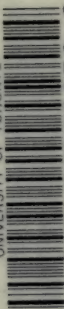


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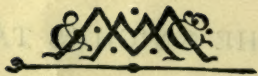
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THE KNIGHT'S TALE

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THE TALE



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CHAUCER'S CANTERBURY TALES

THE KNIGHT'S TALE

EDITED
WITH INTRODUCTION AND NOTES BY
ALFRED W. POLLARD



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London
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NEW YORK: THE MACMILLAN COMPANY

1903

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CHAUCER'S
CANTERBURY TALES



ALFRED W. POLLARD
WITH ANNOTATIONS AND NOTES BY
EDWARD

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GLASGOW: PRINTED AT THE UNIVERSITY PRESS
BY ROBERT MACLEHOSE AND CO.

PREFACE.

IN my edition of the Prologue to the Canterbury Tales I paid especial attention to annotating those of its allusions which touch on English life in the 14th century. In these notes and introduction to the Knight's Tale I have tried to illustrate Chaucer's methods as a storyteller at a particularly interesting stage of his career, and in doing this to show in some detail what was the degree of his indebtedness to Boccaccio's *Teseide*. The differences which Chaucer introduces alike in the plot and the characters seem to me to be of a kind in which readers, both young and old, may profitably be interested, and they offer an easy introduction to poetical criticism.

As regards the identity of the Knight's Tale with the story of 'al the love of Palamon and Arcite' referred to in the Legend of Good Women, I have necessarily written at some length in the Introduction, but a shorter treatment is provided as an alternative for young students. Those who wish for further argument on (substantially) the same side should consult an able paper by Mr. Jewett Mather in the *English Miscellany* presented to Dr. Furnivall (Oxford, 1901).

For help in compiling the Glossary I have to thank Mr. George England and Miss Mary A. Trimen, M.A. Lond., of Bedford College. The Appendix of 'Illustrations of Chaucer's Grammar from the Knight's Tale' is the work of Miss Trimen alone.

A. W. POLLARD.

August, 1903.

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INTRODUCTION.

§ 1. THE tale of the contention of Palamon and Arcite for the hand of the fair Emily is undisguisedly a love story, and that, despite the death and burial of one of the heroes, by no means a tragic one. It is, moreover, notwithstanding one or two classical touches, essentially medieval in tone and thought. The lovers argue as to their respective rights as suitors according to the medieval ideas of love and friendship, and eventually try their pretensions by the arbitrament, first of single combat, afterwards of a tournament of a hundred knights on each side. In all this, it is needless to say there is nothing at all Greek. Yet when we come to enjoy ourselves in this gay 14th century garden, so full of the rich, bright colours in which the medieval poets delighted no less than the illuminators of medieval manuscripts, we find that it is laid out amid the ruins of the very oldest Greek legends. Chaucer was not the man to trouble himself greatly about chronology but if he had looked up authorities on the subject he would have told us that his story begins some thirty years before the Siege of Troy, a sufficient compliance with that instinct

to write about "old unhappy far off things" which poets in what seems to us the world's youth felt no less than those of our own day. Unhappy is, indeed, too weak a word to apply to that terrible tale of Thebes on to which this delightful love-story had been tacked by Boccaccio, whom Chaucer followed and improved upon. There is no need to tell it here at length, since our poets used so little of it. The two founders of the city were Cadmus and Amphion, to whom Arcite alludes in his lament (ll. 687-92):

Allas, y-broght is to confusioun
 The blood roial of Cadme and Amphioun,—
 Of Cadmus, which that was the firste man
 That Thebes bulte, or first the toun bigan,
 And of the citee first was crownèd kyng.
 Of his lynage am I and his ofspryng.

Cadmus, to whom the Greeks assigned the invention of the alphabet, was supposed to have built the citadel of Thebes. At his marriage he gave his wife Harmonia a necklace, which he had received from the goddess Aphrodite, and which proved a source of strife and bloodshed to every owner of it. Amphion, the second founder of Thebes, who built its walls by the magic music which caused the stones to lay themselves in their places, married Niobe, whose boasting of the beauty of her children caused the gods to slay them and turn her into stone. Laius, the great-grandson of Cadmus, who regained the throne after the death of Amphion, inherited the Cadmean curse. When his son Œdipus is born, an oracle foretells that he will slay his father. So Laius orders the babe to be left to die on a mountain,

but he is saved by a shepherd, brought up at the court of Corinth, and one day meeting his father accidentally, slays him in a wayside quarrel, without knowing who he is. Then he comes to Thebes, which he rescues from the ravages of the Sphinx, the monster who had put to every passer-by the riddle: 'What is that which goes on four legs in the morning, on two at noon, and three in the evening?' and had slain them for not answering it. When Œdipus replied that it was Man, who crawls on all fours as a babe, walks erect in his vigour, and uses a stick in age, the Sphinx slew herself, and the Thebans made their deliverer king, and gave him his own mother for wife. The gods withheld their vengeance, but it fell at last. Œdipus became a sightless wanderer, and Eteocles and Polynices, the sons of his unholy marriage, who had shown him no mercy, inherited hatred and strife. When Eteocles held the city against him, Polynices and his allies, the Seven against Thebes ('Kyng Cappaneus,' l. 74, was one of them), began a great siege, in the course of which the two brothers slew each other, and all but one of the other chiefs were killed. Then Creon, the uncle of Eteocles and Polynices, seized the city, and (according to the legend which Chaucer follows) denied burial to the bodies of Polynices and his friends. Whereupon their wives appealed to Theseus, the king of the not far distant city of Athens, and we reach the point at which Chaucer's story begins.

With the legends which centre round Theseus as the slayer of the Minotaur of Crete (besides other monsters), and the faithless lover of Ariadne, Chaucer here does not concern himself, though he wrote of them, from

the point of view of Ariadne, in his *Legend of Good Women*. In the present story (save for a passing allusion to Theseus' friend Pirithous, whom he helped in an unsuccessful attempt to deprive Hades of its queen Persephone) we hear only of the expedition against the Amazons and their queen Hippolyta. In the Greek legends Hippolyta is slain in battle by Hercules and Theseus is rewarded with the hand of her sister Antiope, but it is Hippolyta herself who is brought to Athens as her conqueror's willing wife in the poem which Chaucer doubtless regarded as the ultimate authority on the legend of Thebes, the *Thebais* of Publius Papinius Statius, a Roman poet of the first century A.D. The *Thebais* (published A.D. 92) is an epic written in hexameter verse in the usual twelve books, spoilt by its prolix rhetoric and tiresome over-emphasis, but not without picturesque points. The rendering funeral rites to the warriors from whom Creon had withheld them is its final episode, and in ll. 464-519 of the twelfth book Statius describes how the forlorn widows came to Athens to await the return of Theseus, and were kindly entertained by the Athenians, who brought them to the middle of the town, to an altar of the Goddess Clemency, at which no sacrifice was offered save the tears of the wretched. As soon as they are placed here, Theseus and Hippolyta are seen approaching in all the splendour which the Romans associated with a triumph. While the crowd stare at Hippolyta, the Theban women advance from the altar, and when the royal chariot is brought to a halt and Theseus asks kindly what is their prayer, the widow of King Capaneus, one of the seven besiegers, unfolds it with the rhetoric which Statius

loved. Theseus is soon stirred with righteous anger, bids a herald hasten to Creon to offer him the choice between burying the dead bodies and war, and musters his forces for a new campaign. Hippolyta (a pleasant touch) would fain lead her Amazons in the same cause, but Theseus forbids it. His men hurriedly greet their children, and then the march to Thebes is begun. Creon is slain, the dead receive due burial, and the Thebans find in Theseus a kindly conqueror, whom they welcome to their houses.

§ 2. Statius was born and died at Naples, and it was when fresh from a long residence at Naples, and to please a Neapolitan lady, that Giovanni Boccaccio wrote the *Teseide*, the poem which formed Chaucer's immediate authority. Born about 1313, of a Florentine father, Boccaccio was sent to Naples at seventeen to work in a counting-house, and two years later was set to study law. But his ten years' stay at Naples seems to have been mainly occupied with making love. In 1339 he rewrote (under the title *Filocopo*) the old story of Floris and Blanche fleur for his lady's entertainment, and when an unsympathizing father recalled him to Florence in 1340 the *Teseide* was composed there with the same object. In writing it Boccaccio almost certainly had before him, in addition to Statius, some original, which is now lost, or, at least, has remained unidentified. Had he performed the very considerable feat of evolving the whole love-story out of his own imagination, it is inconceivable that he should at the same time have minimized the importance of this element by naming the poem the *Teseide* and overweighting it at the outset by the long account of

Theseus' campaign against the Amazons. On the other hand, if he found the love-story ready made, it would be extremely likely that he should try to 'dignify' it, as he may have thought, by increasing the classical element and giving it an epic flavour. As to this, however, it is impossible to dogmatize until the hypothetical lost romance has been recovered. In whatever way they were arrived at, the contents of the twelve cantos of the *Teseide* are as follows, the epitome being one of many debts which Chaucer students owe to that excellent scholar Thomas Tyrwhitt :

'Book i. Contains the War of Theseus with the Amazons, their submission to him, and his marriage with Hippolyta.

Book ii. Theseus, having spent two years in Scythia, is reproached by Perithous in a vision, and immediately returns to Athens with Hippolyta and her sister Emilia. He enters the city in triumph ; finds the Grecian ladies in the temple of Clemenzia ; marches to Thebes ; kills Creon, etc., and brings home Palemone and Arcita, who are "Damnati—ad eterna presone."

Book iii. Emilia, walking in a garden and singing, is heard and seen first by Arcita, who calls Palemone. They are both equally enamoured of her, but without any jealousy or rivalry. Emilia is supposed to see them at the window, and to be not displeased with their admiration. Arcita is released at the request of Perithous ; takes his leave of Palemone, with embraces, etc.

Book iv. Arcita, having changed his name to *Pentheo*, goes into the service of Menelaus at Mycenae, and afterwards of Peleus at Aegina. From thence he returns to Athens and becomes the favourite servant of Theseus, being known to Emilia, though to nobody else ; till after some time he is overheard making his complaint in a wood, to which he usually resorted for that purpose, by Pamphilo, a servant of Palemone.

Book v. Upon the report of Pamphilo, Palemone *begins* to be jealous of Arcita, and is desirous to get out of prison in order

to fight with him. This he accomplishes with the assistance of Pamphilo, by changing clothes with Alimento, a physician. He goes armed to the wood in quest of Arcita, whom he finds sleeping. At first, they are very civil and friendly to each other. Then Palemone calls upon Arcita to renounce his pretensions to Emilia, or to fight with him. After many long expostulations on the part of Arcita, they fight, and are discovered first by Emilia, who sends for Theseus. When he finds who they are, and the cause of their difference, he forgives them, and proposes the method of deciding their claim to Emilia by a combat of a hundred on each side, to which they gladly agree.

Book vi. Palemone and Arcita live splendidly at Athens, and send out messengers to summon their friends, who arrive; and the principal of them are severally described, viz. Lycurgus, Peleus, Phocus, Telamon, etc.; Agamemnon, Menelaus, Castor and Pollux, etc.; Nestor, Evander, Perithous, Ulysses, Diomedes, etc.; with a great display of ancient history and mythology.

Book vii. Theseus declares the laws of the combat, and the two parties of a hundred on each side are formed. The day before the combat, Arcita, after having visited the temples of all the gods, makes a formal prayer to Mars. The prayer, being personified, is said to go and find Mars in his Temple in Thrace, which is described; and Mars, upon understanding the message, causes favourable signs to be given to Arcita. In the same manner Palemone closes his religious observances with a prayer to Venus. His prayer, being also personified, sets out for the temple of Venus on Mount Cithere, which is also described; and the petition is granted. Then the sacrifice of Emilia to Diana is described, her prayer, the appearance of the goddess, and the signs of the two fires. In the morning they proceed to the theatre with their respective troops, and prepare for the action. Arcita puts up a private prayer to Emilia, and harangues his troop publicly, and Palemone does the same.

Book viii. Contains a description of the battle, in which Palemone is taken prisoner.

Book ix. The horse of Arcita, being frightened by a Fury, sent from Hell at the desire of Venus, throws him. However, he is

carried to Athens in a triumphal chariot with Emilia by his side ; is put to bed dangerously ill ; and there by his own desire espouses Emilia.

Book x. The funeral of the persons killed in the combat. Arcita, being given over by his physicians, makes his will, in discourse with Theseus, and desires that Palemone may inherit all his possessions and also Emilia. He then takes leave of Palemone and Emilia, to whom he repeats the same request. Their lamentations. Arcita orders a sacrifice to Mercury, which Palemone performs for him, and dies.

Book xi. Opens with the passage of Arcita's soul to heaven, imitated from the ninth book of Lucan. The funeral of Arcita. Description of the wood felled takes up six stanzas. Palemone builds a temple in honour of him, in which his whole history is painted. The description of this painting is an abridgment of the preceding part of the poem.

Book xii. Theseus proposes to carry into execution Arcita's will by the marriage of Palemone and Emilia. This they both decline for some time in formal speeches, but at last are persuaded and married. The Kings, etc., take their leave, and Palemone remains—in gioia ed in diporto colla sua donna nobile e cortese.¹

§ 3.² Such was the story of which the influence is first apparent in Chaucer's work in the poems which for other

¹The Canterbury Tales of Chaucer, to which are added An Essay on his language and versification, together with notes and glossary. By the late Thomas Tyrwhitt. Second Edition. 1798.

²This and the succeeding three sections are devoted to arguments as to the date of the *Knights Tale* and the position it occupies in Chaucer's works, rather too special to interest junior students. For these it will suffice to know that (1) Before writing the *Knights Tale* Chaucer made use of the *Teseide* as an element in a story of *Queen Anelida and Fals Arcyte*, which he left as a mere fragment ; (2) the *Knights Tale* and the *Legend of Good Women* were both written soon after the completion of *Troilus and Criseyde*, i.e. between about 1383 and 1386, but that there is a controversy as to

reasons we assign to the six years which followed his return, in September 1378, from his second diplomatic visit to Italy. Whether, as I have elsewhere, perhaps rashly, conjectured, he then brought back with him not only Boccaccio's *Teseide*, but his *Filostrato* (the basis of *Troilus and Criseyde*) and Dante's *Divina Commedia* or whether he procured these books through Italian merchants in London, matters little. What is certain is that in the poems written during the next six years the influence of these three books is predominant. As far as we can judge, it was with the *Teseide* that Chaucer first busied himself, intending apparently to combine it with other material in the poem known as *Queen Anelida and False Arcyte*. With the exception of a long 'complaint,' which (though very interesting metrically) has been omitted as not relevant to our purpose, all that remains of this poem, and presumably all that was ever written, is quoted in our Appendix. Reference to it will show that it begins with a due poetic apostrophe, paraphrased from the beginning of the *Teseide*, and then introduces Theseus, Hippolyta, and Emily, much as in the *Knights Tale*. At l. 45 Chaucer leaves this noble

which came first; (3) in the *Legend of Good Women* there is a reference to a story of 'Palamon and Arcyte of Thebes,' and that some students take this to refer to the *Knights Tale* very much in its present form, others to a supposed earlier version in seven-line stanzas; (4) it is usually said that Chaucer first employed decasyllabic couplets in the *Legend of Good Women*, but we have no evidence as to this beyond opinions as to the order of the various poems, and there is no reason why he should not have used it previously, not only in the *Knights Tale*, but also in those of the *Doctor and Manciple*.

prince Theseus 'toward Athenes in his wey ridinge,' and professes that he will contrive 'slyly' and concisely to 'bring in' Anelida and Arcyte. To do this he takes us to Thebes, and having introduced Creon to us, drops him almost as abruptly as he had dropped Theseus, and plunges into a story of how the Theban knight Arcyte had won the heart of Anelida, Queen of Armenia, at that time living in Thebes (as to how she got there no hint is given), how he deserted her, and how he was appropriately punished by falling under the sway of another lady, who treated him with cruel caprice. We are next bidden to turn to Anelida again, in order to listen to a long complaint, and then, when she has committed herself to sacrifice to Mars, an unusual course for a lady to take, and so calculated to raise our curiosity, the poem breaks off.

Chaucer is undoubtedly the best teller of a story among English poets, but this ill-laid foundation, on which he could hardly have raised even a ground floor, is not the only proof that has come down to us that his genius did not lie in the direction of inventing or compounding a plot. In his *Hous of Fame* an eagle soars aloft with him, and he beholds and describes Fame's temple and her suitors, but in doing this he loses his sense of proportion, and finally is quite unable to round off his vision. In the *Squires Tale* he shows us at the outset, just as he does here, the threads which he proposed to weave together, but the skill to do this failed him, and that story also remained a fragment. What he could do with extraordinary success was to take a ready-made plot, and improve on his original all the way along, cutting down prolixities, embellishing it with his own

comments or with the fruit of his reading, and, above all, giving personality and life to every character with whom he concerns himself. When he laid aside *Anelida and False Arcyte* he took up *Filostrato* and taught (we may fairly say) by his recent failure, was content in his *Troilus and Criseyde* to follow Boccaccio's outlines from start to finish, while immeasurably enriching the characterization. A few lines at the beginning of the fifth book show that phrases in the *Teseide* were still haunting his memory, and in revising the poem he introduced from the *Teseide* the three very fine stanzas quoted in our Appendix, on the smallness of human ambitions and troubles when viewed from the standpoint of immortality. In thus transferring them from the one poem to the other he showed true poetic instinct, for in the *Teseide* it was no business of Boccaccio's to discount the happiness of Palamon by dwelling on such a thought, while its appropriateness in the tale of the deceived and hapless Troilus is evident, and leads directly to the apostrophe beginning, 'O yongé fresshè folkès,' which sounds the deepest religious note of which Chaucer was capable.

The *Troilus* is Chaucer's longest single poem, and there is evidence that while he was writing it, he had to break off to compose *The Parlement of Foules* in honour of the betrothal of Richard II. to Anne of Bohemia. In this charming poem also we find traces of the *Teseide* in the sixteen stanzas, quoted in our Appendix, describing the fair garden in which the birds assembled for their St. Valentine's parliament. When the *Troilus*, and the *Parlement of Foules* which interrupted it, were finished, I ask my readers to believe that Chaucer was left with the plot of the *Teseide* still unused. There is another

hypothesis as to this, which shall be noted later, but for the present I would tell my tale right on.—What could be more natural than that, encouraged by what he must have known was his great artistic success in converting the *Filostrato* into the *Troilus*, he should at once have determined to follow the same course with the *Teseide*, taking his story bodily from Boccaccio, and only altering details in order to make his narrative more rapid and passionate, and his characters more human and individual? We have every artistic reason for placing the two poems as near together as may be. They are alike in temper, and in some respects in handling. Though Theseus is Boccaccio's nominal hero and not Chaucer's, Chaucer gives him a vigour and humour which recalls his masterly transformation of the character of Pandarus. Secondly, we know that while Chaucer was writing *Troilus* and the *Parlement* he had also in hand, as an occupation for his less inspired leisure, his translation of the *De Consolatione Philosophiae* of Boethius, and traces of the *De Consolatione* abound in the *Knights Tale* just as they do in *Troilus*. Thirdly, I borrow from Professor Skeat the observation: "it is remarkable how many expressions that occur in the *Knights Tale* are repeated from *Troilus*," and I fully agree with him that "this tends to shew that the *Knights Tale* was written not very long after *Troilus*," though when he assigns it to '1386 or 1387' I think he does injustice to the weight of his own argument. When he also notes similar but fewer resemblances between the *Knights Tale* and the *Legend of Good Women*, I think we have a further argument for placing the *Knights Tale* between the two, otherwise we shall have to carry the more numerous

resemblances to *Troilus* over the head of an intermediate poem.¹

¹A fourth argument which has occurred to me raises so controversial a question that I relegate it to a footnote. Towards the end of *Troilus* (v. 1786-88) Chaucer writes

Go, litel book ! Go, litel myn tragédie !
 Ther God thy maker yit, or that he dye,
 So sendé might to make in som comédie.

What is this comedy which Chaucer asks that the maker of the *Troilus* might have power given him to write? Professor Skeat answers the *Hous of Fame*, and when the answer is carefully considered, it cannot be lightly put aside. Of course the *Hous of Fame* is as unlike our notion of a comedy as anything can well be—except that other *Commedia*, to which Dante gave its (to us) surprising title. Chaucer had been reading the *Divina Commedia*, the *Hous of Fame* contains reminiscences of it. Moreover, the poem is a vision and one in which the poet is borne aloft by a heavenly messenger. Almost ludicrous as the comparison of the two works seems now, Chaucer may have set out in the *Hous of Fame* to write a ‘comedy’ in the style of Dante, and if so we may presume that it is to the *Hous* that he alludes at the end of *Troilus*. But to anyone who cannot accept this theory I would submit that to balance the ‘tragedye’ of *Troilus* and *Criseyde*, which is tragic only by virtue of its unhappy ending, we could hardly have a better ‘comedy’ than the ‘*Knights Tale*,’ with the happy marriage of Palamon and Emily as a climax. It is certainly much easier to see the points of resemblance which make the *Divina Commedia* and the *Hous of Fame* both comedies, than to believe that Chaucer having finished his *Troilus* set it up against the *Divina Commedia* as a tragedy, and proposed to imitate the *Divina Commedia* to match it. Moreover, the authority of Lydgate and of Dante himself is against the identification of the promised comedy with the *Hous of Fame*, for in his *Chronicle of Troy*, II. xi. Lydgate gives the definition :

A comedy hath in his gynnyng
 A prime face a maner complaynyng
 And afterwarde endeth in gladnesse,

§4. These points considered, what are we to say when we read in the list of his own works which Chaucer puts into the mouth of Queen Alcestis in the second version of the Prologue to the *Legend of Good Women* :

He made the book that hight the Hous of Fame,
 And eke the Deeth of Blaunché the Duchesse,
 And the Parlément of Foulès, as I gesse,
 And al the Love of Palamoun and Arcite
 Of Thebès, thogh the storye¹ ys knowen lyte ---?

which is practically an echo of Dante's 'Comoedia vero inchoat asperitatem alicujus rei: sed ejus materia prospere terminatur' (Epist. x. 10). Now in the *Hous of Fame* there is no hoteworthy 'complaynyng,' or preliminary 'asperitas,' while in the *Knights Tale* Palamon comes through much misfortune to the happiness he desires. Moreover Lydgate in his *Bochas* (Prol. v. 1) speaks of Chaucer's 'fresh comedies' as if all his stories with happy endings deserved to be so called. Putting together Chaucer's definition of Tragedy in the *Monk's Tale* (B. 3163 sqq.) with Lydgate's and Dante's of Comedy as just quoted, we see that neither with the one nor the other must we associate any thought of the drama. The essential ideas are those contained in the two halves of the verse: "He hath put down the mighty from their seat and hath exalted the humble and meek." Tragedy begins happily and ends unhappily, Comedy begins unhappily and ends happily. For calling his poem a *Commedia* Dante himself assigns as his reason that it begins in Hell and ends in Heaven (a principio horribilis et foetida est, quia *Infernus*, in fine prospera, desiderabilis et grata, quia *Paradisus*). The whole matter is much too obscure to dogmatize about, but I think that the current theory that Chaucer's promised 'comedy' must necessarily be identified with the *Hous of Fame* may profitably be reconsidered. It is quite probable that he meant no more than 'I have here written a sad story, I hope soon to write a merrier one.'

¹It is to be regretted that despite the careful note of Prof. Skeat, several times repeated, scholars who should know better

We may think for a moment that the reference cannot be to the *Knights Tale*, because the *Canterbury Tales* as a whole are later than the *Legend of Good Women*, to which Chaucer makes his *Man of Law* allude. But when a few lines later on we find a reference to "the *Lyf also of Saynt Cecile*," incorporated in the cycle as the *Tale of the Second Nun*, we are reminded of what is now universally admitted, namely that Chaucer used old work as well as new in the *Canterbury Series*, and that the date of each tale must therefore be considered on its own merits. Next we may find a difficulty in the fact that the present text of the *Knights Tale* (despite some few phrases which tell the other way) corresponds to its position as a part of the cycle. Thus in ll. 27-33 the Knight excuses himself for omitting details by saying :

But al that thyng I moot as now forbere.
 I have, God woot, a largé feeld to ere,
 And wayké been the oxen in my plough,
 The remenant of the tale is long ynough,
 I wol nat letten eek none of this route.
 Lat every felawe telle his tale aboute,
 And lat se now who shal the soper wynne.

Clearly Chaucer could not have written thus before the plan of the *Canterbury Tales* was fully in his mind. Our theory does not require us to suppose that he did. Out of the splendid work which has been done for our 14th century literature during the last thirty years no fact emerges more clearly than that the poets of

still sometimes interpret 'the storye' here as if the words referred to Chaucer's version of it. The allusion to the obscurity of the tale is taken over from Boccaccio, and refers to his own original, whatever that may have been. See note to l. 1.

Chaucer's day constantly revised their work. Dr. Skeat has traced the successive recensions of Langland's *Piers Plowman*, and Dr. Macaulay those of Gower's *Confessio Amantis*, while Prof. M'Cormick has shown that Chaucer made insertions and alterations in later texts of his *Troilus*. We know also that we possess two quite distinct versions of the Prologue to the *Legend of Good Women*, and there is a practical agreement among Chaucer scholars that the Clerkes Tale was written about 1374 and inserted in the Canterbury Tales with interpolations, and that the Tragedies put into the mouth of the jolly Monk contain a mixture of old and new work. There is thus not the smallest difficulty in believing that Chaucer wrote the story of Palamon and Arcite, which is now the Knightes Tale, immediately after the completion of *Troilus*, i.e. in 1383 or 1384, and inserted it in the Canterbury series with a moderate amount of revision.¹

§ 5. In an earlier paragraph I warned my readers that the theory I was putting before them was not the one generally accepted. I will now state that which has to be set against it by quoting what is said by Prof. Skeat. In his introduction to *Anelida* he writes :

“It is also probable that Chaucer actually wrote an earlier draught of the Knightes Tale, with the title of Palamon and Arcite, which he afterwards partially rejected ; for he mentions ‘The Love of Palamon and Arcite’ in the prologue to the *Legend of Good Women* as if it were an independent work. However this may be, it is clear that, in constructing or rewriting the Knightes Tale, he did not lose sight of ‘Anelida,’ for he has used some of the lines over again ; moreover, it is not a little remarkable

¹The use of the word ‘write’ (instead of ‘telle’) in l. 343 corroborates this view.

that the very lines from Statius which are quoted at the beginning of the fourth stanza of *Anelida* are also quoted in some of the MSS. at the beginning of the *Knights Tale*.¹

But this is not all. For Dr. Koch has pointed out the close agreement between the opening stanzas of this poem and those of Boccaccio's *Teseide*, which is the very work from which *Palamon and Arcite* was, of course, derived, as it is the chief source of the *Knights Tale* also. Besides this, there are several stanzas from the *Teseide* in the *Parliament of Foules*; and even three near the end of *Troilus*, viz. the seventh, eighth, and ninth from the end of the last book. Hence we should be inclined to suppose that Chaucer originally translated the *Teseide* rather closely, substituting a seven-line stanza for the *ottava rima* of the original; this formed the original *Palamon and Arcite*, a poem which he probably never finished (as his manner was). Not wishing, however, to abandon it altogether, he probably used some of the lines in the present poem, and introduced others into his *Parliament of Foules*. At a later period, he rewrote, in a complete form, the whole story in his own fashion, which has come down to us as the *Knights Tale*. Whatever the right explanation may be, we are at any rate certain that the *Teseide* is the source of (1) sixteen stanzas in the *Parliament of Foules*; (2) of part of the first ten stanzas in the present poem; (3) of the original *Palamon and Arcite*; (4) of the *Knights Tale*; and (5) of three stanzas near the end of *Troilus*, bk. v. 1807-27 (*Tes. xi. 1-3*).

In the introduction to the *Knights Tale* Prof. Skeat, after referring his readers to these remarks, sums up:

We thus see (as was duly noted by Ten Brink) that the original *Palamon and Arcite* was written in seven-line stanzas, and that some fragments that once belonged to it have found their way into other poems. The opening stanzas of *Palamon and Arcite* are preserved in the poem of *Anelida*, ll. 22-46; and we can easily see how they were rewritten so as to form ll. A. 859-873 of the *Knights Tale*. . . . Sixteen stanzas which probably belonged to *Palamon and Arcite* are preserved in the *Parl. Foules*,

¹ See first note in commentary.

183-294. These lines were entirely recast and condensed, with additions of Chaucer's own, and answer to Kn. Ta., A. 1918-1935.

. . . These specimens furnish good examples of Chaucer's method. Palemon and Arcite was at first a reasonably close imitation of Boccaccio's poem of the *Teseide*, which took its name from the hero Theseus. But in its second form, it was so much altered as to become, to all intents, a truly original poem.

With this last assertion, that the *Knights Tale* is 'to all intents, a truly original poem' I am in most cordial agreement and will give the reasons for my faith later on. But, with this exception, the whole drift of the argument here put forward, appears to me unfortunate.

