownyth, saue only to thynge vpon yow.
pis ys contynually myn ech day vsaunce.
And thynge ye veryly pat I sey yow now:
That wold god ye wyst in what wyse and how
I leue, wyssh, couete, and desyre also,
How yow to plese what me ys best to doe?

how ye be my soverayne lady, I-wyss I can not wryte
ne ffynd I per-to papyr nor ynge.
Wel I wote a hole 3ere it ys to lyte
[stanza continued]

---

1 ?nothyng; the stroke closing the top of the g is extended to the right and slightly curved. 2 ?thyng. 4 ?thyng. 6 ?loue. 9 ?yng; per doubtful; the superscript is illegible.

No. 37, continued.

to make yow to know so mych on yow I thynke,
so farforth pat when I slepe or wynke,
and thynkith I see yow veryly in ffygure,
The ffeyryst pat leuyth of any creature;

To whom I recommaund me with all obeysaunce --
my hert, my loue, my trowth, and dylygence --
so pat yt may be to yowre hertis plesaunce
And to yow also worchyp and reuerense,
praynge yow the effectt of my sentense
ye take in gre, how pat my wrytyge be rude.
To trowth yt sownyth; and so y conclude.

---

17 MS has to my hertis plesaunce, with my crossed out, a caret after my, and yowre written above the caret in what appears to me to be the same hand. 19 ?payng; the abbreviation for the vowel of the first syllable is not clear, and there is also the doubtful final -e mentioned in the note to v. 1. 20 wrytyge- emend to wrytyng(e); scribe has omitted the n in the last syllable.

No. 38

MS Bodleian Summary Catalogue No. 14530 [Rawl. poet. 36], f. 5a. Index No. 1334. [British MSS Project, Microfilm Reel No. 170 (11) (11) and No. 231(4). These are two films of the same MS.] No title. In the center of the page is this poem, and immediately below it is No. 39, edited below. The hand is probably not the same as that of the first five folios of the MS, but there are enough similarities in the hands that it is possible that the first five folios are written in the careful book hand, and folios 5a and 5b in the cursive hand of the same scribe.

[I ne haue Ioy, plesauns, nor comfortt]

I ne haue Ioy, plesauns, nor comfortt [f. 5a]
In yowre absenss, my verrey hertis quene.
What other men thynk Ioy or disportt,
to me it nys butt angyr or tene.
yff pat I lawgh, yt ys butt on pe splene.
so thus mak I a gladfull sory chere,
so noyth me pe absenss of my verrey lady dere.

---

4 ?Angyr. 6 MS has the a inserted above the line, over a caret.

No. 39

MS Bodleian Summary Catalogue No. 14530 [Rawl. poet. 36], f. 5a. Index No. 1652. [British MSS Project, Microfilm Collection, No. 170(11) and No. 231(4). These are two films of the same MS.] No title. This poem follows No. 38 in the MS and is written in the same hand. See headnote to No. 38 for remarks on the hand. This poem is followed in the MS by No. 37.

[I-wyss, I-wyss, I remember me]

I-wyss, I-wyss, I remember me [f. 5a]
Wher off In trowth of tyme I-past;
A, I counsell you lett that be,
ffor all prevys butt fantesyes at last.
Why, is loue no more stedfast? 5
no, in trowth; what remedy?
Prese forth in youth; be not a gast.
Why plesyth not age with no veryly?

---

4 ?provys. 8 veryly- MS sic, clearly; Brown and Robbins, An Index of Middle English Verse, s.v. No. 1652, print the word as revylry; this is a possible conjecture, of course, but it is also possible that veryly is correct and that there has been an omission or an error earlier in the line.

No. 40

MS Bodleian Summary Catalogue No. 21669 [Douce 95], f. 3b. Index No. 754. [British MSS Project, Microfilm Reel No. 205(9).] No title. The poem begins at top of f. 3b and occupies the full page. It is written in one of the basic hands of the MS. The text is very badly faded, and the hand, although regular and quite neat, is very small, so that there are some very doubtful spots in the transcription. The form of the poem is particularly interesting. It is somewhat similar to that of No. 25 above. Verses four, five, and six in each stanza are enclosed at the right with a bracket, and line seven is written to the right of the bracket. The most interesting thing about this form is that this seventh line usually can be read after any of the three lines in the bracket. I have attempted, within the restrictions of the typewritten form, to re-create the MS form of the poem here.

[Fair, Freshest Earthly Creature]

ffair fresshest erply creature that euer the sonne ouershone, [f. 3b]
The best and the shapliest figure that kynde hath wrought of blood
and bone,
Whos y haue benne, am, add euer shall in oon:
[stanza continued]

---

3 add- emend this scribal error to and.

No. 40, continued.

With all my pore hertis lowe seruyse,
I me recomaunde on euery humble wyse — To you pat all my lyves aronne.
that tonge can tell or hert devise, 6

My truthe to you y wryte as she pat is with w[o] oppressede sore,
Compleynyng as y dare endite, my hele pat is euermore.
All though pese wordes rude benne and lite, ye be not grevede with
me perfore,
Beseche y your noble grace, 11
And holde not your deboner face — that bote is of my sorwes ore,
defoulede to se pis when y haue space.

your goodnesse also y beseche; considereth all my hertis care. 15
Ye lete your mercy ouere me streche, And that causeth my misfare,
As this liter shall you showe my lyves ende, my blisse bare.
ye vouchesafe to me to dele
Right as you list, sikenesse or hele, — All in your grace put my fare.
lyfe or deth, wo or wele, 20

[continued]

---

8 w[o]- emendation supplies a letter for a blank space in the MS; it may be either an omission or a place where the letter has faded from sight. 14 sorwes ore- possibly a scribal error in spacing that should be emended to sorwe sore, but it should be noted that the second s is round, not long, and round s is not usually used initially; never is it used initially elsewhere in this poem. 17 liter- very doubtful; the l is fairly clear, and the e, with an r or re abbreviation symbol is also clear, but the middle letter or letters are not clear.

No. 40, continued.

The fressh beaute of your comelyhede so hote set myn hert on fyre
Whan y sawe first your manhede, that euere sith suche desire
haue y had to serue you while y may tyre
That euer sith with colde of hete,
With hete of cold my hert is bete; } your love ageyn to grace my hyre.
I ne am but ded but ye me hete,

ffro whiche ye may me releve, Wolde ye vouchesafe to do so,
And from all sores myn hert reue with a goodly worde or two.
myght y fele in worde or other pat ye were not my fo,
In worlde a wight a thowsandele
was neuer sonner brought to hele, } Wolde y neuer haue Ioyes mo.
for and ye louede me truly, hele,

ffairest of faire, this l. . .re lite that chefe is of my paynes smerte;
All can y not well endite, let pese wordes synke in your herte,
ffor all my wele and wo ywys; pus y conclude in wordes sherte.
But yif ye ruede upon my payne
And brynge my bale to blysse agayne, } but dep y may not a stert.
Certes y can not elles sayne,

Explicit

---

36 l . . .re- the word is apparently one beginning with l and ending with e; in the middle is what may be an r and over the whole word is a heavy horizontal line.

No. 41

MS Bodleian Summary Catalogue 27643 [Bodley 120], f. 95a. Index No. 766. [Negative photostatic copy.] There may be a title. The page contains several bits of prose and verse in two or three hands, and above this poem are the words Ave maria. It seems to me quite unlikely, however, that this is the title or that it has any relationship with No. 41. It appears to me that these two words are in a different hand from that of the poem. But even if such is not the case, the contents of the poem are secular, whether they are addressed to the Virgin or not.

The anaphora is spoiled by the first line, and it is just possible that (a) the first line is the title, or, (b) the first line is not part of this poem. The last line is separated from the first by a fairly wide space. It may be either (a) a refrain line, or (b) a beginning of an unfinished second stanza, or (c) a correction for line 2, or (d) a line to be put in place of the first line. This last suggestion is possible because of the mark just to the left of each of the lines in question. This mark looks like a sloppy capital A, or a stanza mark, or possibly a deletion mark. Also in the left margin are two other items: opposite v. 2 is the word Now, deleted with a single horizontal line through the word; opposite v. 3 is the letter b. Extending from below the letter b is a vertical line down the left margin to a place below v. 8, where it then is turned to run horizontally across the page

No. 41, continued.

beneath v. 8, thus separating the main body of the poem from the ninth line. I have placed these marginal marks in the text below in order that all the evidence for a corrected version of the poem may be at hand. There is strong possibility, I believe, that the ninth line was intended as a correction to be substituted for either of the first two lines.

[fayre wele]

A It is to me of Ioy the esperance [f. 95a]
New fayre wele, my Ioye, yke my comfort and solace,
b fayre wele, the floure fayrest of beute,
fayre wele, the gidly feturis of youre face,
fayre wele, my gladnis and felicyte,
fayre wele, my helth and my prosperyte,
fayre wele, my herttis lyve and my plesance,
fayre wele, disport, and fayre wele, dalyance!

A fayr wele confort Ioy and yke solace

2ff. ?fayre; the final e in every case may or may not be an abbreviation, since it is a counterclockwise closed curve from the return stroke of the long r; yke my- these words are above the line, over a caret inserted between Ioye and comfort; there is some doubt about the two words, since only the y and k are clear, and they appear to have been written over some faded minims.

No. 42

MS Corpus Christi College Oxford, No. 61, ff. 66b-67a. Index No. 2594. [Negative photostatic copy.] No title. The poem is written in a book hand, in double columns, four stanzas to a column. This poem is the only matter on either page, except for some scribblings in other hands in the lower margins of both pages. Final f has an elaborate crossbar consistently in the MS, and it could be interpreted to mean a fine -e, but since it is doubtful that such was the scribe's intention and since the habit is consistent, I have transcribed it simply as -f, not as -fe. In addition to supplying a title, I have also added the identification of the speaker at the head of each stanza.

[A Debate between a Lover and Love's Advocate]

[Lover]

"O ye lovers that pletyn for youre ryght [f. 66b, col. I]
in venus courte, as do somoche for me:
if ther be speche of eny maner wight
that hathe lost his ladie, say pat I am he.
But to pursieu, restored forto be, 5
I haue non haste; it stondis in soche wyse.
let hym do right pat lord is and iustice."

[continued]

No. 42, continued.

[Love's Advocate]

"Venus list not in any wise take kepe
to suche men as wolle not do theyre payn
to please, serue, and brek mony a slepe,
loue trewly, and in nothyng fayne.
I trow ye cowthe hir seruice neuer atayn.
youre hast is smalle withowte your cause be mor
pan I can wit by your writyng before."

[Lover]

"As towchyng pe moste noble and excellent
princes venus by any manere,
I haue not agrevid aftir myn entent
In word, scripture, ne litrere,
But trewly hir seruid; and in place where
hit is rehersid I cowthe not ateyne
my souuerain lady, pe contrarye is playne."

[Love's Advocate]

"'Agrevid?' yis! howe shuld sho els be?
and haue disdeyn pat ye list noght to sieu

[stanza continued]

---

27 Vv. 27 and 28 are repeated in a cursive hand immediately below v. 28 at the bottom of column I.

No. 42, continued.

to hir pat comfortis highe and lowe degre,
lightis the hertis of euere lover trewe?
thavaunt of youre lady me pink ye shuld eschue.
if ye haue fond hir kynd, be not nowe wrothe.
pat ons was with yowe lefe, I rede let neuer be lope."

[Lover]

"A, thus in hir name ye say what ye liste. [f. 66b, col. II]
yit trust I so gretly to hir goodnesse
she hathe not take it so; for, I it wiste,
the hastilier I had hied pes giltles to redrisse.
Avaunted I neuer yit my maistresse,
how be it I sayde I had hir love forlorne.
Thyng was neuer lost but it wer had beforne."

[Love's Advocate]

"Gretly venus to trust I hold bot in veyne,
Without your actis wer pe bettir hir forto please.
She comawndis yowe apere afore Iugis tweyn
to determyn your matir and here al your pleeis.
Sease of your avauntyng; it will be your ease.
Amend pat is amys; pe tyme is now holy.
And thogh it be disservyd, discouer not your lady."

[continued]

No. 42, continued.

[Lover]

"Mistrust shal I neuer by any wise
that highe emprice, I yowe ensure,
Whiche me hath rewarded for my seruice
to be loued ageyn whilis þat I endure.
of myn actis ye may be right sure.
What shall be sayd, I dar it wel abyde,
By my lady venus or of my lord cupyde."

[Love's Advocate]

"'Rewarded for your seruice?' al was it loste!
or 'to be lovid ageyn?' petie to here!
your writyng afore spilt al þe roste!
refusyng to siewe and list not apeire
to þe highe presence, bot stode in a were,
Strange wordis sendyng in maner of a bost,
Among lovers to infecte mony of an host!"

[Lover]

"fforto pursieu, thogh easy war myn haste, [f. 67a, col. I]
Abriged is not my dieutye nor Alegeaunce
ffrom the highe courte; if ye will atast

[stanza continued]

No. 42, continued.

Thentent of my forewrityng and pe substance,
ye may not me condempne for lak of aparauns.
I haue offird my self and yit do ageyne
Tabyde the iugement of al oure souuerain."

[Love's Advocate]

"Long myght ye abide in place dilectable,
offirryng your selfe to make your excuce.
Right glad am I ye be so mesurable,
dredyng lest your matier had ben to diffuse.
pe highe court I pray noght you to refuse,
Amit yowe to grace, pat ye be fond digne
To serue in hir presence pat is full benyngne."

[Lover]

"In placis dilectable I purpose me to abide.
Texcuse my selfe I wote I haue no nede.
Youre feyned gladnesse I dar well set aside.
drede not so sore my matier was ordeyned,
ffor pe courtis availe and for myn owntispede
is hathe be and shall my grettest desire:
to please and to serue pat set me furst on ffire."

[continued]

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61 This expansion is largely dictated by the rime; the use of the abbreviation is unusual; MS has apars, with the usual symbol for ra above and between the r and s. 71 ?propose.

No. 42, continued.

[Love's Advocate]

"Wel nowe ye be recleymed to the lure.
Al your matier for the courtis availe,
Of your good spede sethe ye be sure.
pus your cole ys kyndled by travayle.
I feyned not yit, withoutyn faile,
Giltles her thof ye me blame.
As ye me deme, ye be the same."

[Lover]

"Neuer the rather for a Iapry worde [f. 67, col. II]
ffloghe I from the lure to be recleymed.
in al wrytyng travers I kept within bord.
parde, in your gladdyng ye wot well ye feyned:
for skaste of hast first ye me cleymed,
Sethens by avantyng, and aftir tappere.
Conclude on o poynt myn awnswer ye shal here."

[Love's Advocate]

"'ffeyned?' nay, I said right as I thoght.
my writyng was pleyn, in myn opynyone.
at your beginnyng strangely ye wroght;

[stanza continued]

No. 42, continued.

The contrary aftir in your conclusione,
Noght stedfast, but nowe vp, nowe downe,
turnyng with the wynd like to a fane.
ffor my good cownsell yet ye me blame."

No. 43

MS Lincoln College Oxford Latin No. 100, f. 2b. Index No. 2232. [Negative photostatic copy.] No title. This poem, written as prose, is the only matter on the page. I have not seen the rest of the MS, so can make no statement about the hand here in relation to that of the rest of the MS. The hand here appears to be a book hand of the fifteenth century.

[my lady lele best lyks me]

My dere and ese þat so fayr ys, [f. 2b]
of lufe gentyl and fre,
I kane not ly with owtyn lese;
my lady lele best lyks me.

I saw meuer Ioy lyk to þat sight
os my fayre lady schene.
her brows þay er both brant and bright,
with ij gray lawhyng eene.

here syds er lang, chapyn of ryght,
þat semle er to se.

[stanza continued]

---

1 ?audese. 6 os- emend to as.

No. 43, continued.

be crist, and yt wer in my myght,
scho suld my treuluf be.

Scho suld be my hertis sqwen,
þat is so fayr and sqwete.
alas, scho dos me cray and teene;
I may noght with her met.

My der on des et cetera

EXPLANATORY NOTES

No. 1

[How Shall My Heart Be Light?]

The text of the poem appears to be somewhat out of order in the first and second stanzas; if the reconstruction suggested below is correct, the poem shows a fair degree of mechanical skill.

Prosody

Rime.- In the reconstructed version, the rime scheme is ababbcbc in 8-line stanzas. The third stanza has a ninth line, riming with the eighth.

Meter.- The poem is in iambic tetrameter generally, with a few lines which do not conform in every respect; at any rate, the verse is 4-stressed. Note that v. 8 lacks a syllable and does not fit the rime scheme; it may be that the scribe has omitted the rime word.

Notes

v. 2. Bryth dart of loue- an apostrophe, either to his lady, who is the dart, or to the dart itself.

v. 4. Bryth carfulle hert y me complayne- the lover now addresses his own heart.

No. 1, continued.

vv. 5ff. The peculiar structure of this first stanza is probably a result of scribal confusion. The following reconstruction is based on the rime scheme, beginning with v. 5:

for one has ofte made me vnfayn
for home y lye yn heuynes
sche may redres my hert agayn
Whene y thyng on hure gentylnes

thys y goo made for hur loue
y darnot loke . . .

v. 8. "thus I go mad on account of love for her."

v. 16. The lover turns his attention now directly to his lady, and the poem becomes a lover letter in verse.

v. 20. i.e., how can he defend himself against the pangs of love, his joyless inner bale?

v. 23. privyly- Much depends on the meaning given this word. Although it can mean that the lover and his lady will carry on an active affair in secret, here it more probably signifies that the lover is determined to continue to cherish his love for her secretly, within himself. The world--and even his lady--will not know of his love. It will be a concealed feeling, not a clandestine affair.

No. 2

Be trewe and holde pat ȝe have hyȝt

Prosody

Rime.- The basic rime scheme, exclusive of the first stanza, is abaacaCB, the C and B lines being refrains; all c and b rimes are identical throughout the poem. The first stanza is a conscious variation of the basic scheme, beginning with one of the refrain lines and riming BabaabCB. There is a minor flaw in the rime in v. 6.

Meter.- 4-stressed verse, usually octosyllabic, with iambic tetrameter predominating. Occasional 7-syllable lines are iambic with the first unstressed syllable missing. In general, therefore, the verse is 4-stressed. The third stanza is very rough, however, and in some instances the four stresses cannot be satisfactorily read.

Notes

v. 2. my louys hert- "the heart that represents my love for you."

v. 12. "might I get sight of you or speech with you."

vv. 17ff. The meaning is very doubtful. See the suggested emendation in the textual note.

v. 26. "never let that be called lying."

No. 3

[Honor to You, Fair Damsel]

Prosody

Rime.- Couplets; the execution is exact.

Meter.- The line is basically 4-stressed, with the number and order of unstressed syllables varying considerably from line to line. There are several lines which read very awkwardly with four stresses, but which no other analysis seems to improve. I should judge that the ineptitude of the poet and scribal inaccuracies combine to make this verse metrically scarcely worth the name.

Notes

v. 15. doo se me to wyett- "let me know" or "cause me to know."

v. 18. An interesting example of religious zeal: "I will destroy myself: i.e., I will become a gray friar." The Gray Friars were Franciscans or Friars Minors; they originally wore a gray tunic.

v. 21. Apparently addressed to the letter itself. a Mtt folde- "a thousand-fold."

v. 23. yow- i.e., the letter; he will write no more of it at this time.

No. 4

[Care, Away!]

Prosody

The second, third, and fourth stanzas rime abab regularly, and all have alternating lines of four and three stresses respectively. These can be diagrammed as follows:

/ x / x / x /
x / x / x /
/ x / x / x /
x / x / x /

This scheme is executed exactly, in both rime and meter.

The first stanza is made somewhat differently. It rimes aabb, and v. 3 has internal rime. The lines are again in alternating 4-stressed and 3-stressed form, but the unstressed syllables are arranged differently:

/ x / x / x /
/ x / x /
/xx / x /xx /
/ x / x /

[No notes.]

No. 5

[Come, Death]

Prosody

Rime.- Rime royal, ababbcc, executed perfectly.

Meter.- The poem is in decasyllabic lines, with the exception of vv. 3 and 6, which can be read with either 9 or 10 syllables. All but vv. 3 and 6 are iambic, and v. 3 can be read as iambic pentameter, provided creature is read with three syllables. The stanza can also be read as 4-stressed verse, and this, I think, was probably the rhythm the poet had in mind.

Notes

v. 1. whylum dysplesant to nature- i.e., "once regarded as unpleasant to my nature," or, "formerly held by Nature to be unpleasant." The implication is made explicit in the poem: Death is now his only friend and is his last resort, no longer unpleasant to him.

v. 3. "Come and see thou a woeful creature."

v. 6. "help the . . . man to end [his life]."

v. 7. In the lythe all- literally, "in thee lies all"; i.e., "everything depends on you."

here ys- i.e., "I have here."

No. 6

[katyryn]

This poem is an acrostic on katyryn. It could of course refer to St. Kathryn, but the nature of the passion expressed here makes the poem secular in effect if not in intent. Since this poem was a late addition to a vacant page in the MS, I am inclined to the opinion that the poet had in mind some fairly accessible namesake of the saint.

Prosody

Rime.- ababbcc; rime royal.

Meter.- The lines are mainly decasyllabic, but half have more or fewer than ten syllables. Generally the lines are 5-stressed, but again, some of them vary, and the poem can be read as well with four stresses. The meter is very rough, varying from iambic to trochaic within the line far too often for smoothness.

Notes

v. 3. Possibly: "truly, I report myself as the best [servant]," or, "truly, as you are, right so I report myself"; the MS clearly has ye, not be, but the y could be a scribal error.

v. 5f. "just as you will [have it]. But this I require of you in way of service: (I ask as humbly as I can) [that you] never change, but take me for your man."

No. 7

[Where I Love]

Prosody

Rime.- aabb quatrain.

Meter.- The basic line length is apparently eight syllables, but v. 1 lacks one syllable, and v. 4 has an extra syllable. The verse is a good, strong, 4-stressed line, however, and it reads very smoothly. The execution of the stresses is flawless.

Notes

v. 4. loke- This is the important word on which the whole poem turns, and it should be noted that the reading is somewhat doubtful. It is possible that the word could be love, although I believe it not likely. At any rate, it must be recorded here that if the word is loke the poem is a ruefully humorous admission by the lover of his susceptibility to sensual lust. If, on the other hand, the word is love, the poem becomes more conventional, meaning simply that the lover still thinks of his true love, no matter with whom he is dallying at the moment. There is still humor, but the point is different.

No. 8

[A Lover's Appeal]

Prosody

Rime.- ababbcc, rime royal, perfectly executed.

Meter.- At first glance the line length seems to conform to the usual decasyllabic pattern of Chaucer's Troilus stanza, but a closer analysis shows that while decasyllabic lines are the mean here, eleven and twelve syllables occur fairly frequently. Stress varies greatly from line to line; generally the lines have four or five stresses, but some verses must be read with six. There is some unsystematic alliteration.

Notes

vv. 1ff. The appeal is unusual in its boldness: "Lady, out of pity [brought about by] thy sorrows which thou hadst for Jesus, the son, in the time of his passion, [now] have pity on me in time of my sorrows."

v. 4. "have pity on me [and help me] to write."

v. 8. Apparently this stanza is addressed to the Virgin, as the lover asks her advice.

v. 16. intemerat Iunyper- The unusual quality of the juniper to which this figure probably has reference is described by Isidore of Seville in Lib. XVII, Cap. VII of his Etymologiarum. Juniper wood was said to burn for an unusually long time; indeed some said that

No. 8, continued.

a fire of juniper wood would burn indefinitely. [S. Isidori, Opera omnia, ed. Faustino Arevalo (Rome, 1801), IV. 335.]

v. 18. "O medicine saving [i.e., curing] my infirm langours," or "O saving medicine for my infirm langours."

v. 22. At this point the lover seems to be addressing an earthly lady, his love, his "mastres souereyne."

vv. 34f. Cp. v. 20.

v. 41. i.e., "these virtues [were] reported . . ."

v. 43. let be world wag- proverbial. See the Oxford Dictionary of English Proverbs, 2d ed. (Oxford, 1948), s.v. "let." The earliest citation given is from Skelton, a. 1529; this poem is from a MS dated c. 1500.

v. 44. The figure deals with the yoking of two animals in order that they may pull a load. The lover observes here that he will not allow himself to enter a relationship in which he cannot be an equal in responsibility and authority. The earthy figure is not to be found in the collections of proverbs.

v. 49. He will get another lady, if only to impress this lady with his indifference to her.

v. 56. This is a homely figure illustrating the two lovers quarreling over their lady. The Oxford Dictionary of English Proverbs contains the following entry:

> "two cats and a mouse, two wives in one house, two dogs and a bone, never agree in one."
> c. 1417 Lansdowne MS. 762 in Relig. Antiq. (1841) I. 233 Two women in one house, Two cattes and one mowce, Two dogges and one bone, Maye never accorde in one. [s.v. Two cats]

No. 8, continued.

vv. 62f. "I will do my utmost to love and trust you while my life endures."

v. 64. The Rector Tullius- i.e., the rethor, the rhetorician, Marcus Tullius Cicero [106 B.C. - 43 B.C.] Under the name Tully, he enjoyed an immense reputation as a rhetorician in the Middle Ages.

v. 65. Publius Ovidius Naso [43 B.C. - A.D. 18] explained love in his Ars Amatoria and Remedium Amoris.

vv. 66ff. Solomon's wisdom, Absalom's beauty, Job's wealth (not his patience!), and Sampson's manliness are stock medieval comparisons.