§ 6. Whether the *Knights Tale* was written in 1384 or in 1386,—or before or after the *Legend of Good Women*,—is of course merely the kind of point in which editors become profoundly interested to the quite legitimate annoyance of their readers. Even the fact that there is some interest in knowing in which of Chaucer's works the heroic couplet first made its appearance in English poetry, would not raise the question to one of any great literary importance. But the picture of Chaucer's 'method' which Ten Brink and Dr. Koch and Prof. Skeat here unite in drawing seems to me so untrue to the facts and so unworthy of him that one may humbly protest against such statements being made by scholars of such reputation. The whole hypothesis of the existence of a seven-line stanza version of the *Teseide* is absolutely unnecessary, and the suggestion that we can only account for the presence of passages from the *Teseide* interpolated into other poems by supposing that Chaucer had a rejected manuscript by him from which he economically cut them out, is almost funny. Dr. Skeat does not help

his case by suggesting, as if to minimize Chaucer's trouble, that perhaps the hypothetical version was never finished. Inasmuch as the *Teseide* stanzas in the *Troilus* relate to the death of Arcyte, the poet's patience seems to have failed him very near the end. Considering, moreover, how admirable are the *Teseide* stanzas in the *Parlement of Foules* and *Troilus*, it seems strange that Chaucer should have destroyed the long poem which contained them, and then have tried his hand at a totally different story about Arcyte, into which he incorporated some more fragments. The reader, however, must judge for himself between the two theories. As the best mark of respect I can pay to a scholar from whom it is dangerous to disagree, I have quoted that of Prof. Skeat in his own words. In contradiction to it my personal belief is firm :

- (i) that the first use which Chaucer made of the *Teseide* was to try to combine the story of it with other material in *Anelida and Arcyte* ;
- (ii) that when he failed in this he laid it aside, while using passages from the *Teseide*, according to his custom with other books, to enrich the *Parlement of Foules* and (perhaps) *Troilus* ;¹
- (iii) that when he had finished the *Troilus* he returned to the *Teseide* and treated that on the same lines as he had treated the *Filostrato*, using the heroic couplet ;

¹I think it is most probable that when Chaucer reached the death of Arcyte in the *Knights Tale* the much greater appropriateness of the stanzas to *Troilus* then first struck him, and he inserted them at once in *Troilus and Criseyde*, substituting in the *Knights Tale* his very light-hearted comment.

(iv) that the *Knights Tale* is thus substantially the same poem as that alluded to in the *Legend of Good Women* as treating of 'all the love of Palamon and Arcyte,' but that slight alterations were subsequently made to fit it for its place in the *Canterbury Tales*.

§ 7. Some day, perhaps, some scholar with the necessary leisure may make an exhaustive study of the technical peculiarities of Chaucer's heroic couplets in the different poems in which they occur, with a view of discovering whether they give any such clues to the chronological sequence as have been obtained from the decrease of rhyme and end-stopped lines in the case of Shakespeare's plays. Difficulties will doubtless arise in applying such tests to Chaucer owing to our uncertainty as to the amount of revision which the texts which have come down to us may have received. There is also the further difficulty that the progress which we can undoubtedly trace in Chaucer's verse towards more free and conversational rhythms is closely connected with changes in his subject matter. We must remember also that if Chaucer did not begin to use the heroic couplet until after he had written *Troilus* he was by that time already a master of his art. The combination of the length of line with which he was familiar in his stanzas with the rhyming system of his octosyllabic verse can have presented no obstacle to him in the eighties, and it is even possible that in the delight of finding a new verse form he started at once at his best. But if anyone contends that the verse of the *Knights Tale* is too good to be Chaucer's first essay in heroic couplets I would point out that there is

nothing whatever to prevent our believing that the Doctor's tale of Appius and Virginia and the Manciple's tale of Phoebus and the Crow with some interpolations (*e.g.* in the Manciple's Tale, ll. 205-238, and l. 309 to end) were not written in those years in the 'seventies (1374-1378) to which at present it is so difficult to find anything to assign. The 'canon' has been laid down that all Chaucer's earlier work is in octosyllabics or stanzas and all his later work in heroic couplets. But it has had to be admitted that the Prioress's Tale which is in stanzas is quite late work, and there is no reason whatever why Chaucer should not have begun writing in decasyllabic couplets ten years before 1385, the date proposed for the Legend of Good Women, in which he is usually said first to have used them.

§ 8. I have already expressed my cordial agreement with Dr. Skeat's assertion that the Knightes Tale is 'to all intents, a truly original poem.' Like Shakespeare, Chaucer required to be put in possession of a ready-made plot, but no one has ventured to deny that Shakespeare's historical plays are original because he built them up on Holinshed or on North's Plutarch, or to claim for earlier playwrights any more than an infinitesimal share in the success of Hamlet or the Merchant of Venice. Although ambitious enough in some respects the *Teseide* is far from being Boccaccio's strongest or most representative work, and we must not for a moment think of the Knightes Tale as simply a translation of it. We may look at the matter first of all arithmetically. In the *Teseide* there are 9054 lines, in the Knightes Tale only 2250, so that, even if all these were taken from Boccaccio, Chaucer would

have displayed his individuality by the rather drastic course of omitting three lines out of every four of his original. But so far from all the 2250 lines being translated from the *Teseide* this can be said of only 270 of them, while in 374 others a general likeness can be traced and in 132 more a slight likeness, leaving 1374 lines wholly free from any verbal influence from Boccaccio. So much for Chaucer's obligations in the letter of his poem; as to the changes he made in its spirit, I may be allowed to quote, with a few new touches from what I wrote in the introduction to the Eversley Edition of the *Canterbury Tales* in 1894.

Like Shakespeare's *Julius Caesar* the *Teseide* is called, not after the persons in whom we are mainly interested, but after a striking figure whose influence dominates the plot, though he is not its hero. Boccaccio, like a true chronicler, devotes a whole canto to describing the war of Theseus with the Amazons, sees him on board ship homeward bound, digresses to explain to us what has been happening at Thebes, and then returns to Theseus to bring him to the encounter with the Theban ladies who, we know, are awaiting him. In *Queen Anelida* Chaucer must have intended to follow the same plan, with a digression of much greater length. When he attacked the *Teseide* a second time he was a better poet. We ride with Theseus towards Athens, we share his wonder at the throng of women mourning amid his triumph, and they, without our having had the freshness of the tale taken off by the chronicler, explain to us, as to Theseus, the cause of their weeping. The poem is shortened by a good many lines and the effect is incomparably more dramatic.

This little point as to the opening of the *Knights Tale* is typical of Chaucer's whole treatment of the *Teseide*. He is continually abridging, and in almost every incident of the poem, his dramatic instinct enables him to improve on his original. This heightening of the dramatic interest of the story is especially evident in all that relates to the rivalry between the two cousins. In the *Teseide* it is Arcyte who first sees Emily; he calls Palamon to the window, they discuss together as to whether she is goddess or mortal woman, and there is no question of jealousy between them, a tame contrast to Palamon's bitter—

And now thou woldest falsly been aboute
 To love my lady, whom I love and serve
 And evere shal, til that myn herté sterve.
 Nay certés, fals Arcyte, thou shalt not so—

and the cousin's fierce answer :

'Thow shalt,' quod he, 'be rather fals than I,
 And thou art fals, I telle thee, outrély.'

When Arcyte is set free, after going first to Thebes he visits Corinth, Mycenae, and Aegina before love drives him to risk his head in Athens. When he arrives there Palamon hears of it from a servant, and we are told elaborately how he escapes from prison provided with a sword and horse. He chances upon Arcyte asleep and points out to him that as Emily can only be the wife of one of them it will be an act of friendship if Arcyte surrenders his claim. Arcyte cannot bring himself to this, but is very reluctant to decide the question by combat, and regards this as the culminating cruelty of fate towards the house of Thebes. But there is no other way of settling the

matter, so both knights having their swords and horses they set to. Theseus arrives and politely asks to be informed who they are and what they are fighting for. Arcyte replies that he is Theseus' servant, and is fighting this valiant knight on a question of love. Palamon, in his turn, prefaces his confession of prison-breaking by the remark that the nobility of Theseus gives him confidence to make it. Theseus is a little annoyed, but readily owns that love is an excuse for any folly and proceeds to arrange matters to their satisfaction.

Contrast with this Chaucer's treatment of the story. He begins by allowing Palamon to see Emily first, and thus, despite Arcyte's ingenious quibble, gives poetic justice an interest in his success. The rest of the story is a series of dramatic pictures—the fierce quarrel in the prison, the vision of Mercury that sends Arcyte back from Thebes to Athens, the soliloquy overheard in the wood, and Palamon's cry of wrath—

Arcite, falsé traytour wikke !

Now artow hent, that lovest my lady so—

Arcyte's sword unsheathed on the instant, and his hand only stayed by the sight of his friend weaponless, and then the noble lines—

Have heer my trouthe, tomorwe I wol nat faile
 Withouté wityng of any other wight,
 That heere I wol be founden as a knyght,
 And bryngen harneys right ynough for thee,
 And chese the beste and leve the worste for me—

It is Chaucer who imagines all this, and when the morrow comes his invention does not fail him. Arcyte arrives "allone as he was born," carrying the two sets

of arms and armour with him. There is the fine simile of the hunter changing colour as he sets himself to withstand the wild boar's rush, and then

Ther was no 'good day,' ne no saluyng,
But streight, withouten word or rehersyng,
Everich of hem heelpen for to armen other,

and they fall to with their weapons. When Theseus arrives, he does not content himself with a polite question, but spurs his horse

And at a stert he was bitwix hem two,
And pulled out a swerd, and cridè "Hoo!
Na more, up peyne of lesyng of youre heed!
By myghty Mars, he shal anon be deed
That smyteth any strook, that I may seen."

There is no faltering in answer to his question who these are who dare fight without his leave; Palamon blurts the whole story out, and asks death for himself, so that his fellow may not live to triumph over him. Death he has asked, and Death they shall have, says Theseus, and it is only when Hippolyta and Emily are on their knees before him that his anger at these breakers of troth and prison subsides, and he sees the humour of the situation of the poor desperate lovers fighting to the death about their rights in a lady who knows naught of their devotion to her. What a series of pictures, and not one of them to be found in Boccaccio!

In the treatment of Emily the *Teseide* is not so inferior, though Boccaccio is not always polite to her. When the cousins are gazing at her from their prison window she catches sight of them, and continues to

desport herself, not, we are told, with the deliberate object of entrapping their affections, but from that

Vanitate,

Chè innato è alle femmine nel core.

Again, when Arcyte is banished from Athens, he prays to heaven that he may see his lady once more, and his prayer is heard. As he passes Emily is leaning on her balcony, and notes with some compassion this handsome youth, departing so sorrowfully from Athens. His face lingers in her memory, for when he returns in disguise she recognizes him at once, and wonders what has brought him back at the risk of freedom, if not of life. All this Chaucer omits, partly, perhaps, to lead up to Theseus' pleasant chaff of the lovers, who fought for a lady who knew nothing about them, but more probably because it all tends to raise the importance of Arcyte, whose claims he deliberately minimizes, though no longer, as in Queen Anelida, representing him as forfeiting sympathy by his "falseness."

Two other details of the changes which Chaucer made are worth noting, although, as not affecting character, they are less important. It is characteristic at once of a certain profusion in his dealing with things (cf. note to l. 175) and at the same time of his real dramatic gift that, while Boccaccio drags in his descriptions of the temples of Mars, Venus and Diana by imagining the prayers of the three suppliants to have winged their flight to far-away shrines, Chaucer tells us that Theseus built these magnificent temples as annexes to his lists. This is indeed profuse, but there is the solid gain in it, that the descriptions of the temples are no longer interpolated between the prayers, but come as part of

the general description of the lists. Thus here again Chaucer shows his sense of the value of swift movement as we come near a crisis. On the other hand, we may well doubt if he was well advised in overloading the scenes depicted in the temples with so much astrological love, and the doubt may be extended to all the planetary influences which he has introduced with such skill and neatness into the tale as a whole. There is an absence of economy in it all which is very unusual with Chaucer. Venus as the goddess of love, Mars as the god of arms, Diana as the goddess of virginity, supplied with their ordinary classical attributes everything that was needed for the progress of the story. But it is clear that Chaucer was keenly interested in astrology, and it is only fair to remember that its poetical value was immensely increased by the general belief in it. Mars, Venus and Diana as Greek and Roman deities were only so many 'mawmets' or 'demons,' or whatever else medieval theology may have reckoned them. But the influence of Mars, Venus and Diana as planets was to most 14th century Englishmen a real thing, and by making use of it Chaucer may have imparted a suggestion of mystery to his story greater than we can easily conceive.

§ 9. The following is a fairly complete list of the instances in which the reading of the Ellesmere manuscript has been abandoned for that of one or more other manuscripts. In the majority of cases the disregarded readings of E. are mere slips of the scribe corrected in all the other manuscripts. Attention is called to important variants in the notes, the present list being given only in justification of the text adopted.

- 13 [871]. E. faire *for* yonge.
 39 [897]. heighe, *om.* E.
 73 [931]. E. crie *for* waille.
 86 [944]. E. He hath *for* Hath.
 147 [1005]. bodyes, H. C. Hn. ; E.⁴ the bodyes.
 168 [1026]. E. rood *for* ryt (rideth).
 171 [1029]. E. C. *om.* his.
 205 [1063]. E. this Palamon, *for* Palamon.
 233 [1091]. E. *om.* it.
 249 [1107]. E. scapen *for* scape.
 250 [1108]. E. shapen *for* shape.
 257 [1115]. E. *om.* was.
 264 [1122]. E. is *for* rys.
 280 [1138]. E. as *for* and.
 287 [1145]. E. Nay *for* Now.
 289 [1147]. E. Cm. to my brother *for* my brother.
 308 [1166]. E. of any *for* to any.
 317 [1175]. E. be *for* ben (been).
 319 [1177]. stryve, H. Hn. Cm. ; E.⁴ stryven.
 321 [1179]. E. *om.* that ; E. weren *for* were.
 334 [1192]. unto, Hn.⁵ ; E. to, H. to the.
 354 [1212]. E.⁷ or *for* oo.
 365 [1123]. E. I *for* he.
 368 [1226]. E. nat in my *for* Noght in.
 384 [1242]. E. *om.* by.
 390 [1248]. E. heele *for* helpe.
 402 [1260]. E. *om.* thing.
 404 [1262]. E. Cm. that he *for* he.
 412 [1270]. E. escapen *for* scapen.
 414 [1272]. E. that *for* ther.
 420 [1278]. E. Resouned *for* resouneth.
 421 [1279]. E. on *for* of.
 479 [1337]. E. sonne *for* sommer.
 489 [1347]. E. Now *for* Yow.
 504 [1362]. E. Pt. wexeth *for* wex.
 518 [1376]. *all but* H. *om.* in.
 530 [1388]. E. up *for* upon.
 531 [1389]. E. I *for* he.

- 596 [1454]. E. *om.* and.
 614 [1472]. E. Of *for* with.
 656 [1514]. E. a *for* the.
 672 [1530]. E. al sodeynly *for* sodeynly.
 702 [1560]. E. kynrede *for* lynage.
 737 [1595]. *all but* H. or *for* for.
 768 [1626]. E. hir *for* his.
 776 [1634]. E. the *for* this (Cp. P. L. his).
 782 [1640]. E. and *for* or.
 837 [1695]. E. H. Cm. L. *om.* that.
 849 [1707]. E. Hn. L. upon *for* up.
 865 [1723]. E.⁵ knowest *for* knowe (H. Hn.).
 974 [1832]. E. (repeats) douteles *for* but natheless.
 980 [1838]. E. *om.* go.
 1019 [1877]. E. ofter *for* ofte.
 1041 [1899]. E. Cm. portreitour *for* purtreyour.
 1042 [1900]. E. *om.* hym, H. hem., MSS. confused.
 1048 [1906]. E. Hn. C. ; and on the westward in memorye. Text from H.
 1075 [1933]. E. rekned have *for* reken. Text from Cm. MSS. confused.
 1084 [1942]. E. Cm. And *for* yet.
 1085 [1943]. E. Cm. And eek *for* Ne yet.
 1107 [1965]. E. it was *for* it is.
 1121 [1979]. E. and a swough *for* in a swough.
 1123 [1981]. E.⁵ from *for* on (H. Hn.).
 1138 [1996]. E. Cm. *om.* al.
 1140 [1998]. E. Cm. *om.* eke.
 1156 [2014]. E. nat oon *for* nat.
 1167 [2025]. E. Cm. laborer *for* barbour.
 1191 [2049]. E.⁶ was depeynted, H. depeynted was.
 1211 [2069]. E. *om.* was.
 1217 [2075]. E. Cp. Pt. ful wel *for* ful.
 1231 [2089]. E. the *for* thise.
 1262 [2120]. E. And in, Hn.⁴, And in a, Pt. And a, *for* In a (H.).
 1333 [2192]. E. in *for* at ; Pt. after.
 1361-2 [2219-20]. E. with ful humble cheer—and seyde as ye shal heree.

- 1364 [2222]. E. Cm. to...of, Cp. P. L. to...to *for* of...to (H. Hn.).
- 1405-6 [2263-4]. E. Cm. circumstance, observance *for* circumstances...observances.
- 1418 [2276]. E. (repeats) ladde *for* hadde.
- 1459 [2317]. E.⁶ And *for* As (Hn.).
- 1465 [2323]. E. And *for* Or.
- 1498 [2356]. E. H. Cp. declare *for* declaren.
- 1507 [2366]. E.⁴ is *for* nys (H. Hn. Cp.).
- 1569 [2427]. E.⁴ And *for* A (H. Hn. Cm.); E³ the ground anon *for* anon the ground (H. Hn. Cm. Pt.).
- 1587 [2445]. E. Pt. and *for* an.
- 1604 [2462]. E. *om.* the.
- 1635 [2493]. E. in the *for* in.
- 1669 [2527]. E. were *for* weren.
- 1676 [2534]. E. *om.* the.
- 1687 [2545]. E. Cm. ne *for* or.
- 1735 [2593]. E. *om.* they.
- 1750 [2608]. E. sooth *for* soon.
- 1823-4 [2681-82]. E. Hn. Cm. *om.* these two lines.
- 1879 [2737]. E. convoyed *for* conveyed.
- 1941 [2799]. E. H. Cm. herte *for* feet.
- 2011 [2869]. E. ryden *for* ryde.
- 2062 [2920]. E. that, Cm. what *for* how.
- 2076 [2934]. E. Cp. stokkes *for* stikkes.
- 2085 [2943]. E. *om.* the.
- 2094 [2952]. E. place *for* fyr.
- 2125 [2983]. E. fram *for* from.
- 2142 [3000]. E. Cp. nedeth noight *for* nedeth.
- 2150 [3008]. E. Hn. Pt. or of, Cm. or of a, Cp. L. nor of *for* ne (H.).
- 2158 [3016]. E. it *for* at.
- 2167 [3025]. E. toures *for* tounes.
- 2176 [3034]. E. Cm. *om.* that.
- 2178 [3036]. E.⁶ That is *for* The which is (H.).
- 2213 [3071]. E.⁶ *om.* that (H.).
- 2242 [3100]. E. *om.* hath.
- 2247 [3105]. E.⁶ so *for* al-so (H.).


THE CANTERBURY TALES

KNIGHT'S TALE

Heere bigynneth The Knyghtes Tale

WHILOM, as oldé stories tellen us, [869]
There was a duc that highté Thesëus ;
Of Atthenes he was lord and governour,
And in his tymé swich a conquerour,
That gretter was ther noon under the sonne. 5
Ful many a riché contree hadde he wonne ;
That with his wysdom and his chivalrie
He conquered al the regne of Femenye,
That whilom was y-clepéd Scithia ;
And weddedé the queene Ypolita, 10
And broghte hire hoom with hym in his contrée
With muchel glorie and greet solempnytee,
And eek hir yongé suster Emelye. 13
And thus with victorie and with melodye
Lete I this noble duc to Atthenes ryde, 15
And al his hoost in armés hym bisyde.

And certés, if it nere to long to heere,

I wolde han told yow fully the manere
 How wonnen was the regne of Femenye
 By Thesëus and by his chivalrye ;  20
 And of the gretè bataille for the nones
 Bitwixen Atthenès and Amazones ;
 And how assegéd was Ypolita,
 The fairè, hardy queene of Scithia ;
 And of the feste that was at hir weddýnge, 25
 And of the tempest at hir hoom-comýnge ;
 But al that thyng I moot as now forbere.
 I have, God woot, a largè feeld to ere,
 And wayké been the oxen in my plough.
 The remenant of the tale is long ynough, 30
 I wol nat letten eek noon of this route.
 Lat every felawe telle his tale aboute,
 And lat se now who shal the soper wynne ;
 And ther I lefte I wol ayeyn bigynne.

This duc, of whom I makè mencion, 35
 Whan he was come almost unto the toun,
 In al his wele, and in his moostè pride,
 He was war, as he caste his eye aside,
 Where that ther kneléd in the heighè weye
 A compaignye of ladyes, tweye and tweye, 40
 Ech after oother, clad in clothès blake ;
 But swich a cry and swich a wo they make,
 That in this world nys creäture lyvyngé,
 That herdé swich another waymentyngé :
 And of this cry they noldé nevere stenten, 45
 Til they the reynès of his brydel henten.

•What folk been ye, that at myn hom-comýnge

Perturben so my festè with criýnge?'
 Quod Thesëus. 'Have ye so greet envye
 Of myn honouúr, that thus compleyne and crye? 50
 Or who hath yow mysboden or offended?
 And telleth me if it may been amended,
 And why that ye been clothéd thus in blak?'

The eldeste lady of hem allè spak
 Whan she hadde swowned with a deedly cheere, 55
 That it was routhè for to seen and heere,
 And seyde, 'Lord, to whom fortune hath yeven
Victorie, and as a conqueror to lyven,
Nat greveth us youre glorie and youre honouúr;
 But we biseken mercy and socour. 60

*ill in fair in
was*

Have mercy on oure wo and oure distresse:
 Som drope of pitee, thurgh thy gentillesse,
 Upon us wrecchéd wommen lat thou falle:
 For certès, lord, ther is noon of us alle
 That she ne hath been a duchesse or a queene. 65
 Now be we caytyves, as it is wel seene:
 Thankéd be Fortune and hire falsè wheel,
 That noon estat assureth to be weel.
 And certès, lord, to abyden youre presence,
 Heere in the temple of the goddesse Clemence 70
 We han ben waitynge al this fourtényght;
 Now help us, lord, sith it is in thy myght.

'I wrecché, which that wepe and waillé thus,
 Was whilom wyf to kyng Cappanëus,
 That starf at Thebés; curséd be that day! 75
 And allè we that been in this array,
 And maken al this lamentacioun,

We losten alle oure housbondes at that toun,
 Whil that the seegé ther-abouté lay,
 And yet now the oldé Creon, weylaway! 80
 That lord is now of Thebès, the citee,
 Fulfild of ire and of iniquitee,
 He, for despit and for his tirannye,
 To do the dedé bodyes vileynye
 Of alle oure lordés, whichè that been slawe, 85
 Hath alle the bodyes on an heepe y-drawe,
 And wol nat suffren hem, by noon assent,
 Neither to been y-buryed nor y-brent,
 But maketh houndès ete hem in despit.'

And with that word, withouten moore respit, 90
 They fillen gruf, and criden pitously,
 'Have on us wrecched wommen som mercy,
 And lat oure sorwé synken in thyn herte.'

This gentil duc doun from his courser sterte
 With herté pitous, whan he herde hem speke. 95
 Hym thoughté that his herté woldé breke
 Whan he saugh hem, so pitous and so maat,
 That whilom weren of so greet estaat ;
 And in his armés he hem alle up hente,
 And hem conforteth in ful good entente, 100
 And swear his ooth, as he was trewè knyght,
 He woldé doon so ferforthly his myght
 Upon the tiraunt Creon hem to wreke,
 That all the peple of Grecé sholdé speke
 How Creon was of Thesëus y-served 105
 As he that hadde his deeth ful wel deserved.
 And right anoon, withouten moore abood,

His baner he desplayeth and forth rood
 To Thebésward, and al his hoost beside.
 No neer Atthénés wolde he go ne ride, 110
 Ne take his esè fully half a day,
 But onward on his wey that nyght he lay ;
 And sente anon Ypolita the queene,
 And Emelye, hir yongé suster sheene,
 Unto the toun of Atthenés to dwelle ; 115
 And forth he rit ; ther is namoore to telle.

The redé statue of Mars with spere and targe
 So shyneth in his whitè baner large,
 That alle the feeldés glyteren up and down ;
 And by his baner born is his penoun 120
 Of gold ful riche, in which ther was y-bete
 The Mynotaur, which that he slough in Crete.
 Thus rit this duc, thus rit this conquerour,
 And in his hoost of chivalrie the flour,
 Til that he cam to Thebès, and alighte 125
 Faire in a feeld, ther as he thoughté fighte.
 But, shortly for to speken of this thyng,
 With Creon, which that was of Thebès kyng,
 He faught, and slough hym manly as a knyght,
 In pleyn bataille, and putte the folk to flyght ; 130
 And by assaut he wan the citee after,
 And rente adoun bothe wall and sparre and rafter ;
 And to the ladyes he restored agayn
 The bones of hir housbóndes that were slayn,
 To doon obséquies as was tho the gyse. 135
 But it were al to longe for to devyse
 The greté clamour and the waymentyng

Thát the ladyes made at the brennyng
 Óf the bodies, and the grete honóur
 That Thesëus, the noble conquerour, 140
 Dooth to the ladyes whan they from hym wente ;
 But shortly for to telle is myn entente.

Whan that this worthy duc, this Thesëus,
 Hath Creon slayn, and wonné Thebès thus,
 Stille in that feeld he took al nyght his reste, 145
 And dide with al the contree as hym leste.

To ransake in the taas of bodyes dede,
 Hem for to strepe of harneys and of wede,
 The pilours diden bisynesse and cure
 After the bataille and disconfiture. 150

And so bifel that in the taas they founde,
 Thurgh-girt with many a grevous, bloody wounde,
 Two yongé knyghtés, liggyng by and by,
 Bothe in oon armès, wroght ful richèly ;
 Of whiché two Arcita highte that oon, 155
 Ánd that oother knyght highte Palamon.

Nat fully quyke, ne fully dede they were,
 But by here cote-armures and by hir gere
 The heraudes knewe hem best in special,
 As they that weren of the blood roial 160
 Of Thebès, and of sustren two y-born.

Out of the taas the pilours han hem torn
 And han hem caried softe unto the tente
 Of Thesëus, and ful soone he hem sente
 To Atthenès, to dwellen in prisoun 165
 Perpetuelly, he noldé no raunsoun.

And whan this worthy duc hath thus y-don,

He took his hoost and hoom he ryt anon,
 With laurer crownéd as a conquerour;
 And ther he lyveth in joye and in honóur 170
 Terme of his lyf; what nedeth wordès mo?
 And in a tour, in angwissh and in wo,
 This Palamon and his felawe Arcite
 For everemoore; ther may no gold hem quite.
 This passeth yeer by yeer and day by day, 175
 Till it fil·onès, in a morwe of May,
 That Emelye, that fairer was to sene
 Than is the lylie upon his stalkè grene,
 And fressher than the May with flourès newe,—
 For with the rosè colour stroof hire hewe, 180
 I noot which was the fyner of hem two,—
 Er it were day, as was hir wone to do,
 She was arisen and al redy dight:
 For May wol have no slogardie a-nyght.
 The sesoun priketh every gentil herte 185
 And maketh hym out of his slepe to sterte,
 And seith, 'Arys, and do thyn óbservaunce.'
 This makéd Emelye have rémembráunce
 To doon honóur to May, and for to ryse.
 Y-clothéd was she fresshe, for to devyse; 190
 Hir yelow heer was broyded in a tresse
 Bihynde hir bak, a yerdè long, I gesse;
 And in the gardyn, at the sonne up-riste,
 She walketh up and down, and as hire liste
 She gadereth flourès, party white and rede, 195
 To make a subtil gerland for hire hede,
 And as an aungel hevenysshly she soong.

The greté tour, that was so thikke and stroong,
 Which of the castel was the chief dongeoun
 (Ther as the knyghtès weren in prisoun, 200
 Of whiche I toldé yow and tellen shal),
 Was evene joynant to the gardyn wal,
 Ther as this Emelye hadde hir pleyynge.
 Bright was the sonne, and cleer that morwénynge,
 And Palamon, this woful prisoner, 205
 As was his wone, bi leve of his gayler,
 Was risen, and roméd in a chambre on heigh,
 In which he al the noble citee seigh,
 And eek the gardyn, ful of braunches grene,
 Ther as this fresshé Emelye the sheene 210
 Was in hire walk and roméd up and down.
 This sorweful prisoner, this Palamoun,
 Goth in the chambré romynge to and fro,
 And to hymself compleynynge of his wo ;
 That he was born, ful ofte he seyde, 'allas!' 215
 And so bifel, by áventure or cas,
 That thurgh a wyndow, thikke of many a barre
 Of iren, greet and square as any sparre,
 He cast his eyen upon Emelya,
 And therwithal he bleynte, and cridé 'A!' 220
 As though he stongen were unto the herte.
 And with that cry Arcite anon up sterte,
 And seyde, 'Cosyn myn, what eyleth thee,
 That art so pale and deedly on to see?
 Why cridestow? who hath thee doon offence? 225
 For Goddès love, taak al in pacience
 Oure prisoun, for it may noon oother be ;

Fortune hath yeven us this adversitee,
 Som wikke aspéct or disposicioun
 Of Saturne, by sum constellacioun, 230
 Hath yeven us this, although we hadde it sworn;
 So stood the hevене whan that we were born;
 We moste endure it: this is the short and playn.'

This Palamon answerde, and seyde agayn,
 'Cosyn, for sothe of this opinioun 235
 Thow hast a veyn ymaginacioun;
 This prison causéd me nat for to crye,
 But I was hurt right now thurghout myn eye
 Into myn herte, that wol my banè be.
 The fairnesse of that lady that I see 240
 Yond in the gardyn romen to and fro,
 Is cause of al my cryng and my wo.
 I noot wher she be womman or goddesse;
 But Venus is it, soothly, as I gesse.'
 And therwithal on kneës doun he fil, 245
 And seyde: 'Venus, if it be thy wil
 Yow in this gardyn thus to transfigure
 Bifore me, sorweful, wrecché créature,
 Out of this prisoun helpe that we may scape.
 And if so be my destyne be shape, 250
 By eternè word, to dyen in prisoun,
 Of oure lynage have som compassioun,
 That is so lowe y-brought by tyrannye.'

And with that word Arcité gan espye
 Wher as this lady roméd to and fro; 255
 And with that sighte hir beautee hurte hym so,
 That if that Palamon was wounded sore,

Arcite is hurt as moche as he, or moore ;
 And with a sigh he seyde pitously :
 'The fresshè beautee sleeth me sodeynly 260
 Of hire that rometh in the yonder place,
 And but I have hir mercy and hir grace,
 That I may seen hire attè leestè weye,
 I nam but deed ; ther nys namoore to seye.'
 This Palamon, whan he tho wordès herde, 265
 Dispitously he lookéd, and answerde,
 'Wheither seistow this in earnest or in pley ?'
 'Nay,' quod Arcite, 'in earnest, by my fey !
 God helpe me so, me list ful yvele pleye.'
 This Palamon gan knytte his browès tweye, 270
 'It nere,' quod he, 'to thee no greet honóur,
 For to be fals, ne for to be traitóur
 To me, that am thy cosyne and thy brother
 Y-sworn ful depe, and ech of us til oother,
 That nevere, for to dyen in the peyne, 275
 Til that deeth departè shal us tweyne,
 Neither of us in love to hyndrè oother,
 Ne in noon oother cas, my leevè brother,
 But that thou sholdest trewely forthren me
 In every cas, and I shal forthren thee. 280
 This was thyn ooth, and myn also certeyn ;
 I woot right wel thou darst it nat withseyne.
 Thus artow of my conseil, out of doute :
 And now thow woldest falsly been aboute
 To love my lady, whom I love and serve, 285
 And ever shal, til that myn hertè sterve.
 Now certès, false Arcite, thow shalt nat so ;

I loved hire first, and toldé thee my wo,
 As to my conseil, and my brother sworn
 To forthré me, as I have toold biforn. 290
 For which thou art y-bounden as a knyght
 To helpen me, if it lay in thy myght;
 Or ellés artow fals, I dar wel seyn.'

This Arcité ful proudly spak ageyn;
 'Thow shalt,' quod he, 'be rather fals than I; 295
 And thou art fals, I telle thee, outrély,
 For *par amour* I loved hire first er thow.
 What wiltow seyn? thou wistest nat yet now
 Wheither she be a womman or goddesse!

Thyn is affeccióun of hoolynesse, 300
 And myn is love, as to a créature;
 For which I toldé thee myn aventure,
 As to my cosyn and my brother sworn.
 I posé that thow lovedest hire biforn,
 Wostow nat wel the oldé clerkés sawe, 305
 That *who shal yeve a lovere any lawe?*
Love is a gretter lawé, by my pan,
Than may be yeve to any erthely man.

And therefore positif lawe and swich decree
 Is broken al day for love, in ech degree. 310
 A man moot nedés love, maugree his heed;
 He may nat flee it, thogh he sholde be deed,
 Al be she mayde, or wydwe, or ellés wyf.
 And eek it is nat likly, al thy lyf,
 To stonden in hir grace; namoore shal I; 315
 For wel thou woost thy-selven, verrailly,
 That thou and I ben dampnéd to prisoun

Perpetually ; us gayneth no raunsoun.

We stryven as dide the houndés for the boon, 319

They foughte al day, and yet hir part was noon ;

Ther cam a kyte, whil that they were so wrothe,

And baar away the boon bitwixe hem bothe ;

And therefore, at the kyngés court, my brother,

Éch man for hymself, ther is noon oother.

Love, if thee list, for I love and ay shal ; 325

And soothly, leevé brother, this is al—

Heere in this prisoun mooté we endure

And everich of us take his áventure.'

Greet was the strif, and long, bitwix hem tweye,

If that I haddé leyser for to seye ; 330

But to theeffect. It happéd on a day,—

To telle it yow as shortly as I may,—

A worthy duc, that highte Perothëus,

That felawe was unto duc Thesëus,

Syn thilké day that they were children lite, 335

Was come to Atthenes, his felawe to visite,

And for to pleye, as he was wont to do ;

For in this world he lovéd no man so,

And he loved hym as tendrely agayn.

So wel they lovede, as oldé bookés sayn, 340

That whan that oon was deed, soothly to telle,

His felawe wente and soughte hym down in helle,—

But of that storie list me nat to write.

Duc Perothëus lovéd wel Arcite, 344

And hadde hym knowe at Thebés, yeer by yere ;

And finally, at réquest and preyére

Of Perothëus, withouten any raunsoun,

Duc Thesëus hym leet out of prisoun
 Frely to goon wher that hym liste over-al,
 In swich a gyse as I you tellen shal. 350

This was the forward, pleynty for tendite,
 Bitwixen Thesëus and hym Arcite ;
 That if so were that Arcite were y-founde,
 Evere in his lif, by day or nyght, oo stounde,
 In any contree of this Thesëus, 355
 And he were caught, it was acorded thus,
 That with a swerd he sholdé lese his heed :
 Ther nas noon oother remedie, ne reed,
 But taketh his leve and homward he him spedde :
 Lat hym be war, his nekké lith to wedde. 360

How greet a sorwe suffreth now Arcite !
 The deeth he feeleth thurgh his herté smyte ;
 He wepeth, wayleth, crieth pitously ;
 To sleen hymself he waiteth privély.
 He seyde, 'Allas that day that I was born ! 365
 Now is my prisoun worsé than biforn ;
 Now is me shape eternally to dwelle,
 Nought in purgatorie, but in helle.
 Allas that evere knew I Perothëus !
 For ellés hadde I dwelled with Thesëus, 370
 Y-fetered in his prisoun evermo.
 Thanne hadde I been in blisse, and nat in wo,
 Oonly the sighte of hire, whom that I serve,—
 Though that I nevere hir gracé may deserve,—
 Wolde han suffiséd right ynough for me. 375
 O deeré cosyn Palamon,' quod he,
 'Thyn is the victorie of this áventure !

Ful blisfully in prison maistow dure,—
 In prisoun? certès nay, but in paradys!
 Wel hath Fortúne y-turnéd thee the dys, 380
 That hast the sighte of hire and I thabsence.
 For possible is, syn thou hast hire presence,
 And art a knyght, a worthy and an able,
 That by som cas, syn Fortune is chaungeable,
 Thow maist to thy desir some tyme atteyne, 385
 But I, that am exilé and bareyne
 Of allé grace and in so greet dispeir,
 That ther nys erthé, water, fir, ne eir,
 Ne creäture, that of hem makéd is,
 That may me hele, or doon, confort in this— 390
 Wel oughte I sterve in wanhope and distresse;
 Farwel, my lif, my lust, and my gladnesse!

‘Allas, why pleynen folk so in commúne
 Of purvieaunce of God, or of Fortúne,
 That yeveth hem ful ofte in many a gyse 395
 Wel better than they kan hem self devyse?
 Som man desireth for to han richésse,
 That cause is of his moerdre, or greet siknesse
 And som man wolde out of his prisoun fayn,
 That in his hous is of his meyné slayn. 400
 Infinite harmés been in this mateere,
 We witen nat what thing we preyen heere.
 We faren as he that dronke is as a mous.
 A dronké man woot wel he hath an hous,
 But he noot which the righté wey is thider, 405
 And to a dronké man the wey is slider;
 And certès in this world so faren we,—

We seken faste after felicitee,
 But we goon wrong ful often, trewely.
 Thus may we seyën alle, and namely I, 410
 That wende and hadde a greet opinioun
 That if I myghtè scapen from prisoun,
 Thanne hadde I been in joye and perfit heele,
 Ther now I am exiléd fro my wele.
 Syn that I may nat seen you, Emelye 415
 I nam but deed, there nys no remedye.'

Upon that oother sydé, Palamon,
 Whan that he wiste Arcité was agon,
 Swich sorwe he maketh that the gretè tour
 Resouneth of his youlyng and clamour; 420
 The purè fettres of his shynès grete
 Weren of his bittre, saltè teerès wete.
 'Allas!' quod he, 'Arcita, cosyn myn,
 Of al oure strif, God woot, the fruyt is thyn;
 Thow walkest now in Thebès at thy large, 425
 And of my wo thow yevest litel charge.
 Thou mayst, syn thou hast wysdom and manhede,
 Assemblen alle the folk of oure kynrede,
 And make a werre so sharpe on this citee,
 That by som áventure, or som treetee, 430
 Thow mayst have hire to lady and to wyf,
 For whom that I moste nedès lese my lyf.
 For, as by wey of possibilitée,
 Sith thou art at thy large, of prisoun free,
 And art a lord, greet is thyn ávauntage, 435
 Moore than is myn that sterve here in a cage;
 For I moot wepe and waylè while I lyve,

With al the wo that prison may me yeve,
 And eek with peyne that love me yeveth also,
 That doubleth al my torment and my wo.' 440

Therwith the fyr of jalousie up-sterete
 Withinne his brest, and hente him by the herte
 So woodly, that he lyk was to biholde
 The boxtree, or the asshen, dede and colde. 444

Thanne seyde he, 'O cruel goddes that govérne
 This world with byndyng of youre word eterne,
 And writen in the table of atthamaunt
 Youre parlément and youre eternè graunt,
 What is mankyndè moore unto you holde
 Than is the sheepe that rouketh in the folde? 450
 For slayn is man, right as another beest,
 And dwelleth eek in prison and arreest,
 And hath siknesse and greet adversitee,
 And oftè tymès giltélees, *pardee*.

'What governance is in this prescience, 455
 That giltélees tormenteth innocence?

And yet encresseth this al my penaunce,
 That man is bounden to his óbservaunce
 For Goddès sake to letten of his wille,
 Ther as a beest may al his lust fulfille; 460

And whan a beest is deed he hath no peyne,
 But after hís deeth man moot wepe and pleyne,
 Though in this world he havè care and wo;
 Withouten doutè it may stonden so.

The answeere of this lete I to dyvynys, 465
 But well I woot that in this world greet pyne ys.
 Allas! I se a serpent or a theef,

That many a trewè man hath doon mescheef,
 Goon at his large, and where hym list may turne ;
 But I moot been in prisoun thurgh Saturne, 470
 And eek thurgh Juno, jalous and eek wood,
 That hath destroyèd wel ny al the blood
 Of Thebès, with hise wastè wallès wyde ;
 And Venus sleeth me on that oother syde
 For jalousie and fere of hym Arcite.' 475

Now wol I stynte of Palamon a lite
 And lete hym in his prisoun stillè dwelle,
 And of Arcita forth I wol yow telle.

The sommer passeth, and the nyghtès longe
 Encressen double wise the peynès stronge 480
 Bothe of the lovere and the prisoner.
 I noot which hath the wofuller mester ;
 For shortly for to seyn this Palamoun
 Perpetuelly is dampnèd to prisoun,
 In cheynès and in fettres to been deed, 485
 And Arcite is exiled upon his heed
 For evere-mo, as out of that contree,
 Ne nevere-mo he shal his lady see.

Yow loveres axe I now this questioun,
 Who hath the worse, Arcite or Palamoun? 490
 That oon may seen his lady day by day,
 Bút in prison he moot dwelle alway ;
 That oother wher hym list may ride or go,
 But seen his lady shal he never mo.
 Now demeth as yow listè, ye that kan, 495
 For I wol tellè forth as I bigan.

PART II

Whan that Arcite to Thebès comen was,
 Ful ofte a day he swelte and seyde, 'Allas !'
 For seen his lady shal he nevere mo.
 And, shortly to concluden al his wo, 500
 So muchè sorwe hadde nevere créature
 That is, or shal, whil that the world may dure.
 His slepe, his mete, his drynke, is hym biraft,
 That lene he wexe and drye as is a shaft ;
 His eyen holwe, and grisly to biholde, 505
 His hewè falow, and pale as asshen colde,
 And solitarie he was and evere allone,
 And waillynge al the nyght, makynge his mone :
 And if he herdè song or instrument
 Thanne wolde he wepe, he myghtè nat be stent. 510
 So feble eek were his spiritz and so lowe,
 And chaungèd so that no man koudè knowe
 His spechè nor his voys, though men it herde :
 And in his geere for al the world he ferde,
 Nat oonly like the loveris maladye 515
 Of Hereos, but rather lyk manye,
 Engendred of humóur maléncolik,
 Biforn, in his owene cellè fantastik.
 And, shortly, turnèd was al up-so-doun
 Bothe habit and eek disposicioun 520
 Of hym, this woful love-re daun Arcite.

What sholde I al day of his wo endite ?
 Whan he endurèd hadde a yeer or two
 This crueel torment and this peyne and woo,

At Thebès, in his contree, as I seyde, 525
 Upon a nyght, in sleepe as he hym leyde,
 Hym thoughte how that the wyngéd god Mercúrie
 Biforn hym stood and bad hym to be murie ;
 His slepy yerde in hond he bar uprighte,
 An hat he werede upon his heris brighte. 530
 Arrayéd was this god, as he took keepe,
 As he was whan that Argus took his sleepe,
 And seyde hym thus, 'To Atthénès shaltou wende ;
 Ther is thee shapen of thy wo an ende.'
 And with that word Arcité wook and sterte,— 535
 'Now trewèly, hou soorè that me smerte,'
 Quod he, 'to Atthénès right now wol I fare,
 Ne for the drede of deeth shal I nat spare,
 To se my lady that I love and serve ;
 In hire presence I recché nat to sterve.' 540
 And with that word he caughte a greet miróur
 And saugh that chaungéd was al his colóur
 And saugh his visage al in another kynde ;
 And right anon it ran hym in his mynde,
 That sith his facé was so disfigúred 545
 Of maladye the which he hadde endured,
 He myghté wel, if that he bar hym lowe,
 Lyve in Atthénès everemore unknowe,
 And seen his lady wel ny day by day.
 And right anon he chaungéd his array 550
 And cladde hym as a pourè laborer,
 And al allone,—save oonly a squiér
 That knew his privètee and al his cas,
 Which was disgiséd pourely as he was,—

To Athénès is he goon the nexté way, 555
 And to the court he wente upon a day,
 And at the gate he profreth his servyse
 To drugge and drawe, what so men wol devyse.
 And, shortly of this matere for to seyn,
 He fil in office with a chamberleyn 560
 The which that dwellynge was with Emelye ;
 For he was wys and koude soone espye
 Of every servaunt which that serveth here.
 Wel koude he hewen wode and water bere,
 For he was yong, and myghty for the nones, 565
 And therto he was long and big of bones,
 To doon that any wight kan hym devyse.
 A yeer or two he was in this servyse,
 Page of the chambre of Emelye the brighte,
 And Philostrate he seyde that he highte. 570
 But half so wel biloved a man as he
 Ne was ther nevere in court of his degree ;
 He was so gentil of his condicioun
 That thurghout al the court was his renoun.
 They seyden that it were a charitee 575
 That Theseus wolde enhauncen his degree,
 And putten hym in worshipful servyse,
 Ther as he myghte his vertu exercise.
 And thus withinne a while his name is spronge,
 Bothe of hise dedés and his goodé tonge, 580
 That Thesëus hath taken hym so neer,
 That of his chambre he made hym a squiér,
 And yaf him gold to mayntene his degree ;
 And eek men broghte hym out of his contree,

From yeer to yeer, ful pryvèly, his rente ; 585
 But honestly and slyly he it spente
 That no man wondred how that he it hadde.
 And thre yeer in this wise his lif he ladde
 And bar hym so in pees, and eek in werre,
 Ther was no man that Thesëus hath derre. 590
 And in this blissè lete I now Arcite
 And speke I wole of Palamon a lite.

In derknesse and horrible and strong prison
 These seven yeer hath seten Palamon.
 Forpynéd, what for wo and for distresse. 595
 Who feeleth double soor and hevynesse
 But Palamon? that love destreyneth so
 That wood out of his wit he goth for wo ;
 And eek ther-to he is a prisoner
 Perpetuelly, nocht only for a yer. 600

Who koudé ryme in Englyssh proprely
 His martirdom? for sothe it am nat I ;
 Therefore I passe as lightly as I may.

It fel that in the seventhe yer, in May,
 The thriddè nyght, (as oldè bookés seyn, 605
 That al this storie tellen moorè pleyn),
 Were it by áventure or destynee,—
 As whan a thyng is shapen it shal be,—
 That soone after the mydnyght, Palamoun,
 By helpyng of a freend brak his prisoun 610
 And fleeth the citee, faste as he may go,
 For he hade yeve his gayler drynké so,
 Of a clarree, maad of a certeyn wyn,
 With nercotikes, and opie of Thebès fyn, 614

That al that nyght, thogh that men wolde him shake,
The gayler sleepe, he myghtè nat awake ;

And thus he fleeth, as faste as evere he may.
The nyght was short and fastè by the day,
That nedès-cost he moot hymselfen hyde,
And til a grovè, fastè ther bisyde, 620
With dredeful foot, thanne stalketh Palamoun,
For, shortly, this was his opinioun,
That in that grove he wolde hym hyde al day,
And in the nyght thanne wolde he take his way
To Thebès-ward, his freendès for to preye 625
On Thesëus to helpe him to werreye ;
And, shortly, outhèr he woldè lese his lif,
Or wynnen Emelye unto his wyf.
This is theeffect and his ententè pleyn.

Now wol I turnè to Arcite ageyn, 630
That litel wiste how ny that was his care,
Til that Fortúne had broght him in the snare.

The bisy larkè, messenger of day,
Salueth in hir song the morwè gray,
And firy Phebus riseth up so bryghte 635
That al the orient laugheth of the lighte,
And with hise stremès dryeth in the greves
The silver dropès, hangynge on the leves.
And Arcita, that is in the court roiál
With Thesëus, his squier principal, 640
Is risen, and looketh on the myrie day ;
And for to doon his óbservaunce to May,
Remembrynge on the poynt of his desir,
He on a courser, startlynge as the fir,

Is riden into the feeldés hym to pleye, 645
 Out of the court, were it a myle or tweye ;
 And to the grove of which that I yow tolde,
 By áventure, his wey he gan to holde,
 To maken hym a gerland of the greves,
 Were it of wodébynde, or hawethorn leves, 650
 And loude he song ayeyn the sonnè shene :
 ‘Máy, with alle thy floures and thy grene,
 Welcomé be thou, fairè, fresshè May,
 In hope that I som grenè getè may.’
 And from his courser with a lusty herte 655
 Into the grove ful hastily he sterte,
 And in a path he rometh up and doun,
 Ther as by áventure this Palamoun
 Was in a bussh, that no man myghte hym se,
 For soore aferéd of his deeth was he. 660
 No-thing ne knew he that it was Arcite :
 God woot he wolde have trowèd it ful lite ;
 But sooth is seyð, go sithen many yeres,
 That feeld hath eyen, and the wode hath eres.
 It is ful fair a man to bere hym evene, 665
 For al day meeteth men at unset stevene.
 Ful litel woot Arcite of his felawe
 That was so ny to herknen al his sawe,
 For in the bussh he sitteth now ful stille.
 Whan that Arcite hadde roméd al his fille, 670
 And songen al the roundel lustily,
 Into a studie he fil sodeynly,
 As doon thise lovers in hir queyntè geres,—
 Now in the cropè, now doun in the breres,

Now up, now doun, as boket in a welle. 675
 Right as the Friday, soothly for to telle,
 Nów it shyneth, now it reyneth faste,
 Right so kan geery Venus overcaste
 The hertés of hir folk ; right as hir day
 Is gereful, right so chaungeth she array,— 680
 Selde is the Friday al the wowke y-like.

Whan that Arcite had songe, he gan to sike,
 And sette hym doun withouten any moore :
 'Allas,' quod he, 'that day that I was bore !
 How longé, Juno, thurgh thy crueltee, 685
 Woltow werreyen Thebés the citee ?
 Allas, y-broght is to confusioun
 The blood roiál of Cadme and Amphioun,—
 Of Cadmus, which that was the firsté man
 That Thebés bulte, or first the toun bigan, 690
 And of the citee first was crouned kyng.
 Of his lynage am I, and his ofspryng
 By verray ligne, as of the stok roiál ;
 And now I am so caytyf and so thral,
 That he that is my mortal enemy, 695
 I serve hym as his squier pourély.
 And yet dooth Juno me wel mooré shame,
 For I dar noght biknowe myn owene name ;
 But ther as I was wont to highte Arcite,
 Now highte I Philostrate, noght worth a myte. 700
 Allas, thou fellé Mars ! allas, Juno !
 Thus hath youre ire oure lynage al fordo,
 Save oonly me, and wrecched Palamoun,
 That Theseüs martíreth in prisoun.

And over al this, to sleen me outrelly, 705
 Love hath his firy dart so brennyngly
 Y-stikèd thurgh my trewè, careful herte,
 That shapen was my deeth erst than my sherte.
 Ye sleen me with youre eyèn, Emelye!
 Ye been the causè wherfore that I dye! 710
 Of al the remenant of myn oother care
 Ne sette I nat the montance of a tare,
 So that I koude doon aught to youre plesaunce.'
 And with that word he fil down in a traunce
 A longè tyme, and after he up-sterete. 715

This Palamoun, that thoughte that thurgh his herte
 He felte a coold swerd sodeynlichè glyde,
 For ire he quook, no lenger wolde he byde.
 And whan that he had herd Arcitès tale,
 As he were wood, with facè deed and pale, 720
 He stirte hym up out of the buskès thikke,
 And seide, 'Arcitè, falsè traytour wikke!
 Now artow hent, that lovest my lady so,
 For whom that I have al this peyne and wo,
 And art my blood, and to my conseil sworn, 725
 As I ful ofte have seyð thee heer-biforn,
 And hast byjapèd heere duc Thesëus,
 And falsly chaungèd hast thy namè thus;
 I wol be deed, or ellès thou shalt dye;
 Thou shalt nat love my lady Emelye, 730
 But I wol love hire oonly, and namo;
 For I am Palamon, thy mortal foo,
 And though that I no wepene have in this place,
 But out of prison am astert by grace,

I dredè noght that outhere thou shalt dye, 735
Or thou ne shalt nat loven Emelye.

Chees which thou wolt, for thou shalt nat asterte!'

This Arcité, with ful despitous herte,
Whan he hym knew, and hadde his talè herd,
As fiers as leoun pullèd out his swerd, 740

And seyde thus, 'By God that sit above,
Nere it that thou art sik and wood for love,
And eek that thou no wepne hast in this place,
Thou sholdest nevere out of this grové pace,
That thou ne sholdest dyen of myn hond, 745

For I defye the seurete and the bond
Which that thou seist that I have maad to thee.

What, verray fool, think wel that love is fre!

And I wol love hire mawgree al thy myght.
But for as muche thou art a worthy knyght, 750

And wilnest to darreyne hire by bataille,
Have heer my trouthe, tomorwe I nyl nat faile,
Withoutè wityng of any oother wight,

That heere I wol be founden as a knyght,
And bryngen harneys right ynough for thee,— 755

And chees the beste and leef the worste for me,—

And mete and drynkè this nyght wol I brynge
Ynough for thee, and clothes for thy beddyng;

And if so be that thou my lady wynne
And sle me in this wode ther I am inne, 760

Thou mayst wel have thy lady, as for me.'

This Palamon answerde, 'I graunte it thee.'

And thus they been departed til a-morwe,
Whan ech of hem had leyd his feith to borwe.

O Cupide, out of allé charitee ! 765
 O regne, that wolt no felawe have with thee !
 Ful sooth is seyde that lovè ne lordshipe
 Wol nocht, his thankés, have no felaweshipe.
 Wel fynden that Arcite and Palamoun !

Arcite is riden anon unto the toun, 770
 And on the morwe, er it were dayès light,
 Ful prively two harneys hath he dight,
 Bothe suffisaunt and metè to darreyne
 The bataille in the feeld betwix hem tweyne ;
 And on his hors, allone as he was born, 775
 He carieth al this harneys hym biforn :
 And in the grove, at tyme and place y-set,
 This Arcite and this Palamon ben met.
 To chaungen gan the colour in hir face,
 Right as the hunters, in the regne of Trace, 780
 That stondeth at the gappè with a spere,
 Whan hunted is the leoun or the bere,
 And hereth hym come russhyng in the greves,
 And breketh bothé bowès and the leves,
 And thynketh, 'Heere cometh my mortal enemy, 785
 With-outé faile he moot be deed or I ;
 For outhur I moot sleen hym at the gappe,
 Or he moot sleen me, if that me myshappe' :
 So ferden they in chaungyng of hir hewe,
 As fer as everich of hem outhur knewe. 790

Ther nas no 'Good day,' ne no saluyng,
 But streight, withouten word or rehersyng,
 Everich of hem heelpè for to armen outhur,
 As frendly as he were his owene brother ;

And after that, with sharpè sperès stronge, 795
 They foynen ech at oother wonder longe.
 Thou myghtest wenè that this Palamoun,
 In his fightyng were a wood leoun,
 And as a cruemel tigre was Arcite :
 As wildè borès gonnè they to smyte, 800
 That frothen whit as foom for irè wood,—
 Up to the ancle foghte they in hir blood.

And in this wise I lete hem fightyng dwelle,
 And forth I wole of Thesëus yow telle.

The Destinee, ministrè general, 805
 That executeth in the world over al,
 The purveiaunce that God hath seyn biforn,
 So strong it is that, though the world had sworn
 The contrarie of a thyng by ye or nay,
 Yet somtyme it shal fallen on a day 810
 That falleth nat eft withinne a thousand yeere.
 For certainly oure appetitès heere,
 Be it of werre, or pees, or hate, or love,
 Al is this reuléd by the sighte above.

This mene I now by myghty Thesëus, 815
 That for to hunten is so desirús,
 And namely at the gretè hert in May,
 That in his bed ther daweth hym no day
 That he nys clad, and redy for to ryde
 With hunte and horne, and houndès hym bisyde. 820
 For in his huntynge hath he swich delit,
 That it is al his joye and appetit
 To been hymself the gretè hertès bane,

For after Mars he serveth now Dyane.

Cleer was the day, as I have toold er this, 825
 And Thesëus, with allè joye and blis,
 With his Ypolita, the fairè queene,
 And Emelyë, clothèd al in grene,
 On huntyng be they riden roially ;
 And to the grove, that stood ful fastè by, 830
 In which ther was an hert, as men hym tolde,
 Duc Thesëus the streightè way hath holde ;
 And to the launde he rideth hym ful right,—
 For thider was the hert wont have his flight,—
 And over a brook, and so forth in his weye. 835
 This duc wol han a cours at hym, or tweye,
 With houndès, swiche as that hym list commaunde.

And whan this duc was come unto the launde
 Under the sonne he looketh, and anon,
 He was war of Arcite and Palamon, 840
 That foughten breme, as it were borès two.
 The brightè swerdès wenten to and fro
 So hidously, that with the leestè strook
 It seméd as it woldè fille an ook ;
 But what they werè no thyng he ne woot. 845
 This duc his courser with his sporès smoot,
 And at a stert he was bitwix hem two,
 And pulléd out a swerd, and cridè, ‘Hoo !
 Namooore, up peyne of lesyng of youre heed !
 By myghty Mars, he shal anon be deed 850
 That smyteth any strook, that I may seen.
 But telleth me what mystiers men ye been,
 That been so hardy for to fighten here

Withouten juge, or oother officere,
As it were in a lystès roially? 855

This Palamon answerdè hastily
And seyde, 'Sire, what nedeth wordès mo?
We have the deeth disservèd bothè two.
Two woful wrecches been we, two caytyves,
That been encombred of oure owene lyves, 860
And as thou art a rightful lord and juge,
Ne yeve us neither mercy ne refuge,
But sle me first, for seintè charitee,
But sle my felawe eek as wel as me ;
Or sle hym first, for though thow knowest it lite, 865

This is thy mortal foo, this is Arcite,
That fro thy lond is banysshed on his heed,
For which he hath deservèd to be deed ;
For this is he that cam unto thy gate
And seyde that he hightè Philostrate ; 870

Thus hath he japèd thee ful many a yer,
And thou hast makèd hym thy chief squièr ;
And this is he that loveth Emelye ;
For sith the day is come that I shal dye,
I makè pleynly my confessioun 875

That I am thilkè woful Palamoun,
That hath thy prisoun broken wikkedly.
I am thy mortal foo, and it am I
That loveth so hoote Emelyè the brighte
That I wol dyè present in hir sighte. 880

Therefore I axè deeth and my juwise ;
But sle my felawe in the samè wise,
For bothe han we deservèd to be slayn.'

This worthy duc answerde anon agayn,
 And seyde, 'This is a short conclusioun : 885
 Youre owene mouth, by youre confessioun,
 Hath dampned yow, and I wol it recorde,
 It nedeth noght to pyne yow with the corde,
 Ye shal be deed, by myghty Mars the rede !'

The queene anon, for verray wommanhede, 890
 Gan for to wepe, and so dide Emelye,
 And alle the ladyes in the compaignye.
 Greet pitee was it, as it thoughte hem alle,
 That ever swich a chauncé sholde falle,
 For gentil men they were, of greet estaat, 895
 And no thyng but for love was this debaat,—
 And saugh hir bloody woundés, wyde and soore,
 And allé crieden, bothé lasse and moore,
 'Have mercy, lord, upon us wommen allé !'

And on hir baré knees adoun they falle, 900
 And wolde have kist his feet ther as he stood,
 Til at the laste aslakéd was his mood,
 (For pitee renneth soone in gentil herte)
 And though he first for iré quook and sterte,
 He hath considered shortly, in a clause, 905
 The trespas of hem bothe, and eek the cause;
 And although that his ire hir gilt accused,
 Yet in his resoun he hem bothe excused ;
 And thus ; he thoghté wel, that every man
 Wol helpe hymself in love, if that he kan, 910
 And eek delivere hymself out of prisoun ;
 And eek his herté hadde compassioun
 Of wommen, for they wepen ever in oon ;

And in his gentil herte he thoughte anon,
 And softe unto hym-self he seyde, ' Fy 915
 Upon a lord that wol have no mercy,
 But been a leoun, bothe in word and dede,
 To hem that been in répentauce and drede,
 As wel as to a proud despitous man
 That wol maynteyné that he first bigan ; 920
 That lord hath litel of discrecioun,
 That in swich cas kan no divisioun,
 But weyeth pride and humblesse after oon.'
 And shortly, whan his ire is thus agoon,
 He gan to looken up with eyen lighte, 925
 And spak this samé wordès, al on highte.

X 'The god of love, a *benedicite*,
 How myghty and how greet a lord is he !
 Ayeyns his myght ther gayneth none obstácles,
 He may be cleped a god for hise myrácles, 930
 For he kan maken, at his owene gyse,
 Of everich herte as that hym list divyse.