No. 9

[Honor and Joy Be unto You]

Prosody

Rime.- ababbcc, rime royal, except for the first stanza, which rimes abaabcc. If the rime word in v. 4 were certayne instead of certente, the stanza would be rime royal, but the emendation changes the meaning. The poet apparently is responsible, not the scribe. With that exception the rime scheme is executed correctly.

Meter.- The verse is 4-stressed. Decasyllabic lines seem to be the norm, but there are 8-, 9-, 11-, and 12-syllable lines scattered throughout, and it is clear that the number of syllables per line was not per se an important consideration to the poet.

This verse contains a considerable amount of alliteration, but its use is clearly unsystematic.

Notes

v. 1. Cp. the incipit with that of Charles d'Orléans' No. 111 [ed. R. Steele, EETS 215 (London, 1941), p. 209], "Honure ioy helthe and pleasaunce." There is no further similarity between these poems.

v. 4. for verrey certente- This phrase can stand either with vv. 3 and 4 or with v.4 alone, depending on whether the semicolon is to be placed before or after the phrase. There is nothing to aid in reaching a decision here, beyond the unlikely possibility that this poet may have used run-on lines that break in mid-line.

No. 9, continued.

v. 8. Possibly this line is a continuation of v. 7.

v. 24. "And at all times [to be] your own servitor."

v. 35. <u>mercylese</u>- "without mercy."

No. 10

[Farewell, Flower of Beauty]

Prosody

Rime.- abab, or, possibly, abcb. If abab is the scheme, seven of the thirteen quatrains have imperfect rimes.

Meter.- The lines are apparently 4-stressed, but they are not well executed. The number of syllables varies from eight to twelve per line, with the mean apparently a decasyllabic line of no particular metric arrangement. Whatever the plan, its execution is not consistent. There is some alliteration, but it is not arranged in any formal scheme.

Notes

v. 10. say- "saw."

v. 17. Caton- The reference here is to the writings attributed to "Dionysius" Cato. The saying is apparently a paraphrase of these lines from the Disticha Catonis: "Corporis exigui vires contemnere noli: consilio pollet cui vim natura negavit." [Book II, No. 9, ed. J. W. and A. M. Duff, LCL, p. 606]. A Middle English version of the lytel Cato states it thus:

> 3if þou beo a strong mon,
> And riche of worldes good,
> Dispyse þou no luytel mon,
> Ne hate hym in þy mod.

[M. O. Goldberg, Die Catonischen

No. 10, continued.

distichen wahrend des mittelalters in der Englischen und Französischen literatur, I. Theil: Der Englische Cato (Leipzig, 1883), p. 28.]

v. 26. "and take little heed [of the fact] that you are very light, [because you are engrossed in] joy and mirth."

v. 27. thynke ye- "do you consider."

vv. 29ff. Kateryn is probably Catherine of Alexandria, the virgin saint who confounded the Roman emperor Maximinus. She was steadfast in preserving her virginity, even when subjected to a long period of torment and torture. Her story is told in the Caxton edition of the Golden Legend, ed. F. S. Ellis ("Temple Classics"; London, 1900), VII. 1-50.

Helena was the mother of Constantine the Great, and she showed steadfastness in her search for the cross. Since she was not a virgin, was untried by love or lust, and was not engaged in the activities that were to win her sainthood until she was well past middle age, she does not fit here very well, unless she took vows of virginity in her quest for the Cross. I find no evidence of this in the Old English version of her story. It is possible that Elene is a mistake, and that Iuliane, Juliana, was meant; she was steadfast in the protection of her virginity.

Margaret was the virgin saint from Asia Minor who preserved her virginity in the face of the most fearful assaults at the hands of a Roman prefect named Olybrius. Catherine and Margaret rank as two of the most important of the virgin saints, and both had tremendous

No. 10, continued.

popularity in the Middle Ages. [Margaret's story is told in the Caxton edition of the Golden Legend, V. 238-240.]

vv. 47f. "and my delight is never to fail you, but ever to please you."

v. 52. "My soul stands in despair of God." Note the signature of the lover at the end of the poem. In view of his threats, such an apologetic close is quite acceptable. It is also possible, of course, that the signature is the scribe's.

No. 11

[Let Pity Comfort Your Daungerness]

Prosody

Rime.— The poem is four stanzas of rimed chaos; it appears that the rime scheme was intended to be partially interlocking; the refrain which changes slightly suggests this analysis; the result is: (1) abaRcdc, (2) ddrdRef, (3) gffrfR, (4) hihiiriR.

If the scheme is not intended to be interlocking except in the refrain line, the analysis is: (1) abaRcdc, (2) aaraRbc, (3) abbrbR, (4) ababaraR. In either case it appears that something has gone wrong, either in the execution or in the copying of the poem.

Meter.— 4-stressed verse is the basic line, and there is a fairly systematic use of alliteration, which, when it occurs, falls usually on 3 of the 4 stresses.

Notes

v. 5. greue— This may be simply a typical medieval "heat of cold, cold of heat" paradox, such as occurs so often in Middle English verse. Improbable possibilities include emending the word to grete, or reading it as grene, meaning "to make green, as in spring."

No. 12

[The Lover's Boke]

Prosody

Rime.— This poem has 32 stanzas, 30 of which are in rime royal, ababbcc. Of these, four stanzas have faulty rimes [vv. 115, 147, 165 or 166, and 193 or 194]; the rest are correctly rimed. The first stanza is rime royal, as far as it goes, but the seventh line is missing; the stanza appears to be complete with only 6 lines. The sixth stanza is unusual, since it has only 6 lines riming aabbcc.

Meter.— The verse length varies between eight and fourteen syllables per line, but the dominant line is of ten syllables, usually in iambic pentameter. Longer and shorter lines are often iambic. The verse is almost half 4-stressed and half 5-stressed, but many lines can be read either way. The execution of the rhythm throughout is poor; perhaps some of the awkwardness is attributable to poor copying, but surely not all.

Notes

vv. 3ff. The constructions here defy logical grammatical analysis, but the meaning is clear: "Do not refuse this book, I beseech you, for any of these reasons: (a) if, through lack of skill, I offend and am unable to please your delicate feelings; (b) because I dare to send this book, even though my rank is low

No. 12, continued.

compared with your estate."

vv. 7ff. This stanza is another example of structural confusion; I paraphrase: "And with your good help and with your kind permission, I will tell this story, of which I spoke before, concerning my lack of skill—wherefore, I beg your patience. Now, good lady, cause my goodness to be supported, and, may there be joy to you and comfort for me in this act of love [i.e., in the writing of this poem]."

v. 23. I am not able to identify Marke. Marcus Tullius Cicero was known as Cicero and as Tully during the Middle Ages, but I have found no references to him as "Mark."

The structure here becomes clear if, after Marke one adds "[and even if I had] Chaucer's [ability to cause] delight, . . ."

v. 25. This is the main clause of the sentence: i.e., "even if I had all these abilities, and also . . . space, I could not tell . . . how . . . my heart is set on my sovereign lady."

begod here of grace—unintelligible.

vv. 32f. Beginning with the second half of v. 32, the sense is very cloudy. I paraphrase it thus: "for [even] he who can sue best—[even] poets, composing, who are most eloquent—none seems truer in his intentions than I."

v. 35ff. In these lines is some comment on literary matters, particularly on what a poet or other writer should use for form, and how he should present his matter.

No. 12, continued.

v. 39. myn hert--i.e., "my lady."

vv. 41ff. "To me, you are most excellent in the matter of light [i.e., brilliance], the brightness of which wounded me with [its] beams; and, as if I deserved it [i.e., as through my deserving it], [I], though innocent, am fallen."

v. 47. This line is probably the direct object of "will tell" in v. 46; there is a remote possibility, however, that it could be an epithet for the lady, used in direct address. It is unlikely that "all" [v. 46] is an adjective modifying "cause."

vv. 57f. "[. . . that] straightway my heart seized so hot a heat . . ."; or, ". . . [that] straightway so hot a heat seized my heart that. . . ."

v. 59. "save" and "keep" may be impersonal singular verbs: "to save the health of your soul and body and to preserve your fame and your honor."

v. 61. ylke an houre--"every hour."

v. 69. Here begins a typical description of the lady, beginning at the head and working down. This is a particularly inexample of that conventional description.

v. 77. so womanly set--i.e., "of such feminine shape."

v. 80. whyche nedeth no set--perhaps set in this connection means "setting," such as that used for a precious stone. Cp. vv. 77 and 81.

No. 12, continued.

v. 81. set- I do not know what the word means here.

vv. 87f. "All these, sweet heart, are active cause why . . ." Or, it may be that theyre is an adverb, "there."

vv. 99f. "The cruel cloud daungier would not permit me to . . ."

v. 102. i.e., "By every way [I] sought to see you, . . ."

v. 104. This and v. 105 are not complete. Somewhere the poet lost part of the thought: "And others [are] not half so diligent as I am to serve and please you." The implication is that others are doing something that is denied him.

v. 107. i.e., "as one has through sighing, much ease."

v. 109. Oys— unintelligible.

v. 111. Thys— "thus."

v. 114. "Since I am he, who, to serve you, will not faint."

v. 115. The cloud of absence is the second cloud in this poem; cp. the "cruel cloud daungier," v. 99.

v. 122. "And [that I shall] never from you move. . . ."

v. 124. "And [I shall always be] ever with you in mind. . . ."

v. 131. The awkwardness here can be removed in paraphrasing by omitting one of the ands.

v. 133. i.e., "to make you [or her?] subject to mortality." Apparently he is still addressing his lady directly, but later in the stanza he is speaking to Nature.

v. 134. i.e., "so well hath [nature] done."

v. 137. whyles- "until"; "to the nature" is probably "to

No. 12, continued.

thee, Nature."

v. 145. wyth all Ioy and solace- the phrase modifies either the poet or the lady love.

v. 154. com- unintelligible.

v. 155. hym- antecedent uncertain. I expected "you."

v. 156. whart- unintelligible. See glossary.

vv. 157f. "See here that body, by means of which—as by her femininity—love may convert every creature." This paraphrase is tentative; whatever the meaning, it is phrased unintelligibly.

v. 164. i.e., "where [will] thou find such [a] one?"

v. 165. i.e., "thou canst not make [one], nor have one so fair left, as she is, when death has caught her." Or, ". . . nor have lost one so fair, . . ." Either of these readings is possible.

v. 185. The sudden change in point of view here is awkward. This is the first notice the reader has had that all this had not happened very recently, that it was not even now in progress.

v. 188. Apparently "I pray," from v. 186, is to be added here: "Also, I pray thus, O lady min. . . ."

v. 195. Besechyng yow- "I beseech you. . . ."

v. 202. "I pray also [all these things and] ye that lovers be, to pray for me. . . ."

v. 207. "that he, in his mercy, grant me sight of my love. . . ."

v. 208. To hys plesaunce- "at his pleasure."

No. 12, continued.

v. 209. Here the poet changes his appeal, now speaking directly to his lady.

v. 211. i.e., ". . . if any errors have escaped me. . . ."

v. 214. "I can [do] no more [than] submit to your correction. . . ."

v. 222. "unless your womanhood reward my true service."

No. 13

[Help Me to Weep]

Prosody

Rime.— There are five rime royal stanzas, running in conformity to the ababbcc pattern except for vv. 3 and 25.

Meter.— There is no single system of stress, number of syllables or arrangement of feet apparent in the poem. The verses vary from three to five stresses each, and the number of syllables per line varies from eight to thirteen.

There is some alliteration, but it is unsystematic and probably unconscious.

Notes

v. 11. he- The antecedent is Agew, v. 10.

v. 15. "Once, Fortune went forward a little."

v. 20. That- "So that" or "In order that."

v. 23. endure- i.e., "to cause to endure"; endue makes better sense, and the rime with su supports such an emendation. The MS reading is clearly endure.

v. 25. "She will run Daungier out of her court." Cp. Daungier as a member of the Rose's household in Le roman de la rose, vv. 2827ff. [Ed. Ernest Langlois ("SATF"; Paris, 1920), II. 143ff.] The description of Daungier as the lover's adver-

No. 13, continued.

sary is very similar to the account of Daungier's role in the allegory of love; the Roman is the locus classicus of this allegorical personification.

v. 26. Aduersary- i.e., Daungier.

No. 14

[To the Flower of Formosyte]

Prosody

Rime.— Rime royal, ababbcc, with a few doubtful rimes and one rime [v. 47] which does not fit.

Meter.— Length of the lines shows extreme variation, from nine to fifteen syllables. The verse is 3-, 4-, 5-, or 6-stressed, but most of the lines are best read with four stresses.

The most striking feature is the alliteration. In some lines there are four alliterative elements. Many of the verses adhere roughly to the old practice of using three alliterative elements in one line, the first two in the first half-line, but there are other verses with three stresses alliterating, which do not conform to the Old English pattern. In addition to these, other instances of lines not in accord with the Old English scheme include lines with four stresses alliterating and lines with both stressed and unstressed elements alliterating. It should be pointed out, however, that the alliteration seems to require the 4-stressed reading of most lines, and such a reading displays virtues in the poem which disappear when it is read in another rhythm.

Since this poem contains a numerous sampling of aureate diction, the glossary will solve many of the problems encountered in the reading.

Notes

No. 14, continued.

v. 6. This line may modify hert in v. 5, although it is possible that the poet intended it to be applied less specifically, to the lady as a whole.

v. 11. It is difficult to know precisely how to read or where to punctuate this line; apparently it means: "Your mouth [is] mellifluent in speech, never amiss in speaking, without peer in praying prudently and piteously."

v. 14. most plesaunt to my pay- literally, "most pleasant to me."

vv. 27ff. i.e., "My simplicity will not suffice to commend your qualities by clere inspeccion." By clere inspeccion seems to mean "by simple analysis," or "by means of straightforward description," or something of the sort.

v. 28. I haue none intelleccion- could be an independent clause. This would make the thought abrupt and self-derogatory, but such feelings are not uncommon in lovers. If the sentence ends with the stanza, however, there are difficulties with the first line [v. 29] of the next stanza. These difficulties disappear if the final clause of v. 28 is restricted by v. 29, thus: "I have no thought but to serve you with humble subjection."

v. 30. This line is very clumsy, and the meaning is doubtful. Apparently his spirit is prosperous because of her, and so he in turn wishes her prosperity. It is well-nigh impossible to include Prosperyte, v. 30, in an intelligible paraphrase: "My spirit is to do you

No. 14, continued.

service with lowly subjection, dearly desiring, with high affection, to hear of your prosperity in every way."

vv. 39ff. V. 41 seems to me to be in parallel construction with the first half of v. 39. The result, modernized and somewhat paraphrased, is as follows: "Of my pain and penance [and] of all my disease and great desolation, my pen can tell." "If I tell the truth and do not hold back [the details] of all my disease and great desolation, you might free me of all of it, by means of my salvation."

v. 54. A very awkward ending: "Absence is the main cause of my pain, unless Jesus--our Saviour, most excellent king--hastily bring me into your presence." It seems to be a non sequitur, but the difficulty can be resolved, I think, by referring to v. 53 for what will result "unless Jesus bring me to your presence."

As in earlier stanzas, the poet seems to have no control over his afterthoughts, and he therefore gets his ideas in illogical order. He explains a circumstance and its causes at length, gives the result, and then for no apparent reason, he expands on the circumstances leading up to the result all over again.

The Amen calls attention to the last few lines of the final stanza, which the poet apparently intends shall have the force of a prayer. It is both an invocation and a dedication.

No. 15

Roundell

Prosody

Rime.— As the text stands, the poem is not a rondeau in the form of any contemporaneous French original that I have been able to discover. Strictly speaking, it is not a rondeau or roundel, since the refrain occurs only twice. The rime scheme is Aabb bcbcA, interlocking. I suggest, however, that the poem may have been roughly patterned after the triolet, at least to the extent that its refrain should appear three times. A possible reconstruction would use both the first two lines as refrains: $A^1A^2bb[A^1A^2]$ $bcbcA^1[A^2]$. It is possible that the scribe neglected to indicate the second occurrence of the refrain lines, which were usually indicated only by a key word or two. At any rate, in neither the MS form nor the reconstructed version has the poem any French original for its form, so far as I can tell. It is probably an English adaptation of one of the French forms.

Meter.— Line length varies from eight to twelve or thirteen syllables, and the lines are 4-stressed.

[No notes]

No. 16

[Thanks, Gentle Fortune]

Prosody

Rime.— ababbcc, rime royal.

Meter.— The lines are eight to ten syllables in length, although they can all be made decasyllabic by pronouncing a few final -e's here and there. The meter, however, is not consistently iambic, and the lines seem usually to read best as 4-stressed verse.

Notes

vv. 2f. "who have been pleased to prefer me [i.e., "advance me"] so high [as] to love her best who is fairest."

v. 4. Probably "goodly" and "goodliest," rather than "godly" and "godliest," although there is no certain proof to establish this choice.

No. 17

[Alas, Alas, and Alas, Why?]

Prosody

Rime.-- aabb; the scheme is executed without a fault, with the possible exception of v. 17. Here, however, there is some question in the reading.

Meter.-- Possibly iambic tetrameter, but many of the lines are too short, and the effect of the whole is very rough. Only the last stanza scans perfectly. Others are not too bad, if the lines are considered iambic with the first unaccented syllable missing.

Generally, however, the rhythm can be best described as 4-stressed verse, in which the unaccented syllables vary in number and position.

[No notes]

No. 18

[Alas, What Planet]

This poem has a disjointed, ejaculatory quality that makes it very hard to decipher the meaning. So many verbs and subjects have been left out that one cannot grace these omissions with the name ellipses.

I have the feeling that these lines should be end-stopped. It is possible to clarify the meaning by making use of run-on lines which break in the middle, but this can be accomplished only by the use of an excessively elaborate system of punctuation.

Prosody

Rime.--ababbcc; rime royal. All three stanzas are exactly executed, provided one considers the euer: dispeyre rime of vv. 13 and 14 a satisfactory rime.

Meter.--rough iambic pentameter predominates. V. 18 is very rough, not smooth iambic at all. Final -e's must be pronounced within one or two lines to achieve the meter, but generally final -e is not pronounced within the line. Again, 4- and 5-stressed verse seems to be the only rhythm consistently maintained.

Notes

v. 1. This line seems to me to have been intended to

No. 18, continued.

stand alone, but there is a transition to the next line suggested, e.g., "that this result has come about: my heart is. . . ."

The reference to being "born under a planet," i.e., having a certain kind of fate, is a figurative expression that is a commonplace. Cp. "He that was born under a three-penny planet shall never be worth two pence." [Oxford Dictionary of English Proverbs.] The modern expression, "born under a lucky star," is related.

v. 3. "It is no wonder that I do not stand well in your grace." Apparently this is "no wonder" in view of the bad planetary influence on his birth.

No. 19

[As in My Remembrauns]

Prosody

Rime.--ababbcc; rime royal. The rime is executed without fault.

Meter.--The lines are usually, but not always, decasyllabic, and the meter is roughly iambic in a few lines. In others it varies from line to line, and in many cases, it differs on either side of the caesura as well. Most of the lines have five stresses, but the unaccented syllables vary in number. No metrical scheme, nor consistent rhythmic pattern is established for a period long enough to give the poem any musical qualities.

Notes

v. 1. Supply an expletive: "To my recollection, [there is] none but you alone."

v. 10. i.e., "[inasmuch as] your goodness has so pierced my heart."

No. 20

[This Is No Life]

Prosody

Rime.--ababbcc; rime royal.

Meter.--The lines are decasyllabic, generally, and the basic foot is iambic. There are some lines [e.g., v. 3] which are combinations of trochaic and iambic feet. At any rate, five stresses per line is the general rule. V. 10 is octosyllabic and 4-stressed; v. 16 has two extra syllables, and one extra stress. The same is true of v. 21. The effect of this irregularity is not so rough as might be expected, and there are some smooth passages which are metrically very satisfactory.

The refrain, which occurs only in the two final stanzas, is not an exact repetition, but is modified to a slightly different effect. I can offer no explanation of why the refrain does not occur in the first stanza.

Notes

vv. 3f. These lines are intended to parallel v. 2, I believe, but the constructions themselves are not parallel. To paraphrase: "Endless sorrow [is] assured, beyond doubt; [I am] past all despair and out of all gladness." To make the construction parallel, one might paraphrase v. 3 thus: "[I am] assured endless sorrow, beyond doubt."

No. 20, continued.

v. 10. Vv. 8-10 are modifiers of v. 10. With his heart plunged in grief, complaining pitifully, standing alone, without help of mercy, completely in discomfort, he may well sigh!

vv. 17f. "farewell, dear heart, chief in my mind--and you will ever be, until the hour I die."

v. 19. ore--unintelligible. The meaning here seems to be: "farewell! You have assured my woe."

No. 21

[No title; two parts]

This poem, or perhaps it is fragments of two poems, shows very little imagination; such ideas as are present here are not particularly well stated, and the rewards of close attention and study to determine meaning are barely worth while. The repetition of the idea of the lady's constancy--that she will be his as long as she lives--is not particularly well done. The poem shows a definite lack of originality, both in conception and execution.

For the modern reader, punctuation will solve only <u>some</u> of the problems of meaning. Others must remain moot, clouded by syntax and ellipsis.

One of the main problems in this poem is the relation of the first stanza to the others. There is some sort of break between stanzas--either a change in hand, or an intermission for the scribe--apparent in the MS. The difference in stanza-form suggests that this may be two poems, but v. 9 seems to me to be a very unlikely beginning for a second poem. Something must precede it. Therefore, although there may be parts of two poems here, the second stanza as they occur in the MS is almost certainly not the opening stanza of a new poem.

The first stanza has nothing in it which links it directly to the stanzas that follow. Even the tone of the first stanza differs from that of the second, and most important of all the first stanza, with its emphasis on service, seems to me to be the ex-

No. 21, continued.

pression of a male lover; the second, third, and fourth stanzas, however, clearly are the expression of a woman. Whether a woman wrote these stanzas or not it is not possible to ascertain, but at least the speaker in the poem is female, and there is no unmasking of a male poet at the end, as in No. 34 below.

I conclude, therefore, that there are parts of two poems here: part I is the first stanza.

Prosody

Rime.--one 8-line stanza, riming ababababab.

Meter.--Syllable count varies from 9 to 11 syllables per line, with a decasyllabic line the norm. The meter is generally iambic, but not exclusively so. V. 3 has six-stressed syllables, the other lines five.

Part II is composed of the second, third, and fourth stanzas and seems to be an acephalous fragment of another poem.

Prosody

Rime.--ababbcc, rime royal.

Meter.--The decasyllabic, iambic pentameter line could possibly be the basic line here, but v. 10 has too many and v. 27 too few syllables, and the iambic foot is by no means exclusively employed. V. 10 has six stressed syllables, one too many for the 5-stress line which seems to be the basic form.

No. 21, continued.

In general, neither Part I nor Part II has a smooth rhythm, and no single pattern is followed for more than a few lines at a time; the effect is not variety, but abruptness and roughness. I print the two parts, stanza 1 and stanzas 2-4, as they occur in the MS, rather than as two poems, because when the matter is in doubt, as it is here, the MS must be the final authority.