'Lo heere this Arcite, and this Palamoun,
 That quitly weren out of my prisoun,
 And myghte han lyved in Thebès roially, 935
 And witen I am hir mortal enemy,
 And that hir deth lith in my myght also,
 And yet hath love, maugree hir eyen two,
 Y-brought hem hyder, bothé for to dye.
 Now looketh, is nat that an heigh folye? 940

'Whó may been a fole, but if he love?
 Bihoold, for Goddès sake that sit above,
 Se how they blede ! be they noght wel arrayed?

Thus hath hir lord, the god of love, y-payed
 Hir wages and hir fees for hir servyse : 945
 And yet they wenen for to been ful wyse
 That serven love, for aught that may bifalle.
 But this is yet the bestè game of alle,
 That she, for whom they han this jolitee,
 Kan hem ther-fore as muché thank as me. 950
 She woot namoore of al this hootè fare,
 By God, than woot a cokkow or an hare.
 But all moot ben assayèd, hoot and coold ;
 A man moot ben a fool, or yong or oold,—
 I woot it by myself ful yore agon, 955
 For in my tyme a servant was I oon.
 And therefore, syn I knowe of lovès peyne,
 And woot how soore it kan a man distreyne,
 As he that hath ben caught ofte in his laas,
 I yow foryeve al hoolly this trespaas, 960
 At réqueste of the queene, that kneleth heere,
 And eek of Emelye, my suster deere.
 And ye shul bothe anon unto me swere,
 That nevere mo ye shal my contree dere,
 Ne makè werre upon me, nyght ne day, 965
 But been my freendès in al that ye may.
 I yow foryeve this trespas every deel.’
 And they him sworn his axying, faire and weel,
 And hym of lordshipe and of mercy preyde,
 And he hem graunteth grace, and thus he seyde:—
 ‘To speke of roial lynage and richesse, 971
 Though that she were a queene or a princesse,
 Ech of you bothe is worthy, doutélees,

To wedden whan tyme is, but nathélees,—
 I speke as for my suster Emelye, 975
 For whom ye have this strif and jalousye,—
 Ye woot your self she may nat wedden two
 At onés, though ye fighten everemo.
 That oon of you, al be hym looth or lief,
 He moot go pipen in an yvy leef: 980
 This is to seyn, she may nat now han bothe,
 Al be ye never so jalouse ne so wrothe;
 And for-thy, I yow putte in this degree,
 That ech of yow shal have his destyne
 As hym is shape, and herkneth in what wyse; 985
 Lo heere your ende of that I shal devyse.

‘My wyl is this, for plat conclusioun
 Withouten any repplicacioun,—
 If that you liketh, take it for the beste,—
 That everich of you shal goon where hym leste 990
 Frely, withouten raunson or daunger;
 And this day fifty wykés, fer ne ner,
 Everich of you shal brynge an hundred knyghtes
 Arméd for lystés up at allé rightes,
 Al redy to darreyne hire by bataille; 995
 And this bihote I yow with-uten faille
 Upon my trouthe and as I am a knyght,
 That wheither of yow bothé that hath myght,
 This is to seyn, that wheither he or thow
 May with his hundred, as I spak of now, 1000
 Sleen his contrarie, or out of lystés dryve,
 Him shal I yeve Emelya to wyve,
 To whom that Fortune yeveth so fair a grace.

The lystès shal I maken in this place,
 And God so wisly on my soulè rewe 1005
 As I shal evene jugè been, and trewe.
 Ye shul noon oother endè with me maken
 That oon of yow ne shal be deed or taken ;
 And if yow thynketh this is weel y-sayd,
 Seyeth youre avys and holdeth you apayd. 1010
 This is youre ende and youre conclusioun.'

Who looketh lightly now but Palamoun?
 Who spryngeth up for joyè but Arcite?
 Who kouthè tellè, or who kouthe endite,
 The joyè that is makèd in the place 1015
 Whan Thesëus hath doon so fair a grace?
 But doun on knees wente every maner wight
 And thonken hym with al hir herte and myght ;
 And namèly the Thebans oftè sithe. 1019
 And thus with good hope and with hertè blithe
 They taken hir leve, and homward gonne they ride
 To Thebès, with hise oldè wallès wyde.

PART III

I trowe men woldè deme it necligence
 If I foryete to tellen the dispence
 Of Thesëus, that gooth so bisily 1025
 To maken up the lystès roially,
 That swich a noble theatre as it was,
 I dar wel seyn in this world ther nas.
 The circuit a mylè was aboute,
 Wallèd of stoon and dychèd al withoute. 1030

Round was the shape, in manere of compaas,
 Ful of degrees, the heighte of sixty pas,
 That whan a man was set on o degree,
 He lettè nat his felawe for to see.

Estward ther stood a gate of marbul whit, 1035
 Westward right swich another in the opposit.

And, shortly to concluden, swich a place
 Was noon in erthe, as in so litel space ;

For in the lond ther was no crafty man
 That géométrie or ars-metrik kan, 1040

Ne purtreyour, ne kervere of ymáges,
 That Thesëus ne yaf him mete and wages,
 The theatre for to maken and devyse.

And, for to doon his ryte and sacrificise,
 He estward hath, upon the gate above, 1045

In worshipe of Venús, goddesse of love,
 Doon make an auter and an oratórie ;

And westward, in the mynde and in mémórie
 Of Mars, he makéd hath right swich another,
 That costè largely of gold a fother. 1050

And northward, in a touret on the wal,
 Of alabastre whit and reed coral,

An oratorie richè for to see,

In worshipe of Dyane of chastitee
 Hath Thesëus doon wrought in noble wyse. 1055

But yet hadde I foryeten to devyse
 The noble kervyng and the portreitures,
 The shape, the contenance, and the figures
 That weren in thise oratories thre.

First, in the temple of Venus maystow se, 1060

Wroght on the wal, ful pitous to biholde,
 The broken slepès, and the sikès colde,
 The sacred teeris, and the waymentynge,
 The firy strokès, and the desiryngè,
 That lovès servauntz in this lyf endure ; 1065
 The othès that her covenantz assuren ;
 Plesaunce and Hope, Desir, Foolhardynesse,
 Beautee and Youthè, Bauderie, Richesse,
 Charmès and Force, Lesyngès, Flaterye,
 Despensé, Bisynesse and Jalousye, 1070
 That wered of yelewe gooldès a gerland
 And a cокkow sitynge on hir hand ;
 Féstes, instrumentz, carólès, daunces,
 Lust and array, and alle the circumstaunces
 Of love, whiche that I reken, and rekne shal, 1075
 By ordre weren peynted on the wal,
 And mo that I kan make of mencion ;
 For soothly al the mount of Citheroun,
 Ther Venus hath hir principal dwellynge,
 Was shewéd on the wal in portreyngè, 1080
 With al the gardyn and the lustynesse.
 Nat was foryeten the porter Ydelnesse,
 Ne Narcisus the faire of yore agon,
 Ne yet the folye of kyng Salamon,
 Ne yet the gretè strengthe of Ercules, 1085
 Thenchautementz of Medea and Circes,
 Ne of Turnus, with the hardy fiers corage,
 The richè Cresus, kaytyf in servage.
 Thus may ye seen that Wysdom ne Richesse,
 Beautee ne Sleightè, Strengthè, Hardynesse, 1090

Ne may with Venus holdé champartie,
 For as hir list the world than may she gye.
 Lo, alle thise folk so caught were in hir las
 Til they for wo ful ofté seyde, 'Allas!'
 Suffiseth heere ensamples oon or two, 1095
 And though I koudé rekene a thousand mo.

The statue of Venus, glorious for to se,
 Was naked, fletynge in the largé see,
 And fro the navele doun al covered was
 With wawés grene, and brighte as any glas. 1100
 A citole in hir right hand haddé she,
 And on hir heed, ful semely for to se,
 A rosé gerland, fressh and wel smellynge,
 Above hir heed hir dowvès flikerynge.
 Biforn hire stood hir soné Cupido, 1105
 Upon his shuldrès wyngès hadde he two,
 And blind he was, as it is often seene;
 A bowe he bar and arwès brighte and kene.

Why sholde I noght as wel eek telle yow al
 The portreiture that was upon the wal 1110
 Withinne the temple of myghty Mars the rede?
 Al peynted was the wal, in lengthe and brede,
 Lyk to the estrès of the grisly place
 That highte the greté temple of Mars in Trace,
 In thilké coldé, frosty regioun, 1115
 Ther as Mars hath his sovereyn mansioun.

First, on the wal was peynted a forest,
 In which ther dwelleth neither man nor best,
 With knotty, knarry, bareyne treès olde
 Of stubbès sharpe and hidouse to biholde, 1120

In which ther ran a rumbel in a swough,
 As though a storm sholde bresten every bough ;
 And dounward on an hille, under a bente,
 Ther stood the temple of Mars armypotente,
 Wroght al of burnéd steel, of which the entree 1125
 Was long and streit, and gastly for to see ;
 And ther out came a rage, and such a veze
 That it made all the gatè for to rese.
 The northren lyght in at the dorès shoon,—
 For wyndowe on the wal ne was ther noon 1130
 Thurgh which men myghten any light discerne,—
 The dore was al of adamant eterne,
 Y-clenchéd overthwart and endèlong
 With iren tough, and for to make it strong,
 Every pylér, the temple to sustene, 1135
 Was tonnè greet, of iren bright and shene.

Ther saugh I first the derke ymaginyng
 Of felonye, and al the compassyng ;
 The crueel ire, reed as any gleede ;
 The pyképurs, and eke the palè drede ; 1140
 The smylere, with the knyfe under the cloke ;
 The shepnè, brennyng with the blakè smoke ;
 The tresoun of the mordrynge in the bedde ;
 The open werre, with woundès al biblesde ;
 Contek, with bloody knyf, and sharpe manace ; 1145
 Al ful of chirkyng was that sory place.

The sleere of hymself yet saugh I ther,
 His hertè blood hath bathéd al his heer ;
 The nayl y-dryven in the shode a-nyght ;
 The coldè deeth, with mouth gapyng upright. 1150

Amyddés of the temple sat Meschaunce,
With disconfort and sory contenance.

Yet saugh I Woodnesse, laughynge in his rage,
Arméd compleint, out-hees, and fiers outrage,
The careyne, in the busk, with throte y-corve, 1155
A thousand slayn and nat of qualm y-storve;
The tiraunt, with the pray by force y-raft;
The toun destroyéd, ther was no thyng laft.

Yet saugh I brent the shippes hoppestères;
The hunté strangled with the wildé beres; 1160
The sowé freten the child right in the cradel;
The cook y-scalded, for al his longé ladel.

Noght was foryeten by the infortune of Marte,
The cartere over-ryden with his carte;
Under the wheel ful lowe he lay adoun. 1165
Ther were also of Martes divisioun,
The barbour and the bocher, and the smyth
That forgeth sharpé swerdés on his styth;
And al above, depeynted in a tour,
Saugh I Conquést sittynge in greet honour 1170
With the sharpé swerd over his heed
Hángynge by a soutil twynés threed.

Depeynted was the slaughtre of Julius,
Of grete Nero, and of Antonius,—
Al be that thilké tyme they were unborn, 1175
Yet was hir deth depeynted ther-biforn
By manasyng of Mars, right by figure,
So it was shewéd in that portreiture
As is depeynted in the sterres above
Who shal be slayn or ellés deed for love; 1180

Suffiseth oon ensample in stories olde,
I may nat rekene hem allé though I wolde.

The statue of Mars upon a carté stood,
Arméd, and lookéd grym as he were wood,
And over his heed ther shynen two figures 1185
Of sterres that been clepéd in scriptures,
That oon Puella, that oother Rubëus.

This god of armés was arrayéd thus :
A wolf ther stood biforn hym at his feet
With eyen rede, and of a man he eet. 1190
With soutil pencil depeynted was this storie
In rédoutynge of Mars and of his glorie.

Now to the temple of Dyane the chaste,
As shortly as I kan, I wol me haste
To tellé yow al the descripsioun. 1195
Depeynted been the wallés up and doun
Of huntyng and of shamefast chastitee.

Ther saugh I how woful Calistopee,
Whan that Diane agrevéd was with here,
Was turnéd from a womman to a bere, 1200
And after was she maad the loodé sterre ;
Thus was it peynted, I kan sey yow no ferre.

Hir sone is eek a sterre, as men may see.
Ther saugh I Dane, y-turned til a tree,—
I mené nat the goddessé Diane, 1205
But Penneus doughter which that highté Dane.

Ther saugh I Attheon an hert y-maked,
For vengeance that he saugh Diane al naked ;
I saugh how that hise houndés have hym caught
And freeten hym, for that they knewe hym naught.

Yet peynted was a litel forther moor 1211
 How Atthalante hunted the wildè boor,
 And Meleagre, and many another mo,
 For which Dyanè wroghte hym care and wo.
 Ther saugh I many another wonder storie, 1215
 The whiche me list nat drawn to memórie.

This goddessse on an hert ful hyè seet,
 With smalè houndès al aboute hir feet,
 And undernethe hir feet she hadde a moone,
 Wexynge it was, and sholdè wanye soone. 1220
 In gaudè grene hir statue clothèd was,
 With bowe in honde and arwès in a cas,
 Hir eyen castè she ful lowe adoun
 Ther Pluto hath his derké regioun.

A womman travailynge was hire biforn, 1225
 But, for hir child so longe was unborn,
 Ful pitously Lucyna gan she calle
 And seyde, 'Helpe, for thou mayst best of alle.'
 Wel koude he peynten lifly, that it wroghte ;
 With many a floryn he the hewès boghte. 1230

Now been thise lystès maad, and Thesëus,
 That at his gretè cost arrayèd thus
 The templès, and the theatre every deel,
 Whan it was doon hym lykèd wonder weel ;
 But stynte I wole of Thesëus a lite, 1235
 And speke of Palamon and of Arcite.

The day approacheth of hir retournynge,
 That everich sholde an hundred knyghtès brynge,
 The bataille to dareyne, as I yow tolde,
 And til Atthenes, hir covenantz for to holde, 1240

Hath everich of hem broght an hundred knyghtes
 Wel arméd for the werre at allé rightes ;
 And sikerly ther trowéd many a man
 That nevere, sithen that the world bigan,
 As for to speke of knyghthod of hir hond, 1245
 As fer as God hath makéd see or lond,
 Nas, of so fewe, so noble a compaignye ;
 For every wight that lovède chivalrye
 And wolde, his thankés, han a passant name,
 Hath preyéd that he myghte been of that game ;
 And wel was hym that ther-to chosen was ; 1251
 For if ther fille tomorwé swich a caas,
 Ye knowen wel that every lusty knyght
 That loveth paramours, and hath his myght,
 Were it in Engèlond or ellés-where, 1255
 They wolde, hir thankés, wilnen to be there.
 To fighté for a lady,—*benedicitee !*
 It were a lusty sighté for to see.
 And right so ferden they with Palamon.
 With hym ther wenten knyghtés many oon ; 1260
 Som wol ben arméd in an haubergeoun,
 In a bristplate and in a light gypoun ;
 And some woln have a pairé platés large ;
 And some woln have a Puce sheeld or a targe ;
 Some woln ben arméd on hir leggés weel, 1265
 And have an ax, and some a mace of steel ;
 Ther is no newé gyse that it nas old.
 Árméd were they, as I have yow told,
 Everych after his opinion.

Ther maistow seen comynge with Palamon 1270

Lygurge hymself, the greté kyng of Trace ;
 Blak was his berd, and manly was his face ;
 The cercles of his eyen in his heed,
 They glowèden bitwyxen yelow and reed ;
 And lik a grifphon lookèd he aboute, 1275
 With kempè heeris on hise browès stoute ;
 Hise lymès grete, hise brawnès harde and stronge,
 Hise shuldrès brode, hise armès rounde and longe,
 And, as the gysè was in his contree,
 Ful hye upon a chaar of gold stood he, 1280
 With fourè whitè bolès in the trays.
 In stede of cote-armure, over his harnays
 With naylès yelewe, and brighte as any gold,
 He hadde a berès skyn, col-blak, for-old.
 His longè heer was kembd bihynde his bak ; 1285
 As any ravenes fethere it shoon for-blak ;
 A wrethe of gold, arm-greet, of hugè wighte,
 Upon his heed, set ful of stonès brighte,
 Of fynè rubyes and of dyamauntz ;
 Aboute his chaar ther wenten white alauntz. 1290
 Twenty and mo, as grete as any steer,
 To hunten at the leoun or the deer ;
 And folwèd hym with mosel faste y-bounde,
 Colered of gold and tourettes fylèd rounde.
 An hundred lordès hadde he in his route, 1295
 Armèd ful wel, with hertès stierne and stoute.

With Arcita, in stories as men fynde,
 The grete Emetrèus, the kyng of Inde,
 Upon a steedè bay, trappèd in steel,
 Covered in clooth of gold, dyapred weel, 1300

Cam ridynge, lyk the god of armès, Mars.
 His cote armuré was of clooth of Tars
 Couchéd with perlès, white and rounde and grete ;
 His sadel was of brend gold, newe y-bete ;
 A mantelet upon his shulder hangynge, 1305
 Brat-ful of rubyes rede, as fyr sparklynge ;
 His crispé heer, lyk ryngès was y-ronne,
 And that was yelow, and glytered as the sonne.
 His nose was heigh, his eyen bright citryn ;
 His lippès rounde, his colour was sangwyn ; 1310
 A fewè frakenes in his face y-spreynd,
 Bitwixen yelow and somdel blak y-meynd,
 And as a leoun he his lookyng caste.
 Of fyve and twenty yeer his age I caste ;
 His berd was wel bigonnè for to sprynge ; 1315
 His voys was as a trompè thonderynge ;
 Upon his heed he wered, of laurer grene,
 A gerland, fressh and lusty for to sene.
 Upon his hand he bar, for his deduyt,
 An egle tame, as any lilye whyt. 1320
 An hundred lordès hadde he with hym there,
 Al arméd, save hir heddes, in al hir gere,
 Ful richély in allè maner thynges ;
 For trusteth wel that dukès, erlès, kyngès,
 Were gadered in this noble compaignye, 1325
 For love and for encrees of chivalrye.
 Aboute this kyng ther ran on every part
 Ful many a tame leoun and leopart.
 And in this wise these lordès, alle and some,
 Been on the Sunday to the citee come 1330

Abouté pryme, and in the toun alight.

This Thesëus, this duc, this worthy knyght,
 Whan he had broght hem into his citee
 And innéd hem, everich at his degree,
 He festeth hem, and dooth so greet labóur 1335
 To esen hem, and doon hem al honóur,
 That yet men weneth that no mannès wit
 Of noon estaat ne koude amenden it.

The mynstralcye, the service at the feeste,
 The gretè yiftes to the meeste and leeste, 1340
 The riche array of Thesëus paleys,
 Ne who sat first, ne last, upon the deys,
 What ladyes fairest been, or best daunsynge,
 Or which of hem kan dauncen best and synge,
 Ne who moost felyngly speketh of love ; 1345
 What haukès sitten on the perch above,
 What houndès liggen in the floor adoun,—
 Of al this make I now no mencioum,
 But al theeffect, that thynketh me the beste ; 1349
 Now cometh the point, and herkneth if yow leste.

The Sondag nyght, er day bigan to sprynge,
 Whan Palamon the larkè herdè synge,
 Al though it nere nat day by hourès two,
 Yet song the larke, and Palamon also.
 With hooly herte and with an heigh corage, 1355
 He roos to wenden on his pilgrymage
 Unto the blisful Citherea benigne,—
 I mené Venus, honorable and digne,—
 And in hir heure he walketh forth a paas
 Unto the lystès ther hire temple was, 1360

And doun he kneleth, and with humble cheere,
 And herté soor, he seyde as ye shal heere:—

‘Faireste of faire, o lady myn, Venus,
 Doughter of Jove, and spouse to Vulcanus,
 Thow gladere of the mount of Citheroon, 1365
 For thilké love thow haddest to Adoon,
 Have pitee of my bittré teeris smerte,
 And taak myn humble preyere at thyn herte.
 Allas! I ne havé no langage to telle
 Theffectés ne the tormentz of myn helle; 1370
 Myn herté may myne harmés nat biwreye;
 I am so cónfus that I kan nocht seye.
 But mercy, lady bright, that knowest weele
 My thought, and seest what harmés that I feele,
 Considere al this and rewe upon my soore 1375
 As wisly as I shal for evermoore,
 Emforth my myght, thy trewè servant be,
 And holden werre alwey with chastitee;
 That make I myn avow, so ye me helpe.
 I kepè nocht of armés for to yelpe. 1380
 Ne I ne axe nat tomorwe to have victórie,
 Ne rénoun in this cas, ne veyné glorie
 Of pris of armés, blowen up and doun,
 But I wolde have fully possessioun
 Of Emelye, and dye in thy servyse. 1385
 Fynd thow the manere how, and in what wyse;
 I recché nat, but it may better be,
 To have victorie of hem, or they of me,
 So that I have my lady in myne armes,
 For though so be that Mars is god of armes, 1390

Youre vertu is so greet in hevене above
 That, if yow list, I shal wel have my love.
 Thy temple wol I worshipe everemo,
 And on thyn auter, wher I ride or go,
 I wol doon sacrifice and firés beete ; 1395
 And if ye wol nat so, my lady sweete,
 Thanne preye I thee, tomorwe with a spere
 That Arcita me thurgh the hertè bere ;
 Thanne rekke I noght, whan I have lost my lyf,
 Though that Arcita wynne hire to his wyf : 1400
 This is theeffect and ende of my preyère,—
 Yif me my love, thow blisful lady deere.'

Whan the orison was doon of Palamon,
 His sacrifice he dide, and that anon,
 Ful pitously with allè circumstaunces, 1405
 Al telle I noght as now his observaunces ;
 But attè laste the statue of Venus shook
 And made a signé, wher-by that he took
 That his preyère accepted was that day ;
 For thogh the signé shewéd a delay, 1410
 Yet wiste he wel that graunted was his boone,
 And with glad herte he wente hym hoom ful soone.

The thridde houre ín-equál that Palamon
 Bigan to Venus temple for to gon,
 Up roos the sonne and up roos Emelye, 1415
 And to the temple of Dyane gan she hye.
 Hir maydens, that she thider with hire ladde,
 Ful redily with hem the fyr they hadde,
 Thencens, the clothés, and the remenant al
 That to the sacrificé longen shal, 1420

The hornés fulle of meeth, as was the gyse,—
Ther lakkéd nocht to doon hir sacrificse.

Smokynge the temple, ful of clothés faire,
This Emelye, with herté debonaire,
Hir body wessh with water of a welle ; 1425
But how she dide hir ryte I dar nat telle,
But it be any thing in general ;
And yet it were a game to heeren al ;
To hym that meneth wel it were no charge,
But it is good a man been at his large. 1430

Hir brighté heer was kempd, untresséd al,
A coroune of a grene ook cerial
Upon hir heed was set, ful faire and meete ;
Two fyrés on the auter gan she beete,
And dide hir thyngés, as men may biholde 1435
In Stace of Thebés, and thise bookés olde.
Whan kyndled was the fyr, with pitous cheere,
Unto Dyane she spak as ye may heere :—

‘O chasté goddesse of the wodés grene, 1439
To whom bothe hevене and erthe and see is seen,
Queene of the regne of Pluto, derk and lowe,
Goddesse of maydens, that myn herte hast knowe
Ful many a yeer, and woost what I desire,
As keepe me fro thy vengeaunce and thyn ire,
That Attheon aboughté cruelly ; 1445
Chasté goddessé, wel wostow that I
Desire to ben a mayden al my lyf,
Ne nevere wol I be no love, ne wyl.
I am, thow woost, yet of thy compaignye,
A mayde, and love huntynge and venerye, 1450

And for to walken in the wodés wilde,
 And noght to ben a wyf and be with childe ;
 Noght wol I knowe the compaignye of man.
 Now helpe me, lady, sith ye may and kan,
 For tho thre formés that thou hast in thee. 1455
 And Palamon, that hath swich love to me,
 And eek Arcite, that loveth me so soore—
 This grace I preyè thee withouté moore—
 As sendé love and pees bitwixe hem two,
 And fro me turne away hir hertès so 1460
 That al hire hooté love and hir desir,
 And al hir bisy torment and hir fir,
 Be queynt, or turned in another place.
 And if so be thou wolt do me no grace,
 Or if my destynnee be shapen so 1465
 That I shal nedés have oon of hem two,
 As sende me hym that moost desireth me.
 Bihoold, goddesse of clené chastitee,
 The bittre teeres that on my chekès falle.
 Syn thou art mayde, and keperere of us alle, 1470
 My maydenhede thou kepe and wel conserve
 And whil I lyve a mayde I wol thee serve.'

The firès brenne upon the auter cleere
 Whil Emelye was thus in hir preyère,
 But sodeynly she saugh a sighté queynte, 1475
 For right anon oon of the fyrès queynte,
 And quyked agayn, and after that, anon
 That oother fyr was queynt and al agon,
 And as it queynte it made a whistélynge,
 As doon thise weté brondes in hir brennynge ; 1480

And at the brondès ende out-ran anon
 As it were bloody dropès, many oon ;
 For which so soore agast was Emelye
 That she was wel ny mad, and gan to crye,
 For she ne wisté what it signyfiéd, 1485
 But oonly for the feere thus hath she cried,
 And weep that it was pitee for to heere ;
 And ther-with-al Dyané gan appeere,
 With bowe in honde, right as an hunteresse,
 And seyde, ' Doghter, stynt thyn hevynesse. 1490
 Among the goddès hye it is affermed,
 And by eterné word writen and confermed,
 Thou shalt ben wedded unto oon of tho
 That han for thee so muchel care and wo,
 But unto which of hem I may nat telle. 1495
 Farwel, for I ne may no lenger dwelle.
 The firés whiche that on myn auter brenne
 Shulle thee declaren, er that thou go henne,
 Thyn áventure of love, as in this cas.'
 And with that word the arwès in the caas 1500
 Of the goddessé clateren faste and rynge,
 And forth she wente and made a vanysshynge,
 For which this Emelye astonéd was,
 And seyde, ' What amounteth this, allas !
 I putté me in thy proteccioun, 1505
 Dyane, and in thy disposicioun.'
 And hoom she goth anon the nexté weye.
 This is theeffect, ther nys namoore to seye.
 The nexté houre of Mars folwyngé this,
 Arcite unto the temple walkéd is 1510

Of fiersè Mars, to doon his sacrificise
 With alle the rytès of his payen wyse.
 With pitous herte and heigh devocioun
 Right thus to Mars he seyde his orisoun:—

‘O strongè god, that in the regnès colde 1515
 Of Trace honóured art and lord y-holde,
 And hast in every regne and every lond
 Of armès al the brydel in thyn hond,
 And hem fortúnest as thee lyst devyse,
 Accepte of me my pitous sacrificise. 1520
 If so be that my youthè may deserve,
 And that my myght be worthy for to serve
 Thy godhede, that I may been oon of thyne,
 Thanne preye I thee to rewe upon my pyne.
 For thilkè peyne, and thilkè hootè fir, 1525
 In which thou whilom brendest for desir,
 Whan that thou usedeste the béautee
 Of fairè, yongè, fresshè Venus free,
 And haddest hire in armès at thy wille,
 Al-though thee onès on a tyme mysfille, 1530
 Whan Vulcanus hadde caught thee in his las,
 And foond thee liggyng by his wyf, allas!
 For thilkè sorwè that was in thyn herte,
 Have routhe as wel upon my peynès smerte.
 I am yong and unkonnyng, as thow woost, 1535
 And, as I trowe, with love offended moost
 That ever was any lyvès creature;
 For she that dooth me al this wo endure
 Ne reccheth never wher I synke or fleete.
 And wel I woot, er she me mercy heete, 1540

I moot with strengthé wyne hire in the place ;
 And wel I woot withouten helpe or grace
 Of thee, ne may my strengthé nocht availle.
 Thanne helpe me, lord, tomorwe in my bataille,
 For thilké fyr that whilom brenté thee, 1545
 As well as thilké fyr now brenneth me,
 And do that I tomorwe have victorie.
 Myn be the travaille, and thyn be the glorie !
 Thy sovereyn temple wol I moost honouren
 Of any place, and alwey moost labouren 1550
 In thy plesaunce, and in thy craftés stronge ;
 And in thy temple I wol my baner honge,
 And alle the armés of my compaignye,
 And ever mo, un-to that day I dye,
 Eterné fir I wol biforn thee fynde : 1555
 And eek to this avow I wol me bynde.
 My beard, myn heer, that hongeth long adoun,
 That never yet ne felte offensioun
 Of rasour nor of shere, I wol thee yive,
 And ben thy trewé servant whil I lyve. 1560
 Now, lord, have routhe upon my sorwès soore,
 Yif me the victorie, I aske thee namoore !'

The preyère stynt of Arcita the stronge,
 The ryngés on the temple dore that honge,
 And eek the dorés, clatereden ful faste, 1565
 Of which Arcita som-what hym agaste.
 The fyrés brenden upon the auter brighte,
 That it gan al the temple for to lighte ;
 A sweeté smel anon the ground up yaf,
 And Arcita anon his hand up-haf, 1570

And moore encens into the fyr he caste,
 With othere rytés mo, and atté last
 The statue of Mars bigan his hauberk rynge;
 And with that soun he herde a murmurynge 1574
 Ful lowe and dym, and seyde thus: 'Victorie!'
 For which he yaf to Mars honour and glorie.
 And thus with joye and hopé wel to fare,
 Arcite anon unto his inne is fare,
 As fayn as fowel is of the brighté sonne.

And right anon swich strif ther is bigonne 1580
 For thilké grauntyng in the hevene above,
 Bitwixé Venus, the goddessse of love,
 And Mars, the stierné god armypotente,
 That Juppiter was bisy it to stente;
 Til that the palé Saturnus the colde, 1585
 That knew so manye of adventures olde,
 Foond in his olde experience an art
 That he ful soone hath pleséd every part.
 As sooth is seyde, elde hath greet ávantáge;
 In elde is bothé wysdom and uságe; 1590
 Men may the olde at-renne and noght at-rede.
 Saturne anon, to stynten strif and drede,
 Al be it that it is agayn his kynde,
 Of al this strif he gan remédie fynde.

'My deeré doghter Venus,' quod Saturne, 1595
 'My cours, that hath so wyde for to turne,
 Hath mooré power than woot any man;
 Myn is the drenchyng in the see so wan,
 Myn is the prison in the derké cote, 1599
 Myn is the stranglyng and hangyng by the throte,

The murmure and the cherlés rébellyng,
 The groynynge and the pryvee empoysonyng ;
 I do vengeance and pleyne correccioun
 Whil I dwelle in the signe of the leoun ;
 Myn is the ruyne of the hye halles, 1605
 The fallynge of the toures and of the walles,
 Upon the mynour or the carpenter,—
 I slow Sampsoun, shakyng the piler,—
 And myné be the maladyés colde,
 The derké tresons and the castés olde ; 1610
 My lookyng is the fader of pestilence ;
 Now weepe namoore, I shal doon diligence
 That Palamon, that is thyn owene knyght,
 Shal have his lady, as thou hast him hight. 1614
 Though Mars shal helpe his knyght, yet nathélees,
 Bitwixé yow ther moot be som tyme pees,
 Al be ye noght of o compleccioun,
 That causeth al day swich divisioun.
 I am thyn aiel, redy at thy wille ;
 Weepe now namoore, I wol thy lust fulfille.' 1620
 Now wol I stynten of the goddes above,
 Of Mars, and of Venús, goddesse of love,
 And tellé yow, as pleynly as I kan,
 The grete effect for which that I bygan.

PART IV

Greet was the feeste in Atthenés that day, 1625
 And eek the lusty seson of that May
 Made every wight to been in such plesaunce,

That al that Monday justen they and daunce,
 And spenten it in Venus heigh servyse ;
 But, by the causè that they sholdè ryse 1630
 Éerly, for to seen the gretè fight,
 Unto hir restè wenten they at nyght.
 And on the morwè, whan that day gan sprynge,
 Of hors and harneys noyse and claterynge
 Ther was in hostelryës al aboute, 1635
 And to the paleys rood ther many a route
 Of lordès, upon steedès and palfreys.
 Ther maystow seen divisynge of harneys
 So unkouth and so riche, and wroght so weel
 Of goldsmythrye, of browdyng, and of steel, 1640
 The sheeldès brightè, testeres, and trappúres ;
 Gold-hewen helmes, hauberkès, cote armúres ;
 Lordès in paramentz on hir courseres ;
 Knyghtès of retenue, and eek squieres,
 Nailynge the speres, and helmès bokélyng, 1645
 Giggynge of sheeldès, with layneres lacyng ;
 There, as nede is, they weren no thyng ydel.
 The fomy steedès on the golden brydel
 Gnawynge, and faste the armurers also,
 With fyle and hamer, prikyng to and fro ; 1650
 Yemen on foote, and communes many oon
 With shortè stavès, thikke as they may goon ;
 Pýpès, trompès, nakers, clariounes,
 That in the bataille blowen bloody sounes ;
 The paleys ful of peplès up and down,— 1655
 Heere thre, ther ten, holdynge hir questioun,
 Dyvynynge of thise Thebane knyghtès two.

Some seyden thus, somme seyde it shal be so,
 Some helden with hym with the blaké berd, 1659
 Some with the balled, somme with the thikké herd,
 Some seyde he lookéd grymme and he wolde fighte,
 He hath a sparth of twenty pound of wighte,—
 Thus was the hallé ful of divynynge
 Longe after that the sonnè gan to sprynge.

The greté Theseus, that of his sleepe awaked 1665
 With mynstralcie and noysé that was maked,
 Heeld yet the chambre of his paleys riche,
 Til that the Thebane knyghtés, bothe y-liche
 Honúred, weren into the paleys fet.

Duc Thesëus was at a wyndow set, 1670
 Arrayed right as he were a god in trone.
 The peple preesseth thiderward ful soone,
 Hym for to seen, and doon heigh reverence,
 And eek to herkne his heste and his sentence.

An heraud on a scaffold made an 'Oo!' 1675
 Til al the noyse of the peple was y-do ;
 And whan he saugh the peple of noyse al stille
 Tho shewéd he the myghty dukés wille.

'The lord hath of his heih discrecioun
 Considered that it were destruccioun 1680
 To gentil blood to fighten in the gyse
 Of mortal bataille now is this emprise ;
 Wherfore, to shapen that they shal nat dye,
 He wolde his firsté purpos modifye.

'No man ther-fore, up peyne of los of lyf, 1685
 No maner shot, ne polax, ne shorte knyf,
 Into the lystés sende, or thider brynge ;

Ne short swerd, for to stoke with poynt bitýng,
 No man ne drawe, ne berè by his syde.

Ne no man shal unto his felawe ryde 1690

But o cours with a sharpe y-groundè spere ;
 Foyne, if hym list, on foote, hym self to were.

And he that is at meschief shal be take,
 And noght slayn, but be broght unto the stake

Thát shal ben ordeyned on either syde ; 1695

But thider he shal by force, and there abyde.

‘And if so falle the chiëftayn be take
 On outhè syde, or ellès sleen his make,
 No lenger shal the turneiýngè laste.

God spedè you ! gooth forth, and ley on faste ! 1700

With long swerd and with maces fighteth youre fille.

Gooth now youre wey, this is the lordès will.’

The voys of peple touchèdè the hevене,
 So loudè cridè they, with murie stevene,

‘God savè swich a lord, that is so good, 1705

He wilneth no destruccion of blood !’

Up goon the trompès and the melodye

And to the lystès rit the compaignye

By ordinance, thurgh-out the citee large, 1709

Hangèd with clooth of gold, and nat with sarge.

Ful lik a lord this noble duc gan ryde,
 Thise two Thebans upon either side ;

And after rood the queene and Emelye,

And after that another compaignye

Of oon and oother, after hir degre ; 1715

And thus they passen thurgh-out the citee,

And to the lystès comè they by tyme.

It nas not of the day yet fully pryme
 Whan set was Thesëus ful riche and hye,
 Ypolita the queene and Emelye, 1720
 And othere ladys in degrees aboute.
 Unto the seettès preesseth al the route,
 And westward, thurgh the gatès under Marte,
 Arcite, and eek the hondred of his parte,
 With baner reed is entred right anon. 1725
 And in that selvè moment Palamon
 Is under Venus, estward in the place,
 With baner whyt, and hardy chiere and face.
 In al the world to seken up and doun
 So evene, withouten variacioun, 1730
 Ther nerè swichè compaignýès tweye ;
 For ther was noon so wys that koudè seye
 That any hadde of oother avauntage
 Of worthynesse, ne of estaat, ne age,
 So evene were they chosen, for to gesse ; 1735
 And in two rengès fairè they hem dresse.

Whan that hir namès rad were everichon,
 That in hir nombrè gylè were ther noon,
 Tho were the gatès shet, and cried was loude, 1739
 'Do now youre devoir, yongè knyghtès proude !'

The heraudes lefte hir prikyng up and doun ;
 Now ryngen trompès loude and clarioun ;
 Ther is namoore to seyn, but west and est
 In goon the speres ful sadly in arrest ;
 In gooth the sharpè spore into the syde. 1745
 Ther seen men who kan juste and who kan ryde ;
 Ther shyveren shaftès upon sheeldès thikke ;

He feeleth thurgh the herté-spoon the prikke.
 Up spryngen sperès twenty foot on highte ;
 Out goon the swerdès as the silver brighte ; 1750
 The helmès they to-hewen and to-shrede,
 Out brest the blood with stiernè stremès rede ;
 With myghty maces the bonès they to-breste.
 He, thurgh the thikkeste of the throng gan threste,
 Ther, stomblen steedès stronge, and doun gooth al ;
 He, rolleth under foot as dooth a bal ; 1756
 He, foyneth on his feet with his tronchoun,
 And he hym hurtleth with his hors adoun ;
 He, thurgh the body is hurt and sithen y-take,
 Maugree his heed, and broght unto the stake ; 1760
 As forward was, right ther he moste abyde.
 Another lad is on that oother syde.
 And som tyme dooth hem Thesëus to reste,
 Hem to refresshe and drynken, if hem leste.
 Ful ofte a-day han thisè Thebanes two, 1765
 Togydre y-met and wroght his felawe wo ;
 Unhorséd hath ech oother of hem tweye.
 Ther nas no tygre in the vale of Galgopheye,
 Whan that hir whelpè is stole whan it is lite,
 So crueel on the hunte, as is Arcite 1770
 For jelous herte upon this Palamoun ;
 Ne in Belmarye ther nys so fel leoun,
 That hunted is, or for his hunger wood,
 Ne of his praye desireth so the blood,
 As Palamoun, to sleen his foo Arcite. 1775
 The jelous strokès on hir helmes byte ;
 Out renneth blood on bothe hir sydès rede.

Som tyme an ende ther is of every dede,
 For, er the sonne unto the restè wente,
 The strongé kyng Emetrëus gan hente 1780
 This Palamon, as he faught with Arcite,
 And made his swerd depe in his flessch to byte,
 And by the force of twenty is he take
 Unyolden, and y-drawe unto the stake.
 And in the rescus of this Palamoun 1785
 The strongé kyng Lygurge is born adoun,
 And kyng Emetrëus, for al his strengthe,
 Is born out of his sadel a swerdès lengthe;
 So hitte him Palamoun, er he were take;
 But al for noght; he was broght to the stake. 1790
 His hardy hertè myghte hym helpè naught;
 He moste abydé, whan that he was caught,
 By force, and eek by composicioun.

Who sorweth now but woful Palamoun,
 That moot namooré gooñ agayn to fighte? 1795
 And whan that Theseus haddè seyn this sighte
 Unto the folk that foghten thus echon
 He crydé, 'Hoo! namoore, for it is doon!
 I wol be trewè juge, and no partie;
 Arcite of Thebès shall have Emelie 1800
 That by his fortune hath hire faire y-wonne.'

Anon ther is a noyse of peple bigonne,
 For joye of this, so loude and heighe with-alle,
 It seméd that the lystès sholde falle.

What kan now fairè Venus doon above? 1805
 What seith she now, what dooth this queene of love,
 But wepeth so, for wantynge of hir wille,

Til that hir teerès in the lystès fille?

She seyde, 'I am ashamed doutélees.'

Saturnus seyde, 'Doghter, hoold thy pees, 1810

Mars hath his wille, his knyght hath al his boone,

And, by myn heed, thow shalt been eséd soone.'

The trompès, with the loudé mynstralcie,

The heraudes, that ful loudé yolle and crie,

Been in hire wele, for joye of daun Arcite. 1815

But herkneth me, and stynteth now a lite,

Which a myracle ther bifel anon.

This fierse Arcite hath of his helm y-don,

And on a courser, for to shewe his face,

He priketh endélong the largé place, 1820

Lokynge upward up-on this Emelye,

And she agayn hym caste a freendlich eye

(For wommen, as to speken in comune,

Thei folwen all the favour of Fortune),

And was al his, in chiere, as in his herte. 1825

Out of the ground a furie infernal sterte,

From Pluto sent, at réqueste of Saturne,

For which his hors for feré gan to turne,

And leep aside, and foundred as he leep,

And er that Arcité may taken keep, 1830

He pighte hym on the pomel of his heed,

That in the place he lay as he were deed,

His brest to-brosten with his sadel-bowe.

As blak he lay as any cole or crowe,

So was the blood y-ronnen in his face. 1835

Anon he was y-born out of the place,

With herté soor, to Thesëus paleys.

Tho was he korven out of his harneys,
 And in a bed y-brought ful faire and blyve ;
 For he was yet in memorie and alyve, 1840
 And alwey crynge after Emelye.

Duc Theséus with al his compaignye
 Is comen hoom to Atthenes his citee,
 With allé blisse and greet solempnitee ;
 Al be it that this áventure was falle, 1845
 He noldé noght disconforten hem alle,—
 Men seyden eek that Arcite shal nat dye,
 He shal been heeléd of his maladye.

And of another thyng they weren as fayn,
 That of hem allé was ther noon y-slayn ; 1850
 Al were they soore y-hurt, and namely oon,
 That with a spere was thirléd his brest boon.
 To otheré woundes and to broken armes,
 Somme hadden salvés and somme hadden charmes,
 Fermaciës of herbés, and eek save 1855
 They dronken, for they wolde hir lymés have.
 For which this noble duc, as he wel kan,
 Conforteth and honóureth every man,
 And madé revel al the longé nyght
 Unto the straungé lordés, as was right ; 1860
 Ne ther was holden no disconfitynge
 But as a justés, or a tourneyngé ;
 For soothly ther was no disconfiture,
 For fallyng nys nat but an áventure,
 Ne to be lad by force unto the stake 1865
 Unyolden, and with twenty knyghtés take,
 Ó persone allone, withouten mo,

And haryed forth by armé, foot and too,
 And eke his steedè dryven forth with staves,
 With footmen, bothè yemen and eek knaves,— 1870
 It nas aretted hym no vileynye;
 Ther may no man clepen it cowardye.

For which anon duc Thesëus leet crye,
 To stynten allè rancour and envye,
 The gree as wel of o syde as of oother, 1875
 And eyther syde y-lik as ootheres brother;
 And yaf hem yiftès after hir degree,
 And fully heeld a feestè dayès three,
 And conveyèd the kyngès worthily
 Out of his toun, a journee largèly, 1880
 And hoom wente every man the rightè way;
 Ther was namoore, but 'Fare wel!' 'Have good day!'
 Of this bataille I wol namoore endite,
 But speke of Palamoun and of Arcyte.

Swelleth the brest of Arcite, and the soore 1885
 Encreesseth at his hertè moore and moore.

✓ The clothered blood, for any lechecraft,
 Corrupteth, and is in his bouk y-laft,
 That neither veyné-blood ne ventusyngé,
 Ne drynke of herbès may ben his helpynge; 1890
 The vertu éxpulsif, or animal,
 Fro thilké vertu clepéd natural,
 Ne may the venym voyden ne expelle.
 The pipès of his longès gonne to swelle,
 And every lacerte in his brest adoun 1895
 Is shent with venym and corrupcioun,
 Hym gayneth neither, for to gete his lir,

Vomyt upward, ne dounward laxatif;

Al is to-brosten thilkè regioun;

Nature hath now no dominacioun;

1900

And certainly, ther Nature wol nat wirche,

/ Farewel, phisik! go ber the man to chirche! /

This al and som, that Arcita moot dye,

For which he sendeth after Emelye,

And Palamon, that was his cosyn deere.

1905

Thanne seyde he thus as ye shal after heere:

‘Naught may the woful spirit in myn herte
Declare o point of alle my sorwès smerte

To yow, my lady, that I lovè moost,

But I biquethe the servyce of my goost

1910

To yow aboven every creäture,

Syn that my lyf [ne] may no lenger dure.

Allas the wo! alas, the peynès stronge,

That I for yow have suffred, and so longe!

/ Allas, the death! alas, myn Emelye!

1915

Allas, departynge of our compaignye!

Allas, myn hertès queene! alas, my wyf!

Myn hertès lady, endere of my lyf!

What is this world? what asketh men to have?

Now with his love, now in his coldè grave

1920

Allone, withouten any compaignye. /

Farewel, my sweté foo, myn Emelye!

And softè taak me in youre armès tweye

For love of God, and herkneth what I seye.

‘I have heer with my cosyn Palamon

1925

Had strif and rancour, many a day agon,

For love of yow, and for my jalousye,

And Juppiter so wys my soulé gye
 To speken of a servaunt proprely,
 With allé circumstANCES trewely,— 1930
 That is to seyn, tróuthe, honour, and knyghthede,
 Wysdom, humbleesse, estaat and heigh kynrede,
 Fredom, and al that longeth to that art,—
 So Juppiter have of my soulé part,
 As in this world right now ne knowe I non 1935
 So worthy to ben loved as Palamon,
 That serveth yow and wol doon al his lyf.
 And if that evere ye shul ben a wyf,
 Forget nat Palamon, the gentil man,—
 And with that word his speché faillé gan, 1940
 For from his feet up to his brest was come
 The coold of deeth, that hadde him overcome;
 And yet moore-over, in his armés two,
 The vital strengthe is lost and al ago.
 Oonly the intellect, withouten moore 1945
 That dwelléd in his herté syk and soore,
 Gan faillen when the herté felté deeth,
 Duskéd his eyen two and failléd breeth.
 But on his lady yet caste he his eye;
 His lasté word was, 'Mercy, Emelye!' 1950
 His spirit chaungéd hous, and wenté ther,
 As I cam never, I kan nat tellen wher.
 Therfore I stynte, I nam no divinistre;
 'Of soulés' fynde I nat in this registre,
 Ne me ne list thilke opinions to telle, 1955
 Of hem, though that they writen wher they dwelle.
 Arcite is coold, ther Mars his soulé gye;

Now wol I speken forth of Emelye.

Shrighte Emelye, and howleth Palamon,
And Theseüs his suster took anon 1960

Swownynge, and baar hire fro the corps away.

What helpeth it to tarien forth the day,

To tellen how she weepe, bothe eve and morwe?

For in swich cas wommen have swiche sorwe,

Whan that hir housbonds ben from hem ago, 1965

That, for the moorè part, they sorwen so,

Or ellis fallen in swich maladye,

That, at the lastè, certainly they dye.

Infinite been the sorwès and the teeres

Of oldè folk, and folk of tendré yeeres, 1970

In all the toun for deeth of this Theban;

For hym ther wepeth bothè child and man:

So greet a wepyng was ther noon, certayn,

Whan Ector was y-broght al fressh y-slayn

To Troye. Allas! the pitee that was ther, 1975

Cracchyng of chekès, rentyng eek of heer.

'Why woldestow be deed?' thise wommen crye,

And haddest gold ynough, and Emelye.'

Nó man myghtè gladen Theseus,

Savyng his oldè fader Egeus, 1980

That knew this worldès transmutacioun,

As he hadde seyn it chaungen, up and doun,

/Joye after wo, and wo after gladnesse, /

And shewèd hem ensamples and liknesse.

'Right as ther dyéd nevere man,' quod he, 1985

'That he ne lyvede in erthe in som degree,

Right so ther lyvèd nevere man,' he seyde,

'In all this world, that som tym he ne deyde :

/ This world nys but a thurghfare ful of wo,
 And we been pilgrymes, passynge to and fro; 1990
 Deeth is an ende of every worldly soore';
 And over al this yet seyde he muchel moore
 To this effect, ful wisely to enhortē
 The peple that they sholde hem réconforte.

Duc Thesëus, with all his bisy cure, 1995
 Cást[eth] now wher that the sepulture
 Of goode Arcite may best y-makéd be,
 And eek moost honorable in his degree;
 And at the laste he took conclusioun
 That ther as first Arcite and Palamoun 2000
 Hadden for love the bataille hem bitwene,
 That in that selvè grovè, swoote and grene,
 Ther as he hadde his amoureuse desires,
 His compleynte, and for love his hootè fires,
 He woldè make a fyr in which the office 2005
 Fúneral he myghte al accomplice;
 And leet comande anon to hakke and hewe
 The okés olde, and leye him on a rewe,
 In colpons, wel arrayéd for to brenne.
 Hise officers with swiftè feet they renne, 2010
 And ryde anon at his comandément.
 And after this Thesëus hath y-sent
 After a beere, and it al over spradde
 With clooth of gold, the richeste that he hadde;
 And of the same suyte he clad Arcite. 2015
 Upon hise hondès hadde he glovès white,
 Eek on his heed a coroune of laurer grene,

And in his hond a swerd ful bright and kene.

He leyde hym, bare the visage, on the beere.

Ther-with he weep that pitee was to heere; 2020

And, for the peple sholdè seen hym alle,

Whan it was day he broghte hym to the halle,

That roreth of the cryng and the soun.

Tho cam this woful Theban Palamoun,

With flotery berd and ruggy asshy heeres, 2025

In clothès blake, y-droppèd al with teeres,

And passyng eothere of wepyng, Emelye,

The rewefulleste of al the compaignye.

In as muche as the servyce sholdè be

The moorè noble and riche in his degree, 2030

Duc Thesëus leet forth thre steedès bryng,

That trappèd were in steele al gliteryng

And covered with the armes of daun Arcite.

Upon thisè steedès, grete and white,

Ther sitten folk, of whiche oon baar his sheeld, 2035

Another his spere up in his hondès heeld,

The thriddè baar with hym his bowe Turkeys

(Of brend gold was the caas, and eek the harneys);

And riden forth a paas with sorweful cheere,

Toward the grove, as ye shul after heere. 2040

The nobleste of the Grekès that ther were

Upon hir shuldrès caryeden the beere,

With slakè paas, and eyen rede and wete,

Thurgh-out the citee, by the maister strete,

That sprad was al with blak, and wonder hye 2045

Right of the same is al the strete y-wrye.

Upon the right hond wente olde Egëus,

And on that oother syde duc Thesëus,
 With vessels in hir hand of gold ful fyn
 Al ful of hony, milk, and blood, and wyn : 2050
 Eek Palamon, with ful greet compaignye,
 And after that cam woful Emelye,
 With fyr in honde, as was that tyme the gyse
 To do the office of funeral servyse.

Heigh labour, and ful greet apparaillynge, 2055
 Was at the service and the fyr makynge,
 That with his grenè tope the heven raughte,
 And twenty fadme of brede the armès straughte ;
 This is to seyn, the bowès weren so brode.
 Of stree first ther was leyd ful many a lode ; 2060
 But how the fyr was makéd up on highte,
 And eek the namès how the treès highte,—
 As ook, firre, birch, aspe, alder, holm, popeler,
 Wylugh, elm, plane, asshe, box, chasteyn, lynde, laurer,
 Mapul, thorn, bech, hasel, ew, whippeltre,— 2065
 How they weren feld shal nat be toold for me ;
 Ne how the goddès ronnen up and doun,
 Disherited of hire habitacioun,
 In whiche they wonèden in reste and pees,
 Nýmphès, fawnes, and amadriades ; 2070
 Ne how the beestès and the briddès alle
 Fledden for ferè, whan the wode was falle ;
 Ne how the ground agast was of the light,
 That was nat wont to seen the sonnè bright ;
 Ne how the fyr was couchéd first with stree, 2075
 And thanne with dryè stikkès, cloven a thre,
 And thanne with grenè wode and spicerye,

And thanne with clooth of gold, and with perrye,
 And gerlandes, hangynge with ful many a flour,
 The mirre, thencens, with al so greet odour ; 2080
 Ne how Arcite lay among al this,
 Ne what richesse aboute his body is,
 Ne how that Emelye, as was the gyse,
 Putte in the fyr of funeral servyse,
 Ne how she swowned whan men made the fyr, 2085
 Ne what she spak, ne what was hir desyr,
 Ne what jeweles men in the fyr caste
 Whan that the fyr was greet and brenté faste ;
 Ne how somme caste hir sheeld, and somme hir spere,
 And of hire vestimentz, whiche that they were, 2090
 And coppés full of wyn, and milk, and blood,
 Into the fyr, that brente as it were wood ;
 Ne how the Grekés, with an huge route,
 Thriës riden al the fyr aboute
 Upon the left hand, with a loud shoutynge, 2095
 And thriës with hir sperés claterynge,
 And thriës how the ladyes gonné crye,
 And how that lad was homward Emelye ;
 Ne how Arcite is brent to asshen colde,
 Ne how that lychéwaké was y-holde 2100
 Al thilké nyght ; ne how the Grekés pleye
 The waké-pleyes ; ne kepe I nat to seye
 Who wrestleth best naked, with oille enoynt,
 Ne who that baar hym best in no disjoynt.
 I wol nat tellen eek how that they goon 2105
 Hoom til Atthenés, whan the pleye is doon ;
 But shortly to the point thanne wol I wende,

And maken of my longè tale an ende.

By processe and by lengthe of certeyn yeres,
Al styntyd is the moornyng and the teres 2110
Of Grekès, by oon general assent.

Thanne semèd me ther was a parlément
At Atthenes, upon certein poyntz and caas ;
Among the whichè poyntz y-spoken was,
To have with certein contrees alliaunce, 2115
And have fully of Thebans obeissaunce.

For which this noble Thesëus anon
Leet senden after gentil Palamon,
Unwist of hym what was the cause and why ;
But in his blakè clothès sorwefully 2120
He cam at his comandément in hye.

Tho sentè Thesëus for Emelye.
Whan they were set, and hust was al the place,
And Thesëus abiden hadde a space
Er any word cam from his wisè brest, 2125
His eyen sette he ther as was his lest,
And with a sad visage he sikèd stille,
And after that right thus he seyde his wille :

‘The Firstè Moevere of the cause above,
Whan he first made the fairè cheyne of love, 2130
Greet was theeffect and heigh was his entente ;
Wel wiste he why and what therof he mente,
For with that fairè cheyne of love he bond
The fyr, the eyr, the water and the lond,
In certeyn boundès that they may nat flee. 2135
That same Prince, and that same Moevere,’ quod he,
‘Hath stablissed in this wrecchèd world adoun

Certeyné dayès and duracioun
 To al that is engendrid in this place,
 Over the whichè day they may nat pace,— 2140
 Al mowe they yet tho dayès wel abregge,
 Ther nedeth noon auctoritee allegge
 For it is preevèd by experience,
 But that me list declaren my sentence.
 Thanne may men by this ordre wel discernè 2145
 That thilkè Moevere stable is and eterne.
 Wel may men knowè, but it be a fool,
 That every part dirryveth from his hooi;
 For nature hath nat taken his bigynnyng
 Of no partie, ne cantel, of a thyng, 2150
 But of a thyng that parfit is and stable,
 Descendynge so, til it be corruppable.
 And therfore of his wisè purveiaunce
 He hath so wel biset his ordinaunce,
 That speses of thyngès and progressiouns 2155
 Shullen enduren by successiouns,
 And nat eterne, withouten any lye;
 This maystow understonde, and seen at eye.

‘Loo the ook, that hath so long a norisshynge
 From tymè that it first bigynneth sprynge, 2160
 And hath so long a lif as we may see,
 Yet at the lastè wasted is the tree.
 ‘Considereth eek how that the hardè stoon
 Under oure feet, on which we trede and goon,
 Yit wasteth it, as it lyth by the weye; 2165
 The brodé ryver somtyme wexeth dreye;
 The gretè tounès se we wane and wende;

Thanne may ye se that al this thyng hath ende.

‘Of man and womman seen we wel also,
 That nedeth in oon of thisé termés two, 2170
 This is to seyn, in youthe or ellés age,
 He moot be deed, the kyng as shal a page;
 Som in his bed, som in the depé see,
 Som in the largé feeld, as men may se;
 Ther helpeth noght, al goth that ilké weye: 2175
 Thanne may I seyn that al this thyng moot deye.

‘What maketh this but Juppiter, the kyng,
 The which is prince, and cause of allé thyng,
 Convertinge al unto his propré welle,
 From which it is dirryvéd, sooth to telle? 2180
 And here-agayns no créature on lyve,
 Of no degree, availleth for to stryve.

‘Thanne is it wysdom, as it thynketh me,
 To maken vertu of necessitee,
 And take it weel that we may not eschue, 2185
 And namély that to us alle is due.
 And whoso gruccheth ought, he dooth folye,
 And rebel is to hym that al may gye;
 And certainly a man hath moost honour,
 To dyen in his excellence and flour, 2190
 When he is siker of his goodé name;
 Thanne hath he doon his freend, ne hym, no shame,
 And gladder oghte his freend been of his deeth,
 Whan with honour up-yolden is his breeth,
 Than whan his name apalléd is for age, 2195
 For al forgotten is his vassellage.
 Thanne is it best, as for a worthy fame,

To dyen whan that he is best of name.

‘The contrarie of al this is wilfulnesse.

Why grucchen we, why have we hevynesse, 2200

That goode Arcite, of chivalrië flour,

Departed is, with duetee and honour,

Out of this foulè prisoun of this lyf?

Why grucchen heere his cosyn and his wyf

Of his welfare that loved hem so weel? 2205

Kan he hem thank?—Nay, God woot, never a deel—

That bothe his soule and eek hem-self offende,

And yet they mowe hir lustès nat amende.

‘What may I conclude of this longè serye,

But after wo, I rede us to be merye, 2210

And thanken Juppiter of al his grace?

And er that we departen from this place

I redè that we make of sorwès two

O parfit joyè, lastyngge evermo. 2214

And looketh now, wher moost sorwe is her-inne,

Ther wol we first amenden and bigynne.

‘Suster,’ quod he, ‘this is my fulle assent,

With all thavys heere of my parlèment,

That gentil Palamon, thyn owene knyght,

That serveth yow with willè, herte, and myght, 2220

And evere hath doon, syn that ye first hym knewe,

That ye shul of your grace upon hym rewe,

And taken hym for housbonde and for lord;

Lene me youre hond, for this is oure accord.

Lat se now of youre wommanly pitee; 2225

He is a kyngés brother sone, *pardee*,

And though he were a pouré bacheler,

Syn he hath servèd yow so many a yeer
 And had for yow so greet adversitee,
 It mostè been considered, leeveth me, 2230
 For gentil mercy oghte to passen right.'

Thanne seyde he thus to Palamon ful right :
 'I trowe ther nedeth litel sermonyng
 To makè yow assentè to this thyng ;
 Com neer, and taak youre lady by the hond.' 2235
 Bitwixen hem was maad anon the bond
 That hightè matrimoigne, or mariage,
 By al the conseil and the baronage ;
 And thus with allè blisse and melodye
 Hath Palamon y-wedded Emelye, 2240
 And God, that al this wydè world hath wrought,
 Sende hym his love that hath it deere aboght,
 For now is Palamon in allè wele,
 Lyvyng in blisse, in richesse, and in heele ;
 And Emelye hym loveth so tendrely, 2245
 And he hire serveth al-so gentilly,
 That never was ther no word hem bitwene
 Of jalousie, or any oother tene.

Thus endeth Palamon and Emelye ;
 And God save al this fairè compaignye. 2250

Amen.

NOTES.