Notes

v. 8. over sprudde--"? overspread."

v. 12. Here is the first evidence to show that a woman is speaking.

v. 16. Unintelligible. Possibly this line is an ejaculation, with the subject missing. Probably it should be spoken in a tone of shocked disbelief: "And [I once] had the worlds at my direction!" Another possibility results from reading and to mean "if."

v. 17. Now she turns to her readers.

v. 20. wher--"were."

No. 22

[I May Well Sigh]

Metrically, this poem leaves much to be desired, although the use of the refrain is good and does a great deal to enhance the flow of the verse.

Prosody

Rime.— ababbcC; rime royal with refrain. The execution is exact.

Meter.— The mean line is in iambic pentameter or 5-stressed verse, usually exectued without major flaws or undue license. Lines which do not conform to this scheme are vv. 10, 16, and 18; these are 4-stressed.

The refrain is an entire line, and it is repeated at the end of each stanza. It is incorporated in the rime scheme, so that the c-rime in each stanza is the same.

Notes

v. 6. Most yn my mynde- in apposition with my lady souerayne.

v. 13. hyt- probably refers to his heart; his lady has his heart, so that he is lyke to a fygure wyche that ys hertlees.

v. 15. "Yet in spite of all my grief."

vv. 17f. "And [I shall] think it is but a pleasure for me to suffer on your account a great deal more [than I have already suffered], truly."

No. 22, continued.

v. 19. The subject has been omitted: "[I] will never change."

No. 23

[Where I Have Chosen, Steadfast Will I Be]

The confusion of pronouns whose antecedents are missing, the awkward ellipsis, and the very rough rhythm of this poem make it one of the least satisfactory of those in this edition. Meaning is often very cloudy, and only by making several choices in interpretation as one goes along can one come to even the most general grasp of what the poet is trying to say.

Prosody

Rime.— As the poem stands in the MS, it is in what appears to be a ballade form. Closer examination reveals, however, that there is no refrain, that the envoi does not repeat the rimes of either of the first two stanzas, and that the rimes do not interlock between the first two stanzas. To be precise, the poem as it stands is in rime royal, ababbcc, two and four-sevenths stanzas.

Meter.— The 5-stressed line of the ballade stanza —and of the rime royal stanza—is the basic line here, but almost every line has some variation which prevents it from being true iambic pentameter. The feet change within the line, some lines are too long, and others are too short. No rhythmic system seems to dominate. One must conclude that whatever the original intent of the poet, his execution fell considerably short of the goal. The poem is not a ballade, even in the loosest of definitions, and as rime royal its stanzas are at best awkward and unfinished. Only the rime is without flaw.

No. 23, continued.

Notes

v. 1. "[I will] never withdraw it [my service] because of any kind of fear or doubt."

v. 8. "What you deserve no other can deserve."

vv. 13f. i.e., "promise to serve you . . . made with faithful assurance." The syntax here is badly confused, largely because of connectives which do not connect.

v. 15. This may be a new character speaking. It is also possible that the lover is answering his own complaint; perhaps his conscience or his heart, or, more likely, his Reason [cp. Dunbar's The Golden Targe] is admonishing him. In one respect this quatrain is like the envoi in a ballade: it resolves the problem posed in the first two stanzas. The poem seems to me to be complete.

No. 24

[No title]

The single complete line is in iambic pentameter, regular in every respect. There is of course no rime scheme evident. It is interesting to note that this fragment was apparently a quatrain; the long decasyllabic line with its five stresses was not very common in quatrains and other short stanzas at this time, particularly in lyric poetry.

[No notes]

No. 25

[A Lover's Vow]

Prosody

Rime and Meter.— The form of this poem should be compared with the somewhat similar form of No. 40, which also makes use of bracketed lines with a tail-line of sorts to the right of the bracket. Strictly speaking, the stanza form in neither case can be called tail-rime, since the tails have the same or a greater number of syllables and stresses than do the lines in the main body of the stanza. Here, the rime scheme is as follows: $aa^b\ cc^b\ dd^e\ ff^e\ gg^h\ ii^h$. [The fact that rimes g and i are identical is, I believe, due entirely to chance.] The execution of this rime scheme is exact. It is an interesting and unusual stanza, especially at a time when rime royal was being used ad nauseam.

The basic line length seems to be four syllables, 2-stressed. The stresses are arranged differently in the line, sometimes in iambs, sometimes in trochees, and sometimes in combinations of the two. It is possible too, by reading the final e's in stanzas 2, 3, 4, and 6, to obtain a third foot used initially, a dactyl. It seems apparent that no system other than "short" lines was intended.

The short lines and interlocking rime scheme suggest a French model for the verse form, but I have not found a similar French form. Moreover, since line length is not measured in syllables here, it seems certain that even if there were French influence on the form, the result is a thoroughly anglicized stanza.

No. 25, continued.

Notes

Stanza 6. farye- unintelligible.

No. 26

[Farewell]

Prosody

There are several points of interest in this rough little poem. It contains an anaphora on Fareth wele, it is monorimed, and its line length and stresses are rather interestingly contrived. It also contains some alliteration.

Rime.— The poem is a monorime on -esse, and it is executed with only one fault in the rime, the -ous of the last line. See the note to v. 10.

Meter.— If one scans the verse by breaking it into metrical feet, one finds considerable variety—too much variety; but if one follows the suggestion present in the alliteration and counts stresses rather than syllables or metrical feet, one finds the line is consistently 4-stressed, with the possible exception of v. 7, which is textually doubtful. See the textual note.

The 4-stressed line is good with alliteration, and this poem makes use of many opportunities for alliteration. There are two elements alliterating in vv. 1, 2, 3, and 10; in vv. 4 and 7, the poet has managed to use three alliterative elements. In all these instances, the alliteration falls on the accented syllable, but it nevertheless seems to have been used only for ornament, not as a basic structural device.

Notes

No. 26, continued.

v. 4. welle of al worthynesse- an example of a favorite conventional comparison; the lady is described as the source, the fountain-head, the well-spring, from which comes a particular virtue. This gives the lady a goddess-like quality; she represents and may even personify that virtue of which she is the source.

v. 5. Here the poet makes a change in his approach to the lady; he has begun, apparently, speaking to her as a woman; now he treats her as a goddess. The interpretation is doubtful; is the poem addressed to a lady or to the goddess of Love? If to a lady, then the poet has made her synonymous with Venus, Love's goddess.

v. 7. unintelligible.

v. 10. This line is the crux of the problem in interpretation of the poem. If it means "So command my lady," i.e., "command my lady to act thus," referring to the lady's reception of his love, then it may be assumed that the poem is addressed to Venus, begging her for assistance in the love affair. On the other hand, it is possible that this line is not part of the poem, but is instead a rubric or signature. The MS is of little help in the decision. The line is surely related to the poem, but may not be a part of it. If the latter is the case, then v. 10 merely describes what the poem is about, and leaves the poem itself to be interpreted as an appeal to the lady, not to the goddess. The question remains moot.

No. 27

[Alone I Live, Alone]

Prosody

Rime.— monorimed 3-line stanzas with a couplet refrain. The refrain opens the song and is repeated after each stanza.

Meter.— The refrain is iambic trimeter, 3-stressed, regular, in 6-syllable lines.

The stanzas are composed of 4-stressed lines, usually eight or nine syllables in length. Iambic rhythm predominates, but is by no means consistently employed.

[No notes]

No. 28

[To You, Root of Gentleness]

In its present condition, the text of this lyric appears to be badly mutilated; hence, if the poem ever had merit, most of it has disappeared.

Prosody

Rime.— In its extant form the poem is very peculiarly constructed as to stanza and rime; the grouping of the lines into stanzas is entirely the editor's; the MS prints them one after another in undifferentiated form. Following is an analysis of rime and stanza: vv. 1-7—ababbcc—rime royal; vv. 8-12—abccdd, or possibly three rimed couplets; vv. 14-20—ababbc(?), apparently a rime royal stanza, in which the second c-rime is missing because of the trimmed page; vv. 21-25—abbcc, an odd line followed by two couplets; vv. 26-32—ababbcc; vv. 33-39—ababbcc, with the first c-rime incorrectly copied [See explanatory note to v. 38.]; vv. 40-46—ababbcc; vv. 47-53—ababbcc. The stanzaic arrangement must of course be conjectural; the poem is badly copied, and the missing stanza marks are a part of the trouble, no doubt.

Notes

vv. 1ff. Vv. 1-10 are a salutation and an address. "To you, lady, . . . I recommend myself and all my service." Punctuation of these lines is well-nigh impossible.

No. 28, continued.

v. 5. As ye muste--probably means "as the most." This scribe does not normally confuse y and þ, but unless ye be read þe, the line makes no sense.

v. 38. Rime and meaning demand the emendation of Reserche to Resorte.

v. 41. may--the month of May; cp. v. 52, the month of stedfastnys.

v. 47. Here begins an apostrophe to the sun, to whom the poet appeals as to a muse. Perhaps this is a confusion of the sun and the sun god, Apollo, although it is unusual in the Middle Ages for the identification not to be made explicit. It is more likely, however, that this sun is the same person as that in v. 51.

v. 51. The poet wrote this poem on a specific day at someone's request. The only previous reference has been to the sun, and earlier, to the lover's lady, and these two are not likely to be the same. Hence I conclude that the sun and some person in power--perhaps a prince, king, or queen--are one and the same, and that the poem was requested or commissioned by this person. That the object of this dedication was perhaps a king, as well as a literary patron, is suggested by the complimentary nature of the closing line.

There is nothing to indicate whether this final dedication

No. 28, continued.

is written to a man or to a woman. There is no evidence to suggest that it is directed to the "root of gentylnes," the lady with whom the bulk of the poem is concerned, although this remains a remote possibility.

v. 52f. These lines are sufficient to date the poem fairly accurately, except for the difficulty of the year. It was dedicated on the 16th day of the month of steadfastness [May?], in the 23rd year of a reign described glowingly as being one "of policy and truth."

The twenty-third years of English reigns to which this might refer are those of Henry VI [September 1, 1444-August 31, 1445], Edward IV [March 4-April 9, 1483], and Henry VII [August 22, 1507-August 21, 1508]. Information on the date of the MS is scanty [see discussion of MS Cotton Vespasian D. IX], and in view of the nature of the MS, I cannot make any further identification. It is always possible that the patron is a lesser lord, or that the twenty-third year is a lady's age.

Signature. "Think of me." The signature may refer to the burden of the poem and may therefore have been addressed to the lady by the unhappy lover, making one last request of her while he continues to maintain the necessary anonymity. Even more likely, however, is the possibility that the signature is a gentle reminder to the patron to whom the last few lines are addressed, asking him [or her] for a "remembrance" in material form. It is of course

No. 28, continued.

possible that the poet was attempting to achieve both ends with the single phrase.

No. 29

[That fygure fresch that ys so fayre]

Prosody

Rime.— There are five 8-line stanzas with refrain; the rime scheme is ababbrbR. Only the r-rimes are carried through from stanza to stanza. The execution of rime is fair, with two misfit rimes, in vv. 22 and 28, and another that is poor, in v. 37.

Meter.— The lines are 4-stressed, usually in iambic tetrameter; there are several lines of from nine to thirteen syllables, however, which can be considered only as 4-stressed verse, since they do not conform to the metrical system of the other lines.

Notes

v. 1. O lorde of loue- the poem is addressed to Cupid, or perhaps simply to Love, an abstraction personified as a god. Cp. the God of Love who instructs the lover in his duties in Chaucer's Romaunt of the Rose, vv. 2145-2950.

v. 4. This line presents considerable difficulty. loue seems to be used in direct address; the—the second of the two—is probably the pronoun, "thee."

v. 5. Possibly "Since you have set me on the fire you have not been sparing in burning me." There are other possible readings, none of them completely satisfactory.

v. 15. This line is not at all clear; its meaning depends

No. 29, continued.

upon the meaning of the word bente, which seems not to fit the rime scheme. It may well be a scribal error, although it is not the only inexact rime-word in the poem.

v. 20. "All nature could not improve her body, she is so wrought, that worthy wight."

v. 24. I have no explanation to offer for the extra syllable on freschede.

v. 31. "On account of her, I lie in strong pains."

v. 39. Ine to oreable- unintelligible.

No. 30

[Go, Little Ring]

Prosody

Rime.-- rime royal, ababbcc.

Meter.-- 4-stressed verse, iambic tetrameter, but with two lines of seven and nine syllables respectively.

[No notes]

No. 31

[Three Things Jeame Lacketh]

Prosody

Rime.--ababbcc, rime royal.

Meter.--Very rough 4- and 5-stressed lines.

Notes

v. 3. goodlyhede at poynt devise--i.e., "perfect goodness."

No. 32

The complaynte Ageyne Hope

This poem is extant in three texts, and both the A-text and B-text are closer to the original than is the C-text. It is difficult to choose between the A- and B-texts; they are identical but for orthography and their letter designations are purely for convenience. There is no evidence to show that the A-text definitely is closer either in time or orthography to a missing original. If one accepts the evidence of the professional scribal hands of the MSS in which the A- and B-texts occur, one must conclude that neither is the original text of this poem.

The C-text is particularly interesting in comparison with the other two, since it shows clearly the kind of treatment a poem might well receive at the hands of a scribal "editor"; such treatment may well explain many of the flaws so often found in fifteenth-century poems. In the Appendix at the end of this edition is a copy of the three texts line by line, to facilitate comparison by the reader.

Prosody

Rime.—A- and B- texts have an 8-line stanza, riming ababbccb, the rime royal scheme plus an extra b-line at the end. A- and B-texts execute the rime perfectly except for the last stanza, which rimes ababcddc, unless one considers the abyde: hide: Rede: fede rimes as a b-rime.

No. 32, continued.

Meter.— The verse is roughly 4-stressed. There is considerable alliteration; it is usually on stressed syllables, although its use is not consistent enough for the verse to be called systematically stressed. The alliteration contributes, however, to what little rhythmic unity these verses display.

Notes

[N.B. These notes are made with reference to the A- and B-texts, primarily. These two texts are almost identical except for orthography. Where the C-text requires additional notes, these are clearly labeled. If there is no indication which text is meant, the reference is to both the A- and B-texts.]

v. 7. hope- a personified abstraction, male.

v. 8. wanhope- another personified abstraction; apparently Wanhope and Unhope [C-text, v. 8, and elsewhere in the A- and B-texts] are the same character. Despair is the modern equivalent.

v. 9. A subject must be supplied: "I longed that I might die."

v. 11. Whan- "after Hope promised me so well!" Apparently Hope has failed him, after he had put all his faith in Hope's promises.

v. 13. "Now I may whistle in my fist!" This certainly sounds like a common expression, but in this form it occurs in none of the collections consulted. "Go whistle!" is a common expression which occurs in several forms, and its meaning seems to fit the sense here.

No. 32, continued.

It is used as an expression of contemptuous dismissal and as an invitation to a person to go away and attend to some vain occupation, implying that he is wasting his time here. See Whistle, v., in the NED. Cp. "Pipe in an ivy leaf," in Chaucer's Knight's Tale, v. 1838, and Troilus, V. 1433.

v. 16. "Had-I-wiste" figures in a number of common expressions current in the late Middle Ages and the Renaissance: "Beware of 'Had I wist'"; "'Had I wist' comes too late"; "'Had I wist' was a fool"; these are examples from the proverb collections, and they date from about 1350 in the citations given in The Oxford Dictionary of English Proverbs, 2d ed., p. 270. Further examples are cited in M. P. Tilley, Elizabethan Proverb Lore in Lyly's Euphues and in Pettie's Petite Pallace ("University of Michigan Publications of Language and Literature," Vol. II; New York, 1926), p. 77, and in most of the other standard works on proverbs and common expressions. I found no instance in the collections of the expression "to sing of 'had I wist.'"

v. 35. "But well I know, it pleases her not to believe."

v. 36. "For, ever is the old the new"; possibly this is a proverbial expression, but I have been unable to locate it in the collections, and I am unable to fit it as it stands into the meaning of the lines around it. The C-text is interesting in comparison; apparently its scribe-editor did not recognize the expression and could not decide what it meant, so he expanded it to ffor evir hir olde seyng is to me nuwe, i.e., "her remarks of the past are forever

No. 32, continued.

fresh in my mind." The lover is made to say simply that he has had experience with this lady before. The C-text revision is not particularly satisfactory and is probably incorrect, but it does at least make sense.

v. 39. "I must hold forth the candle," or, "I must henceforth hold the candle." This is a paraphrase of a common expression which is some times stated: "You will neither dance nor hold the candle." [Oxford Dictionary of English Proverbs, 2d ed., p. 128.] Another version reads: "He that worst may, shall (must) hold the candle." [Ibid., p. 733.] The application of the proverb here is clear: "I have come off second best here; I must henceforth hold the candle, because I will not be permitted to participate actively."

v. 40. And thus shall I clepid a a goode Hewe- The expression sounds as though it were a common one, but I have not found it in any of the collections. The meaning is by no means certain, but I believe that it means simply: "And thus shall I blush." The C-text version-- And so for shame shall I kache colour and hue-- is not an improvement.

v. 44. wanhope- here wanhope seems not to be a personification, but simply an abstract noun, descriptive of a state of mind and emotion.

v. 45. wise follys- this paradox in the A-text is probably a scribal error; the B-text reading wise folkes is probably correct; C-text agrees with B-text.

No. 32, continued.

v. 46. "If it were not for Hope, heart should burst." This is a proverbial expression oft-repeated in English literature. Citations from the Oxford Dictionary of English Proverbs, [2d ed., p. 304] include one from the Ancrene Riwle and two from the fifteenth century. All the standard collections contain examples.

v. 56. Supply a verb, "will be." vndir mone- another commonplace; the modern phrase "under the sun," meaning "anywhere," or "anywhere on earth" is an equivalent.

vv. 61f. "But just as the sun melts great snows, so should I fare, if I had Hope." The application of the figure is not immediately clear, but it apparently means [see v. 63] that he would melt away his woe with hope, just as the sun melts snow. The figure may be apt enough, but the application is poor; one step in the comparison is omitted, so that the reader does not progress smoothly from illustration to principle. I have found no instances of this simile in the collections of common expressions.

v. 63. The difficulty with the application of the sun figure suggested above, is that v. 63 indicates that Hope will not melt away the lover's woe, but rather will let him enjoy it! Since the sun does not "enjoy" snow, the figure now becomes absurd.

v. 71. neyther old ne nuwe- Possibly this phrase means "neither of old nor recently." The C-text expansion does not clarify the meaning; cp. v. 36 in all three texts.

v. 110. To outlaw Wanhope would be to banish him. Gamelyn,

No. 32, continued.

Robin Hood, and Hereward are classic English examples of outlaws, men placed outside the protection of the law, and fair game for all.

v. 112. "And then we may entertain ourselves as we please [without fear of Wanhope's return]." par assent has the force of "freely," "without restraint."

v. 113. "In the preceding fourteen stanzas." The number is accurate; note that the C-text is divided differently, so that the figure fourteen does not fit. This explains the unintelligible emendation in the C-text expansion of the line.

v. 116. i.e., "that is why I hide [i.e., do not reveal] the cause [or basis] of my distress." He seems to be referring to the lady. Because there are people nearby, he must not mention her name. Her anonymity must be protected.

v. 117. "I fare as did [a person] about whom I read in my book."

vv. 118f. "I believe better what Hope tells me than I do what I see with my [own] eyes."

v. 120. This rueful admission shows that the lover knows that he has been duped by Hope, but it also suggests that the lover is reconciled to being a fool. There are several proverbial expressions in the Oxford Dictionary of English Proverbs, 2d ed., which are closely related to this line and to the relationship between love and hope: "Hope is a lover's staff." [p. 303]; "Too much hope deceiveth." [p. 303]; "Who lives by hope will die by hunger." [p. 377];

No. 32, continued.

"He that lives on Hope hath a slender diet." [p. 378]. There is no proverb or other common expression in any of the standard collections consulted which is any closer in form to v. 120 than these.

No. 33

How a Lover prayseth Hys Lady

Prosody

Rime.--Rimed couplets. There is one triplet, vv. 137-139, and there are two couplets which do not rime, vv. 306-307 and 396-397. There are many inexact rimes.

Meter.--4-stressed lines are the norm, but they are by no means consistently employed. In general the number of stresses is variable as is the number of syllables per line. There is some alliteration, but it is unsystematic.

Notes

vv. 1-3. The astrology here is of the poetic kind which T. O. Wedel [The Mediaeval Attitude Toward Astrology, Particularly in England (New Haven, 1920) pp. 155-156] pointed out as characteristic of the fifteenth century.

> The use of astronomical and astrological embellishments was becoming a conventional literary artifice, and references to astrological matters often implied as little belief or disbelief as allusions to pagan mythology. Hardly a poet from Lydgate to Spenser failed to imitate Chaucer in the employment of astronomical periphrases in describing the seasons of the year. Lindesay, Henryson, and the late romancers--the author of the Scotch Lancelot of the Laik is particularly characteristic--exhibit an abundance of meaningless astrological learning. Lydgate veritably revels in astrological descriptions, borrowing from Chaucer such tricks as the mingling of astrology with mythology in his references to the pagan gods.

No. 33, continued.

See also p. 113. This poet, like Chaucer and Lydgate, uses an "astrological periphrase" to set the time.

v. 7. diane echates--unless the echates is a spelling of Hecate, I can offer no explanation of the word. Diana was often identified with Luna and Hecate, even by Ovid. She is then a goddess of three forms or with three heads. Meta. vii, 94 and 194.

vv. 8ff. The moon is said to govern the tides of the sea; the medieval natural philosopher said it also ruled moisture and the spirits of the air. This combination of Diana and the moon is an example of the fusion of myth, astrology, and astronomy, so often employed in Middle English poetry. Chaucer, through genius or ignorance, developed its use to a considerable degree, and in the fifteenth century the confusion of what moderns consider separate matters was complete.

In poetry, of course, this combination of myth and science to produce figures was most effective. It is well to observe, however, that by the end of the fifteenth century astrology was already beginning to slip from the rank of science to one of superstition, and therefore its use in poetry such as this was largely conventional. [See Wedel, op. cit., p. 156] This is not to say it is unsatisfactory as such.

v. 11. her yong hornys--i.e., the "horns" of the new moon. This gives further information on the time of month.

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v. 14 Amphitricos-- perhaps Amphitrite, a Nereid, who was wife of Poseidon and mother of Triton. If Amphitricos is the name of a planet or star, I have been unable to find any documentation. It seems clear that the poet thought it was another name for Diana, the moon. Ovid uses Amphitrite as a name for the sea [Meta. 1. 14.].

vv. 16f. Cp. The Romaunt of the Rose, A. 135ff. and Le roman de la rose, vv. 129ff.