Heere bigynneth The Knyghtes Tale : Some MSS. here quote in the margin 'Jamque domos patrias Scithice post aspera gentis Proelia, etc.,' the beginning of the passage in Statius (*Thebais*, XII. 519 etc.) describing the return of Theseus to Athens.

1. **oldé stories :** the reference is not, of course, to the *Teseide* by Boccaccio, who was Chaucer's elder contemporary and who himself speaks of the tale as 'an ancient story so hidden away in the course of years that no Latin author speaks of it' (*Teseide*, I. 2), but vaguely to ancient literature and legend. Statius introduces Theseus in his *Thebaid* and Plutarch wrote a life of him in Greek.

2. **a duc :** the title of the Duke of Athens was held in Chaucer's youth by a Constable of France, killed at the battle of Poitiers. It was thus natural for Chaucer to apply it to Theseus, though he was properly a king. Boccaccio speaks of Theseus as *Duca di Atene* and his father Aegeus as *re*. In the Legend of Good Women the faithless Theseus apostrophises Ariadne as 'My dere herte, of Athenes duchesse.'

8. **conquered al the regne of Femenye :** Boccaccio devotes his first book to an account of this campaign, which he ascribes to the cruelty shown by the Amazons to Athenians who tried to enter their kingdom. Of the regne of Femenye it may be sufficient to quote from the article 'Amazons' in Seyffert's Dictionary of Classical Antiquities: "AMAZONS (Gr. Amāzōnēs = breastless). A mythical nation of women-warriors, whose headquarters are placed by early Greek legend in Themiscyra on the Thermōdōn, on the southern shore of the Euxine [or Black Sea]. In later accounts they also appear on the Caucasus and on the Don, where the nation called Saurōmātae was supposed to have sprung from their union with the Scythians. They suffered no men among them; the sons born of their intercourse with neighbouring nations they either killed or sent back to their fathers; the girls they brought up to be warriors, burning the right breast off for the better handling of the bow.

Even in Homer they are represented as making long marches into Asiatic territory ; an army of them invading Lycia is cut to pieces by Bellerophon ; Priam, then in his youth, hastens to help the Phrygians against them. They gained a firm footing in Greek song and story through Arctinus of Milētus, in whose poem their queen Penthesilea, as Priam's ally, presses hard on the Greeks, till she is slain by Achilles. After that they became a favourite subject with poets and artists, and a new crop of fable sprang up : Hērāclēs wars against them to win the girdle of their queen, Hippōlytē ; Theseus carries off her sister Antiōpē, they in revenge burst into Attica, encamp on the Areopāgus of Athens, and are pacified by Antiope's mediation, or according to another version, beaten in a great battle. Grave-mounds supposed to cover the bones of Amazons were shown near Megara, and in Euboea and Thessaly. In works of art the Amazons were represented as martial maids, though always with two breasts, and usually on horseback ; sometimes in Scythian dress (a tight fur tunic, with a cloak of many folds over it, and a kind of Phrygian cap), sometimes in Grecian (a Dorian tunic tucked up and the right shoulder bare), armed with a half-moon shield, two-edged axe, spear, bow and quiver, etc." Boccaccio follows the legend which placed the Amazons on the banks of the Don, *i.e.* to the north, instead of the south, of the Black Sea, and this was the district to which the name Scythia (though it was used very vaguely) came to be most generally applied.

10. **weddedé the queene Ypolita** : as we have seen, in the earlier legends it was Hippolyta's sister Antiope whom Theseus bore away and married. But in Statius the change has already been made. See Introduction, § 1.

13. **hir yongé suster Emelye** : E. substitutes *faire* for *yonge*, but *yonge* is wanted to translate Boccaccio's *sorella piccolina*, 'little sisterling.' Elsewhere he calls her *fantina* and *donzelletta*. The name 'Emelye,' the Latin Aemilia, shows that her introduction was no part of any of the earlier legends.

21. **And of the greté bataille for the nones** : the battle began with the Amazons resisting the attempt of the Greeks to land. At first they met with some success, and then were driven back to a castle which was duly besieged till Hippolyta consented to marry Theseus. *For the nones*, for the occasion. After the battle the Amazons laid aside their fierce looks and became friendly.

22. **Bitwixen Athenés** : there would be no awkwardness in taking Athenes here in its usual sense, as 'between Athens and the Amazons' would be quite a reasonable phrase. But 'Athenes' is here usually explained as meaning 'Athenians.' If so, this is the only place where Chaucer speaks of them by name.

25 sq. **And of the feste . . . And of the tempest** : Boccaccio duly records the feast (*Le nozze furon grandi e liete molto E più tempo durò il festeggiaie*), but he says nothing of any tempest. On

the contrary, he says that they came home aided by an excellent wind between north and north-west (Quindi spirando tra Borea e Coro Ottimo vento). But perhaps Chaucer remembered the word *Borea*, and took it for granted that Boreas meant mischief, though they wanted a north wind to bring them from Scythia to Athens. Dr. Skeat thinks that Chaucer's mistaken mention of a storm is due to a confused recollection of a simile of a storm in Statius XII. 960 sqq. But this simile comes in much later on, when Theseus is mustering his army.

31-35. **I wol nat letten eek noon of this route**, etc. : If we believe that this story of Palamon and Arcite was written before the scheme of the Canterbury Tales was formulated, we must regard these lines as inserted when the poem was revised for its present purpose. The whole passage from l. 14 to 34 is a rather clumsy interruption of the story, as Chaucer 'leaves' Theseus riding to Athens, not to tell us of anything else, but only to explain that he has not time to do so.

32. **Lat every felawe telle his tale aboute** : the singular of 'his tale' suggests that each pilgrim was only to tell one tale. But it is clear that he was to tell one tale each way, and in the Prologue, apparently by some slip, Chaucer commits each pilgrim to telling four tales altogether, two on the road to Canterbury and two coming home again.

36. **almost unto the toun** : Statius places the Altar of Mercy where Theseus finds the suppliants in the middle of the town. Boccaccio takes Theseus in triumph to the Temple of Pallas Athene, where he makes his offering, and he only lights on the suppliants in a subsequent procession round Athens. Chaucer apparently places the meeting outside the town in order to heighten the effect of the chivalrous readiness of Theseus to start on his new campaign before even setting foot in Athens : cf. l. 110.

37. **in his moosté pride** : Boccaccio makes the Athenians bring him a triumphal car, an imperial mantle, and a conquerer's crown or chaplet.

38. **He was war**, etc. Chaucer sometimes distributes his accents otherwise than we should in modern verse, but Dr. Liddell is probably right in scanning this line :

He | was war, | as he caste | his eye | aside.

44. **That herdé** : after 'nys' we expect 'hath herden' rather than 'that herde.' The couplet is Chaucer's addition and on a level with the overstrained desire for emphasis which inspired ll. 55-56.

50. **that thus compleyne and crye** : Dr. Skeat makes these verbs indicatives (ye that thus compleyne) ; they must surely be subjunctives, 'so greet envye that [ye] thus compleyne.' For the omission of the pronoun, cf. l. 359.

67. **Thankéd be Fortune and hire falsé wheel** : in medieval pictures of Fortune she is often represented as turning a wheel to

which one man clings on the rising side, another sits crowned on the top, a third is falling on the descending side, while a fourth has his head dashed against the ground.

68. **assureth**, confirms. The idea is not of a promise, but of stability.

70. **in the temple of the goddesse Clemence**. Boccaccio also speaks of a temple (*pietoso tempio*), Statius only of an altar, of which he gives rather a fine description (*Th.* XII. 481 sqq.). No image of the goddess, he says, adorned it, nor did the suppliants burn incense there or make sacrifice, only they wetted it with their tears, and offered the hair they cut off in sign of grief and the gay garments which they had put aside.

74. **Cappanéus**, one of the 'Seven against Thebes.' According to the legends Zeus struck him by lightning for his boasting during the assault. Cf. *Troil.* v. 1504 :

. . . how Cappanéus the proude
With thonder-dint was slayn, that cri'de loude.

When his body came to be burnt his wife, Evadne, who here speaks, threw herself into the funeral flames.

83. **He**, resumptive.

84. **To do the dedé bodyes vileynye**. The importance which the Greeks attached to securing funeral rites for their dead figures prominently both in their literature and history. The obstacles raised against the burial of Ajax and not his death forms the climax of the tragedy by Sophocles, and in the Peloponnesian War six Athenian admirals were punished with death for not having taken sufficient pains to collect their dead, as well as the drowning, after the victory of Arginusæ.

94. **doun from his courser**. Statius and Boccaccio place Theseus in a chariot, such as Roman generals rode in when they celebrated a triumph. An English king in a triumphal entry would ride on horseback, and Chaucer makes Theseus do the same.

107 sq. **And right anoon, withouten moore abood**, etc. Chaucer emphasises and accelerates Theseus' chivalrous haste. In Statius he sends forward a herald to Creon and also gathers fresh forces from Athens. In the *Teseide* he makes speeches.

117. **statue**, figure.

119. **That alle the feeldés glyteren up and doun**. Cf. *Anelida*, 40 sq. (of Hippolyta) :

. . . al the ground about her char she spradde
With brightnesse of the beautee in her face.

This parallel, and the use of 'al the felde aboute,' six lines earlier in the same poem (see Appendix), surely disprove the explanation of 'feeldes' as referring to the 'charges' of the banner, which Dr. Skeat adopts.

121. **Of gold ful riche**, riche qualifies 'penoun' and governs 'gold.' Cf. Prol. 479, 'But riche he was of holy thought and werd.'

y-bete, stamped. Lydgate (Chron. Troy, i. ix.) speaks of arms 'branded or bete' upon coat armour. Cf. also *Anelida*, l. 24, where we are told that the car of Theseus was 'gold-bete.'

122. **The Mynotaur**, the monster with a bull's head and man's body, which Minos, King of Crete, fed with Athenian youths and maidens, till Theseus slew it. Chaucer tells the story in the *Legend of Good Women*, l. 1893 sqq.

129. **slough hym manly as a knyght**, *i.e.* in single combat.

131. **And by assaut**, etc. Statius makes the Thebans regard Theseus as a deliverer and guest (Jamque hospes Theseus. Orant succedere muris Dignarique domos, etc.). In the *Teseide* he allows his men to sack the town, respecting only the temples. The 'assault' is Chaucer's invention.

138, 139. **That the ladyes . . . Of the bodies** :—two of the lines beginning with a foot consisting of a single weak syllable which form a blot on Chaucer's versification. Cf. l. 156.

149. **The pilours**, a touch from the practice in the Anglo-French wars of the 14th century. In Boccaccio Palamon and Arcite are found by men whom Theseus has sent out to collect his wounded. Chaucer substitutes pillagers for these ambulance men.

158. **by here cote-armures and by hir gere** : the N.E.D. defines coat-armour as 'a vest of rich material embroidered with heraldic devices, worn as a distinction by knights over their armour, by heralds, etc.' Chaucer (Hous of Fame, III. 236 sq.) speaks of 'a vesture, Which that men clepe a cote-armure, embrowded wonderliche riche.' The 'gere' would include armour and weapons on which the heraldic devices might be repeated.

159. **The heraudes knewe hem best in special** : the heralds are of Chaucer's introduction. Boccaccio makes the ambulance-men recognise by their shining arms and lofty countenances that they must be men of importance. Chaucer calls in the heralds as having special knowledge.

166. **he noldé no raunsoun**. Chaucer offers no explanation of this harshness. Boccaccio makes Theseus so struck by their appearance that he thinks of putting them to death for fear of the harm they might do him if let go free. But as they have committed no treachery he substitutes for death perpetual imprisonment.

175. **This passeth yeer by yeer** : In many of his tales Chaucer shows himself reckless in matters of time, but the recklessness in this story of Palamon and Arcyte is more noticeable and needless than usual. We have here a suggestion of several years; in l. 523 we are told that Arcite after his release endured the torment of separation from Emily 'a yeer or two'; he was 'a yeer or two' more in disguise in Theseus' service (l. 568 or 'thre yeer' according

to l. 588, while in l. 594 we are told that altogether 'seven year' had elapsed. After this there is an interval of a year before the tournament, and then (l. 2109) the 'lengthe of certeyn yeres' after the death of Arcyte, before Palamon finally wins Emily. Boccaccio insists much less on the lapse of time.

176. **in a morwe of May**: Boccaccio merely says 'on a fair morning.' The whole connection of the story with May is Chaucer's addition.

187. '**Arys, and do thyn óbservaunce**': "When the peasants do their 'observaunce to a morn of May,' great boughs of hawthorn are cut before daybreak in the woods, and carried, with other seasonable leafage and blossom, into the village street. Lads plant branches before the doors of their mistresses. The folk deck themselves, their houses, and the church in green. Some of them are clad almost entirely in wreaths and *totties*, and become walking bushes, 'Jack i' the green.' The revel centres in dance and song round a young tree set up in some open space of the village, or a more permanent May-pole, adorned for the occasion with fresh garlands." See *The Medieval Stage* by E. K. Chambers (1903), Vol. I. Chap. VI.-VIII., where the whole subject of Mayday is elaborately discussed.

193. **at the sonne up-riste**: at the rising of the sun, *sonne* is the genitive feminine, *upriste* dative.

198. **The gretè tour**: Illustrators, for their own convenience, so that both Emily and the knights might be prominent in the picture, have usually placed the prisoners on the ground floor. But Chaucer puts the chamber whence they see Emily 'on heigh' (l. 207).

199. **dongeoun**: in Chaucer's time 'dongeoun' bore both the meanings which we now distinguish by the spellings 'don-jon' and dungeon. But despite the mention of 'prisoun' in the next line it is clear that he uses it here in its happier sense, as in the Legend of Good Women where (l. 937) he writes of The noble tour of Ylion, That of the citee was the cheef dungeon, *i.e.* as 'the great tower or keep of a castle, situated in the inmost court or bailey' (N.E.D.). The idea of strength rules both meanings.

205. **Palamon**. Boccaccio says 'Arcita.' For the importance of Chaucer's variation see Introduction.

216. **by áventure or cas**: In the *Teseide* Arcita is attracted by Emily's singing and puts his head between the bars of his prison-window to see who it is.


229. **Som wikke aspéct**, etc., some malign aspect or adjustment of Saturn with reference to (by) some constellation. Saturn was always an unlucky planet, and if at the hour of a man's birth he stood in a position in which he influenced for ill other heavenly bodies, the course of the man's life was thus predestined to be unlucky, because the possible good fortune from these other heavenly bodies would be overborne by the ill-luck brought by Saturn. See

'Chaucer's Astrology,' §§ 4 and 7, and ll. 1585 seq. with the notes. Where (in l. 215) Chaucer makes Palamon lament that he was born at all, Boccaccio had made the prisoners curse *the day and hour* of their birth, because they were born under unlucky influences. It is to this idea that Chaucer now recurs.

231. **although we hadde it sworn**: whatever account of the matter we may ourselves swear to.

233. **We moste endure it: this is the short and playn**: Prof. Skeat's advice 'pronounce *this is* as *this*' is rather more drastic than the line requires, as the three short syllables 'it: this is,' with the caesura after the first, by no means overweight the line.

243. **wher, whether.**

245. **on knees doun he fil**: In the Teseide the cousins agree that the visitor to the garden is Venus, but neither of them goes the length of praying to her. The ingenious argument founded on this prayer, and indeed the whole of the rest of the scene, is entirely supplied by Chaucer. 

275. **for to dyen in the peyne**, though the alternative be to die in agony or under torture. Tyrwhitt notes: So in Froissart, v. I, c. 206, Edward III. declares that he will not return 'jusques à tant qu'il auroit fin de guerre, ou paix à sa suffisance, ou à son grand honneur: ou il mourroit en la peine.'

275-77. **That nevere . . . to hyndré**, a change of construction.

278. **my leevé brother**: Palamon's anger runs off him as soon as he thinks of any 'other case' but that of love.

279, 280. **thou sholdest . . . I shal**, the change of tense is merely for vividness.

292. **if it lay in thy myght**, the past tense may be due to Palamon's realising, as he spoke, that the condition could not be fulfilled, since it was impossible for his fellow prisoner to help him to win Emily.

295. **Thow shalt be rather fals than I**, you are more likely to prove false than I.

297. **For par amour**, etc.: *i.e. with love* I loved her. This is a genuine old expression. See Froissart, v. I, c. 156, 'Il aima donc par amours, et depuis espousa, Madame Ysabelle de Juillers.' Tyrwhitt's note.

304. **I posé that thow lovedest hire biforn**. I put the case that you were the first to love her. Arcite is very ingenious, but he provides so many alternative arguments that he hardly seems to expect any of them to be accepted.

305. **the oldé clerkés sawe**: the saying of the old clerk, *i.e.* Boethius in his *De Consolatione Philosophiae*, Book III. metre xii. *Quis legem dat amantibus? Maior lex amor est sibi.* When Pluto

had heard Orpheus sing: "We ben overcomen," quod he, "yeve we to Orpheus his wyf to beren hym compaignye: he hath wel y-bought hire by his faire song and his ditee. But we wolen putten a lawe in this and covaunant in the yifte: that is to sevn that, til he be out of helle, yif he loke byhynde hym, that his wyf schal comen ageyn unto us." But what is he that may yeven a lawe to lovers? Love is a grettere lawe and a strengere to hymself (thanne any lawe that men may yiven). Allas! whanne Orpheus and his wyf weren almost at the termes of the nyght (that is to seyn, at the laste boundes of helle) Orpheus lokede abakward, on Erudyce his wif, and lost hire, and was deed.' (Chaucer's translation.) The whole passage is quoted here, because it shows that if love will not obey laws, it has to pay the penalty, and perhaps Chaucer had this in mind in making Arcyte quote from it.

For 'to any erthely man' E. alone reads 'of [*i.e.* by] any erthely man,' which is a little nearer Boethius, but does not materially alter the meaning.

309. **positif lawe and swich decree**: fixed or definite law and all such enactments.

310. **in ech degree**, 'in every rank of life' (Skeat). This seems better than to suppose a reference to casuistical discussions as to the degrees of violence in sin or law-breaking.

314. **And eek it is nat likly**, etc. Having argued (i) that he himself was in the right, (ii) that there was no right in the matter, Arcyte now says (iii) that there is no practical question in dispute. In l. 323 he restates his second argument rather more blatantly.

315. **To stonden**, *i.e.* [for you] to stand.

333. **A worthy duc, that highte Perothëus**, *i.e.* Peirithous, prince of the Lapithae.

342. **His felawe wente and soughte hym doun in helle**. There is here some confusion in the mythology. Theseus and Peirithous went to Hades together to carry off Persëphōne. Hercules subsequently rescued Theseus, and Peirithous was left to pine (like Palamon) for lack of a friend. I can find no other reference to Theseus rescuing Peirithous or Peirithous Theseus, save that pointed out by Prof. Skeat in Chaucer's favourite authority, the Roman de la Rose, l. 8186:

Si cum vesquist, ce dist l'istoire,
 Pyrithous apres sa mort,
 Que Theseus tant ama mort.
 Tant le queroit, tant le svoit . . .
 Que vis en enfer l'ala querre.

343. **But of that storie list me nat to write**: unless we put it down to a mere slip the use of the word 'write' here points clearly to the existence of this passage before the idea of tales to be told on the road to Canterbury had been conceived.

354. **oo stounde.** Tyrwhitt found this reading in one MS., all the others reading *or* for *oo*. To make 'stounde' a third alternative to 'by day or nyght' is so awkward that Tyrwhitt's reading is here followed despite its slight authority.

369. **Allas that evere knew I Perothéus :** in the *Teseide* Arcyte is very grateful to Peirithous; only he objects to be sent out of Athens, and explains that he would like to serve Theseus out of affection. As he does not say for whom, Theseus is only puzzled, and Arcyte has to go. But his grief is much less vivid than here.

380. **Wel hath Fortúne y-turned thee the dys :** Chaucer is fond of this metaphor, cf. B. 124 sq. :

Your bagges been nat filled with *ambes as* (double ace)
But with *sis cynk*, that renneth for your chauce.

Also B. 3851 :

Thy *sys* fortune hath turned into *as*.

389. **Ne creature, that of hem makéd is :** earth, water, fire, and air were the four elements out of which everything was supposed to be compounded.

395. **That yeveth hem ful ofte,** etc. : cf. Juvenal, Sat. x. 346 sqq. :

Nil ergo optabunt homines? Si consilium vis
Permittes ipsis expendere numinibus, quid
Conveniat nobis, rebusque sit utile nostris.
Nam pro jucundis aptissima quaeque dabunt Di.
Carior est illis homo, quam sibi.

The whole passage is indeed an epitome of Juvenal's Satire, the same which Johnson imitated in his *Vanity of Human Wishes*.

402. **We witen nat what thing we preyen heere :** cf. Boethius, De Consol. III. prose ii., 'But I retorne ayen to the studies [desires] of men, of whiche men the corage [heart] alwey reherceth and seketh the sovereyne good, al be it so that it be with a dyrkyd [darkened] memorie; but he not [knows not] by which path, ryght as a dronke man not nat by whiche path he may retourne hom to his hous' (Chaucer's version). Prof. Liddell notes: 'The edition of Boethius which Chaucer used contained the commentary traditionally assigned to St. Thomas Aquinas. These verses are a translation of one of the Aquinas glosses "ebrius scit se habere domum . . . nescit quomodo ad eam redeat."'

403. **dronke is as a mous :** why a mouse should be taken as an emblem of drunkenness students of folk-lore and proverbs have not yet told us. Dr. Skeat quotes some parallel passages, and shows that the phrase was succeeded by 'drunk as a rat.'

429. **make a werre so sharpe on this citee :** in the *Teseide* Arcyte is only released on condition that he promises not to attempt to take vengeance against Theseus.

444. **The boxtree**: The N.E.D. gives sixteenth century quotations from Turner's Herbal 'the wood of boxe is yelowe and pale,' and Gilpin's *Skialetheia* 'their box complexions . . . their jaundice looks.' Chaucer uses the same comparison in the Legend of Good Women (l. 867) 'pale as box sche was.'

449. **What is mankyndé moore unto you holde**: how is mankind a greater concern to you?

455. **What governancé is in this prescience**: the gods foreknow all things, what kind of rule do they bear which results in innocent men being tormented for no cause? Dr. Liddell aptly compares Boethius (Bk. 1. Inst. v.): O governour governynge alle thynges why refuselow only to governe the workes of men, why suffrestow . . . that anyous peyne that sholde duweliche punysche felons punyssheth innocentes?

458. **is bounden to his óbservaunce**: is tied down to walk according to the laws that are set before him. 'Observaunce' is any customary duty or ceremonial practice.

464. **it may stonden so**: this may be the true conclusion, or final result.

470. **But I moot been in prisoun thurgh Saturne**: Saturn is probably only named here, as in l. 230, because he was held responsible astrologically for most things that went wrong.

471. **And eek thurgh Juno**: the 'saevae Junonis opus' is one of the subjects Statius proposed to himself in the *Thebais* (l. 12). She contrived the destruction of Semele, the daughter of Cadmus, and drove Semele's brother-in-law Athamas mad, so that he killed his son and caused his wife Ino to drown herself. Virgil commemorates the 'mindful wrath' with which Juno pursued the sons of Troy, and no doubt she was equally persistent in the case of Thebes. Cf. *Anelida*, l. 51.

476-478. These lines seem to clash with 479-496.

486. **exiled upon his heed**: Tyrwhitt points out that Froissart uses *sur sa teste*, *sur la teste*, as well as *sur peine de la teste*.

487. **as out of that contree**: the phrase seems a kind of apology for speaking of a man as 'exiled' when sent away from a country to which he had only been brought as a prisoner.

489. **Yow lovers axe I now this questioun**: It is hardly necessary to see here, as Thomas Wright did, 'an implied allusion to the medieval courts of love, in which questions of this kind were seriously discussed.' We know very little about such courts in England.

495. **ye that kan**: you that have knowledge of the subject.

497. Dr. Liddell notes that the division of the Knight's Tale at this point seems to be the work of the Ellesmere scribe, as it is not found in any of the other manuscripts, though the Hengwrt scribe agrees with the Ellesmere in marking a division at l. 1023.

516. **Hereos**, a trissyllable, for Eros, Gk. *ἔρως*, the love-god.

518. **Biforn, in his owene cellé fantastik**: only H. reads *in*, only E. and Cam. read *owene*, and perhaps it should be omitted as a scribe's attempt to mend the line while it lacked *in*. In medieval physiology the front of the head was reckoned the seat of the imagination (the 'celle fantastik'), the middle that of the reason, the back that of the memory. *Biforn* must thus be taken absolutely as 'in the front of the head,' and the 'celle fantastik' is said to be mania's own, because mania is a disease of the imagination, produced, as it was thought, by the excess of melancholic humour. The four humours, the sanguine, melancholic, choleric and phlegmatic, were composed of different combinations of the four elements mentioned in the account of the Doctor of Physic in the Prologue (l. 420) viz. hot, cold, moist, and dry, and governed men's health and temperaments.

526. **Upon a nyght, in sleepe as he hym leyde**: This vision, in which Mercury bids Arcite go to Athens, is a device of Chaucer's imagining. In the *Teseide* Arcite, in his restlessness, wanders to Aegina, and one day sees a boat come in there from Athens. When he hears that it is to return shortly and that he can go in it, he makes up his mind to do so. Chaucer's innovation is picturesque, but perhaps hardly in accordance with rule. For Mercury, the messenger of the gods, was not wont to do these things on his own account, but at the bidding of Jove or Juno, and as yet none of the gods had any reason to concern themselves with these lovers.

529. **His slepy yerde**, etc.: Hermes or Mercury "is the god of sleep and of dreams; with one touch of his staff he can close or open the eyes of mortals. . . His usual attributes are wings on his feet, a flat, broad-brimmed hat (*petasus*), which in later times was ornamented with wings, as was also his staff. This last (Lat. *caduceus*) was originally an enchanter's wand, a symbol of the power that produces wealth and prosperity, and also an emblem of influence over the living and the dead." (Seyffert's *Dict. of Class. Ant.*). Claudian (*De Raptu Proserpinae*, l. 77) writes:

Cyllenius astitit ales

Somniferam quatiens uirgam, tectusque galero,

which Chaucer reproduces so neatly as to suggest he was thinking of it. But as he distinctly tells us that Mercury was arrayed as when he slew Argus, his source was more probably Ovid. *Met.* l. 671, 672, which forms part of Ovid's version of the story. Here Mercury is said—

Alas pedibus, virgamque potenti

Somniferam sumsisse manu, tegimenque capillis,

which contains all Chaucer's notes.

532. **whan that Argus took his sleepe**: when Juno in her jealousy turned Io into a heifer, Argus, the hundred-eyed, was set to

watch her. But at Jupiter's command Mercury lulled him to sleep and then slew him.

540. **I recché nat to sterve**, I don't mind dying.

555. **nexté**, nearest.

560. **He fil in office with a chamberleyn** : we must imagine that Emily had now a separate establishment in the palace of Theseus, and that this chamberlain was the steward or master of her household, who engaged the servants necessary for the service of her private room.

564. **Wel koude he hewen wode** : the change from the chamberlain to Arcyte is carelessly abrupt.

569. **Page of the chambre of Emelye the brighte** : as mentioned in the Introduction, Boccaccio (*Teseide*, III. 83) makes Emily, as she leans over her balcony, note the departure of Arcyte from Athens and feel sorry for him :

Mirando il grazioso giovinetto
Che in esilio dolente se n'andava,
E compassione alquanto gli portava.

She now in the *Teseide* (IV. 56, 57) recognizes him, despite his changed appearance, and says to herself laughing : 'This is the same Arcyte whom I saw depart in sorrow. What is he doing here? Does he not know that if Theseus finds him, he will be slain or imprisoned?' But, adds Boccaccio,

tanto fu discreta e saggia
Che mai di ciò non parlò a nessuna—

she was so discreet that she never mentioned it to anyone !

570. **And Philostrate he seyde that he highte** : in the *Teseide* Arcyte, as soon as he is released from prison, assumes the name of Penteo, probably from the Greek *πενθος*, grief. In Philostrate Chaucer is using the name *Il Filostrato* which Boccaccio gave to his version of Troilus and Cressida. *Filostrato* is said to be a truly wonderful compound of the Greek *φιλία* and the Latin *stratus*, with the meaning 'laid low by love' or Love's Conquered One. Chaucer's postponement of the assumption of a false name till Arcyte returns to Athens seems reasonable.

572. **of his degree**, *i.e.* of the rank he assumed.

573. **of his condicioun**, in disposition. This meaning of condition seems to survive in the epithet 'ill-conditioned.'

586. **slyly**, prudently.

593. **In derknesse and horrible and strong prison** : Chaucer is trying to work on our feelings. On the day he first saw Emily, Palamon,

As was his wone, bi leve of his gayler,
Was risen, and romed in a chambre on heigh,
In which he al the noble citee seigh.

Why should his imprisonment become so much more rigorous?

604 sq. in **May, The thriddé nyght, as oldé bookés seyn**: Chaucer's references to 'olde bookes' are not to be taken very seriously. As far as we know, since the *Thebais* of Statius ends with the return of Theseus from Thebes, he had no authority save the *Teseide* for the rest of his plot, and the *Teseide* says nothing about the night of May 3rd, this chronological detail and others which hang upon it being apparently Chaucer's own invention.

610. **By helpyng of a freend brak his prisoun**: in the *Teseide* Panfilo, one of Palamon's servants, overhears Arcyte lamenting and informs Palamon of his presence in Athens and the trick he has played on Theseus. Palamon is thus stirred to escape. He feigns illness, and a friendly physician enables him to walk out of prison in the clothes of Panfilo, who is left behind in his stead. Chaucer, with his usual common sense, sees that the part assigned to the physician is too risky, and cuts it out.

614. **opie of Thebés**. There is a note in the Ellesmere MS. *opium Thebaicum*. The Thebes referred to must be Thebes in Egypt, but whether Chaucer distinguished the two cities we can hardly tell.