The catalogues of wonders, of trees, flowers, precious stones, herbs, gums, and other natural phenomena seem to have been drawn from no single source. There are occasional parallels with Mandeville's Travels, with the Secrees of the Philosophres and with Trevisa's translation of Bartholomaeus Anglicus' De Proprietatibus Rerum, but these parallels are slight and by no means are proof of source. In the notes that follow, therefore, I have cited only parallels which are strikingly close. In the glossary I have attempted to make the definitions of unusual plants, stones, and other natural wonders fairly full, and hence I have not repeated that information in the notes.

vv. 19f. These lines are an example of a principle which is a corollary to the medieval literary dictum that a work must both entertain and edify; these herbs and flowers are healthful as well as beautiful and sweet-smelling.

v. 26. Cedres of lybane--In Mandeville's Travels they are described thus: "pe mount of lyban lastes on lenth to pe deserte

No. 33, continued.

of Pharan; . . . Apon þir hilles growez cedres wonder hye, and þai bere long appels, whilk er als grete as a mannes heued." [Roxburghe ed., p. 51]. I have found no special reference to cedars of Inde.

v. 34. sauere lynd and eye--I cannot explain.

v. 36. For an account of the history and uses of royal or "real" balm see Mandeville's Travels EETS 153, pp. 32-33. It was used as incense and also as a "sovereign remedy."

v. 38. The Caan, or Khan, was the reputed ruler of most of the East as medieval Europe knew it. Mandeville's Travels has considerable information about him, with descriptions of his courts and the splendor of his empire in some detail. In one place Mandeville says of the Great Khan: "[He] . . . is a grete emperour, ȝa þe grettest of þe world, for he es lord of þe grete Ile of Cathay and of many oþer cuntreez, and of a grete party of Inde. His land marchez with Prestre Iohn land; and he has so grete lordschippes þat he knawes nane end of þam. He es gretter and myghtier þan þe Sowdan withouten comparisoun." [Roxburghe ed., pp. 21-22.] Mandeville also has many things to say about the shadowy, marvelous realm and person of Prester John. [EETS 153 p. 26, passim.]

v. 39. lunary--Chaucer's Canon's Yeoman mentions lunary as an ingredient he and his master used in their search for the elixir [Canterbury Tales C. Y. T., v. 800]. elyxire--in alchemy, another name for the philosopher's stone, the fifth element for

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which alchemists were searching. See Manly's note to vv. 862f of the Canon's Yeoman's Tale, [The Canterbury Tales (New York, 1928), p. 651] for a brief discussion of the various forms the elixir was thought to have taken.

v. 43. Two recipes for medicine to treat palsy, both calling for "hote sauge," are given in M. S. Ogden, The Liber de Diversis Medicinis in the Thornton Manuscript, EETS 207 (London, 1938) p. 34.

v. 44. I have found no recipe calling for betony for specific use in treating madness, but the herb was widely used--as an antidote for poison, for dropsy, and for sleepwalking, to name just a few.

v. 48. cristianete--Miss Hammond suggests that this herb "may be the vetch Astrogalus Dioscoridis, called 'Christiana radix' by the Germans, says Parkinson in his Theatrum Botanicum (pp. 1086-87)." See the glossarial entry for another possible identification.

v. 50. perpelyde or purpelyde [Miss Hammond's reading] is apparently a flower, but I have not been able to identify it.

v. 59. mayde--i.e., "maiden," "sterile."

v. 70. I am unable to explain this reference.

v. 90. Hypocras--Hippocrates [B.C. c. 460-B.C. 357], the Greek writer on medical matters who is considered the founder of Greek medical science.

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v. 93. galen--Galen [c. 130-c. 200], Greek physician; he is generally considered second only to Hippocrates in his importance to the development of medicine as a science.

v. 94. Apollo's connection with medicine is described in Ovid, Meta. I. 521f. abycene--Avicenna [979-1037], Arabian physician and philosopher, whose Canon of Medicine, in a Latin translation by Gerard of Cremona (d. 1187) was a standard medical textbook for Western Europe until the seventeenth century.

v. 98. The difference between the "waker trump" and the "trumpet sharp" probably is related to the differentiation between types of brass instruments beginning with the Roman lituus and cor. The development of these instruments is not continuously separated, but there have always been at least two main varieties of brass instruments since Roman times. The differentiation between modern horns and trumpets represents one development of the two kinds; the differentiation between trumpet and cornet is another.

v. 99. Birds are necessary in any medieval garden; cp. Romaunt of the Rose, A. 490-508, 655-725; William Dunbar, The Golden Targe, vv. 610, passim.

vv. 112ff. nilus--Miss Hammond's reading [see textual note] is equally possible, in so far as the MS is concerned, but it makes poor sense. According to Mandeville, the Nile was full of precious stones, and I suggest that this is the wonder the poet wishes the reader to have in mind. See Mandeville's Travels

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Roxburgh ed., pp. 29, 150.

v. 117. Apparently this is another reference to the wonderful River Nile, or a comparison of a river in the garden to the River Nile.

v. 118. The meaning is simply "from one end of the world to the other." Friesland or Fryce is described by Andrew Boorde in The Introduction of Knowledge, ed. F. J. Furnivall EETS ES 10 (London, 1870) pp. 139ff. This represents the northern end of the world. I have not been able to identify Capses with any certainty, but I suggest the ancient city of Capsa in North Africa, the southernmost point of the Roman advance in the war against Jugurtha. This would stand for the southern end of the world. There are many weaknesses in this suggestion, but I can offer no better.

vv. 128f. Ambre ryal was a sovereign remedy, to be used for a hundred ills. See the note for v. 36 above.

v. 131. Mirrors in which one could read the future or perform other supernatural feats were very popular medieval devices. Cp. Chaucer's Squire's Tale, vv. 130ff. There is a full discussion of most of the famous mirrors in medieval legend in Domenico Comparetti's Vergil in the Middle Ages, translated by E. F. M. Benecke (London, 1895), pp. 303ff.

v. 167. Millers apparently had not become honest in the years between Chaucer's time and that of this poet. All the people in this unusual city, in fact, suggest characters from other medieval literature:

No. 33, continued.

e.g., the wife of Bath was just such a woman as these widows [v. 168] were not. The wonderful city is "an heaven the second" indeed, wherein none of the vicious qualities of real people are to be found. As is the case in other descriptions of Utopian cities and nations, then, this account criticizes what is, by describing what ought to be. As such these lines are an interesting social commentary. The population of this city should be compared with Piers Plowman's "field full of folk." The society described in Piers' vision fully exemplifies all the evils against which this poet was exclaiming.

vv. 176-189. In the event that his reader might have missed the didactic import of the preceding lines, the poet shows him the other side of the coin.

v. 190. Finally, having performed a useful, didactic task, the poet reaches the lady he set out to praise.

v. 197. Cirtys- I have not been able to identify this person. Possibly it is Cyrus, but this is only a guess.

vv. 206ff. "Give up, Venus . . .! You will never exceed her great beauty, nor will you ever . . . ."

v. 217. Englesshe geffrey— not Chaucer, but Geoffrey de Vinsauf, or "Anglicus" [fl. 1200], whose work on poetics, variously titled Ars poetica, Poetria novella, or Nova poetria, was influential in the later Middle Ages, particularly in England. He was a favorite of Innocent III's when in Rome, and his treatise opens with a florid dedication to Pope Innocent which this poet seems to have admired.

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[See the article by A. M. Cooke, "Vinsauf," in DNB, LVIII, pp. 372f. The treatise has been edited by Polycarp Leyser in his Poetarum et poematum medii aevi (Halle, 1721), pp. 862-978, and in a separate edition dated 1724. I have seen neither edition.]

v. 223. Lucan (Marcus Annaeus Lucanus) [39-65] was "of bataylls grete" because of his historical poem, Bellum civile, which deals in part with battles.

v. 224. I cannot identify symachus with any certainty. It is probably not the Symmachus [fl. c. A.D. 100] who wrote commentaries on Aristophanes; a more probable identification is Quintus Aurelius Symmachus [c. 340-c. 402], a famous Gallo-Roman orator and letter writer, whose speeches and letters, rhetorical in style, survive.

Guido is probably Guido della Colonne [?1242-?1277], whose Historia destructionis Troiae [ed. N. E. Griffin (Cambridge, Mass., 1936)] was widely read in the Middle Ages.

v. 225. bernard--St. Bernard of Clairvaux [1091-1153], one of the most forceful writers the medieval church could boast. See H. O. Taylor's evaluation in The Mediaeval Mind (Cambridge, Mass., 1949), I. 408-430.

Austyne--St. Augustine of Hippo [354-430].

varro--Marcus Terentius Varro [116 B.C. - 27 B.C.], a Roman philologist and grammarian; his De lingua Latina libri XXV made him an authority on poetry, grammar, and writing in general. He wrote other works on related subjects.

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v. 226. Archytreny--Here the poet has confused a poem with its author. Architrenius is the Latin poem by Jean de Hauteville (or de Hanville or of Alta Villa), [fl. 1183] ed. Latin Satirical Poets of the Twelfth Century (Rolls Series, Vol. I; London, 1872).

melkely- I have not been able to identify this name.

Aleyne- Alanus de Insulis [1114-1203], author of the Anti-claudianus.

v. 229. Urania, muse of astronomy; Caliope, muse of epic poetry. It is interesting to note that the same two muses are the only ones of the nine that Ovid mentions by name in the Metamorphoses.

vv. 230f. Parnassus is the mountain home of the muses. Elycona- Mt. Helicon. Thymus- Mt. Thyamus, in western Greece.

vv. 235f. Bayard, the blind horse, occurs in several proverbs and common expressions throughout the Middle Ages, but the reference to his trotting and falling on the ice apparently recalls a joke now lost.

v. 245. He begins a conventional description of the lady's physical features, beginning with the top of her head. In general, the lady's features exhibit mesure, which is the ideal of personal beauty in the Middle Ages. See Walter Clyde Curry, The Middle English Ideal of Personal Beauty; as Found in the Metrical Romances, Chronicles, and Legends of the XIII, XIV, and XV Centuries (Baltimore, 1916), and compare the lady's beauties in poem No. 12 of this edition. See also Miss Hammond's list of similar descriptions in her remarks on

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this poem [MP, XXI (1924), p. 383].

v. 252 The brain had three cells according to Bartholomaeus Anglicus. These were the cells of imagination, reason, and memory. See the Trevisa translation, MS BM Addit. 27944, f. 39a, col.II.

v. 262. Estrild- This lady is Estrilde, or Estrildis, the mistress of Corineus and the mother of Sabrina, the maiden for whom the River Severn was named. Robert Mannyng of Brunne tells her story in part I of his chronicle [The Story of England by Robert Manning of Brunne, ed. F. J. Furnivall (Rolls Series; London, 1887), I. 72ff.] His version follows that of Wace in the Roman de Brut, vv. 1367ff. [ed. Le Roux de Lincy (Rouen, 1836), I. 66ff.].

Kleyne- Helen of Troy.

polexene- Polyxena, daughter of King Priam of Troy. Her story is told by Ovid, Meta. xiii. 449ff., although Ovid does not stress her beauty.

v. 298. The glance of the cockatrice, a fabulous serpent, was said to kill. See Trevisa's translation of Bartholomaeus Anglicus, De proprietatibus rerum, MS BM Addit. 27944, f. 274a, col. I.

v. 308. The fyste tunice- Miss Hammond suggests that this may be the "first tunic" of the eye, as described by Thomas Vicary in The Anatomie of the Bodie of Man, ed. F. J. Furnivall and Percy Furnivall, EETS ES 50 (London, 1888), pp. 35ff. To this must be added another possibility: it may be the fifth of the seven tunicks or tunicles. It should be noted too that the third tunica is called

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Crystallina in the medical books, and that the third humour of the eye is called Crystalline. The tunics or curtels are described in Trevisa's Bartholomaeus, BM Addit. 27944, f. 40b, col. I.

v. 320. they- i.e., her brows [v. 316].

vv. 334f. For an account of these and other kinds of noses see the various versions of the Secrees of the Old Philosophres and Metham's Physiognomy in The Works of John Metham , ed. Hardin Craig, EETS 132 (London, 1916), pp. 134-135.

v. 336. ganerzeusys- I cannot explain this reference. The scribe clearly differentiates between z and ȝ, although he may of course have copied incorrectly. The MS spacing clearly indicates that it is one word; the minims may in both instances be read as either u or n. This leaves several possibilities, but the only help I am able to offer is that the second half of the word could be the name of Zeuxis, a Greek painter [c. B.C. 397] who was famed particularly for his Helen.

pygmalyoun- the ivory-carver who created the figure of a maiden so lovely that he fell in love with it. Venus aided him by bringing the statue to life [Meta. x. 243ff.].

v. 361. Western Europe could learn of pigmies from many of the contemporaneous books of wonders, but the probable source was Pliny, Bk. IV. Ch. xi. 43; Bk. V. Ch. xxix. 109; Bk. VI. Ch. xxxv. 186; Bk. VII. Ch. ii. passim.

v. 380. Omere- Homer.

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v. 382. Mercury is called on here perhaps because of his fame as a bearer of messages; he was also famed as a lover, however, so he is doubly apposite.

polimia- is probably Polyhymnia, or Polymnia, muse of sacred song.

No. 34

[The Lay of Sorrow]

Prosody

Rime.— This poem has a fairly elaborate rime scheme and stanza form, and there are one or two possible scribal errors in the stanzaic organization as it exists in the MS. A complete analysis follows.

The basic stanza is a 9-line stanza riming aabaabbab, which is used in vv. 1-63 and vv. 80-159, sixteen stanzas in all. Vv. 64-79 make use of either a single 16-line stanza riming aabbaaabbbbabbba, or two 8-line stanzas with interlocking rime, aaabaaab bbbabbba. MS evidence indicates that there is one long stanza. Vv. 160-175 are probably in the same kind of stanza, although the MS has it arranged differently. The MS has vv. 151-168 as one stanza and vv. 169-175 as another. Vv. 151-159 are in the basic aabaabbab stanza, and I have therefore set them off as a separate stanza. Vv. 160-175 rime as follows: aaabaaabb bbabbba; this is the identical scheme of vv. 64-79, and I have therefore changed the MS organization of the stanzas so that it is one 16-line stanza, with interlocking rime, aaabaaabbbbabbba. The final stanza is a 10-line stanza, riming aab-aabbaab. The entire, elaborate rime scheme is carried out exactly; the only flaws are scribal.

Meter.— In the basic stanza the lines are usually deca-syllabic, and of these, most are iambic pentameter. Others vary,

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and there are a number of rough lines. In the 16-line stanzas, the fourth and eighth lines are decasyllabic, the other lines octosyllabic. The meter is roughly iambic. This variation is well executed, although the long lines are occasionally a syllable or two longer than ten syllables. In general the long lines seem to be 4- and 5-stressed, the short lines 3-stressed.

Notes

vv. 10-12. What is meant by his turning black is doubtful. It may be a figurative description of a change in his character, or possibly it means he has taken black garments: i.e., has taken holy orders of some kind. In view of the artificial nature of the poem--see the final stanza--I feel that the former interpretation is more likely to be correct. There is also a remote possibility that blak is a scribal error for bak; the MS clearly has blak, however, and there is no evidence on which to base any but the most conjectural of emendations.

v. 16. "So confused [stunned] is my spirit as a result of this quarrel, . . ."

v. 23. i.e., "I find love, which seemed to me to be so true and constant--and I have sworn many oaths thereto--so changeable."

v. 40. "how shall I best acquit my innocence? I can find naught, so plainly discomfited is my spirit as a result of this

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misadventure."

v. 46. Either one or both of the pronouns here, or the "I" in v. 47, is superfluous.

v. 62. "a day seems always to me to be a year, . . ."

v. 64. She is now addressing her faithless lover. Previously her complaint has been general, addressed to any who would listen; then it was addressed to God.

v. 66. And I agaynn-- i.e., "and I yours in the same manner, [to judge] by your own statement, your heaven on earth and your beloved princess . . ." The expression is parenthetical. For this use of agaynn, meaning "in return," cp. v. 9.

vv. 77-82. The terms here are from the sport of hawking, and she speaks figuratively of her lover as a hawk that has broken away. The bell and jess are pieces of equipment used to keep the hawk under control. The jesses are the leather straps permanently attached to the hawk's legs; a leash is fastened to the jesses when the bird is not in flight. The bells are also attached to the hawk's legs, and are used to assist the hawker in keeping track of the hawk. The attaching of bells and jesses is the first operation in the training of a hawk; hence they are symbols of his captivity. The figurative use here is therefore apt, since her hawk has flown away; the symbols of her hold on him are broken. Further use of the same figure in the next stanza, wherein the blood lines of the hawk are questioned, is also apt. The lady is figuratively

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questioning the "blood lines," the "kind," the sincerity of his love.

v. 88. The figure is from the game of chess.

v. 93. "[that] ye needed not . . ."

v. 100. "for always, those who trust in you most, you fail the soonest of any."

vv. 133ff. "O you who, with many a sworn oath, promised that you would never change me for lies, nor yet for loathing, nor take any other lady, I may well liken your thought to froth, which, as it comes, as soon away it goes."

vv. 141f. "Alas, I believe that thus far I have spoken of matters whereof no one but myself would be concerned."

vv. 144ff. "But now my recollection is so dulled through thought of you [who] have departed so far from the right, that my wits are afraid, so sorely, that all my walking is a trance."

vv. 148ff. "And also, since you have broken the balance of my reason, [the above had happened with the result that] all my wits give me no realization of this misgovernance."

The reference and cross reference here are very confusing. The idea is clear, however; "You have upset my reason, so that I am not myself and therefore cannot judge my writing, and am not aware of the lack of discipline in what I have said up to now."

v. 151. There is a change in point of view here. Heretofore the speaker has been lamenting, undergoing an emotional experience;

No. 34, continued.

now however, she is more calm and detached. She has been describing events of the past, apparently. The emotional pitch is lowered considerably; the tension eases, as she begins to talk of these events she has been reliving.

vv. 161ff. "This lamenting helps me not at all to bring to rest my careful heart, which is all rent and torn to pieces with love, to the extent that there is no recovery."

vv. 165f. i.e., "my sleep and waking are preoccupied with disease and departing."

v. 167. i.e., "no one ever lived who knew more of that matter [than I]."

v. 168. Ambiguous. It refers to what? Probably: "since the case is such, I can [i.e., "know"] no more;" or, "I can[endure] no more."

vv. 170f. A term of direct address: "[You] whom I heretofore loved best of all creatures living in this world, . . ."

v. 175. The poem proper ends here, on this mournful, discouraged note of surrender and resignation. The speaker to this point has been a jilted lady.

v. 176. In this stanza, one meets the poet, and discovers that it is not necessarily a lady. In view of the dedication to a princess, I assume that the poet is probably a man. The possibility that princes means "lords" is unlikely, in view of the specific request referred to in this stanza [v. 180]. This stanza could just as well

No. 34, continued.

have preceded the poem, for it is really a dedication, and it has nothing to do with the complaint itself.

v. 182. "for an abridged thing, and borrowings here and there. . . ."

v. 184. Though there need not be a specific person intended, the master of language is probably a successful poet; it is impossible to do more than conjecture about his identity.

No. 35

[the lufaris complaynt]

Prosody

Rime.--This poem employs the two stanzas used in No. 34; the basic stanza is of nine lines, riming aabaabbab. The Prologue is written in rime royal stanzas, riming ababbcc. Within the poem is one 16-line stanza--or two interlocking 8-line stanzas--riming aaabaaab bbbabbba. In this poem the scribe has written it as one 16-line stanza, whereas in No. 34 he wrote it once as two 8-line stanzas and once as a 9-line and a 7-line stanza. It seems probable, in view of the interlocking rime schemes, that these lines in both poems should be considered 16-line stanzas.

Meter.--The rime royal stanzas of the prologue and the 9-line stanzas which form the major part of the poem are mainly, but not perfectly decasyllabic, with iambic pentameter the dominant meter. The verse varies as to stress, since both 4- and 5-stressed lines appear. As in No. 34, the 16-line stanza has an octosyllabic line as the mean, and the verses are usually 3-stressed.

Notes

v. 1. playntee--the ending is clearly -ee, as it is in the rime word in v. 3, fayntee. I can offer no explanation.

v. 3. "the fire that langour causes to increase within

No. 35, continued.

woeful, cold, despairing, faint hearts." This explanation is not entirely satisfactory. It seems fairly clear that wofull, cald, and Disparit are adjectives modifying hert. The possibility that hert Is is a scribal error for hertis [plural], however, is only a conjecture, made because the other alternative, a clause, "heart is faint" makes no sense either grammatically or logically.

v. 4. suagis. Part of the predicate: "tears, lamenting, and complaint slake . . . and assuage . . ." The entire first four lines make up this introductory dependent clause: "Because . . . [all these things are true], I am determined to write something in order to shorten the woeful time."

vv. 10f. "And, [reader] have compassion on my troubled heart, [which is] cast out by all the world."

vv. 12ff. This is a critical pronouncement, concerning the proper way a lover's complaint should be made. Note that the speaker frowns on the method so often found in these poems, the borrowing of "others' dolors." He claims originality for his feelings and therefore for his poem. He says he is writing of his own sorrows. The figure of the tears running from his pen, if not unique, is at least not unsuccessful here.

vv. 19ff. "Yet every noble person who is able should help a lover, and [should] redress his woe; and if they [these noble persons] are not able [to do this, they should] bewail his

No. 35, continued.

grief [at least]."

v. 26. Apparently blood flowed from every eye, a "diverse flood," indeed!

v. 28. This entire stanza is difficult, and the bloody figure, if I read it correctly, is in execrable taste.

v. 29. This stanza gives further evidence of Chaucer's reputation in the fifteenth century, as well as further indication of the really tremendous popularity of his romance, Troilus and Criseyde, a popularity far greater than that of any of his other works at that time.

vv. 34ff. The circumstance exceeds that of Troilus' sorrow because it is true and because it is even more pitiful.

v. 38. Alliteration, like that in this line, is fairly uncommon in this poem.

v. 40. "Without expectation of change or any variation."

v. 46. Thai--reference is to those who "expect ever to be fortunate" and also to those who "expect always to sojourn in weal." "They are beguiled, since [Fortune's] wheel must turn." This is a straightforward statement of the common medieval belief in the wheel of Fortune, reflected in so much of medieval literature. See H. R. Patch, The Goddess Fortuna in Mediaeval Literature, Cambridge [Mass.], 1927.

v. 50. Here for as--i.e., "Hear what Boethius said." It is not certain that this is intended to be a direct quotation from

No. 35, continued.

Boethius; the next few lines are a paraphrase of his De Consolatione Philosophiae, Bk. II, Metrum IV [ed. H. F. Stewart and E. K. Rand ("LCL;" London, 1926), pp. 194-196]. The language of the paraphrase is not a close parallel to that of the version attributed to Chaucer.

v. 59. Quhat- an interrogative adverb, not a relative. There is a break in thought here, as well as in construction. This line and v. 60 are intended almost as separate ejaculations: "What is the cause [of his action (v. 60)]? or what person can devine [the cause of his action]?" e.g., "He allows Fortune to injure loyal people."

v. 61. The poet's excitment subsides, and he figuratively throws up his hands; he will drop the matter, for he cannot solve the problem. For a fuller discussion of the problem of Fortune's behavior, specifically as it affects lovers, see Chaucer's Compleynt of Mars, vv. 218ff.

v. 65. "who may complain my langour and distress without the help of you who are in endless pain?" At the very outset, then, the poet breaks his promise not to borrow tears and laments from others. Perhaps he is not copying someone else's verse, but at least he is begging for assistance from authorities on the subject of pain. He told the reader earlier that his own pains were more than sufficient to the occasion.

v. 66. Oedipus is said to have been placed in endless torture by his mother, who tethered him to the roof of the gate-keeper's abode

No. 35, continued.

in Erebus, "and left to him many woes, such as the avenging furies of a mother produce." [Od. xi. 271ff.] At any rate, Oedipus was not tormented because of love or as a result of love, but for specific crimes of violence. He is not, therefore, a very apt figure for the poet to call on, since as an illustration, his case fits only the first level of meaning.

Pluto [Hades] is even less apt a character for the poet to summon to his assistance. He is not in "endless pain" at all, but is king of the underworld. Pluto had no troubles over love; his kidnapped bride remained with him; his love affair was successful. I cannot guess where the poet got the idea that Pluto was suffering, unless he decided that everyone in Hell must of necessity suffer. Medieval verse is full of references to Pluto and his wife Proserpina, with whom he rules in Hell. Both figure actively in the Merchant's Tale, for example, and Chaucer also refers to them in the Knight's Tale [vv. 2082, 2299, 2685], in the Franklin's Tale [v. 1075], in Troilus [III. 592, IV. 790], and in The House of Fame [III. 421], but all these references are to Pluto as King of Hell, not as an unhappy lover nor as a man in endless torment.

Buteles [or Buceles]. I am not able to identify this person.

Tantalus is in "endless pain." He is described as being in Hell, standing in water up to his chin, with fruit hanging over his head, but when he tries to drink, the water recedes, and the wind blows the fruit out of reach when he tries to eat. There are other

No. 35, continued.

versions of his torment in Pindar [Olympian Odes, I, 60ff.] and in Euripides [Orestes, 4ff.]. Tantalus was punished for being a thief, however, and he is not an apt illustration except in suffering itself. Love has nothing to do with his pains.

v. 67. Pyramus committed suicide when he mistakenly concluded that Thisbe, his sweetheart, had been killed by a lion [Ovid, Meta. iv. 55-165.] His steadfastness is shown in his joining his Thisbe in death; the cruelty lay in the irony that his lady was not dead, but had merely run away. This poet could have learned of Pyramus from Ovid, but the story was also available to him in Chaucer's Legend of Good Women [vv. 724ff.] and in Gower's Confessio Amantis [iii. 1331ff.],to mention only two places.

v. 68. Adonis- see note for v. 133; Mercury- see note for v. 137.

v. 69. Phebus- see note for v. 136; Jove- see note for v. 135; Troilus- See Chaucer's romance dealing with this lover's double sorwe.

v. 70. Mars- see note for v. 134.

vv. 90ff. Punctuation of these lines is awkward. The meaning is clear: "Now if pain, torment, langour, and distress--[all these] without comfort--plus punishment undeserved, may cause any lover to have care, I have enough thereof and more, doubtless."

v. 103. It is curious that he should call on Jove, rather than on God, or even on Venus. But since he wishes his destiny to be tampered with, Jove seems to him to be the only one of the gods who can

No. 35, continued.

help.

v. 105. "[There] is no remedy [nor] rescue brought me."

v. 108. Apparently these lines are addressed to his lady, although it is possible that lufe could be the God of Love.

v. 115. "Benign lord, out of pity, show compassion."

v. 118. "Out of falseness, [i.e., treachery] Fortune has again taken away. . . ." This, it seems to me, is the most nearly satisfactory reading, although there is some doubt in the meaning to be assigned fals.

v. 131. "I know no medicine [to help me] nor [do I] see [a] fine." [i.e., a ransom, or payment which will win his release from pain.] It is possible but improbable that fine means "end," "a way out."

vv. 132ff. The startling resemblance between this stanza and some lines from Chaucer's Troilus and Criseyde seems to be more than coincidental. In Book III, Troilus has just been told by Pandarus that the rendezvous is arranged and that this night he can go to Criseyde. In an ecstasy of joy not unmixed with trepidation, Troilus apostrophizes Venus, begging her to inspire him, and, in case Mars or Saturn should be against him, he asks her to intercede

No. 35, continued.

for him with her father

For love of hym thow lovedest in the shawe,
I meene Adon, that with the boor was slawe.
104
O Jove ek, for the love of faire Europe,
The which in forme of bole awey thow fette,
Now help; O Mars, thow with thi blody cope,
For love of Cipres, thow me nought ne lette;
O Phebus, thynk whan Dane hire selven shette
Under the bark, and laurer wax for drede,
Yit for hire love, O help now at this nede.
105
Marcurie, for the love of Hierse eke,
For which Pallas was with Aglauros wroth,
Now help; and ek Diane, I the biseke,
That this viage be nat to the looth.
O fatal sustren, which or any cloth
Me shapen was, my destrine me sponne,
So helpeth to this werk that is bygonne.

III. 720-735 [Root ed. p. 715]

Note that the order of the appeals is the same in each poem, except that those to Jove and Mars are interchanged. Note also the line describing Adonis in Troilus [III. 721] and compare v. 133 in this poem. Finally, observe the form of the adjuration or invocation. He calls the gods by name, then says that he wishes help "for love of. . . ." These are indeed too many similarities to be coincidence. Troilus was at least fresh in this poet's mind, if it was not open before him.

v. 133. Here the poet has used the Venus-Adonis affair more aptly than he did in v. 68.

v. 134. Cipres—i.e., Venus. This name for the goddess, which comes from the name of the island where she was worshipped,

No. 35, continued.

is fairly common in Middle English poetry. Chaucer used it twice: Troilus, III: 725; House of Fame, v. 518 in the Proem of Book II; "Cypride" occurs too, in The Parliament of Fowles, v. 277. See also R. K. Root's note 725, Troilus, pp. 477-478.

In The Knight's Tale, Arcite calls on Mars, in the name of the god's love for Venus, to aid him in his love affair [v. 2373].

v. 135. The story of Jove's love for Europa [Ovid, Meta. ii. 843ff and vi. 103ff.] was often cited in the Middle Ages. Chaucer mentions it in Troilus, III. 722ff, and in the Prologue to the Legend of Good Women, F. 113.

v. 136. Cp. note, v. 132. See also Meta. i. 452ff. and The Knight's Tale I. 2062ff. Cp. also Ovid's Ars. Am., i. 261ff.

v. 137. See Meta. ii, 708-832. See the note to v. 132; Chaucer mentions this couple in Troilus; Herse was the sister of Aglauros and was loved by Mercury.

v. 154. thai--the reference is apparently to the gods he called on two stanzas earlier. "They," however, may be merely the other members of the dance.

v. 159. This entire stanza is one long, involved sentence, I believe, full of parenthetical elements, appositives, etc. A modernization follows:

"And the deadly fate of my life, I shall endure with patience as best I can, and continue ever in [the ways of] truth,

No. 35, continued.

praying the lord of fortune and nature, without whose help nothing is or may be certain, to guide or rule everything to [suit] the high pleasure of him who lays the fine [or directs the outcome] by just purveyance of every person--[i.e.,] that lord the creator, --[to] defend my spirit always from despair."

vv. 170f. "Not said maliciously, to spite any person, but only Fortune, and her duplicity."

vv. 173ff. "Has bereft me of hope and comfort, under cover of my expectation of truth and certainty."

v. 176. sa fer as--i.e., "in so far as."

No. 36

[Be trew, lady, for I you truste]

Prosody

Rime.--There are six 8-line stanzas, the last line of each being a refrain. The rime scheme is ababbrbR, but in four of the six stanzas the r-R rime is imperfect [the r-rime word of the fifth stanza is lacking] and other rimes are often inexact.

Meter.--The lines are predominantly octosyllabic, although some are longer; the basic rhythm seems to be 4-stressed verse; the unstressed syllables display no definite scheme.

Notes

v. 13. "If you would be nearly so stable [as] to love me for any haste [or hest, i.e., command?]." This line is awkward, but I can suggest no way to explain the problems.

v. 17. The dowue is a symple byrd, according to medieval nature lore. See C. H. Prior, Caxton's Mirrour of the World, EETS ES 110 (London, 1913), p. 103.

v. 19. The idea here seems to be that even the "sely" dove, once she has chosen her love, will not stray from him.

v. 31. yie leyd the dance--an expression of superlative praise: "you are the best of all."

v. 38. Three syllables are lacking, the last to rime with truste.

No. 36, continued.

v. 39. "Afterwards [or "Thereafter"], false lovers, be not too bold!" Or it may mean: "Be ye not too bold after false lovers." The meaning of the entire stanza remains doubtful, because of the textual problems which can not be resolved.

No. 37

[A Lover's Praise]

Prosody

Rime.--rime royal, ababbcc.

Meter.--Apparently a 4-stressed line is the mean, but there are both 3- and 5-stressed lines and the whole thing is rhythmically awkward and rough.

Notes

v. 8. how--i.e., "the extent to which."

v. 10. From this line on into the next stanza, the poet adds clause after clause, and there is no convenient stopping place.

No. 38

[I ne have Ioy, plesauns, nor comfortt]

Prosody

Rime.--rime royal, ababbcc.

Meter.--The number of syllables per line varies widely; the verse is 4- or 5-stressed.

Notes

v. 5. "When I laugh it is [laughter which comes] from the spleen"; i.e., "I laugh bitterly," or "I laugh humorlessly."

No. 39

[I-wyss, I-wyss, I remember me]

There is much about this poem that suggests it is a conversation, a dialogue, possibly between an old man and a young one. There are several difficulties, however, in deciding precisely who says what, and the whole thing is not clearly organized. The following is a possible interpretation of the poem as such a dialogue.

Age: "Indeed, Indeed, I recall time past
And I counsel you, forget it! [love?]
For everything turns out to be fantasies in the end."

Youth: "Why? is love no more steadfast? [i.e., "no longer steadfast" or "no more steadfast than that"]"

Age: "No. What remedy [i.e., "good"] is there in being true [loyal]."

Youth: "Press forth in youth; don't be afraid! Why doesn't Age like [revelry?]"

There are several other possible divisions of the speeches, none of them more satisfactory than this one.

Prosody

Rime.--ababbaba or ababbcbc; an 8-line stanza.

Meter.--The lines are roughly 4-stressed, but very rough.

[No notes]

No. 40

[Fair, Freshest Earthly Creature]

Roughly, the stanzaic scheme of this poem resembles tail-rime, but the length of lines is not the same, since the "tail" in these stanzas is a long line, not a short one. The discussion of prosody below makes a rather thorough analysis of the stanza.

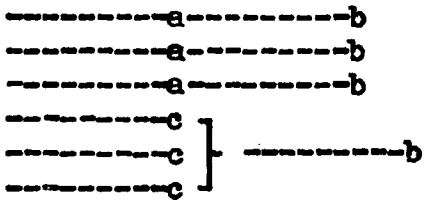
Prosody

Rime.--As is explained in the headnote, the text of this poem is transcribed here exactly as it is arranged in the MS. The stanza may be analyzed in two ways. If it is considered a 7-line stanza, it rimes thus: aaabbba; the a-rimes in vv. 1, 2, and 3 are at the end of lines which have internal rime, the words preceding the caesura in each of these three lines riming with each other. The "tail" line, which has an a-rime and is written to the right of the bracket enclosing the b-rimed vv. 4, 5, and 6, is interesting in that it can usually be read with equal meaning after any or all of the three bracketed verses.

An alternative analysis of the stanza is one which considers vv. 2, 3, and 4 each as two short lines; the stanza then becomes a 10-line form, riming ababababcccca. Only the first stanza does not fit this form, since the third "long line" is not long and has neither caesura nor internal rime.

In diagram form the stanza as it occurs in the MS rimes as follows:

No. 40, continued.



Meter.--Line length varies considerably, but the general form seems to include long lines of 16 syllables, usually 4-stressed in each half line. The short lines appear usually to be octosyllabic, with three or four stresses per line. None of the stanzas conforms exactly to this analysis, however, and generally the line length seems to be controlled only vaguely. The only plan clearly visible is that of the three long lines and the four short ones; only in the first stanza does this scheme break down.

Notes

v. 8. she--The poem is written from the point of view of a woman; the speaker may be the poet, although this is not necessarily the case. Note that the lady exhibits relatively the same symptoms of illness and pain as do the male lovers in these poems.

v. 9. my hele . . . euermore can mean either "complaining [i.e., bewailing the state of] my health," or, as a term of address, "my health" can refer to the man she loves.

No. 41

[fayre wele]

This poem, with its anaphora on "fayre wele," is mainly interesting as a tour de force. The text offers several difficulties [See headnote]. I suggest that v. 1 is either the title or else an unrelated line, perhaps the title or first line of another poem, begun but not finished. The marginalia support this suggestion. V. 9, set off from the stanza and keyed with the letter "A" in the left margin to v. 2, is probably a corrected version of v. 2. The stanza form of vv. 2-8 supports this reconstruction, since it then becomes a single rime royal stanza.

Prosody

Rime.--In the reconstructed version suggested above, the poem is a 7-line rime royal stanza, riming ababbcc.

Meter.--the 7-line anaphora is in decasyllabic lines, usually iambic. V. 1 in each version has some awkwardness, but with minor emendation [e.g. insert my after wele in the second version] it fits the scheme.

Notes

v. 1. The line stands alone, and appears not to belong to the rest of the poem. I suggest that it belongs to the "aue maria" but not to the farewell anaphora [see headnote]. The difficulty is that this line is in the same hand as is the anaphora.

No. 41, continued.

v. 8. This line is convincing evidence of the secularity of the poem. "Disport" and "dalyance" are scarcely activities likely to involve the poet and the Virgin.

No. 42

[A Debate between a Lover and Love's Advocate]

Prosody

Rime.--Rime royal stanzas, ababbcc. The rimes are often inexact.

Meter.--Line length varies considerably from the mean of ten syllables. The verse is 3-, 4-, and 5-stressed, with no apparent system. In spite of that, however, much of it reads fairly smoothly.

Notes

v. 2. venus courte--The first suggestion here is of one of those courts of love such as Marie de Champagne is said to have held, and such as is described by Andreas Capellanus, presided over by a lady of high "estate," who, together with her retinue of ladies, hears and decides veiled cases of lover's problems.

As this poem progresses, however, the identification of Venus with the earthly lady becomes doubtful, particularly in v. 38, where the "judges twain" are mentioned. These judges are later identified [v. 49] as Venus herself and Cupid. Hence it appears that the court here is truly Venus' court, and not that of any earthly lady.

v. 8. Love's Advocate [whether god or man, I cannot say] answers the lover.

No. 42, continued.

vv. 8f. take kepe / to—"take heed of."

v. 14. your writyng before—The reference is to the first stanza of the poem, to "what you have written before." There is also some possibility of reference to some writing previous to what there is in this poem. Later statements in the poem wherein the Advocate says that the lover has committed the unpardonable offense of revealing his lady's identity, suggest this possibility, since her name is not in this poem. These references to what has been written earlier in the poem, by both disputants, strongly suggest the flytyng.

vv. 15ff. "As regards the most noble and excellent princess, Venus,—I have not intentionally aggrieved her in any way . . ."

v. 22. Agrevid—Note here the success of the echo-technique in dialogue. The Advocate picks out the word from the Lover's speech which has set his own thoughts in motion and repeats it as he begins to speak, thus enabling the reader to follow his train of thought. Not only does this device help to move the argument and keep the speaker and his tone clear in the reader's mind, but it adds realism to the dialogue. People argue in just that way. The device is used elsewhere in the poem [Cp. vv. 50 and 92].

v. 23. and haue disdeyn—The meaning here seems to parallel that in the preceding line: "How else should she be [affected]? And [how should she do other than to] have disdain because you do not want to sue . . . ?"

No. 42, continued.

v. 29. hir name--The reference seems to be to Venus. The Lover apparently does not believe that the Advocate is representing Venus' opinions truthfully.

vv. 31ff. "Ah, thus, in her name, you say what you please. Yet [i.e., still] I trust thus greatly in her goodness [that] she has not taken it [i.e., my behavior] so [i.e., as you say]; for, [if] I knew it [i.e., that she felt this way], the more hastily would I have hied [myself] to redress these guiltless [ones]."

The problems of v. 32 remain unresolved. First, some causality or other subordination is required of the introductory clause in v. 31. I supply if in my modernization, but with almost nothing but desperation as a reason for my choice. Yet even if that emendation be granted, the problem of pes giltles remains. pes is almost certainly not "thus," for it is spelled thus elsewhere in the poem [e. g. v. 29]. If giltles should be a scribal error for guiltes, then the problem would be solved: "to redress these guilts." I can supply no antecedent for "these guiltless [ones]" in the Lover's speech.

v. 38. Iugis tweyn--apparently [see v. 49] Venus and Cupid.

v. 46. This line seems to go with the preceding lines: "I shall never mistrust . . . that . . . empress . . . [who] has rewarded me for my service [by letting me] be loved again while I continue [in her service]."

No. 42, continued.

v. 50. Note here the scornful tone, followed by a tone which may be either sympathetic or ironic, in v. 51.

v. 52. Cp. note, v. 14.

v. 53. The remainder of the stanza suffers from a lack of parallelism. It is simply a list of the things which resulted either directly or indirectly from the Lover's writyng afore.

v. 71. placis dilectable- Cp. v. 64. Here the poet has used a variation of the device discussed in the note to v. 22 above, wherein the conversation is linked together by having the Lover repeat a phrase used by the Advocate in his last speech. This device helps keep the two speakers before the reader, and is particularly helpful in a poem such as this in which there is no scene, and no action other than the dialogue.

v. 73. gladnesse- Reference here apparently is to v. 66.

v. 76. pat- It could be his lady, but more than likely the poet means Venus, who has been the cause, the one who set him afire. This would be perfectly good conventional poetic reasoning; the fact that neither lover, but Love itself, or Cupid's arrow, or some other agent of Love actually sets love in motion is standard procedure from the twelfth century in Western European vernacular poetry.

v. 78. ye be reclaymed to the lure- This is a hawking expression. The lure, a live pigeon or the wing of a dead pigeon, is fastened to a string and is put out to attract the hawk when

No. 42, continued.

it returns after a flight. When a hawk has escaped, a lure is used to try to recapture it. Once it has been "reclaimed to the lure," the hawk is considered recovered; it will come back whenever the lure is offered.

v. 82. withoutyn faile--simply an intensive: "I have not feigned yet at all."

v. 85. The Lover's answer here seems to mean: "Never! rather, on account of a foolish word I flew from the lure."

v. 91. The line says literally: "you shall hear my answer concluded on one point." The question is, does the Lover refer in his "one point" to the summary of accusations in the three preceding lines, or does he intend to speak again later?

In any case, there are no further speeches by the Lover. He is answered once more by the Advocate in the next stanza and the poem ends, rather abruptly, it must be admitted, and with no apparent resolution of the quarrel. Such an inconclusive ending is quite consistent with the usual flytyng, however unsatisfactory it may be to the reader four or five hundred years later.

The MS does not contain the usual Explicit nor is there a colophon of any sort at the end of this poem to signify that the copy is complete. The poem merely breaks off in the middle of column II, f. 67a. It is quite possible, therefore, that the rest was never written down by the scribe, or perhaps by the poet, or, that this was truly a flytyng and that what is extant is the

No. 42, continued.

complete record of the contest as far as it went.

If the poem is the work of one author and is not a flytyng, then there are several possible endings that might have been in the poet's mind. One stanza more from each of the debaters would have been sufficient. The Lover could make his conclusion, probably one of defiance, and the Advocate could pronounce some sort of verdict of the findings the court of Venus are likely to make in his case. It is possible that the poem might have been intended to continue, and describe the scene at the court.

It seems to me, however, that the poem is not a flytyng, because the two contestants do not restrict themselves to insulting each other. It is neither a joc partit nor a tenso, because the question of love specifically involves this lover; it is not a general question. I conclude therefore that it is simply a debate, possibly incomplete in this text. Barring a humorous ending, which so far has not been clearly suggested, any ending must be an impasse, or at best an unsatisfactory compromise. If the poem is the work of a single author, possibly he felt the futility of continuing the argument and simply stopped writing.

No. 43

[my lady lele best lyks me]

Prosody

Rime.— quatrains, riming abab.

Meter.— The a-rimed lines are octosyllables, the b-rimed lines have six syllables, and the meter is roughly iambic. The verse reads smoothly, although some lines do not conform exactly to the pattern.

[No Notes]

APPENDIX

Following is a parallel version of the three texts of No. 32, The complaynte Ageyne Hope, included here as a convenience to anyone who should wish to compare them closely. The poem is arranged with one stanza to the page. The stanzaic arrangement is that of the A and B versions; the C-text has fewer stanzas.

[Title]

A	The complaynte Ageyne Hope
B	Complaynt ageyne Hope
C	A Compleynte Ageynst Hope et cetera

[continued]

No. 32, continued.

A As I stode in studyenge allone;
B As I stoode in studyinge alloone
C As that I me stoode in studeyng loo Aloone

Astonyed in studye well colde
Astonyed in studye wel colde
Astonyede Right soore in studyes ful colde

Bi my self be menynge my mone
By my self bemenyng my moone
By my selven bemenyng pere soo my moone

And of my woo to my self tolde
And of my woo to my self tolde
Ande of my woo to my selfe right pus I-tolde

Which I felte I gan to vnfolde 5
Which I felte I gane to vnfolde 5
Which ffantome as I ffelte I gan to vnfolde 5

Wondirly was I dismayede
Wonderly was I dysmayede
Wondirlich was I poo dismayede

And all for hope hath me betrayede
And al for hope hath me betrayed
Ande al for hope hape me bethrayede

And wanhope hath me with holde
And wanhope hath me with holde
Ande vnhope hathe me withe holde

[continued]

No. 32, continued.

A Longid that I vnlyue myght
B Longed that I vnlyve myght
C longede soore alle my selff pat I vnlyfe myght

ffor lengir me ne lyue lyste
ffor lenger me ne lyve lyste
ffor leolly lenger lyven me ne lyste

Whan hope so well me behight
Whane hope wel me behyght
whanne pat hope happely hape me behight

And on him al holely I triste
And one hym al holy I triste
Ande one him pan hooly tyde I my triste

Now may I whistle yn my fyste
Now may I wistle in my fyste
Nowe may I goo where I wolle whistel in my fiste

ffor wel I wote me is no bettir lokyde
ffor wel I woot me is no beter loked
ffor me is noo better elokede

Iwis hope youre courtesy is crokyde
I wisse hope youre curtesye is croked
Youre Courtesye hepe is ful crokede

Thatt I so yonge shall singe of hadiwyste
That I so yonge shal syng of hadywiste
ffor I may go sing hade I wiste

[continued]

No. 32, continued.

A I that neuyr mente but trouth
B I that neuer mente but trouthe
C I pat neuir mante yit noo thinge but trought

As to loue in no maner wise
As to love in no maner wise
As to love while I live in no maner wyse

And neuyr felte a litell crom of Routh
And neuer felte a lytel cromme of routhe
Ande nevir yit ne felte I a litle Cromme of Routhe

Ne thanke had for my seruyse
Ne thank hadde for my seruise
Ne thanke cane I none gete for all my service

But hope hight me all othir wise
But hope hight me al other wise
But hope hyely behight me in a noper wyse

That I with loue shulde finde grace
That I with loue shulde fynde grace
pat I with loue shulde fynde grace

And all it turnyth me to allace
And al hyt turneth me to allace
Ande all trought to me allas

Thus hath he seruid bettir and more wyse
Thus hath me serued better and more wise
Þus venus seruide bettir and more wyse

[continued]

No. 32, continued.

A Euyr me thought at the firste
B Euere me thought at the firste
C Euer in thinkyng I be thought me at þe ferst

That I all vnwisely wrought
That I al vnwisely wrought
Þat I alvnwiselye euer hade e-wrought

And how it was a poynte next the wirste
And how it was a poynt next the woyrste
Ande howe it was A poynte next þe worste

To loue hir that of me ne rought
To love hir that of me ne rought
To love one with all myne hert þat of me ne rought

But as a fole aftir hope wrought
But as a fool after hope wrought
But solely as a fole Afftir hope I wrought

And leuyd on his feire beheste
And leved one his faire beheste
Ande levide one his faire beheste

Tho made he me many a goode feste
Thoo made he me many goode feste
Thoo made he me goode ffeeste

But sithen I haue it well sore abought
But sithen I haue yt wel sore abought
And sithen I haue hit weel soore offtymes abought

[continued]

No. 32, continued.

A Natheles now may she me preue
B Nathelesse now may she me preve
C Napeleese nowe sheo may me Ryght well preve

Whethir that I be fals or ellis trewe
Whether that I be fals or elles trewe
Whoper that I beo fals or ell I beo trewe

But well I wote hir list it not to leue
But wel I woote hir lyste is not leve
But well I woot sopely hit liste hir not leve

ffor euyr ys the olde the newe
ffor euer is the oolde the newe
ffor evir hir olde seyng is to me nuwe

And on me list she neuyr rewe
And one me liste she neuer rewe
Ande one me ne list hir nevir yitt rewe

As vnhope hath me I-tolde
As vnhope hath me y-tolde
As Vnhope hathe me e-tolde

And how I mote forth the candill holde
And how I moote forthe the candel holde
I mot nowe pe candell forpe holde

And thus shall I clepid a a goode hewe
And thus shal I be cleped a good hewe
Ande so for shame shall I kache coloure and hue

[continued]

No. 32, continued.

A O god of loue what haue I agylte
B O god of love what haue I agilte
C O lorde gode of love what have I þe gylte

O Riche Iuge of louys ioyes all
O ryche Iuge of loues Ioyes alle
O riche Iuge of lovis Ioyes all

That I that neuyr a poynt of ioye felte
That I that neuer a poynt of Ioye felte
Þat neuir yet of love Ioyes ne felt

And in wanhope thus depe am I fall
And in whanhope thus depe am I falle
Ande in wanhope wissly þus depe am I ffalle

And than seyn thes wise follys all 45
And thane seyne these wise folkes alle 45
ffor þan seyn thei þus þeos wyse folkes alle 45

That ne were hope hert shulde brest
That ne wer hope hert shulde breste
Þat ne were holly hope hert myght breste

Then shall myn hert be the frest
Thane shal myne herte be the ferste
Þane shall myne herte ben the ffirste

ffor I haue hope neithir grete ne small
ffor I haue hope neither grete ne smalle
ffor I haue hope neyþer grete ne small

[continued]

No. 32, continued.