619. **nedés-cost**: 'cost' here is not connected with the modern word for price or expense, but with O.E. *costian*, to try, prove, taste (cf. Latin *gustare*). The meanings given it in the New Eng. Dict. are 'way, manner, available course, contrivance.' *Nedes-cost* thus means 'in the way of necessity, necessarily.' Among the parallels cited is one from Pecoock's *Repressor* II. ii. 141: 'This word "graued ymage" bitokeneth needis cost . . . a feyned graued god.'

621. **dredeful**, apprehensive, full of fear.

636. **That al the orient laugheth of the lighte**: 'a beautiful line; but copied from Dante, *Purg.* i. 20—*faceva tutto rider l'oriente*' (Skeat's note).

642. **And for to doon his óbservaunce to May**: see note to l. 187.

644. **He on a courser, startlyng as the fir**: the description of Aeneas going hunting with Dido in the *Legend of Good Women* (ll. 1204-1211) begins in the same way:

Upon a courser, startlyng as the fire,—
Men myghte turne him with a litel wire,—
Sitte Eneas, like Phebus to devyse,
So was he fresh arrayed in his wyse.
The fomy bridel, with the bitte of golde,
Governeth he, ryght as himselfe hath wolde.

Some points in this description are taken from Virgil, but the phrase 'startlyng as the fire' is borrowed neither from Virgil nor Boccaccio, and so affords us no clue to whether the *Knights Tale* or the *Legend* was written first.

646. **were it a myle or tweye** : it might be a mile or two, cf. l. 650, to make himself a garland from the woods, it might be of honeysuckle (were it of wodebynde) or hawthorn leaves.

663. **go sithen many yeres**, many years gone since, many years ago.

664. **That feeld hath eyen, and the wode hath eres** : a Latin proverb (quoted by Tyrwhitt) runs : *Campus habet lumen, et habet nemus auris acumen*, and there are equivalents in Old English, French and German.

665. **evens**, equably.

666. **at unset stevene**, a proverbial phrase, equivalent to 'When they least expect it.'

671. **And songen al the roundel lustily** : the roundel (*rondel*, or *rondeau*) was a French form of verse, so named because it was originally intended 'as an accompaniment to the dance called *ronde* or *rondel*, still surviving in the western provinces of France, in which the dancers joined hands and went round in a circle according to the time of the song' (Kastner's *History of French Versification*, p. 249). Chaucer doubtless made many of them, but only one survives, the charming song woven into the *Parlement of Foules*, ll. 680-692.

Now welcom, somer, with thy sonne softe

That hast this wintres weders overshake

And driven a-wey the longe nyghtes blake ;

Seynt Valentyn, that art ful hy on lofte,

Thus syngen smalé foulès for thy sake

Now welcom, somer, with thy sonne softe

That hast this wintres weders overshake.

Wel han they causè for to gladen ofte,

Sith ech of hem recoverèd hath his make ;

Ful blisful mowe they ben when they awake.

Now welcom, somer, with thy sonne softe

That hast this wintres weders overshake

And driven a-wey the longe nyghtes blake.

This thirteen-line sonnet, with its refrains, is said to be peculiar to the 14th century, and the English example in the *Parlement of Foules* is quoted here, to show that the three lines, 652-655,

May, with alle thy floures and thy grene

Welcomé be thou, fairé fresshé May

In hope that I som grené geté may :

form the beginning of a similar poem.

672. **Into a studie**. This use of study survives only in the phrase 'a brown study.' It denotes any meditation which carries the thinker away from his surroundings. Cf. *Prol.*, l. 841, where the Host says to the Clerk 'ne studieth nat,' and the note there given.

674. **Now in the cropé, now down in the breres**: 'crop' is especially used for the 'head' or top of a tree, hence its opposition to the briars that grow at the roots.

676. **Right as the Friday**, etc. Dr. Skeat quotes, from 'Notes and Queries,' a Devonshire proverb equivalent to l. 681 and a French couplet to the effect that Friday weather is the best or worst in the week, but this passage remains our best authority on the popular belief on the subject.

679. **hir day**: Friday is 'Veneris dies' (Vendredi), Frig, the wife of Woden in Norse mythology, being identified with Venus. See Chaucer's *Astrology*, § 11.

681. **al the wowke**: *i.e.* all the rest of the week.

685. **How longé, Juno, thurgh thy crueltee**: cf. l. 471 and note.

688. **The blood roial of Cadme and Amphion**: see *Introduction*, § 1.

708. **shapen was my deeth erst than my sherte**: In *Troilus*, III. 733 sq. and *Legend of Good Women*, 2629 sq., Chaucer uses closely similar phrases joined with an apostrophe to the 'fatal sustren' (the Moira or Parcae), *i.e.* 'Clotho (the spinner) who spins the thread of life, Lachesis (Disposer of Lots) who determines its length, and Atropos (Inevitable) who cuts it off.' (See Seyffert's *Dict. of Class. Ant. s.v. Mæræ*.)

714 sq. **And with that word he fl down in a traunce**, etc.: Chaucer's good genius forsook him when he penned this feeble couplet. His heroes are even readier to faint than Miss Austen's heroines, but Arcite's trance is here peculiarly inconvenient. Must we presume that Palamon when he had heard his tale, l. 719, waited during his trance and began to reproach him when he up-started? I prefer to think that this is a mere conventional phrase, and that Palamon's cry 'Arcite, false traytour' came quick at the end of his soliloquy. The doubt is the more provoking, because throughout this scene Chaucer improves so immensely on his original. Arcite's complaint is skilfully abridged from that assigned to him in the *Teseide*, Book IV., but there it is overheard, not by Palamon, but by his servant, who goes silently away and reports to his master. When Palamon escapes from prison Boccaccio represents him as procuring horse and armour immediately, and Arcite's curiosity is aroused by seeing an armed knight in the wood. He asks of what he is in quest. Palamon makes himself known (he apparently has no difficulty in recognizing Arcite); the cousins tell each other their adventures, and it is only when Palamon mentions his love for Emily that Arcite gets angry. On all this Chaucer improves immensely, but he ought not to have seemed to stop the action in order to allow Arcite to faint.

727. **And hast byjapéd heere duc Thesëus**: cf. ll. 866-871. Palamon seems really to have thought that Arcite had not acted straightforwardly. But he was in the mood to be a stern critic.

→ 733. **And though that I no wepene have in this place**: Palamon's fearlessness in the presence of his armed cousin and Arcite's chivalrous response to this fearlessness (cf. ll. 740, 755 sq.) are much more effective than Boccaccio's furnishing Palamon with armour at the time of his escape from prison.

→ 740. **As fiers as leoun**, etc.: In the *Teseide* (v. 45 sq.), when Palamon challenges him, Arcite makes a very tame response. 'Why,' he begins, 'will you put yourself and me in peril, perchance of death? We can take much better counsel for ourselves than that. Let each do his best to win Emily's love, and he whom Fortune favours may enjoy it without any risk.' They discuss the matter through fifteen stanzas, five of which Arcite devotes to lamenting the cruelty of the gods to their family.

748. **What, verray fool, thynk wel that love is fre**: This, and not the ingenious quibble about Palamon having loved Emily as a goddess, is Arcite's real defence (cf. ll. 304-312).

→ 752. **tomorwe I nyl nat faile**: In the *Teseide* Arcite gets his arms and his warhorse and they fight at once.

767. **Ful sooth is seyde that lovè ne lordshipe**, etc.: Skeat quotes Ovid, *Met.* ii. 846:

Non bene conueniunt, nec in una sede morantur
Maiestas et Amor,

and Liddell the still more apposite, *Ars Am.* 564:

Non bene cum sociis regna Venusque manent,

for citing which he gives the credit to Franciscus Junius, who prepared an edition of Chaucer which has remained in manuscript. Both lines were quoted in Morell's edition (2d ed. 1740), and with them Spenser's 'For Love and Lordship bide no paragone' from Mother Hubbard's Tale. Morell's edition, which was published anonymously, has hardly obtained the praise which, for its date, it deserves. He was a worthy precursor of Tyrwhitt.

768. **his thankès**, with his goodwill. Morell compares the condemnation in the Parson's Tale 'of hem, that never wolde withdrawe hem fro synne, her thankys, but ever continue in synne.'

→ 779-780. **To chaungen gan the colour in hir face, Right as the hunters**, etc.: Chaucer found this simile in the *Teseide* (VII. 106) at the commencement of the Tournament, and transferred it hither. It comes originally from Statius, *Thebais* iv. 494-499:

Qualis Gaetulæ stabulantem ad confraga sylvæ
Venator longo motum clamore leonem
Expectat firmans animum, et sudantia nisu
Tela premens. Gelat ora pavor, gressusque tremiscunt
Quis veniat, quantusque, sed horrida signa frementis
Accipit, et caeca metitur murmura cura.

Boccaccio faithfully repeats the signs of fear attributed to the hunter.

Chaucer omits them. His hunter changes colour, but he doesn't shake or sweat.

793. **heelpes for to armen oother** : another of Chaucer's happy new touches. ←

795. **with sharpé sperés stronge** : Chaucer's account of the fight is confusing. In the *Teseide* it is distinctly said that the knights had no lances and therefore could not tilt at each other. But Chaucer here makes them use spears and in l. 842, 'swords,' as if they had followed the usual course of fighting first on horseback and then on foot.

802. **Up to the ancle foghte they in hir blood**, an exaggeration common enough in the romances, but which Chaucer might have forborne.

805. **The Destinee, ministré general**, etc. : this passage is a mixture of Boethius and Boccaccio. For the 'notion of the subordination of Fate to Providence' Mr. Liddell quotes the *De Cons. Philosoph.* iv., prosa vi. 'God disponith in his purueaunce . . . the thinges that been to doone : but he amynistreth . . . by destyne thilke same thinges that he hath disponyd.' Lines 810-11 are from the *Teseide*.

820. **With hunte and horne, and houndés** : this picture of Theseus accompanied by hunter and hounds seems to have caught the fancy of later poets. Cf. Theseus' speech (iv. i. 106 sqq.) in the 'Midsummer Night's Dream' beginning :

Go, one of you, find out the forester ;
For now our observation is performed ;
And since we have the vaward of the day,
My love shall hear the music of my hounds.

Also Morell on the authority of Wood's *Athenae* relates how, at the performance of Richard Edwards' *Palamon and Arcite* before Queen Elizabeth at Christ-Church in 1566, 'in the representation of the said play was acted a cry of hounds in the quadrangle, upon the train of a fox, in the hunting of Theseus, with which the young scholars, who stood in the remoter parts of the stage and in the windows, were so much taken and surprized (supposing it had been real) that they cried out, "There, there, he's caught, he's caught,"' much to the Queen's amusement.

839. **Under the sonne** : Mr. Liddell prefers to take this with 'launde' as 'the glade lying in the sunlight.' But the picture seems rather to be of Theseus shading his eyes to sweep the glade with his glance in search of the hart, and spying the combatants instead. In the *Teseide* Emily sees them first, and calls Theseus.

842. **The brighté swordés** : cf. note to l. 795.

847. **at a stert he was bitwix hem two**. In the *Teseide* Theseus makes no spring forward to the combatants, but 'when he has wondered enough at each of them rides forwards and draws nigh them,' and with a polite compliment asks who they are. ←

867. **on his heed** : cf. l. 486 and note.

873. **And this is he**, we must imagine that Palamon points to himself. The reference is only made clear by 'for' in the next line.

887. **recorde**, register the condemnation you have passed on yourself.

888. **to pyne yow with the corde** : the N.E.D. only quotes instances of the use of 'cord' for the hangman's rope, but the allusion here seems to be to the medieval torture in which a man's wrists were tied behind his back and he was jerked up and down by a rope over a pulley, so as to extort a confession.

897. **And saugh**, another instance of Chaucer's omission of a pronoun. Cf. l. 1575.

903. **For pitee renneth soone**, etc. Chaucer uses the line in three other places, *Leg. of G. W.* 503 ; *Cant. Tales*, E. 1986, F. 579. **Gentil** refers to gentility of birth.

922. **kan no divisioun**, recognizes no difference.

923. **after oon**, after the same manner. Cf. *Prolog.* l. 341 : 'His breed, his ale, was always after oon.'

926. **on highte**, *i.e.* aloud, not under his breath.

927. **The god of love, a benedicite** : the word *benedicite* (Praise the Lord), like all exclamations, was, no doubt, frequently slurred or clipped, but the tone of Theseus is here meditative, and every syllable must be sounded to give the verse its effect. Dr. Liddell says '*benedicite* is here clipped to *ben'diste*,' but it is difficult to see how he scans the line without spoiling it.

938. **maugree hir eyen two**, despite what they could not have helped seeing.

941. **Whó may been a fole, but if he love ?** *i.e.* your lover is your only perfect fool. The reading of II, 'who may be a fole if that he love' necessitates the insertion of *not* after *may*. As it stands, the line is an example of the effective use of the single syllable in the first foot, which Chaucer sometimes uses unsuccessfully. Here it helps the emphasis. Cf. l. 1653.

942. **sit**, contracted form of *sitteth*.

952. **than woot a cokkow or an hare**, the cuckoo (Scotch 'gowk'=fool) and the hare ('as mad as a March hare') are supposed to be stupid creatures, hence their selection here as types of ignorance.

953. **But all moot ben assayéd, hoot and coold** : whether the warmth of the lover's passion is returned or not, he will still try to win his lady.

956. **a servant was I oon**. As late as 1652-54 this use of 'servant' for a lover is frequent in the letters of Dorothy Osborne to Sir William Temple, *e.g.* letter v. 'The younger brother was a Servant

a great while to my fair neighbour, but could not be received; and in earnest I could not blame her.'

969. **And hym of lordshipe and of mercy preyde.** 'Of' here is not quite equivalent to 'for,' but has rather the meaning of 'by way of' or 'in accordance with.' They owned that he was their lord and had them at his mercy, and prayed that he would act accordingly. Cf. E. 178 sq. 'Bisekyng hym of grace, er that they wenten, That he wolde graunten hem a certein day Of his spousaile,' *i.e.* asking the marquis, as a favour, to fix his wedding-day.

971. **To speke of,** as regards.

979. **That oon of you,** one or the other of you.

980. **He moot go pipen in an yvy leef**=he may try whistling for all he is likely to get; cf. Wyclif's 'The Clergy may not hold Property,' cap. iv.: 'if the clergi gete this swerde oonyz fully in her power, the seculer party may go pipe with an yvy lefe for eny lordeschipis that the clerkis will yeve hem ayen': also *Troilus*, v. 1433 (when Criseyde has proved untrue), 'But Troilus, thou mayst now, est or west, Pipe in an ivy leef, if that thee lest!'

981. **now,** H om. rather to the improvement of the line.

983. **I yow putte in this degree.** A 'degree' is a step, and Theseus seems to mean, I put you on this step of the ladder you want to climb—I can do as much as this for you.

986. **Lo heere your ende:** see, this is the upshot for you of what I mean to arrange.

992. **And this day fifty wykés fer ne ner:** 'Fer ne ner'=no later or sooner; *fifty wykes* are of course used here for a year, Boccaccio's 'un anno intero.' Dr. Skeat reproduces as a note on this line a very ingenious communication he made to *Notes and Queries* in 1868 on the chronology of this part of the story. He thinks that Chaucer worked out his days and hours so as to get the influence of the appropriate planets predominant at each stage of the story. Palamon breaks prison after midnight on the third night in May, *i.e.* early on May 4th; later in the same day, which can be shown to be a Friday and was therefore sacred to Venus, Arcite goes Maying; the duel takes place on May 5th, a Saturday, and therefore unlucky and fit for mischief; a year later, the day falling on a Sunday (l. 1330), each lover, according to Theseus' instructions, brings his hundred knights to Athens; on the Monday (May 6th) in the astrological hours respectively appropriated to Venus, Diana, and Mars, Palamon, Emily and Arcite make their prayers to these deities respectively; finally the tournament takes place on the Tuesday (May 7th), Tuesday being sacred to Mars, and therefore a good day for fighting. Chaucer was so genuinely interested in astrology, and the whole scheme is so appropriate to this legend of Cupid's saints (Chaucer's pretty phrase for a story of true love) that Dr. Skeat's chronology commands ready assent. But save in the

matter of the prayers to the three deities Chaucer was too good a poet to thrust all this astrological appropriateness into prominence. He kept it to himself, even to the extent of not letting his readers see quite clearly what he had in his mind in talking about a Friday in l. 676; for until we get to the mention of the Sunday in l. 1330, and work back a year and two days from this, we have nothing to show us that it was actually on a Friday that Arcyte fell into his Friday mood. Dr. Skeat (as I understand him) would like to take us a step further, and get at the date of the Knightes Tale by suggesting that Chaucer took his start from the third rather than any other night in May, because in the year he was writing the days of the month and of the week came right, if the start were made from this third night. But in the line before that in which he wrote of 'the thridde nyght' Chaucer had written of 'the seventh yer,' and as seven and three are sacred and poetic numbers I am inclined to attribute his choice of the third night, rather than the second or the fourth, solely to that.

1007 sq. **noon oother endé ... That oon of yow ne shal be deed,** etc. : no other conclusion which will not oblige one of you to be killed or captured.

1027. **a noble theatre.** In the *Teseide* (v. 97), in proposing the tournament to Palamon and Arcite, Theseus speaks of 'teatro nostro' as if it were already in existence. For a carefully thought-out description of medieval lists intended for such a mêlée as that which Chaucer tells of see Scott's 'Ivanhoe,' Chap. vii. Scott, however, was content with representing his lists as 'a space of a quarter of a mile in length and about half as broad.' The 'mile about,' *i.e.* in circumference, of which Chaucer speaks would have given a much larger area.

1032. **Ful of degrees,** *i.e.* with steps, like an ancient amphitheatre, for successive rows of spectators. Cf. l. 1721.

1034. **letté nat,** did not hinder.

1038. **as in so litel space.** This can hardly refer to the amount of ground which the theatre covered, as this was considerable. We must understand it of the short space of time which Theseus had to build it in.

1047. **Doon make,** caused (men) to make. In l. 1055 we have the alternative construction 'doon wrought,' caused (to be) wrought.

1048. **And westward, in the mynde and in memorie.** This is the Harleian reading, the other six manuscripts giving (with slight variants) 'and on the westward in memorie.' Prof. Liddell makes the best of both worlds by reading 'and on the westward, in mynde and in memorie,' which gets rid of a superfluous 'the' before 'mynde.' But Chaucer speaks of 'the deeth' (Prol. 605), 'the peyne' (l. 275), 'the feere' (l. 1486), where we should omit the article.

1060. **First, in the temple of Venus**: Boccaccio's description of this (*Teseide*, VII. 50-65) had already been drawn on by Chaucer in the passage of the *Parlement of Foules* quoted in our Appendix. ←

1071. **That wered of yelewe gooldès a gerland**: we are accustomed to associate jealousy with the colour green, owing to the popularity of Shakespeare's phrase, 'the green-eyed monster' (*Othello*, III. iii. 166), but green in Chaucer is symbolical of inconstancy, as blue of constancy; cf. *Ballade against Women Inconstant*, 'In stede of blew, thus may ye were al grene.' Green and yellow, which shade into each other, are both appropriated to jealousy, as the colours produced in the complexion by jaundice. The same play of Shakespeare which has familiarized us with 'the green-eyed monster' contains the question 'why roll your yellow eye' for why look so jealous, and in Dekker's 'Northward Ho' (1. 3) we have the phrase, 'You wear yellow hose without cause.'

1073. **Féstes, instrumentz**, etc., for the metre cf. l. 652.

1078. **the mount of Citheroun** = Mount Cithaeron, on the borders of Attica was sacred to Bacchus and the Muses, not to Venus. But Boccaccio in his '*De Genealogia Deorum*' is uncertain whether her name Cythera was connected with this, or with the island of Cythera, which was her legendary home, and both he and Chaucer took the wrong alternative.

1082. **Nat was foryeten the porter Ydelnesse**: see the elaborate description of the 'mayden semely for to see,' who opens the door of the garden in the '*Romaunt of the Rose*' (ll. 537 sqq.) and declares her name to be 'Ydelnesse.'

1083. **Ne Narcisus the faire**. This also is a reminiscence of the '*Romaunt*' (ll. 1601 sq.), where mention is made of 'the mirour perilous':

In which the proude Narcisus
Saw all his face fair and bright,
That made him sith to lye upright.
For who so loke in that mirour,
Ther may nothing ben his socour
That he ne shal ther seen som thing
That shal him lede unto [loving].

1085. **Ne yet the greté strengthe of Ercules**: the love of Hercules for Iole caused his wife Deianira to send him the poisoned shirt by which he died.

1086. **Medea**, the enchantments of Medea were employed to enable Jason, for whom Venus had stricken her with love, to gain the Golden Fleece; those of Circe were directed to turning the crew of Odysseus into swine, but she delayed the hero's return home a whole year.

1087. **Turnus** fought with Aeneas for the land of Lavinia.

1088. **The riché Cresus**. In addition to Boethius, Bk. II. Pr. 2, where he is translating, Chaucer alludes to Croesus in three other

passages (Hous of Fame) 105, B. 3917-50 (Monkes Tale), B. 4328-30 (Nonne Prestes Tale), and seems to have been impressed both by the miraculous rain which extinguished the fire at which the king was being burnt, and by the dream which his daughter so unflinchingly expounded: 'Thou shalt anhangd be, fader, certeyn.' But these legends are by no means obvious illustrations of the power of Venus, though the vicissitudes of Croesus may be connected with her 'gerefulness' (cf. l. 679 sq.).

1097. **The statue of Venus**, the description is that of Venus 'Anadyomene,' she who 'rises out of the sea,' of whom Apelles painted a famous picture. The statue here described is very similar to the 'portrayture' in the Temple of Venus in *Hous of Fame*, 130-139.

1114. **the greté temple of Mars in Trace**. In the seventh book of the Thebaid of Statius, Jupiter sends Mercury to bid Mars stir the Greeks to attack the Trojans more fiercely.

Dixerat ; at Thracum Cyllenius arua subibat ; [34]
 Atque illum Arctoae labentem cardine portae
 Tempestas aeterna plagae praetentaque coelo
 Agmina nimborum primique Aquilonis hiatus
 In diuersa ferunt : crepat aurea grandine multa
 Palla, nec Arcadii bene protegit umbra galeri.
 Hic *steriles* delubra notat Mauortia *syluas*
 (Horrescitque tuens) ubi *mille furoribus* illi
Cingitur auerso domus inmansueta sub Haemo.
Ferrea compago laterum, ferro arcta [vl. apta] *teruntur*
Limina, ferratis incumbunt tecta columnis.
 Laeditur aduersum Phoebi iubar, ipsaque sedem
 Lux timet, et durus [vl. dirus] contristat sidera fulgor.
 Digna loco statio : *Primis salit Impetus amens*
E foribus, caecumque Nefas, Iraeque rubentes
Exsanguisque Metus, occultisque ensibus astant
Insidiae, geminumque tenens Discordia ferrum.
Innumerus strepit aula Minis, Tristissima Virtus
 Stat medio, laetusque Furor, vultuque cruento
 Mors armata sedet ; bellorum solus in aris
 Sanguis, et incensis qui raptus ab urbibus ignis.
 Terrarum exuuiiae circum, et fastigia templi
 Captae insignibant gentes, caelataque ferro
Fragmina portarum, bellatricesque carinae,
Et vacui currus protritaue curribus ora ;
 Paene etiam gemitus : adeo vis omnis et omne
 Vulnus. Ubique ipsum, sed non usquam ore remisso
 Cernere erat. Talem divina Mulciber arte
 Ediderat. [62]

Boccaccio was so struck by this passage that he quotes nearly all of it in his description of Mars in the *De Genealogia Deorum*, com-

menting on it elaborately. In order to use it he personifies Arcite's prayer, which goes to this temple of Mars in Thrace, thus justifying a long description of the temple. The same course is followed with the other prayers. Chaucer's device is not very much happier, for he represents this temple, inside and out, as being painted on the wall of the temple which Theseus built. In describing it he may have used Statius as well as Boccaccio, but the points which can be traced to Statius and cannot be traced through Boccaccio are not very clear. Chaucer, however, added many details of his own in order to make his temple illustrate the planetary influence of Mars as well as his attributes as the God of War. It may be doubted whether in this he was well advised: not because (as Tyrwhitt thought) some of the details are homely, but because the influence of Mars, as God of War, is quite enough for the story. But Chaucer could not resist a chance of bringing in his astrology.

1115. **In thilké coldé, frosty regioun:** Thrace corresponds roughly to Turkey (in Europe) and Bulgaria, *i.e.* the country of the Balkans.

1119. **With knotty, knarry, bareyne treés olde:** Boccaccio's 'nodosi ed aspri, rigidi e vetusti.' Statius only speaks of 'steriles silvas.'

1123. **dounward on an hille, under a bente:** there is no mention of a hill in Boccaccio's version. It may have been suggested by the allusion to Mt. Haemus (sub adverso Haemo) in Statius.

1124. **the temple of Mars armypotente:** Boccaccio's 'la ca' dell' Iddio Armypotente.'

1127. **a rage, and such a veze:** 'impetus amens,' 'Impeti dementi.'

1129. **The northren lyght in at the dorés shoon:** there is nothing answering to this in Statius or Boccaccio save a passage which speaks of the sunlight being shot back by the burnished steel. Chaucer may have misunderstood this, though it does not seem likely. By 'northren lyght' we should understand not the 'aurora borealis,' as has been too learnedly suggested, but such light as they get in northern countries, 'wintry light.'

1137, etc. **Ther saugh I:** in what follows the attributes assigned to Mars in medieval astronomy jostle and overcrowd the warlike qualities emphasized by Statius. For the supposed effects of Mars Thomas Wright quotes from the Composit of Ptolemy: 'Under Mars is borne *theves and robbers* that kepe hye wayes, and do hurte to true men, and nyght walkers, and quarell-pykers, bosters, mockers and skoffers, and these men of Mars causeth warres and murder and batayle; they will gladly be *smythes* or workers of yron, *lyght-fingred*, and lyers, gret swerers of othes in vengeable wyse and a greet surmyler [*sic*] and crafty. He is red and angry with blacke heer and lytell iyen; he shall be a great walker, and a maker of swordes and knyves and a sheder of mannes blode . . . and good

to be a *barbour* and blode-letter, and to drawe tethe, and is perylous of his handes.'

1149. **The nayl y-dryven in the shode a-nyght** : except that he met the same death this line has nothing to do with the death of Sisera, who was not killed 'a-nyght.' Neither is it fair to Chaucer to suggest that he is inventing an impossible method of suicide. The whole passage from l. 1137 onwards is very compressed, and this is a new picture of murder by treachery. Dr. Skeat rightly cites the parallel lines in *Cant. Tales*, D. 765-770 :

Of latter date, of wivés hath he red
That somme han slayn hir housbondes in hir bed . . .
And somme han drive naylès in hir brayn,
Whil that they slepte, and thus they han been slayn.

But he seems to welcome the suggestion of a mistake, as supporting the theory of a first draft of 'Palamon and Arcite' which Chaucer here hastily adapted !

1151. **Amyddés of the temple sat Meschaunce**. This must be a translation of Statius's 'Tristissima Virtus stat medio' (Boccaccio's 'E'n mezzo il loco la Virtú tristissima'), but the idea is different, 'Meschaunce' suggesting the occasion of calamity, while 'tristissima virtus' is courage involved in it.

1153. **Woodnesse, laughynge in his rage** : Boccaccio's 'l'allegro Furore.' Throughout this passage Chaucer continually makes Boccaccio's phrases more vivid and individual.

1159. **Yet saugh I brent the shippes hoppestères** : this picture of the burning ships tossing up and down as if dancing on the sea is striking enough, but it is probably due to a mistake. Statius and Boccaccio write of warships 'bellatrices carinae,' 'navi bellatrici.' It has been cleverly suggested that Chaucer misread 'bellatrici' as 'ballatrici,' 'dancers,' and this explanation is almost certainly right, though Herrick's line, 'Ships have been drowned where late they *danced* before,' comes from the 4th Epistle of Seneca ('eodem die ubi luserunt navigia sorbentur'), with whom Chaucer had some small acquaintance.

1164. **The cartere over-ryden with his carte** : in introducing the astrological influences of Mars, Chaucer did not hesitate to suggest accidents which Tyrwhitt, good critic as he was, being yet of the 18th century, thought so undignified that he tried to emend 'the barbour and the bocher' of l. 1167 into 'th' armerer and the bowyer' ! The poet may therefore in this place have deliberately altered his originals, and substituted a carter in our modern sense for a charioteer. But in l. 1183 he speaks of the statue of Mars standing on a 'carte,' and it is quite possible that carter here means the driver of a war-chariot. Boccaccio has 'I vóti carri, e li volti guastati'; Statius, 'Et vacui currus protritaque curribus ora,' the second half of the line being nearer to Chaucer's 'under the wheel ful lowe he lay adoun' than Boccaccio's 'marred countenances.'

1167. **The barbour and the bocher, and the smyth** : cf. notes on ll. 1137 and 1164.

1172. **Hángyngge by a soutil twynés threed** : this application of the story of Damocles is Chaucer's addition. ←

1173. **the slaughtre of Julius** : Chaucer tells the stories of the murder of Julius Caesar and suicide of Nero among the Tragedies of the Monke's Tale. The suicide of Mark Antony is narrated in the Legend of Cleopatra. When books were rare and the knowledge of history scanty, it was natural for the same examples to be often referred to.

1177. **right by figure**, *i.e.* the astrological figure in which the ominous position of Mars in relation to other heavenly bodies was set down.

1180. **or ellés deed for love** : this misfortune is only mentioned as an instance of what the stars foretell, not as the particular work of Mars.

1181. **Suffiseth oon ensample in stories olde** : there is some carelessness here, for if the reference be to the ensamples in ll. 1173 sq., these are three in number. If it does not refer to these, the 'oon ensample' does not seem to be given.