A Rightwisse god of thi grete grace
B Ryghtwisse god of thy grete grace
C Nowe gracious gret gode of pyne hye grace

Graunte me now this oon bone
Graunte me now this oone boone
Graunte me goode lorde pis oone cely boone

Wanhope that hath me vndir his mace
Wanhope that hath me vnder his mace
Wanhope pus pat wyndethe me Vndernepe his mace

Commaunde him that he me leue sone
Commaunde hym that he me leeve soone
Comaundepe him leeve lorde pat he me leve sone

ffor with him wolde I nought haue to done
ffor with him wolde I noght have to doone
ffor with him wolde I never have nought to doone

Letith hope haue me vndir honde
Leteth hope haue me vnder honde
lete hope have me vnder honde

As he hath thes othir men yn londe
As he hath these other mene in londe
As he hathe oper in this londe

And I as mery as eny vndir mone
And I as mery as any vnder moone
Ande I als mury panne as man vndir moone

[continued]

No. 32, continued.

A ffor fayner wight was ther yit neuyr
B ffor fayner wight was ther yet neuere
C ffor gladder wight veraylye was per yitte neuir

Than I were and I hope felte
Thane I were and I hope felte
pane in soope I were my selfe yf I hope felte

Agon were my care for euyr
Agoone were my care for euere
A goone were my cares colde and for goote for euir

And of all my woo hade I nonn felte 60
And of al my woo had I noone felte 60
Ande of all my wyde wo shulde I neuir swelte 60

But right as the sonne grete snowis melte
But ryght as the sonne grete snowes melte
But right as pe shene sonne grete snowes melte

So shulde I fare and I hope hade.
So shulde I fare and I hope hadde
Shulde I ande I hope hadde

Of all my wo than wolde I be glade
Of alle my woo thane wolde I be gladde
Of all my woo I myght be gladde

And thank god that I with loue dwelte
And thanke god that I with love dwelte
Ande thanke grete gode aboue pat I with loue dwelte

[continued]

No. 32, continued.

A Euyn as I staringe on the mone
B Evene as I stoode starynge one the moone
C Euen as I stode þus loo staring on þe moone

on this wise I in myn hert musyde
One this wise I in myne hert mused
On this wyse in myn harte muche have I muside

I felte hope hied him right sone
I felt hope hied him ryght soone
I felte þat hope hyde him towarde me soone

he thought well he wolde be excusyde
He thought wel he wolde be excused
He thought wele þat he wolde soo beon excusede

Man he seide whi hastow me accusyde
Mane he sayde why hastow me accused
Man for thi manhode whi haste towe me accuside

leuyst thou to fynde me vntrewe
Levest thow to fynde me vntrewe
leeuestowe to fynde me vntrewe

In good feith neithir olde ne newe
In goode feyth neyther olde ne newe
In goode feythe neyþer oolde ne newe

It ys a thinge that I yit neuyr vsyde
yit ys a thinge that I yet neuer vsed
It is a thing þat neuir more have I vside yit

[continued]

No. 32, continued.

A Let be he seith thy waymentacyoun
B Let bene he seyth thy waymentacioun
C late be quode he to me þy lamentacioun

And thenke what in thi ladi ys asemblide
And thenke what in thy lady ys assembled
Avise þe on þe vertues in þy ladye semblede

ffor that is a bettir ocupacioun
ffor that is a better occupacioun
ffor þat is in soopenesse better occupacioun

Than this matere that thou hast here nemlide
Thane this mater that thow haste here nemled
Þan þis mater þat þou hast here nemblede

ffor thou saugh neuyr that hir resemblide
ffor thow saugh neuer that hir resembled
ffor þou sawghe nevir yit vyse in hir resemblede

To say here allone bitwene vs tweyne
To say here allone betwene vs tweyne
To sey it here nowe alloone þus bitweene vs tweyne

She passith both Creseide and Eleyne
She passeth both Creseyde and Eleyne
Sheo passide of beautee creside and Elyne

ffor ioy of this tho in my hert I tremblide
ffor Ioy of this tho in my hert I trembled
ffor ioy of hir lokynge þoo þus in myne herte I tremblede

[continued]

No. 32, continued.

A Take hede of hir beaute clarifyede
B Take hede of hir beaute clarefied
C Take hede of hir beautee so clere so clarefiede

Of hir feturis that so well ben mesuryde
Of her fetures that so wel ben mesured
Of all hir fetures pat soo wele beene to hir mesuride

How all vngoodlihede is out tryede
How al vngoodelyhede ys oute tried
How alle vngoodlyhede is oute from hir tryede

Of hir vertuys that all vice ys out puryde
Of hir vertues that al vice is out pured
ffrome hir vertues pat al vyce is clene epuride

And thenke how she to wurship ys ensuryde 85
And thenk how she to worshipe is ensured 85
Ande thinke eke to worshipe how sheo is hole ensuride 85

Of hir freshnesse so full of goodlihede
Of hir fresshnesse so fulle of godelyhede
So ffresshe so full of goodlihede

hir noblesse and inly womanhede
Hir noblesse and ynly wommanhede
hir noblesse is passing womanhede

Many a man for this hath hir desirede
Many a mane for this hath hir desired
Many a man for peos and more haue hir sore desirede

[continued]

No. 32, continued.

A Of hir beauteys it ys hope as ye seynn
B Of hir beautes hit is hope as ye seyne
C Of hir beautes it is hope all pat ye seyne

But of hir vertuys holde ye youre pes
But of hir vertues holde ye your pees
But of hir vertues pat she hathe holde yee your pees

She hath of vertu grete defaultys tweynn
She hath of vertu grete defaultes tweyne
Sheo hathe amonge hir vertues grete defautis tweyne

Vnmercyable and perfyte pyteles
Vnmerciable and parfite pitelees
Vnmerciable mercye ande parfyte peteeles

Quoth hope nay brothir sauf thi pes
Quod hope nay brother save thy pees
Quode hope nay broper saue nowe pin pees

Leuyst thou god made yn hir a vice
Levest thow that god made in hir a vice
Gode made in hir no vyce

Thenke it nat that he was euyr so nyce
Thenk yt nat that he was euere so nyce
Thynke neuir he was so nyce

I holde right well it wull be founden les
I wolde ryght wel yt wol be foundene lees
I wat wele it wolle be founde not soth but strong leese

[continued]

No. 32, continued.

A Now I me put in youre gouirnaunce
B Now I me put in youre gouernaunce
C Nowe þanne I put me here in your gouernaunce

And prey you hope that ye wull counsell me
And prey yow hope that ye wol counseyle me
Ande praye yowe þat ye wolle come counsaill me

ffor I of ioy haue no cheuaunce
ffor I of Ioy haue noo cheuaunce
ffor of þe ioyes in this worlde I have noone estimaunce

But in the tyme I with you be 100
But in the tyme that I with yowe be 100
But allone for þe tyme þat I with yowe be 100

It shall be longe er I my lady se
Yt shal be long er I my lady se
It shall be longe I wot it wele or I my lady see

Wherfor I wolde to that swete write
Wherfore I wolde to that swete write
Where fore Right feyne I wolde vn to þat swete write

Leue hope helpith me tendyte
Leve hope helpeth me tendyte
leue hope helpe me nowe for to endite

yis he seide I shall all redy be
Yis he sayde I shal alle redy be
Yisse I shall Redelye vn to youe redy be

[continued]

No. 32, continued.

A And ellis were I gretly to blame 105
B And elles were I gretely to blame 105
C Ande ellis were I gretlye to gruchche and to blame 105

But I wolde now to this consente
But I wold now to this consente
But yf pat I wolde nowe pus to this consente

To hir that hath so worshipfull a name
To hir that hath so worshipful a name
To hir pat is so worshpfull bope of birpe and of name

We writen wull and tell oure entente
We writene wol and tellen oure entent
We bope woll it writen ande tel hir oure entente

And hardely we shull vs not repent
And hardely we shul vs nat repent
And hardely I dare it saye wel shull it neuir Repente

Thou and I we wanhope wull outlawe 110
Thow and I we wanhope wol outlawe 110
panne wanhope wolle we outelawe 110

Nay quoth I hange we him and drawe
Nay quod I hange we him and and drawe
Nay quode I we woll him drawe

And then may we pley par assent
And than may we pley par assent
Ande panne may we boldlye bothe playe parassent

[continued]

No. 32, continued.

A In thes bifore versys foure and tenn
In these before verses foure and ten
In thes before saide verses foure I till and ten

I menyd haue what lyfe I abyde
I meved haue what lyfe I byde
I meueede haue murelye what lyfe þat I leede

I lettyde was by commynge of menn 115
I letted was by comyng of mene 115
I lettede was truli panne by comyng of men 115

ffor whi the grounde of my dissese I hide
ffor why the grounde of my disese I hide
ffor whi the grounde of my disese so depe ehedde

I fare as oon that I in my boke of Rede
I fare as oone that I one my boke of rede
I for right as did oone þat I on booke of Redde

I leue bette that hope tellith me
I leve bette that hope telleth me
I leve þat hope tellith me

Than I do that I with yen se
Thane I doo that I with eyene se
Bette þan þat I with eyene see

Hope yn hope out thus kan ye folys fede 120
Hope in hope out thus kane ye foles fede 120
hope in hope owte þus cane offte fooles feede 120

A Explicit
B Explicit
C

GLOSSARY

A

A *prep.* in 35.148.

ABATE *v. 3d pl. p. subj.* destroy, lessen 12.170.

ABOUGHT *past pple.* bought 32C.32; 32A.32; 32B.32.

ABRIGED *ppl. a.* abridged, stinted, deprived of 42.58; BRIGGIT abridged, condensed 34.182.

ACCIDENT *sb.* circumstance 35.34.

ACQUITE, ACQUYTE, AQUYTE *v.* acquite 34.40; ?free, ?repair 14.42; repay, requite 10.46.

ADAMANTE *sb.* adamant; the name applied either to the lodestone, to iron, or to the corundum, or white sapphire, and ultimately to the diamond. This poet differentiates between adamant and diamond. 33.116; *pl.* ADAMAUNTYS 33.437.

ADUERSANT *a.* adverse, hostile 14.18.

ADUERT *v. imper. s.* heed, attend (to) 35.108.

AFFRAYIS *sb. pl.* affrays, attacks, assaults 34.111.

AGEYNE, AGEYNNE, AGEYNST, AYENST *prep.* against 32A.title; 32B. title; 34.9; 32C.title; 9.5; 33.43.

AGAST *a.* aghast, scared, timid 39.7.

AGEW *sb.* ague 13.10.

AGILTE, AGYLTE *past pple.* transgressed, sinned, done wrong 32B. 41; 32A.41.

AGNUS CASTUS *sb.* a tree and the herb which comes from it; it is a species of Vitex and was once believed to be a preservative of chastity. 33.47.

AGREVID *past pple.* aggrieved, grieved 42.17, 22.

AKE *sb.* ache 33.359.

ALDAY *adv.* completely 33.415.

ALEYS *sb. pl.* alleys, *i.e.*, bordered walks, paths 33.35.

ALLONE, ALONE *a.* unique 33.289; alone 19.1.

ALMAUNDERS *sb. pl.* almond trees 33.30.

ALOES *sb. pl.* resin from the Agaloch tree 33.80. For a discussion of the confusion of the tree with the plant and the resin with the drug, see the *NED*, *s.v.* Aloe.

ALTHERBESTE *pro. in phr.* "altherbeste ynamede" named best of all 16.7. It is a variant of *aller*, *gen. pl.*

AMBRE *sb.* amber 33.128.

AMERELY *adv.* ?amorously 33.296.

AMIT *v.* admit 42.69.

AMONG *in adv. phr.* "euer among" always at hand 10.15.

ANTYOCHE *sb. and proper name* Antioch— ?a beverage, probably a wine, named after the place of origin 33.130.

APARAUNS *sb.* appearance; *in phr.* "for lak of aparauns" for failure to appear 42.61. See textual note.

APPERTENANT *a.* pertinent 33.429.

ARAY sb. dress, clothing (including ornaments) 2.19; pl. ARRAYIS 34.110.

ASCENCIOUN sb. ascent 33.203.

ASPYE v. discover 35.132.

ASSAYDE past pple. assayed, tested 28.15.

ASSUREDE past pple. assured 20.3, 19.

ASTART, ASTERT v. escape, avoid 12.123; 34.63; 40.42.

ASTONYED, -E past pple. stunned, dazed, stupified 32A.2; 32B.2; 32C.2.

ATAST v. ?taste, ?experience, ?attest 42.59.

ATAYNT past pple. attainted, convicted 29.3.

AUAUNCE, AVAUNCE v. to advance 8.69; 13.15.

AUAUNT sb. boast 12.155.

AUENTURE sb. chance, accident 8.59; 21.11.

AVANTYNG, AVAUNTYNG vbl. sb. boasting 42.90, 40.

AVAUNT v. boast, avaunt 34.19; AVAUNTED 42.33.

AVENANT a. comely, graceful, pleasant 33.428.

AVISE v. imper. s. advise 32C.74; past pple. AVYSEDE 28.35.

AYERE, AYRE sb. air 12.203; 28.3.

B

BAISIT ppl. a. ?abased 35.73.

BALE sb. woe, misfortune 40.40; 4.9; pl. BALLES, BALLUS 29. 35; 2.29.

BASYLYCONE sb. basilicum, an herb, or basilicon; often confused with basil and with an ointment used as a sovereign remedy. 33.41. See Alphita, ed. J. L. G. Mowat ("Anecdota Oxoniensia," Med. and Mod. Ser., Vol. I, Part II; Oxford, 1887), pp. 18-19.

BAWME sb. balm, a kind of incense 33.36.

BAYNAUNCE sb. ?willingness, ?readiness, or ?banefulness 28.7.

BEHESTE sb. promise, vow 32C.30; 32A.30; 32B.30; 34.89.

BEHICHT, BEHIGHT, BEHYGHT 3d s. pret. promised 34.134; 32C.21; 32A.11; 32B.11.

BEHOUE sb. behoof 12.208.

BEKYD ppl. a. in phr. "crane bekyd" provided with a beak like a crane's 33.335.

BELOUE sb. ?belief, expectation 34.86.

BEMENYNG, -E p. pple. communicating, making known 32C.3; 32B.3; 32A.3.

BEMYD past pple. or ppl. a. beamed, illuminated 12.101.

BENT past pple. ?bent 33.316; BENTE 29.15. See note.

BENYGNE, BENYNGE, BENYNGNE, BENING a. benign 8.33, 40; 28.28; 42.70; 35.116.

BENYGNYTE, BENYNGNYTE sb. benignity 12.17; 2.25.

BETAKE v. commend, entrust 3.24.

BETE *past pple.* beaten, battered 40.26.

BETYNE *sb.* the herb betony (*Stachys Betonica*) 33.44. See note.

BIG *v. imper. s.* build 35.51.

BLAWINN *past pple.* blown 34.120.

BLOUYNG, BLOWYNG *pple. a.* blooming 33.63, 29.

BONE, BOONE *sb.* a boon, favor 32A.50; 32C.50; 32B.50.

BONE, BOONNE *sb.* bone 33.275, 358; 8.56.

BONE *a.* ?Fr. *bon* 28.3.

BORD *sb.* boundary, limit; *in phr.* "Within bord" within bounds 42.87.

BORE *sb.* boar 35.134.

BOST *sb.* boast 42.55.

BOST *v.* to boast 8.45.

BOTE *sb.* a remedy, cure 40.14.

BOURNED, -YD *a.* burnished, polished 33.358, 121.

BOW *v.* obey, yield 34.104.

BRANT *a.* broad, high, and smooth 43.7.

BRASYL *sb.* the Sappan tree (*Caesalpinia Sappan*), from the wood of which a red color for dye was obtained 33.30.

BREDE *sb.* breadth 33.462.

BREDYNG *vbl. sb.* breeding 33.148.

BRENE *v.* burn 29.6; *past pple.* BRENT 1.17.

BRER *sb.* ?briar 33.183.

BREST, -E, BRIUSTE *v.* burst 10.8; 32A.46; 32C.46; 32B.46; 36.30.

BRETHYTH *v. 3d s.* breathes on 33.352.

BRIDDYS *sb. pl.* birds 33.100.

BRIGGIT *ppl. a.* See ABRIGED.

BRYTH *a.* bright 1.8.

BROUT *past pple.* brought 4.9.

BRODE *a.* broad, wide 12.110.

BROTEL *a.* brittle, fragile 33.120.

BRYGGE *sb.* bridge 33.182.

BRYGHTHEDE *sb.* brightness, brilliance 33.445.

BRYKE *sb.* ?brick 33.265.

BUKKYS *sb. pl.* bucks 33.145.

BUROWIS *sb. pl.* ?borrowings 34.182.

BUTYR *a.* bitter 29.35; *comp.* BITTIRARE 34.50.

BY *used as adv. in phr.* "I set not by no gret tresore" aside 36.9.

BYDE *v.* endure 32B.114.

BYHOLD *sb.* ?sight, ?appearance, or ?glance, ?look 33.296, 312.

BYN *?adv. or ?prep.* within 28.50.

C

CAAN sb. Khan 33.38. See note.

CALAMY a. ?calm, ?peaceful 33.67.

CAN, CANE, CANN v. to know 12.214; 34.168; to know of 35.132; to be able, to know how to 12.30; 13.18; 34.41; 10.39; pret. COUD, COUDE, COWDE, COWTHE 33.214; 8.44; 12.21, 93; 12.25; 42.12, 20.

CAREFULL, CARFULL, CARFULLE a. full of care 34.2; 10.33; 1.4; unhappy 34.162.

CASE sb. ?matter, ?cause 9.32.

CAST v. to throw 8.30; in phr. to turn (one's glance on) 12. 139; to throw down 10.28; to shoot 34.128; to calculate (in astrology) 33.33; 3d s. p. subj. CASTE to throw away 36.12.

CASUELL a. accidental, fortuitous 12.15.

CELLE sb. cell 33.434; pl. CELLYS 33.252.

CERTYFYE v. to show, express, make clear, avow 33.442.

CHALKIT ppl. a. marked, rubbed, or mixed with chalk; in phr. "chalkit chere" chalked, powdered appearance of the face; or fig. chalk-like, pale 34.59.

CHAPYN past pple. ?shaped 43.9.

CHARBOCLE sb. carbuncle or ruby or other precious or semi-precious stone of reddish color 33.116.

CHARGED past pple. made responsible, directed, instructed 33.89.

CHASE v. persecute, harass 9.33.

CHEF ?a. or ?quasi-adv. or ?sb. chief or chiefly 20.17; sb. CHEFE chief 22.8.

CHELAUNDRE sb. calander, a Mediterranean species of lark 33.102; See NED, s.v. Chalandre.

CHERISING vbl. sb. appreciation, the action of being loved and needed 35.94; past pple. CHERIST held dear, loved well, cherished 34.81.

CHESSE 3d s. p. ind. or subj. choose or chooses 36.19.

CHEUAUNCE sb. success, accomplishment, achievement 32A.99; 32B. 99.

CHIRME sb. noise, din, or chatter of birds 33.100.

CIRCOTE sb. surcoat 33.412.

CLAREFIED, -E ppl. a. ?clear, ?bright 32B.81; 32C.81; CLARIFYEDE 32A.81.

CLEPE v. call, cry out, cry 13.24; 34.56; past pple. ?called, ?named 32A.40; 32B.40.

CLEWE sb. clew (of twine, string, thread) 34.48.

CLOSYD v. pret. enclosed, surrounded 33.437.

CLYP v. grasp, clasp, embrace 33.370.

COKKOWE sb. cuckoo 33.101.

COKKYLL sb. cockle, a plant; probably Lychnis (or Agrostemma Githago) 33.41.

COLE sb. a coal (live) 42.81.

COLER sb. choler 33.85; a. COLERYK choleric 33.5.

COM ?sb. or ?v. ? 12.154. This may perhaps be comb, come, or coin.

COMELYHEDE sb. comeliness, the state of being comely 40.22.

CONCEUE v. ?believe, ?understand 35.131.

CONCORDANT, -AUNT a. agreeing, corresponding, consistent 12.71, 78.

CONDEMPNE v. find fault with, adjudge guilty 42.61.

CONDICIONS sb. pl. qualities of character, of bearing, of appearance, of family background 8.39; 14.27.

CONDYTE sb. conduit 33.119.

CONFORTATYFE a. comforting 12.86.

CONFOUND ppl. a. destroyed, stupefied 35.129.

CONSSEUYD past pple. acknowledged, understood 28.14.

CONUERT v. to change, to make over (in belief or opinion) 12.157; 34.61.

CONYNGIS sb. pl. skills, cunnings, wisdoms 33.304.

CORDYAL, CORDYALL sb. a stimulant, usually a beverage or liquid medicine 33.459, 58.

CORNYS sb. pl. corn, grain 33.114.

CORS sb. body, person 29.18.

CORUSCANT a. glittering, sparkling, gleaming 9.29.

COSTARD sb. costard, a kind of apple 33.31.

COUERT sb. in phr. "in couert" in concealment, secretly 34.88.

COUNANT sb. covenant, promise, vow 34.26.

COUNTERFETE, COUNTREFETE *v.* pretend, dissemble 35.18; make an imitation or copy of something 33.337.

COURS *sb.* course, the track or route of heavenly bodies 33.92; course of food at a meal 33.371.

CRISTIANETE *sb.* an herb 33.48. See note.

CROKED, -E, CROKYDE *a.* crooked, untrustworthy 32B.15; 32C.15; 32A.15.

CROM, CROMME *sb.* crumb 32A.19; 32B.19; 32C.19.

CRY *v. in phr.* "cry on" entreat, beg 35.133; *p. pple.* CRIAND crying out, speaking loudly and emotionally 35.103.

CUNNYNG *a.* skillful, intelligent, well-trained 33.171; wise 33.307; *sb.* CUNNYNNG skill, ability, wisdom 35.176; CONNYNG mind, mental powers 10.21.

CURE *v.* to heal, to restore to health 33.76; CREWE ?*3d s. p. subj.* 29.38; *sb.* CURE care, responsibility 34.45, 102; *in phr.* "hath doonn hys cure" has given his care and attention to, has heeded his responsibilities 12.134.

CURSYNG *p. pple.* laying a curse on 35.101.

CYTE *sb.* city 33.150.

D

DALIANCE, DALYANCE, -AUNCE sb. conversation, sport, play (usually amorous) 34.157; 41.8; 12.56.

DAMASKE sb. Damascus, the city or possibly a cloth bearing its name) 33.317.

DAMASYNS sb.pl. plums; probably not the modern Damsons, but a sub-variety (Prunus communis, or domestica, variety damassena) 33.32.

DANGERE, DAUNGER, -E sb. coldness, reticence, aloofness, haughtiness, restraint 34.44, 61; 13.33; 12.99; 13.25; ?danger 35.117; DAUNGERNES, -NESSE sb. aloofness, coldness, reserve 11.4, 12, 20, 28.

DARE v. dare 40.9; neg. DARNOT 1.9; ?3d s.p. DERIS 1.3; pret. DURST 12.63.

DART v. to throw a dart, or to hit with a dart 33.400.

DATREES sb.pl. date-trees 33.29.

DEBONAYRE, DEBONER a. gentle, meek, affable 40.12; ?used as sb. 12.219.

DEBONERTE sb. debonairness 33.293.

DED, -E, DEIDE, DEITH sb. See DETH sb.

DEDE sb. deed 23.2.

DEDE a. dead 33.73.

DEFAULTES, -TYS, DEFAUTIS sb.pl. faults 32B.91; 32A.91; 32C.91

DEFAUT v. 2d pl.p. default 34.104.

DEGREE sb. rank, social caste 35.110; pl. DEGRES, DEGREES degrees (astrological measurement) 33.13, 199.

DELE sb. ?deal 22.18.

DELE v. in phr. "to me to dele" to act towards me 40.18.

DELETTACION sb. delight 12.51.

DEMAEYNE sb. ?domain 30.2.

DEPARTE v. depart 21.28; 22.2; past pple. DEPARTIT divided, separated 35.149.

DER, -E, DYERE, DYRE a. dear 43.17; 34.58; 28.4; 21.7.

DERLYNG, DYRLYNG sb. darling 14.12; 29.15.

DERS v. See DARE v.

DESPERAUNCE sb. despair 35.168.

DETH, -E, DEP, DED, -E, DEIDE, DEITH sb. death, 17.13; 11.18; 40.42; 34.32, 122; 35.130; 20.7.

DEUEURE sb. In phr. "do my deueure" do my utmost 8.62.

DEUOTE, DEUOUTE a. devout 33.155; 12.209.

DEUYSE, DEVYSE sb. device 14.30; 33.175.

DEW, a. due 21.1.

DEWTE, DIEUTYE sb. duty 23.12; 42.58.

DEYTE sb. deity 33.394.

DIGNE a. ?worthy, ?honorable, ?high in station 42.69.

DISAUENTURE sb. misadventure, misfortune 34.42.

DISCOMFITE ?a. discomfited, uncomfortable 34.41. See textual note.

DISPARIT past pple. ?dispaired, ?desperate 35.3, 79.

DISPERNNE v. drive away 35.59.

DISPITE sb. spite 34.44; v. ?to spite 35.170.

DISPLAYERS sb.pl. ?displayers, chapmen 33.165.

DISPONE v. imper. s. set in order, arrange 35.103.

DISPUTYSOUN sb. argument 33.91.

DISTANY sb. destiny 35.103.

DO -E, DONE, DOO, DOONE v. do, 23.7; 37.7; 32A.53; 32B.119; 32B.53; 32C.53; 3d s.p. DOITH, DOS, DOSE, DOTH, DOTHE, DOYTH, 34.128; 43.15; 29.29; 17.8; 33.340; 36.21. 3d pl.p. DOITH, DONE, DOTH, 34.100; 13.34; 9.33; p.pple. DOYNG 33.140; pret. DID -E, DYD 34.9; 32C.117; 33.88; past pple. DONE, DOONN 18.13; 12.134; imper.s. DO, DOO 8.54; 3.15 imper.pl. DO 42.2.

DOMYNACIOUN sb. in phr. "in hys domynacione" in its ascendancy 33.3

DONE adv. down 28.50.

DOUBILNESE sb. ?duplicity 34.72.

DOUTHLIS ?strengthless, ?weak; from Sc. doucht, douth or possibly doubtless 35.153.

DOYFF sb. dove 36.17.

DRESSE v. prepare, make ready 11.18; 34.122.

DULE sb. dole, grief, 34.122.

DURE v. endure, last 17.22; 21.4; 34.99.

DURYNG a. lasting, enduring 33.31; adv. in phr. "to abyde ever durying" everlastingly 33.141.

DY, DYE, DEYE v. to die 9.35; 25.6; 33.178; 1st s.p. DEE 34.27; 35.78; 3d p.p. DEY 33.73; past pple. DYD 10.37.

DYERE, DYRE, DYRLYNG See DER, DERLYNG.

E

EENE sb.pl. eyes 43.8.

EHEDDE past pple. hidden 32C.116.

ELD sb. age, old age 12.170.

ELOKEDE ppl. a. ?looked, i.e., provided with no better outlook for the future; or supplied with luck, favored 32C.14. See NED s.v. Look and Luck, v.

ELYMNOUR sb. limner, an artist 33.281.

EMPERREDE ?inf. or ?past pple. ?impair, ?impaired 29.22.

EMPRICE sb. empress 42.44.

ENBRACE v. embrace, encircle, capture, seize 12.65; v. pret. s. ENBRASYD embraced 33.411.

ENEWYD past pple. ?ennewed, ?tinted, ?shaded, or ?renewed 14.22.

ENFYXED past pple. in phr. "enfyxed with" supplied with, containing 14.5.

ENGREYNED ppl. a. dyed in grain 33.347.

ENGYNE sb., in phr. "of wonder engyne" of wonderful ingenuity and powers 33.131.

ENHERYTT past pple. inherited 34.184.

ENNUCH indef. pro. enough 35.93.

ENTUNYNG vbl. sb. intoning 34.2.

ENURED past pple. brought by use or habit to a certain state of mind 12.53.

EPURIDE past pple. ?purified 32C.84.

EPYTHYMYE sb. epithyme, Conscuta Epithymum, a parasitic plant growing on thyme 33.84.

ER v. 3d. pl. are 43.7.

ERLY a. a variant spelling of ERTHLY, earthly 17.19.

ERYS sb.pl. ears 33.458.

ES v. 3d. s. is 6.2.

ESTIMAUNCE sb. estimate, estimation 32C.99.

EVYNN sb. evening 34.25.

EXEMPLAYRE sb. exemplar 33.136.

EXEMPLYE sb. example 28.1.

EXPERTARE a., comparative, used as sb. one more expert 34.167.

EYRE sb. air 33.10, 134.

EYTTE v. eat 3.14.

F

FAIRHEDE sb. beauty 26.2.

FALSE v. to make false, to prove false to 8.46.

FANE, FAYNN sb. weathercock 42.97; 34.129.

FANTOME sb. phantom 32C.5.

FARFORTH, FERFORTH adv. to the extent, to a great extent, to a degree in distance 37.12; 34.142.

FARYE ? 25.6.

FAUCONS sb. pl. falcons 33.148.

FAUT sb. fault, lack, default 33.323.

FAWE v. fall 35.52.

FAYRY sb. fairy, a creature of the other world 33.311.

FAYRYE sb. fairyland, the other world 33.210.

FEKLE a. fickle 34.131.

FER adv. far 34.95, 117, 145, 164.

FERE in phr. "in fere" adv. in company, together 12.71.

FERLY sb. a marvel 29.33.

FERMYT past pple. affirmed, sworn 34.133.

FERRE adv. far 12.143; 13.30.

FERUENT a. hot, burning 13.11.

FESAUNTE sb2 pheasant 33.109.

FEST, FESTE v. feast, celebrate, praise 34.92; 32A.31; 32B.31.

FEST sb. feast, celebration 33.303.

FESTLY a. happy, in a spirit of celebration 33.192.

FETYD past pple. made 33.414. See NED, s.v. Feat, v.

FLAM sb. ?the flambe or iris, or one of the so-called flame-flowers 33.49.

FLAMMY a. of or pertaining to flames 33.451.

FLEWMY a. phlegmatic 33.381.

FLOGHE v. pret. flew 42.86.

FLUD sb. flood, 35.26; pl. 35.54.

FLUENT a. flowing 14.7.

FONDE v. ?find 29.28.

FORDOO v. ruin, put an end to, kill 3.18.

FOREMYDE past pple. formed 28.26.

FORESWRITYNG sb. writing which has preceded 42.60.

FOREYEUE v. forgive 28.20.

FORGE v. forge, make 33.392; ?pret. FORGENE ?forged 33.201.

FORGOOTE past pple. forgotten 32C.59.

FORLORNE past pple. lost completely 42.34.

FORMOSYTE sb. beauty 14.1.

FOROWYD a. furrowed 33.327.

FORSETHE v. go away altogether; ?forsake; ?scald 28.19.

FORSOTHTINN interj. ?forsooth 34.53.

FORTHIR adv. further, furthermore 34.51.

FORYATE v. pret. forgot 33.190.

FOUNDEMENNT, FUNDEMENT sb. foundation, basis 35.52; 33.219.

FOUNDERES sb. foundress 8.17.

FOYLD v. fold, fail, turn away from 36.36.

FRAYSCH *a.* fresh 29.16.

FREMMYT *a.* wild, hostile, strange 35.76; 34.49.

FRENESYE *sb.* mania, delirium, insanity 33.44.

FREST *sb.* first 32A.47.

FRETE *v.* fray, rub, wear away 34.128. It should be noted that a *fret* is a decayed spot in the bow; it is not unlikely that the verb has a related specific meaning.

FRONTE *sb.* forehead 33.11.

FULFILD *ppl. a.* filled completely, fulfilled 35.152.

FYGURE *sb.* statue, picture, image 22.12; likeness, form 37.13.

FYLE *v.* ?fill, ?file (place in order in rows) 33.60.

FYNE *sb.* ?fine, ?remedy 35.132.

FYNGLER *a. comp.* a scribal error for *syngler*, meaning *singular* 33.391.

FYSTE probably a scribal error; see explanatory note, 33.308.

G

GAMYNE sb. ?recreation, ?pleasure 1.21.

GENT a. noble, well-born; graceful, elegant, pretty 36.6.

GENTILESSE sb. good breeding, courtesy, the qualities of a gentleman or gentlewoman 26.2.

GERNADEZ sb. pl. pomegranates 33.29.

GES sb. a piece of hawking equipment, a jess 34.77. See note.

GETE sb. jet, a black mineral 33.309.

GEWRT v. pret. caused 17.4.

GIF, -E conj. if 34.38; 35.21.

GILTLES, -E a. without guilt, blameless 35.91, 121; ?used as sb. pl. GILTLES 42.32.

GLAD v. gladden, cheer 33.296; pret. GLADED 33.54.

GLADDYNG, GLAIDING vbl. sb. gladdening, cheering 42.88; 34.65.

GLADFULL a. joyful, full of gladness 38.6.

GLEDE sb. a coal 35.160.

GLOSE sb. deceit, pretense 10.23.

GOOD, -E sb. goods (i.e., material things) 12.66; 21.10; good (the abstraction) 12.187.

GOODLIHEDE, -LYHED, -LYHEDE, GODELYHEDE sb. goodness in appearance or in character (or in both) 32C.86; 32A.86; 19.10; 33.271; 23.5.

GOODLYNES sb. goodness 9.11.

GOSHAUKE sb. goshawk, a large, short-winged hawk (Astur palumbarius); other hawks are sometimes called goshawks; 33.149.

GOST, -E sb. soul, spirit 35.168, 72.

GOUERNAUNCE, GOUIRNAUNCE, -NAUNS sb. governance, control, rule 32C.97; 32B.97; 8.34; 35.84; 32A.97; 35.39.

GOWATHE, or GOWACHE sb. ?a bird 33.109.

GOY sb. joy 6.1.

GRE sb. in phr. "ye take [it] in gre" in good part, kindly, with good will, favorably 37.20.

GRET v. greet 3.21.

GREUYS sb. pl. griefs 19.7.

GROMYS sb. pl. grooms 33.163.

GRONDE, GROUND, -E, GROWNDE sb. cause, basis, foundation, reason 28.10; 28.27; 32A.116; 21.23; terra firma 35.129.

GRUCHCHE v. murmur, complain, repine 32C.105.

GUERDONLESSE a. thankless, unrewarded 15.8.

GUMMEZ sb. pl. gums (from trees, plants) 33.79.

GUYDE, GYDE, GYE v. guide, lead, control 14.16; 35.165; 33.179; 3d s. p. GYDITH 34.130.

GYLTE v. ?to be guilty of 32C.41.

GYMPLE sb. wimple 33.327.

H

HA ?the indefinite article, or ?pronoun, her 33.362.

HABLE a. able 35.42.

HADIWYSTE, HADYWISTE Phr. used as sb. and often written as one word. had I known 32A.16; 32B.16.

HAIL adv. ?wholly or v. ?to address a salutation 34.94.

HAITH v. 3d s. hath 20.14.

HAP v. 3d s. p. subj. befall 12.14.

HAPPELY adv. ?happily, ?fortunately, or ?by chance 32C.11.

HARD v. pret. heard 12.181.

HARDELY adv. certainly, assuredly 32B.109.

HARDYMENNT sb. courage, daring 34.95.

HASTOW v. 2d s. hast thou 32A.69.

HECHT sb. hest, promise, vow, command 35.46.

HELE sb. health 11.16; 12.59.

HENT past pple. seized 12.57.

HER ?adv. ?here 33.299.

HERBE IOHNE sb. St.-John's-wort (Hypericum perforatum) 33.42.

HERBER sb. harbor, shelter 8.20.

HERTESDAY sb. heart's day, a term of endearment 12.152.

HET v. 3d s. p. or pret. commands, or commanded 26.10.

HEUYNES, -NESSE, HEVYNES, HEVYNNES sb. sadness, grief, displeasure 14.53; 22.9; 20.8; 34.3, 102; 35.147.

HEUYNYSSH a. heavenly, celestial 33.246.

HEVY a. sad, unfortunate 35.142.

HEYD sb. heed 36.23.

HEYLLE sb. health 3.1.

HEYR sb. ?air, ?hair 33.445.

HICHT v. 3d s. p. or pret. ?is called or ?was called, named 35.137.

HIGHT v. 3d s. pret. promised 32B.21.

HIWE sb. hue, color 33.12.

HO sb. halt, end, cessation 35.146.

HOLE, HOLLY adv. wholly 32C.85, 46.

HOME pro. whom 1.6.

HOYT a. hot 36.34.

HUL sb. hill 33.230.

HYCHT sb. vow, promise, command 34.154.

HYET pro. it 3.16.

HY3T, -E past pple. promised 2.Title, 1.

HYKWALE sb. a bird, the green wood-pecker 33.101. See NED, s.v. Hickwall.

HYNDE sb. the hind 36.21.

HYNKE sb. ink 3.10.

HYRE sb. ?hire 40.28.

I

IACINTE sb. a gem; among the ancients a blue stone, probably a sapphire 33.116.

IAPENE v. mock, deride, jest 33.236.

IAPRY a ?mocking, ?jesting 42.85.

IELOFRES sb. pl. ?gillyflowers 33.351.

IENE sb. pl. eyes 33.449.

IFERE adv. together 33.32.

IILKANNE pro. each one 35.53.

INBRASTE past pple. ?embraced 36.6.

INFECTE v. infect 42.56.

INFYRMYNAT a. infirm, unsound 8.18.

INHANCE v. enhance 36.29.

INLY a. ?inner 32A.87.

INNOCENT sb. innocence 34.40.

INSCIENCE, INSCYENCE sb. inscience, lack of knowledge or skill 12.10, 3.

INSYNYT sb. ?insignia 33.395.

INTEMERAT a. inviolate, undefiled, unblemished 8.16.

IOHNE See HERBE IOHNE.

I-RONNE past pple. run 33.266.

ISE sb. ice 33.235.

I-STYLLED past pple. ?distilled 33.280.

I-THROWE past pple. twisted together, intertwined 33.317.

IUGE sb. judge 8.31; pl. IUGIS 42.38; v. 3d s. IUGIS 34.124.

K

KAY sb. key 34.15.

KELE v. cool 13.10.

KEPE sb. in phr. "take keep" to take heed, take notice, take responsibility 42.8.

KEPE v. preserve, maintain 8.58; 36.37; 3d s. p. KEPYTH 17.15; pret. KEPT 42.87; imper. s. KEPE 12.60; persevere 22.19.

KID, KYD past pple. showed, made known, displayed 34.45, 73; 33.390.

KNELL v. 2d s. p. subj. kneel 30.3.

KNYT v. knit, unite 10.11; adhere 12.38.

KUNNE v. can, i.e., is able, knows how 33.466; ?past pple. or ?inf. ?known ?know 33.467. See textual note.

KUNNYNG sb. skill, wisdom, ability 33.467.

KYND, -E sb. nature 35.101; 12.109, 121, 150.

KYNDLED past pple. kindled 42.81.

KYNDLY a. natural 33.87; adv. by natural processes, or perhaps kindly, i.e., out of kindness 33.249.

L

LAGHE, LAW3E v. laugh 33.238; 2.5; ppl. a. LAWHYNG laughing 43.8.

LAUY a. lavish, flowing, deluging 14.21.

LAW a. low 35.54; used as sb. 35.50.

LAWN sb. a light linen fabric, lawn 33.325.

LAYN v. lie, tell falsehoods 14.51.

LEDE sb. lead, the metal 33.120.

LEES, -E, LES, -E, LEISE sb. pl. lies 32B.96; 32C.96; 32A.96; 43.3; 34.134.

LEFE a. lief, pleasing, favored 42.28.

LEME sb. gleam 33.123.

LEOLLY adv. loyally 32C.10.

LESSE v. lose 33.419.

LESSE v. lessen, make smaller or shorter 35.5.

LET, LETTE v. prevent 29.12; 25.3; pret. LETTED, -E, LETTYDE 32B.115; 32C.115; 32A.115.

LEUE ?a. ?beloved, ?dear 32A.103.

LEUE, LEVE v. believe 32A.118; 32C.118; 2d s. LEUYST 32A.70; LEEUESTOWE 32C.70; pret. LEVED 32B.30.

LEUE, LEYFFE v. live 18.7; 21.6; 36.15; 3d s. LEUYTH 37.14; pret. LEVIT 35.37; p. pple. LEVING 34.4.

LEUER adv. rather 18.5.

LEYDE past pple. ?laid 8.11.

LEYFF ?sb. ?love, a term in direct address 36.36.

LEYNNE v. lie, tell falsehoods 34.7.

LEYSSYNGE sb. lying, the telling of falsehoods 2.26.

LITER sb. letter, epistle 40.17.

LITRERE sb. writing, written matter 42.18.

LOGGYNG ppl.a. lodging 33.438.

LOKED, LOKYDE ppl. a. ?looked, i.e., provided with no better outlook for the future; or ?supplied with luck, favored 32B.14; 32A.14. See NED s.v. Look and Luck, v.

LOKYNGE sb. glance or appearance 32C.80.

LONGE v. belong 29.26.

LORE ppl. a. lorn, lost 11.11.

LOUYERS sb. pl. lovers 33.343.

LOVYE, LOWYE sb. love 3.3; 3.13; pl. LOWYS 2.18; v. pret. LOWET 3.11.

LOWE a. humble 40.4.

LUNARY sb. either the plant Honest (Lunaria biennis) or the fern Moonwort (Botrychium Lunaria); probably the latter. 33.39.

LUTYNG sb. luting, playing the lute 36.2.

LYDE sb. lady 1.14.

LYGHT a. light-minded, frivolous, fickle 10.26.

LYND ?sb. ?a scribal error for line 33.34.

LYTE v. ?lighten, ?remove a weight, or ?illuminate 17.4.

LYTHE v. 3d s. lies, rests 5.7; LYTH ?lies, ?rests 28.50.

M

MADDE v. go mad, become insane 33.421.

MADDE adv. madly 33.413; superlative MADDEST 8.3.

MAIORAN sb. marjoram, an herb 33.45.

MAISIT past pple. stunned, confused 34.16.

MAK sb. mate 34.138.

MAKYNG vbl. sb. making, composing 12.20, 33.

MANASING vbl. sb. menacing 35.96.

MANNYE sb. mania 33.254, 421.

MANTE v. pret. meant, intended 32C.17.

MARBELYNE a. with qualities of marble, marble-like 33.364.

MARE adv. more 35.98.

MARWA sb. a wine or other liquid, probably a beverage 33.126.

MASTYK sb. mastic, a resin obtained from the mastic tree, Pistacia lenticus 33.82.

MATIT past pple. mated, checkmated 34.88.

MAUGRE prep. in spite of 33.300.

MAY sb. maid, maiden 12.151, 218.

MAYNN sb. main, strength 10.32.

MAYSTRYE sb. mastery 33.390.

MEDLYD past pple. ?mixed, ?mingled 33.265.

MEDRATE a. moderate 35.55.

MEKELL, MEKYLL a. much 12.107; 12.100, 115.

MEKELY a. ?mild 33.199.

MELLYFLUENT a. mellifluent, sweetly flowing (with honey) 14.10.

MEMBRES sb. pl. members, parts, limbs 33.450.

MEMOR, -E sb. memory 33.252; 35.32.

MESURABLE a. moderate, temperate 42.66.

MESURE sb. Fr. mesure, moderation, temperance 33.286.

MESURED, -IDE, -YDE past pple. measured, in phr. "fetures . . . so wel mesured" features which exhibit mesure as a dominant quality 32B.82; 32C.82; 32A.82.

METHAFISYK sb. metaphysics 33.367.

MEUEEDE, MEUYD, MEVED past pple. moved, explained, set forth in words 32C.114; 32A.114; 32B.114.

MISFARE sb. misfortune 40.16.

MONN v. must 34.104; 35.48.

MONY sb. money 36.10.

MOTH sb. ?mouth 3.22.

MURELYE adv. ?merrily, ?merely 32C.114. Cp. A- and B-texts.

MYLE sb. ?mill, ?mile 33.167.

MYNE sb. mine (of gold) 33.266.

MYRRE sb. myrrh 33.80.

N

NAMELY, NAMLY adv. specifically, particularly, especially 33. 449, 229.

NARD sb. an aromatic plant which yielded an ointment; the plant was probably Nardostachys Jatamansi 33.47.

NAS v. pret. a contraction of "ne was" was not 26.7.

NEGHE adv. nigh, near 15.5; NY nearly 36.13.

NEMBLEDE, NEMLED, NEMLIDE past pple. ?nimbled, i.e., done rashly, done hastily 32C.76; 32B.76; 32A.76.

NER, NERE adv. nearly 33.248; near 3.20; 33.242.

NER v. p. subj., a contraction of "ne wer" were not 33.212.

NER conj. nor 33.438.

NERE adv. ?never 34.56.

NEWE sb. ?mew 8.11.

NEWYRE adv. never 23.2.

NONEYS sb. poss. nun's 33.326.

NONYS sb. in phr. "for the nonys" nonce 33.121.

NORTHINN a. northern 34.50.

NOUTHIR conj. neither 35.50.

NOYTH v. 3d s. annoys 38.7.

NYGRAMANCYE sb. necromancy 33.134.

O

O a. one 8.56.

OILIONE sb. ?garlic; from Lat. allium 33.46.

OLIBAUNE sb. olibanum or frankincense 33.81. See NED s.v. Olibanum.

ONYS adv. once 34.58.

OPYNE a. in phr. "opyne sylke" ?open silk 33.268.

OREABLE ?a. ?horrible 29.39.

ORYZONTE sb. horizon 33.12.

OS conj. as 36.21; 43.6.

OSTRY sb. hostelry 33.438.

OUGH interj. O! 33.99, 212.

OURGANNE past pple. overrun, covered over 35.54.

OWNTISPEDE in phr. "and for myn owntispede" ?and for to speed (i.e., cause to succeed) my own 42.75.

OWRE v. ?Possibly related to Eure, v., meaning to be destined, fated 17.17.

OYS ? 12.109.

P

PACOK sb. peacock 33.108.

PALESYE sb. palsy 33.43.

PALESYED ppl. a. ?polished 33.356.

PALEYS sb. palace 33.432.

PANTERS sb. pl. panthers 33.145.

PAPILET sb. breast (a diminutive) 33.396.

PARLEMENT sb. assembly, assemblage, collection 33.257.

PARTYE sb. part 33.328; pl. PARTIES, -YES 18.21; 33.282.

PAWME sb. palm of the hand 33.320.

PAY sb. profit, pleasure, satisfaction 14.14.

PELETTYS sb. pl. pellets 33.86.

PER sb. peer 34.156.

PERE v. be a peer to, be equal to 33.207.

PERE sb. pear 33.31.

PERESYNE sb. a resin 33.81 See NED s.v. Perrosin for a discussion of possible identifications.

PERPCLYDE sb. ?a flower 33.50.

PERSEUERAUNT a. persevering 14.6.

PERSING ppl. a. piercing 35.97.

PERYSCHID, PERYSSHYD past pple. caused to perish 19.10; ?perished ?pierced 12.88.

PEYRE sb. peer 33.289.

PILER sb. pillar 33.364; pl. PYLERS 33.374.

PIRWYNKED v. pret. ?smiled, ?nodded; perhaps related to the flower, periwinkle 33.22.

PLED sb. ?plight 34.31.

PLETYN v. plead 42.1.

POLECYE sb. policy 33.154.

POPYNIAY sb. parrot 33.107.

PRATY a. pretty, clever, well-made 33.458.

PRESTYS sb. pl. priests 33.170.

PROFONDYDE past pple. ?profound 28.5.

PROUT a. proud 33.108.

PRYDYTH v. 3d s. ?prides 33.332.

PUERE sb. power 28.12.

PURE a. poor 35.72.

PURED, PURYDE past pple. ?purified 32B.84; 32A.84.

PURSELANE sb. the herb purslane (Portulaca oleracea) 33.46.

PYGLOTE sb. palate 33.348.

PYNE sb. pain 4.10.

Q

QUARTER *sb.* quarter, ?a geometrical figure 33.32.

QUH- in the Scottish poems is the equivalent of WH- ; hence QUHA is modern English "who."

QUHAIS *pro. poss.* whose 35.164.

QUHANNE *conj.* when 34.85.

QUHILL *conj.* until 34.55.

QUHITE *a.* white, pale 34.37.

QUITE *a.* quit, free 34.112; bereft 35.173.

QUOD, QUODE, QUOTH *v. pret.* said, quoth 32B.93, 111; 32C.73, 93; 32A. 93, 111.

QUYKE *a.* quick, alive 33.292.

R

RAGE *v.* sport, dally amorously, flirt 14.24; 7.3.

RAINYSSH *a.* ?rain-like, ?with qualities of rain; possibly the word may be RAMYSSH, meaning wild, wanton, violent 33.251.

RASSONE *sb.* reason 36.25.

RAUGHT *v. pret.* reached 33.260.

RAYL *v.* jest, banter, sport 33.68.

RECLEYMED *past pple. in phr.* "recleymed to the lure" reclaimed, a technical term in hawking, indicating that a hawk which has escaped now responds once more to the lure and is therefore under control of the hawker again. 42.78.

RECTOR *sb.* rhetorician 8.64.

RECULES *a.* ?beyond caring, or, perhaps, cp. REKEURLES, below. 22.11.

RECURE *sb.* cure 34.39.

RECURE *v.* recover, get well again 10.45.

REFRAYNN, REFREYNE *v.* refrain, avoid doing (something) 14.53; 19.5.

REFT *past pple.* removed, taken away 35.172.

REGNE *sb.* ?reign or ?rain 35.153.

REHERSID *past pple.* rehearsed, recounted 42.20.

REKERE *v.* ?require 6.5.

REKEURLES *a.* ?hopeless, without cure or hope of cure 23.16.

RELESCH *v.* release 35.133; RELESYD *past pple.* 8.13.

RELISAUNCE *sb.* ?brightness, the quality of being relucent 33.325.

REMED v. remedy 35.130; sb. REMAED, REMEDE 34.86, 35, 116.

REMEMBRANCE, -BRAUNCE, -BRAUNS sb. recollection, memory, mind 34.144; 21.3; 8.28; 19.1; 23.9.

RENGYD v. pret. ?ringed or ?ranged 33.35.

RENGYS sb. pl. ?rings or ?ranges 33.30.

RENNT sb. ?rent (tear), ?destruction 34.13.

RENT v. pret. ?ran, or past pple. ?run 33.3.

REPLET a. replete 28.36.

REPLEVYSSYDE past pple. replenished 28.3.

RESINNG v. resign 35.159.

RESSAUIT past pple. received 35.16.

RETHER sb. rhetorician 33.222.

RETHORYKE sb. rhetoric 33.214.

REVTHE, ROUTH, -E, ROWTHE sb. ruth, pity 8.3; 32A.19; 32B.19; 32C.19; 12.96.

REWE, REUE v. rue, show pity 8.9; 32A.37; 35.17; 40.30; imper. s. REW, -E 12.131; 35.116; RUEDE v. pret. subj. took pity, showed compassion 40.39.

REWE sb. the herb, rue 34.52.

REYNEZ sb. ?rennes, a lawn or linen-like cloth named after the French city where it was originally manufactured 33.325.

RIALTE sb. royalty 36.15.

RIGHTWISSE, RYGHTWISSE a. righteous 32A.49; 32B.49.

ROCHIS sb. pl. rocks 35.53.

RODE sb. rood 12.186.

S

SA adv. so 35.176.

SABLE sb. either the fur, sable, or the color, sable, i.e., black 34.54.

SAKKE sb. sack 33.350.

SALTFLEUME sb. saucefleme

SALYFE sb. salve 36.41.

SAMYNN a. same 35.155.

SANGUINET sb. the plant sanguinaria 33.351.

SARCACOL sb. sarcacolla, a gum from a Persian tree, probably Penaea or Astralagus 33.82.

SAUATYF a. life-saving, life-preserving 8.18.

SAUGE sb. sage, an herb 33.43.

SAUGH, SAWGHE, SAY v. pret. saw 32A.77; 32C.77; 10.10.

SAUYOUR sb. savior 14.55.

SCEYNE sb. skein 34.48.

SCHAMIGE ?v. ?shame 28.21.

SCHAPENN v. prepare, plan 34.116; past pple. 34.32.

SCHEDE sb. shade, shadow 34.117.

SCHENE, SHENE a. bright 43.6; 12.31.

SCHENT, SCHENTE past pple. destroyed 1.22; 19.14; 20.21.

SCLANDER sb. slander 34.118.

SCLOKNIS v. 3d s. slackens 35.2. ~~slander 34.118.~~

REMED v. remedy 35.130; sb. REMED, REMEDE 34.86, 35, 116.

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RIGHTWISSE, RYGHTWISSE a. righteous 32A.49; 32B.49.

ROCHIS sb. pl. rocks 35.53.

RODE sb. rood 12.186.

ROMEYNE sb. the herb, romaine 33.41.

ROO sb. roe deer (Capreolus capreolus) 34.126.

ROSEMARYNE sb. the herb, rosemary 33.45.

ROSTE sb. roast 42.52.

ROTE, ROWTE sb. root 12.94; 20.15; 28.1.

ROUGHT, ROWGT v. pret. recked, cared 32C.28; 32A.28; 2.13.

ROUTE sb. route, festive crowd 33.371; crowd, herd 33.145.

ROUTH, -E ROWTHE sb. ruth, compassion, pity 32A.19; 32B.19; 32C.19; 12.96.

RUBARBE sb. rhubarb 33.86.

RULY a. rueful 12.181.

RYAL a. ?royal, ?real 33.36.

RYNNYNG pple. running 33. 125.

RYPETH v. 3d s. ripens, causes to ripen 33.6.

S

SA adv. so 35.176.

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SCHENE, SHENE a. bright 43.6; 12.31.

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SCLANDER sb. slander 34.118.

SCLOKNIS v. 3d s. ~~slander 34.118.~~ slackens 35.2.

SCRIPTURE sb. writing, written matter 12.197; 12.200; 42.18.

SEASE v. imper. s. cease 42.40.

SEEL sb. in phr. "our lady seel" an herb, sancta mariae, sigilam, or Polygonum persicaria 33.42.

SEIKNESE, SIKENESSE sb. sickness 35.97; 40.19; a. SEKE sick 33.65.

SEKIRNESE sb. certainty, security 35.174; a. SEKIR, SYKER sure, safe, certain 35.51; 33.188.

SELDE adv. seldom 33.238.

SEMBLEDE past pple. assembled 32C.74.

SEMELOKYR a. comp. more seemly, seemlier 10.14.

SEMLE a. seemly 43.10.

SEN, SENN conj. since 12.114; 34.148; 34.168; 35.47.

SENTENCE, SENTENSE sb. opinion, judgment 33.440.

SERUANDE, SERVOND sb. servant 28.50; 6.4.

SERUITURE sb. servitor 9.24.

SET sb. ?setting, as in jewelry 12.80.

SETHE, SETHENS adv. since, afterwards 42.80, 90; since SEÞYN 23.16.

SEW, SEWE, SU v. sue 12.32; 35.175; 13.26.

SEWE v. sow 34.51.

SEWRE a. sure 19.6.

SEY sb. ?sight 12.207.

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SHAPPE sb. shape 33.427.

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SHO sb. shoe 33.169.

SHOTES sb. pl. shots 12.65.

SIEU, SIEWE v. sue 42.23, 53.

SKASTE sb. ?scarcity, ?lack 42.89.

SLA, SLE v. slay 35.113; 13.35; 33.313; 3d s. SLEYTH 33.87.

SMARAGDE sb. emerald 33.294.

SMERT sb. smart, sting, hurt, injury 17.24; 12.89.

SOCHT past pple. ?sought 35.107.

SOIET sb. subject 21.13.

SONE, SONNE sb. sun 33.1; 32A.61; poss. SONEYS, SONNES 33.124; 33.8.

SONN adv. soon 34.114.

SOOT, SOTE a. sweet, soft 33.50; 33.41; comp. SOTER 33.341.

SORMOUNTYNG a. surmounting, surpassing 8.15.

SOTELY adv. subtly, softly, sweetly 33.367.

SOUNDE a. sound (in health) 33.401.

SOUPE v. sup 33.66.

SOURS sb. source 33.219.

SOWE v. pret. saw 33.52.

SOWNE v. swoon 11.24.

SOWNYTH v. 3d s. p. pertains 37.2.

SOYLING p. pple. ?soiling 33.4.

SPARCLYS sb. pl. sparkles, sparks 33.265.

SPERE sb. sphere 14.9; 33.206.

SPIKENARD sb. an aromatic substance, probably from the plant Nardostachys Jatamansi 33.86.

SPITYOUS a. spiteful, hurtful 13.11.

SPRENT sb. ? 34.14. A sprent is a fowling trap, but there is no evidence that the term was in use at this time. See J. Wright, English Dialect Dictionary, s.v. Sprent.

SPRETT sb. spirit 34.16.

SQUEN sb. queen 43.13.

SQUETE a. sweet 43.14.

STABLYD past pple. established, placed, located 12.72.

STAGE v. construct, erect, build 33.60.

STEDE sb. steed, horse 34.85.

STEK v. ?stick, ?lock 34.84.

STEPUINE sb. ? 33.28.

STER sb. star 33.211; a. STERRED starred, starry 33.123, 133.

STERTE v. ?startle, ?move, ?surprise 12.211.

STOK sb. stock, stalk 34.34.

STOLLINN past pple. stolen 34.85.

STORER sb. ?storer (one who stores) or ?storehouse 33.434.

STREYNYD past pple. strained 33.397.

STRICHT a. strong 34.130.

STRING sb. ?strong 34.64.

STYLLE sb. steel 3.12.

STYNTER sb. stopper, repressor 28.29.

SUAGIS v. 3d s. assuages 35.4.

SUERLY *adv.* surely, safely 12.123.

SUERTE *sb.* certainty 33.186.

SUETE *a.* sweet 34.108, 155, 157; *superlative* SUETAST 35.89;
sb. sweet one 30.1.

SUPERNE *a.* supreme 8.31.

SUPPORTACION *sb.* support 12.7.

SURANS, SURRANCE *sb.* assurance 28.18; 36.45.

SWAGED *a.* swaged, mounted, ?grooved, ?cut 33.373.

SWART *a.* ?black 33.4.

SWELTE *v.* die 32C.60.

SWETYNG *sb.* sweeting, sweet one 8.12.

SWOL *ppl. a.* swollen 33.347.

SWOWNYNGE *a.* ?swooning; ?sounding 33.97.

SYNGRYNE *sb.* sengreen, *or* houseleek 33.46.

SYPHYRE *sb.* cipher, nothing 10.12.

T

TACENT *a.* silent 14.21

TAPPERE *v.* a contraction with to; to appear 42.90.

TARYE *v.* tarry 34.115.

TARYNS *sb. pl.* tarins (or terins); the siskin, or small thistle-finch (*Chrysomitris spinus*) 33.103.

TAURYS *sb. pl.* towers 33.17.

TECHELYD *a.* ?stained, ?faulty, ?freckled, ?sunburnt 33.208.

TEENE, TENE *sb.* wrath 38.4; 43.15.

TERREBENTYNE *sb.* an oleoresin from the *terebinthus* 33.80.

ÞANNE *adv.* then 32C.56.

ÞEOS *pro.* ?this, ?these 32C.88; *a.* 32C.45.

THERE *sb.* a contraction with article; the herb 33.48; *pl.* THERBYS 33.63.

THERYS *sb. pl.* a contraction with article; the ears 33.55.

THIR *a.* these 35.53.

THO, THOCHT, THOF, THOT, THOUCHT, THOUTH, THOWE *conj.* though, although 2.15; 34.116; 42.83; 35.8; 34.37; 34.104; 2.7; *adv.* THOUGHT 12.109.

THO, THOO, ÞOO *adv.* then 12.163; 32A.31, 80; 32B.31; 32C.6.

THOROUGH, ÞOROUGH? THOROWGH *prep.* through 11.20; 12.3, 43, 50, 88, 176, 200; 8.24; 12.73.

THOT, ÞOWTE, THOWTH *sb.* thought 34.6, 63, 136, 157; 20.20; 23.2; *pl.* THOUGHTIS 35.97.

THOWSANDELE sb. a thousand-fold 40.32.

THRAWE past pple. thrown 35.7.

THRILLITH v. 3d s. hurts 34.27.

THRYFT sb. success 33.379.

THYNG, -E v. think 1.7; 37.2; imper. s. THYNGE 37.4.

TOGHTYS sb. pl. ? 33.378.

TOLTRE sb. ? 34.115.

TONG, -E sb. tongue 12.194; 33.212; pl. TONGYS 12.190.

TORENNT, TOTORE ppl. a. torn to pieces 34.163.

TORNYD past pple. turned 13.14.

TOWE pro. thou 32C.69.

TRAIST, TRISTE sb. trust 35.40; 32C.12; v. TRAIST, TRISTE trust 35.45; 32A.12; imper. s. TRISTETH 33.147.

TRAVERS ?adv. ?back and forth 42.87.

TREULE adv. ?truly 6.3.

TRIED past pple. ?tried, ?removed 32B.83.

TRONE sb. throne 12.206.

TROUGHT sb. truth 32C.17.

TRUMPE sb. trumpet or horn 33.98.

TRYNE sb. ?trinity 33.416.

TURBYT sb. turpeth 33.88.

TWYNE v. separate, depart 17.16.

TWYTLYNG ppl. a. twittering 33.104.

TYDE sb. tide of the ocean 33.233.

TYDE v. pret. ?tied 32C.12.

TYED a. tied 11.17.

TYLLYTH v. 3d s. tolls, tells (counts) 33.167.

TYMIYD a. ?timid 33.12.

TYRE v. ?try 40.24.

VALEYD *a.* Probably a scribal error for VALEYE. valley. *In phr.* "valeyd lyly." ?lily-of-the-valley 33.51.

VANNE, VAYNE, VEYNE *sb.* vain 34.97; 33.409; 33.227.

VARIAUNCE, VARRYANCE *sb.* variance 35.40; 8.60; 36.26; *a.* variant 34.22.

VARRAY *a.* veritable, real, true 36.18.

VELLIS *sb. pl.* ?wells (of water) 35.126.

VENNT *sb.* ?opening, ?passage 34.184.

VENYS *sb. pl.* veins 33.372.

VERYSSH *a.* springish, spring-like 33.198.

VEYMENTING *sb.* lamenting 34.161.

VILAIS *sb.pl.* valleys 35.54.

VIRRES *sb. pl.* firs 33.27.

VITATALL *a.* vital, living 33.6.

VMPLE *sb.* ?wimple 33.325.

VN *prep.* on 30.5.

VNBORE *ppl. a.* unborn 11.9.

VNDERTAKE *v.* wager, vow, swear 33.302.

VNFAYN *a.* unhappy 1.5.

VNHOPE *sb.* despair 32A.38.

VNLYFE, VNLYUE, VNLYVE *v.* un-live, *i.e.*, die 32C.9; 32A.9; 32B.9.

VNMERCIABLE, VNMERCYABLE *a.* merciless 32B.92; 32A.92.

VNRESTY *a.* restless 35.31.

VNSEKIR *a.* uncertain, unsure 34.138.

VNYTE *ppl. a.* united 33.416.

VOMMENTING *vbl. sb.* ?lamenting 35.152.

VOYDE *a.* devoid 21.15.

VSAUNCE *sb.* custom, habit 37.3.

VSURPE *v.* dare 12.6.

VYLONYE *sb.* villany 33.165.

W

WAAST sb. waist 33.414.

WACCHE sb. watching, lying awake 33.419.

WADE v. ?diminish 34.149.

WAG v. move, move on 8.43.

WAKER a., in phr. "waker trump." a kind of trumpet, perhaps a bugle 33.98. See explanatory note.

WANE a. pale, wan 33.50.

WANHOPE, WHANHOPE sb. Despair, a personification 32A.8, 44; 32B.44.

WARDLY a. worldly 36.10.

WARDON a. in phr. "the duryng wardon pere," a kind of pear 33.31.

WARYING pple. bewailing 34.123.

WAT v. know 32C.96.

WATT pro. what 23.3[illegible]

WAXINN, WAXXIT past pple. waxed, grown 34.126; 35.11.

WAYMENTACIOUN, -CYOUN sb. lamentation 32B.73; 32A.73; WEYMENTING lamenting 35.1.

WCHERE adv. where 1.20.

WELE sb. weal 8.27; 35.49.

WERE sb. ? 42.54.

WERT sb. wart 33.396.

WHART sb. ?quart 12.156. See J. Wright, English Dialect Dictionary, s.v. Whart.

WHER *v. 3d s. pret. subj.* were 21.20.

WHITTE *sb.* wit 33.257.

WHOMANHODE *sb.* womanhood 28.33; *a.* WOMMANYSSHE woman-like, feminine 33.322.

WHYLUM *adv.* formerly 5.1.

WILL *a.* bewildered, lost 34.30.

WISSLY *adv.* ?wisely 32C.44.

WITT *prep.* with 3.1.

WOD, WOOD *a.* mad 35.23,4.

WONDER *a.* wonderful, wondrous 33.131; *adv.* WONDER, -IR, -YR, -RE, -ERLY, -IRLICH, -IRLY wonderfully, wondrously 33.79, 454, 330, 288; 32B.6; 32A.6.

WONNE *sb.* manner 34.30.

WOO *sb.* woe 17.9; 19.8; 20.19; 21.15, 29; 22.7, 14, 21.

WORDLY, WARDLY *a.* worldly 11.2; 36.10.

WORE, WORNN *past pple.* worn (away, down) 34.172; 34.121.

WORTHE *a.* worthy 29.20.

WRAST *a.* ?stout, ?active 34.64.

WRONN *past pple.* ?worn 34.114.

WROT *v. pret.* wrought 35.101.

WYETT *v.* know 3.15.

WYKEDE *sb.* wight 28.24.

WYLE *adv.* while 23.7.

WYT *sb.* wight, person 35.6.

WYTE sb. wit 34.38.

WYTE v. inform, cause to know 35.81.

Y

YBROUT *past pple.* brought 4.14.

YE *interj.* yea, yes 33.210.

YELWER *a. comparative* yellow or yellower 33.318.

YEN *sb. pl.* eyes 32A.119.

YER *sb. pl.* years 33.184.

YEUE, YEVE *past pple.* given 25.2; 28.6.

YIE *pro.* ye, you 36.5; 39.

YING *a.* young 8.32.

YKE *adv.* also 41.9.

YLKE *a.* each 12.61.

YMAGINACYOUN *sb.* imagination 33.425; *vbl. sb.* YMAGYNYNG imagining, imagination 33.253.

YNAMEDE *past pple.* named, called 16.7.

YNLY *a.* inner 32B.87.

YNOWE *pro.* enough 16.6.

3OINNE *pro.* ?thine 34.67.

YOKYD *past pple.* yoked 8.44.

YREOS *sb.* iris 33.341.

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ABYCENE Avicenna 33. 94. See note.

ADONN Adonis 35.68, 134. See note.

ALEYNE Alanus de Insulis 33.226. See note.

AMBROS St. Ambrose 33. 205.

AMPHITRICOS ?Amphitrite 33.14. See note.

ANTYOCHE Antioch 33.130. See glossary.

APPOLLO Apollo 33.94. See note.

ARCHYTRENY Architrenius 33.226.

ARTOUR Arthur 33.197. See note.

ARYEET Aries 33.198.

AUSTYNE St. Augustine of Hippo 33.225.

B

BABYLOYNE Babylon 33.152.

BARNARD St. Bernard of Clairvaux 33.225.

BAYARD Bayard, a common name for a horse 33.235.

BEWAWNE Not identified; probably a place name famed for its wine. 33.126.

BIBLE the Bible 33.205.

BOECE, BOETE Boethius 33.224; 35.50.

BRUGYS the city of Bruges 33.110.

BUCKLES Not identified. 35.66.

C

CALIOPE Calliope 33.229.

CAPSES ?a place name, possibly Capsa in North Africa 33.118.
See note.

CARYBDE Charybdis 33.233.

CATON Cato 10.17. See note.

CHAUCERE, CHAUSER Geoffrey Chaucer 35.29; 33.219; poss.
CHAUNCERS 12.23.

CIPRES The goddess Venus 35.135. See note.

CIRYS ?Cyrus 33.197. See note.

COLOYNE Cologne, Germany 33.153.

CRABBE the Crab in the Zodiac; Cancer 33.264.

CREATOURE the Creator, God 35.167.

CRESEIDE, CRESEYDE, CRESIDE Criseyde 32A.79; 32B.79; 32C.79.

CRIST Christ 43.11.

CRISTENMESS, CRISTEMESSE Christmas 34.17; 33.195.

CUPYDE Cupid 42.49.

D

DAMASKE Damascus--the city, or possibly a cloth bearing its name 33.317.

DIANE, DYANNE Diana 33.7; 35.137.

E

ECHATES ?Hecate 33.7. See note.

ECTOR Hector 33.313.

EDIPPUS Oedipus 35.66.

ELENE, ELEYNE, ELYNE Helen 10.31; 32B.79; 32A.79; 33.262; 32C.79.

ELYCONA Mt. Helicon 33.231.

EROUPE Europa 35.136.

ESPERUS Vesperus 33.211.

ESTRILD Estrildis 33.262. See note.

EUCLYDE Euclid 33.34.

F

FFEUERYERE February 33.277.

FFRISE ?Frisian Islands, or perhaps Friseland in the Netherlands. 33.118.

FRAUNCE France 33.70.

G

GALYENE Galen 33.93. See note.

GANER3ENSIS ?an unidentified sculptor or artist 33.336. See note for a suggested identification.

GEFFREY Geoffrey of Vinsauf 33.217. See note.

GOWER John Gower 33.222.

GUIDO Guido della Colonne 33.224. See note.

H

HARISSE Herse, sister of Aglauros 35.138. See note.

I-J

JEAME ?James 31.2.

IHESU Jesus 8.2; 14.55.

INDE India 33.26. See note for a brief suggestion of its size in the Middle Ages.

INNOCENT Pope Innocent III 33.218.

IOBYS Job's 8.68.

IOHNE John, in phr. "herbe Iohne" 33.42. See glossary s.v. Iohne.

IOUE, IOVE Jove 35.103; 69, 136.

K

KATERYN St. Katheryn 10.31. See note.

L

LIBRA Libra (Zodiacal) 33.13.

LONDON London 33.153.

LUCAN Lucan 12.22; 33.225.

LYBANE Lebanon 33.26.

LYDGATE John Lydgate 33.222.

M

MARGARETE St. Margaret 10.31. See note.

MARIE the Virgin Mary 34.113; poss. MARYIS 3.15.

MARKE Mark, possibly M. Tullius Cicero or another poet or rhetorician 12.23. See note.

MARS Mars 35.70, 135.

MARWA a wine or some other liquid 33.126.

MELKELY unidentified 33.226.

MERCURY, MERCURIUS Mercury 33.382; 35.68.

O

OMERE Homer 33.380.

ORACE Horace 12.22.

OUIDE, OUYDE Ovid 8.65; 33.223; 12.23.

P

PARIS the city of Paris 33.153.

PARNASO Parnassus 33.230.

PHEBUS Phoebus 14.9; 35.69, 137.

PIRAMUS Pyramis 35.67.

POLEXENE Polyxena 33.262.

POLIMIA ?Polyhymnia or Polymnia, muse of sacred song 33.382.

POPE INNOCENT Pope Innocent III 33.218.

PRETER IOHNE Prester John 33.38.

PYGMALYOUN Pygmalion 33.336.

R

ROME Rome 33.151.

S

SALAMONE Solomon 33.196; possessive SALOMONS 8.66.

SAMPSON Samson 8.69.

SPAYNE Spain 33.408.

STACE, STASE Statius 12.22; 33.223.

SYCHIM ?a place name, possibly Biblical 33.375.

SYMACHUS Symmachus 33.224. See note.

T

TANTALUS Tantalus 35.66.

THEBES Thebes 33.152.

THYMUS Mt. Thyamus 33.231. See note.

TITAN Titan 33.200.

TROILUS Troilus 35.35, 69.

TROY Troy 33.152.

TULIUS, TULLIUS Marcus Tullius Cicero 33.216; 8.64.

V

VARRO Marcus Terentius Varro 33.225. See note.

VENUS Venus 13.19; poss. 42.2.

VENYS Venice 33.153.

VIRGIL, VYRGYLL Virgil 33.225; 12.22.

VRANIA Urania, muse of astronomy 33.229.

Y

YPOCRAS Hippocrates 33.90.

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