1185 sqq. **two figures Of sterrés that been clepéd in scrip- tures, That oon Puella, that oother Rubēus** : Judicial astrology of itself can only be used for divination when a start can be made from the position of the heavenly bodies at some moment of time. To extend its application there was invented Geomancy, 'a science and art which consisteth of points, prickes and lines, made instead of the foure elementes, and of the Starres and Planets of Heauen, called the science of the Earth, because in time past it was made on it' (The Geomancie of Maister Christopher Cattan, 1591, p. 1), *i.e.* figures were constructed according as the number of pricks made at random on the earth were odd or even, and these figures, sixteen in number, were arbitrarily applied to different planets and different positions of the planets, so that an astrological answer could be got to any question. Puella and Rubeus are the names given to two of these figures, Puella (along with a figure called 'Amisio') being directly appropriated to Venus, and Rubeus (with the figure 'Puer') to Mars. But according to the treatise on Geomancy, wrongly ascribed to Cornelius Agrippa, 'Puella and Rubeus have for their signe Scorpio, the House of Mars' (Henry Cornelius Agrippa, his Fourth Book of Occult Philosophy, 1665, p. 3), and we need not suppose, as has been suggested, that Chaucer made a slip. Puella and Puer were 'fortunate' or 'benevolent' figures, whereas Rubeus (Mars, it will be remembered, has a reddish hue) was 'malevolent.' According to the pseudo-Agrippa, Rubeus (p. 24 sq.) 'in the first house signifies a short life and an evil end,' in the second it 'maketh theeves and robbers' (cf. Chaucer's 'pike purs'), and generally is ominous of imprisonment, violence, and death.

1194. **As shortly as I kan.** The description of the temple of Diana is only half the length of that of Mars, in which Chaucer had rather laid aside his usual feeling for proportion. As it is, the descriptions of the three temples occupy a tenth of the poem, and (good as they are) stop the action too long.

1198. **woful Calistopee**, or rather 'Callisto,' an Arcadian nymph, beloved by Jupiter, who changed her into a she-bear that Juno might not hear of the intrigue. But Juno discovered what he had done, and caused Diana to slay the bear in her hunting, whereupon Jupiter placed Callisto and her son Arcas among the stars as Arctos and Arctophylax, the Bear and the Bear-guard. The legends are not precise as to whether Callisto became the Great Bear or the Little Bear, but as the lode-star is in the Little Bear Chaucer plainly adopts this alternative. Callisto had been one of Diana's companions, hence the 'grievance' of the goddess. According to another legend she was hunted and on the point of being killed by Arcas, when they both metamorphosed.

1204. **Dane**, *i.e.* Daphne, daughter of the river god Peneus, in Thessaly. On being pursued by Apollo she was changed, at her own prayer, into a laurel-tree.

1207. **Attheon**, *i.e.* Actaeon, a grandson of Cadmus of Thebes (Chaucer might have mentioned his kinship to Palamon and Arcite!), who accidentally saw Diana and her nymphs bathing in the vale of Gargaphie (cf. l. 1768), was changed into a stag and rent by his own hounds.

1212. **Atthalante**, *i.e.* Atalanta, the swift-footed maid who in the race against her lover could not help stopping to pick up the golden apples he threw in her path to delay her. Before this took place she had joined with **Meleager** in hunting the wild boar which laid waste the fields of Calydon. He is said to have given its skin to Atalanta, and to have slain his mother's brothers when they took it from her, whereat his mother burnt the brand which typified his life, and Meleager died.

1218. **With smalé houndés**: 'small' hounds seem more appropriate to Chaucer's Prioress (Prol. l. 146) than to the mighty huntress. But Diana was more especially the protectress of the young.

1224. **Ther Pluto hath his derké regioun**: cf. l. 1441, and Horace, Odes, III. 22:

Montium custos nemorumque virgo
 Quae laborantes utero puellas
 Ter vocata audis adimisque leto,
 Diva triformis,

where Dr. Wickham compares Virg. Aen. IV. 54, 'Tergeminamque Hecaten, tria virginis ora Dianae,' and explains 'She was Luna in Heaven, Diana on earth, Hecate in Hades.' Chaucer, however,

seems to have identified the Diana of the lower world with Proserpina, Pluto's queen. The legends themselves are a mass of confusion.

1227. **Lucyna** : at Rome Juno had originally been recognized as more especially the goddess of light, and therefore of childbirth, but the epithet Lucina was afterwards applied also to Diana.

1230. **With many a floryn he the hewès boghte**. We do not now think of the cost of the colours as a large item in the value of a picture, but in Chaucer's time, and later, colours, more especially ultramarine, were very expensive, and elaborate contracts were made between artist and patron as to the payment for them, and the quantity to be used.

1242. **at allé rightes** : in all respects. The phrase is repeated from Theseus' stipulations in l. 994.

1245. **knyghthod of hir hond**, martial dexterity.

1249. **his thankès**, willingly, if he can.

1254. **paramours**, as by way of love, *i.e.* as a suitor rather than a husband.

1257. **benedicitee** : cf. note on l. 927. Here again we are told that the pronunciation must be clipped, and cut down to 'ben'citee.' But here also the note of admiration in the line depends for its effect on a strong pause after the third foot (which allows an extra syllable to be slipped in) and a stress on the one long vowel in 'benedicitee,' which is curiously selected for omission. Scan :

To figh|tè for|a la|dy, || — bēnēdi|citee !

1263. **a pairé platés** : we get the same construction with 'pair' in the phrase 'a payre bedys' quoted from the Doctors' Commons Wills in the note to Prologue, l. 159. The 'pair of plates' are frequently alluded to in 14th century inventories, the body armour being thickened over each breast by steel plates, which were frequently covered with velvet, satin, and other gay materials.

1264. **a Puce sheeld**, *i.e.* a shield like those carried by the Teutonic knights in Prussia.

1265. **Some woln ben arméd on hir leggès weel** : plate armour for the legs had come into use in the second half of the 13th century, and was common in Chaucer's time.

1267. **Ther is no newè gyse that it nas old** : Chaucer seems to be apologising, with an unusual sense of anachronism, for assigning to these Greek combatants armour like that of his own day. He takes refuge in the thought that the newest fashions are always revivals of old ones. But it is difficult to see why he wrote 'nas old' instead of 'nys old.' Perhaps he meant that it was already old in the time of Theseus.

1271. **Lygurge hymself, the gretè kyng of Trace** : a son of Dryas and king of the Edones in Thrace. He had a mortal feud with

Bacchus, which led to his death. The origin of the feud is obscure. In the 'De Genealogia Deorum' Boccaccio solemnly discusses whether it was because Lycurgus drank too much, or because he was the first man who mixed water with his wine.

1283. **With naylés yelewe.** Dr. Skeat quite rightly reprobates a bad guess which had identified these nails with metal studs. Such studs were, of course, used; a king of France managed to employ 6000 gilt nails in fixing the velvet on a 'pair of plates.' But coat-armour was not thus nailed down, and there can be no doubt that the nails are the nails of the bear. We need not, however, send Chaucer, as Dr. Skeat suggests, to a description of a tiger skin in *Thebais*, vi. 722, to look for them. In contenting himself with one prominent partisan on each side, instead of reciting a list of them as in Boccaccio, Chaucer borrowed attributes from some of the heroes he leaves unnamed to increase the dignity of Lycurgus. Thus he is invested with many of the attributes of Agamemnon—the car drawn by four bulls, and the black beard and uncombed hair. Following these we find a mention of the bear-skin with shining nails with which his armour was covered :

Non armi chiare, non mantel lodato,
 Non pettinati crin, non ornamenti
 D' oro e di pietra aveva, ma legato
 D' orso un velluto cuoio con lucenti
 Unghioni al collo, il quale d' ogni lato
 Ricoprien l' armi tutte rugginenti.

Another hero (see st. 36) also wore a bear-skin :

le cui unghie già nere
 Sott' oro eran nascose luminos.

Boccaccio certainly borrowed from Statius, but it may be guessed that Chaucer very rarely did so at first hand.

1287. **arm-greet**, cf. *tonne-greet*, l. 1136.

1290. **alauntz**, Lycurgus's mastiffs are due to Chaucer's imagination.

1294. **Colered of gold and tourettes fyléd rounde** : having gold collars with small holes pierced at intervals round them. Tyrwhitt notes "from the Fr. '*Touret*,' which is explained by Cotgrave to signify among other things 'the little ring, by which a hawk's lunc or leash is fastened unto the jesses.' Mr. Warton has shown, by several quotations, that *torettes* were affixed to the collars of dogs for a similar purpose. *Hist. of Eng. Poetry*, p. 364. Our author says that 'the ringe [of the Astrolabe] renneth in a maner of a turet.'" *Tr. of Ast.* fol. 291 b.

1298. **The grete Emetrëus, the kyng of Inde** : as often when he means to mystify us Chaucer heralds his mention of Emetreus with 'in stories as men fynde,' but there is no mention of him in the *Teseide*, though details of the description are borrowed from what Boccaccio writes of Peleus and other champions.

1300. **Covered in clooth of gold, dyapred weel**: in his 'Armour in England' Mr. Starkie Gardiner writes, 'In the halcyon days of mail, the steel was kept bright and bare, the helm and shield burnished, with nothing to conceal its brilliancy, but a coronet and the rich sword-belts which merely enhanced the effect. But in Chaucer's *Sir Thopas* there is no mention of steel forming part of the visible equipment:

His jambeux were of cuir bouly
His swerdes sheth of ivory,
His helme of latoun bright.

Over the body armour was a garment, called by Chaucer, the 'cote-armoure':

As whit as is the lily floure,
His sheld was al of gold so red
And thereon was a bores hed
A charbouncle beside.

The helmets were almost hidden by the large crests and the scarlet mantling, and the metal exposed was generally gilt. The trunk-armour was concealed under the emblazoned surcoat or pourpoint; and when the thighs and legs are visible below this they are seen to be clothed over the mail by splinted or brigandine armour, showing velvet or satin externally attached by gilt or silver nails. The horse armour was almost entirely concealed by rich caparisons, as in Chaucer's *Knight's Tale*:

Upon a stede bay, trapped in stele,
Covered with cloth of gold diapred wele.

... Exposed pieces of armour were gilt, if not jewelled, pearls and carbuncles being the favourite gems. The magnificence indulged in was often destructive to the wearers, who might have otherwise escaped in battle. They were "hunted for their hides," or slain for the sake of their spoils.' The description of Emetreus gives a good example of this foppery. ←

1302. **clooth of Tars**, a rich silken stuff, also called tarse, tartarine, and tartarium. Derivation uncertain, but presumably of Tatar origin. The cloth was brought overland by the Tatars, but was probably made in China. Cf. *Piers Plowman*, B. xv. 163, 'As gladde of a goune of a graye russet As of a tunicle of tarse or of trye scarlet.'

1323. **in allé maner thynges**: cf. l. 1686, 'no maner shot,' and l. 852, 'what mystiers men ye be.'

1330. **Been on the Sondag to the citee come**: cf. note on l. 992. It is by working back a year from this muster-day that we find that Arcite and Palamon fought on a Saturday, having met on the day before.

1333. **Whan he had broght hem into his citee**: to 'bring' in both Chaucer and Shakespeare is the equivalent for our 'to escort.'

1339. **The mynstralcyte**, etc.: in the *Teseide*, VI. 7 sqq. Boccaccio had touched, though only briefly, on some of these matters which Chaucer takes credit for omitting.

1342. **deys**. Note that this is a monosyllable, riming with 'paleys.' The modern spelling 'daïs' is wrong.

1353. **Al though it nere nat day by hours two**, *i.e.* by two of the unequal hours of which Chaucer speaks in l. 1413. There were twelve of these astrological hours from sunrise to sunset—twelve from sunset to sunrise, and it was only when days and nights were of equal length that the day-hours and night-hours could also be equal.

1357. **the blisful Citherea benigne**, *i.e.* Venus: see note to l. 1078.

1359. **And in hir houre**: see Chaucer's *Astrology*, § 11. The seven planets known to him in the order of their distance from the earth are Saturn, Jupiter, Mars, Sun, Venus, Mercury, Moon, and the first planetary hour of each twenty-four is that of the name-planet of the day. Remembering this, we can appreciate Tyrwhitt's excellent note: 'The first hour of the Sunday reckoning from sunrise belonged to the Sun, the planet of the day; the second to Venus, the third to Mercury, etc., and continuing this method of allotment, we shall find that the twenty-second hour also belonged to the Sun, and the twenty-third to Venus; so that the hour of Venus really was [*i.e.* began], as Chaucer says, two hours before sunrise of the following day.'

'Accordingly we are told in ver. 2273 [1413] that the third hour after Palamon set out for the temple of Venus, the Sun rose, and Emelie began to go to the temple of Diane. It is not said that this was the hour of Diane, or of the Moon, but it really was, for, as we have just seen, the twenty-third hour of Sunday belonging to Venus, the twenty-fourth must be given to Mercury, and the first hour of Monday falls in course to the Moon, the presiding planet of that day.'

'After this Arcite is described as walking to the Temple of Mars, ver. 2369 [1509], 'in the nexte houre of Mars,' that is, the fourth hour of the day. It is necessary to take these words together, for 'the nexte houre' singly would signify the second hour of the day, but that, according to the rule of rotation mentioned above, belonged to Saturn, as the third did to Jupiter. The fourth was 'the nexte houre of Mars' that occurred after the hour last named.'

1365. **mount of Citheroon**: cf. l. 1078.

1366. **Adoon**, Adonis—a youth beloved of Venus. He died of a wound received from a boar.

1381. Scan: N' n'ax|e nat|to-morw'|t'havé|victorie.

1386. **Fynd thow the manere how, and in what wyse**, etc. : all these three speeches follow the *Teseide* fairly closely, and these lines are taken from it, the Italian being :

Il modo trova tu, ch' io non mi curo
 O ch' io sia vinto, o ch' io sia vincitore :
 Me poco curo, s' io non son sicuro
 Di possedere il disio del mio core.

But Chaucer makes them the keynote of the story, which he adapts freely so as to bring out the contrast between Palamon, with whom his love for Emily is paramount, and Arcyte, whose thoughts are divided between love and arms.

1391. **vertu**, power, influence.

1394. **wher I ride or go**, whether I ride or walk—on foot or on horseback. So in 'Sir Thopas,' 'For in that contree was ther noon That to him dorste ryde or goon.' Here it means little more than 'always' or 'in all circumstances.'

1399. **Thanne rekke I noght**, etc. This little bit of philosophy is Chaucer's addition.

1408. **he took**, he took note, understood.

1413. **The thridde houre in-equál** : see notes to ll. 1353 and 1359. There was only one clear hour between those of Venus and Diana, viz. that of Mercury, so Chaucer reckons in that from which he takes his start. As Palamon made his prayer in the 23rd hour of the astrological Sunday, Emily prayed in the first hour of Monday, when both the hour and the day were sacred to Diana. In the *Teseide* Arcyte prays first, Palamon second, Emily last. Chaucer may have altered the order either because he had made Palamon see Emily before Arcyte and wished to retain for him this primacy, or to save Palamon from praying to Venus on a day devoted to Diana, with whom she was at variance.

1419. **the clothés**. In this line 'clothes' translates 'vesti,' garments. In l. 1423 it is suggested by the line in the *Teseide*, 'fu mondo il tempio e di be' drappi ornato,' where 'drappi' must mean 'cloths,' used as hangings or tapestries. Boccaccio tells us that Emily after her ablution 'di bianchissima porpora vestissi,' and this robe of glittering purple is presumably what is here alluded to.

1421. **hornés fulle of meeth** suggest an old English ceremonial. Boccaccio only says 'con corni pien d' offerte,' horns full of offerings.

1423. **Smokyng the temple, ful of clothés faire**, burning incense in the temple, which had been draped with beautiful hangings.

1430. **been at his large**, keep himself free (from anything that may give offence).

1434. **Two fyrés on the auter gan she beete**: Chaucer's translation of Boccaccio is here (an unusual thing with him) much less precise and vivid than the original, which tells us (*Tes.* VII. 74) that Emily very reverently placed on the altar two logs of like thickness and length, and set fire to them:

Sopra l'altare, molto reverente,
 Due roghi fece di simil grossezza;
 Ne ebbe l'un piu che l'altro d'altezza.

We need this explanation of the two similar brands to understand ll. 1475-1482. The two brands typified the two suitors, and Emily was practising a bit of folk-divination, such as is still used in Scotland on Hallowe'en, where the burning or bursting of a pair of nuts placed side by side in the fire is supposed to betoken whether lovers will remain true or be sundered. The folk-lore connected with the burning of the great Yule-log is also to the point. Compare, again, the brand which symbolized the life of Meleager, mentioned in the note to l. 1212. Emily's divination was successfully carried out. The brand which typified Palamon was quenched to signify his defeat, and its revival betokened his ultimate success, after the brand of Arcite had been quenched in blood.

1435. **dide hir thynghés**: made her offerings or sacrifices. So in the Shipman's Tale (B. 1281) the friar is said to 'sey his thinges,' *i.e.* read his appointed prayers.

1436. **In Stace of Thebés, and thise bookés olde**: of course Statius says nothing about Emily in his 'of Thebes' (Chaucer's rendering of the title 'Thebais'), but we may fairly take this to be a general reference. 'If you want to know how the ancients performed their sacrifices look in the Thebais and other old books.'

1441. **Queene of the regne of Pluto**, see note to l. 1224.

1445. **Atteon**, see note to l. 1207.

1455. **For tho thre formés**, etc., see note l. 1224.

1458. **withouté moore**, as all I ask.

1486. **the feere**, see note to l. 1048.

1492. **by eterné word**, cf. l. 446 and note.

1498. **Shulle thee declaren**. This is a curious slip on Chaucer's part, as he has already narrated the result of Emily's divination, in ll. 1475 sqq.

1507. **nexté**, nearest.

1509. **The nexté hour of Mars**, see note to l. 1359.

1528. **Of fairé, yongé, fresshé Venus**: the definite form of the adjectives, with e-final sounded, seems to be due to their being followed by a proper name. The story of Mars and Venus is told in Chaucer's 'Compleynt of Mars.'

1539. **ne reccheth never wher I synke or fleete**, cares not whether I die or live, succeed or fail. Emily was not really so hardhearted. Cf. ll. 1459-67.

1540. **heete**, promise.

1544-47. **helpe me . . . tomorwe in my bataille . . . And do that I tomorwe have victorie**. There is something of the 'irony' with which Sophocles makes his heroes denounce beforehand their own sins, or take pride in what is to prove their ruin, in the skill with which Chaucer has anticipated this speech of Arcite's in the philosophical remarks he assigns to him in ll. 393-409. In 'seeking fast after felicity' and prescribing how he was to get it, he 'went wrong,' even as 'som man desireth for to han richesse, That cause is of his moerdre.'

1552. **alle the armès of my compaignye**: Boccaccio makes Arcite vow the arms of Palamon in the first place, and his own as well. Chaucer shows the better taste. Let us hope it was not due merely to a confused recollection that 'del mio vinto compagnone,' ('of my conquered companion') received the more generous turn here given it.

1557. **My beard, myn heer, that hongeth long adoun**. At Athens boys cut off their long hair when they reached manhood, and dedicated it to some deity. At Rome the day on which the beard was first shaved was kept as a festival. The sacrifice of hair was presumably on the principle of a part of the body for the whole.

1558. **ne felte offensioun Of rasour**, taken straight from the Italian:

E la barba e i miei crin, che offensione
Di ferro non sentiron, ti prometto.

1573. **bigan his hauberk rynges**: the hauberk was made of chain-mail which would clink with any movement.

1575. **and seyde thus: 'Victorie!'** For the omission of the pronoun, cf. l. 897. This low and dim murmuring of 'Victory,' which gave a promise of a joyless triumph, is Chaucer's innovation. Boccaccio speaks of a 'dolce romore.'

1585. **palé Saturnus the colde**: many of the characteristics of Saturn here mentioned are among those enumerated in the section on him in 'The Compost of Ptholomeus, Prynce of Astronome' (Wyer's edition): 'The firste planet is Saturne. Saturne is the hiest Planet of all the seven . . . and therefore it is more than xxx. yere or he may ronne his course (cf. l. 1596). Whan he dothe reygne there is moche thefte vsed and lytell charyte, moche lyinge and moche lawynge one agaynst another, and grete prysonynge (cf. l. 1599) and moche debate (cf. ll. 1592 sqq.) and great swerynge. And moche plente of corne and also moche plente of hogges and great trauallye on the Erthe, and olde folkes shall be very syckely and

many diseases shall reygne amonge the people (cf. l. 1611), and specyally in the chefe houres of Saturne. And therefore this planet is lykened vnto age, as harde, hungry, suspecyous and couetous, that selden is content with any thyng, for Saturne is ennemy to all thynges that growe and bere lyfe of nature, for the colde and stormy byternes of his tyme.' *The Propyrties of Saturne*: 'The man that is borne vnder Saturne shall be false, enuyous and full of debate and full of lawe, and he shal be cunnyng in coryenge of lether, and a great eter of brede and flesshe, and he shall haue a stynkyng breth: and he shall be heuy, thoughtfull and malycyous, a robber, a fyghter, and full of couetise, and yet he shall kepe well counceyle and be wyse in counceylyng (cf. ll. 1589 sqq.). And he shal loue to synne wylfully, he shall be a great speaker of tales, Justes and Cronycles, and shal haue litel iyen, blacke heer, great lypes, brode sholdres, and shall loke downewarde. . . . And the children of the sayd Saturne shall be great Jangelers and chyders, blacke and lene in the face, thyn berded, euyl languaged, and shall be full of lawe and vengeance (cf. l. 1603). And they wyll neuer forgyue tyll they be reuenged of theyr quarell. And lyke as the planet Saturne is colde (cf. l. 1585), and causer of great frostes and snowes, semblably he that is borne vnder hym shall be colde in charyte, and nat mysericordious and mercyfull, but vengeable and will neuer be entreated.' Compare also Gower, *Conf. Am.* VII. 935 sqq.:

The heyeste and aboven alle
 Stant that planete which men calle
 Saturnus, whos complexioun
 Is cold, and his condicion
 Causeth malice and crualte
 To him the whos natiuite
 Is set under his governance.
 For alle hise werkes ben grevance
 And enemy to mannes hele.

1590. **usage**, experience.

1591. **Men may the olde at renne and nocht at rede**, a proverb, quoted again in *Troilus*, IV. 1456. Dryden made a sad hash of it in the couplet 'For this advantage Age from Youth has won, As not to be outridden (*sic*), though outrun.'

1593. **agayn his kynde**, against his nature, as explained in the note to l. 1585.

1596. **My cours, that hath so wyde for to turne**: Saturn had the widest orbit of any planet known in Chaucer's time.

1599. **the prison in the derké cote**. No one has explained what is meant by this 'dark cottage' or 'hut.'

1603. **Whil I dwelle in the signe of the leoun**: the sign Leo is the Fall or Detriment of Saturn, *i.e.* the opposite to its House. (See Chaucer's *Astrology*, § 5.) In the case of a beneficent planet

this would reduce its influence to a minimum, but the malefic planets were as dangerous in their Detriment as in their House, and the strength of 'the Lion' made bad worse.

1617. **noght of o compleccioun**, etc., not of the same combination of 'humours,' the same temperament, a difference which continually causes strife.

1619. **I am thyn aiel** : Venus was the daughter of Jupiter, and Jupiter Saturn's son.

1640. **Of goldsmythrye, of browdyng, and of steel** : cf. note to l. 1300.

1642. **Gold-hewen helmes**, helmets forged with gold; so the car of Theseus in Anelida is said to be 'gold-bete,' *i.e.* gilded. 'The bassinet, like the rest of the knight's armour, did not necessarily exhibit a surface of plain burnished steel. It was frequently covered with leather . . . It was also tinned or gilded, or even of pure gold, as prizes for tourneys, or like one set with gems, sent to Edward I. by his father-in-law in 1334' (Starkie Gardner's *Armour in England*, p. 34).

Note how the alteration of the usual stress in the first foot (— — instead of — —) in these five lines gives the idea of haste and bustle. Cf. ll. 1744 sqq.

1644. **Knyghtes of retenue**, *i.e.* knights in attendance on greater lords.

1659. **Some helden with hym with the blaké berd**. It is better not to refer this to Lycurge, despite l. 1271. These hym's and he's are merely individual combatants pointed at by members of the crowd. Cf. ll. 1754 sqq.

1667. **Heeld yet the chambre**, etc. 'Il gran Teseo dagli alti sonni tolto, Ancor le ricche camere tenea Del suo palagio' (Tes. VII. 96). We still use the phrase 'to keep one's room.'

1678. **Tho shewéd he the myghty dukés wille**. Boccaccio leaves an unstated interval of time between the arrival of the two champions at Athens and the final preparations. On one day during this interval Theseus summons all the combatants to his theatre and makes the announcement here assigned to a herald, himself, in the course of a speech eleven stanzas long (Tes. VII. 3-13). For the purport of the speech, cf. Calendar of Entries in the Papal Registers relating to Great Britain and Ireland. Papal Letters, Vol. IV. p. 27, 7 id. Aug. 1368: Urban V. 'to Master Robert de Stratton, D.C.L., canon of Lincoln, papal chaplain and auditor. Mandate to go to Lionel, Duke of Clarence, and warn him under pain of excommunication not to hold the tournament (in itself reprobated by the sacred canons), which he and many other nobles are said to have agreed and sworn to carry on, as a hostile and deadly combat. Faculty is granted for the relaxation of any oaths and obligations that have been made and taken.'

Cf. also Scott's *Ivanhoe*, Chap. xii. (duly ushered in by a quotation of ll. 1741-52 of the *Knight's Tale*): 'The heralds then proclaimed silence until the laws of the tourney should be rehearsed. These were calculated in some degree to abate the dangers of the day; a precaution the more necessary, as the conflict was to be maintained with sharp swords and pointed lances. The champions were therefore prohibited to thrust with the swords and were confined to striking. A knight, it was announced, might use a mace or battle-axe at pleasure, but the dagger was a prohibited weapon. A knight unhorsed might renew the fight on foot with any other on the opposite side in the same predicament; but mounted horsemen were in that case forbidden to assail him. When any knight could force his antagonist to the extremity of the lists, so as to touch the palisade with his person or arms, such opponent was obliged to yield himself vanquished, and his armour and horse were placed at the disposal of the conqueror. A knight thus overcome was not permitted to take farther share in the combat. If any combatant was struck down, and unable to recover his feet, his squire or page might enter the lists, and drag his master out of the press; but in that case the knight was adjudged vanquished and his arms and horse declared forfeited. The combat was to cease as soon as Prince John threw down his leading staff or troncheon.' Scott had not read his *Knight's Tale* in vain, though he adds a few particulars from other sources.

1691. **with a sharpe y-groundé spere.** In '*Ivanhoe*' the earlier combatants touch the shields of the challengers with the reverse end of their lances, and so fight with 'arms of courtesy' *i.e.*, with the points blunted. When they have all been defeated, the Disinherited Knight 'to the astonishment of all present, riding straight up to the central pavilion, struck with the sharp end of his spear the shield of Brian de Bois-Guilbert until it rang again,' and so challenged him to the more dangerous combat. *Ivanhoe* and Sir Brian run two courses with these sharp spears. Here only one is allowed.

1693. **at meschief**, at a disadvantage, in danger.

1694. **the stake**, apparently not the palisade round the lists as in Scott, but a separate paling for the purpose. Scott's arrangement, indeed, must have brought some hard fighting rather too close the spectators.

1709. **By ordinance**, *i.e.* as explained in ll. 1711 sqq.

1721. **in degrees aboute**: cf. l. 1032.

1736. **in two rengés.** In '*Ivanhoe*' we are told that the 'two foremost ranks' charged first, and the 'rear rank of each party' advanced afterwards to their support. Chaucer surely means that there was only a single rank on each side, though here there were a hundred knights of each party, while in '*Ivanhoe*' there were only about fifty.

1738. **That in hir nombré gylé were ther noon :** cf. 'Ivanhoe': 'As yet the knights held their long lances upright, their bright points glancing to the sun, and the streamers with which they were decorated fluttering over the plumage of the helmets. Thus they remained while the marshals of the field surveyed their ranks with the utmost exactness, lest either party had more or fewer than the appointed number. The tale was found exactly equal. The marshals then withdrew from the lists, and William de Wyvil, with a voice of thunder, proclaimed the signal words—*Laissez aller*. The trumpets sounded as he spoke—the spears of the champions were at once lowered, and placed in the rests—the spurs were dashed into the flanks of the horses, and the two foremost ranks of either party [a piece of bad grammar on the part of Sir Walter] rushed upon each other in full gallop.'

1744. **In goon the speres ful sadly in arrest.** 'Ful sadly' is 'right earnestly.' The 'arrest' or 'rest' is the 'stop' against which the butt of the lance was placed, so that it should not be forced back at the moment of encounter. With this description of a land-battle, compare that of the sea-fight in the story of Cleopatra, 'Legend of Good Women,' 640 sqq.:

In gooth the grapénel so ful of crokes,
 Amonge the ropés and the sheryng hokes ;
 In with the polax preseth he and he ;
 Byhynde the maste begyneth he to fle,
 And out agayn, and dryveth hem over borde ;
 He stynteth hem upon his sperés orde ;
 He rent the sayle with hokés lyke a sithe :
 He bryngeth the cuppe, and biddeth hem be blithe ;
 He poureth pesen upon the hacches slidre ;
 With pottés ful of lyme, they goon togidre ;
 And thus the longé day in fight they spende,
 Till at the last, as every thing hath ende,
 Antony is shent, and put hym to the flyghte ;
 And al his folke to-go, that best go myghte.

In point of style there is nothing to choose between them.

1749. **Up spryngen sperés twenty foot on highte.** When both combatants were skilful the lances were shattered to pieces in the encounter, and the combatants then took to their swords.

1761. **forward, agreement.**

1762. **Another lad is, i.e.** to the 'stake.'

1767. **Unhorséd hath ech oother of hem tweye, i.e.** they had each unhorsed two knights of the opposite party.

1768. **in the vale of Galgopheye.** Dr. Skeat's identification of this with the vale of Gargaphie, in Boeotia, where Actaeon was turned into a stag (see note to l. 1207), is the best yet made.

1770. **on the hunte**, on the hunter.

1772. **Belmarye**, Benmarin, a Moorish kingdom in North Africa. Chaucer's Knight had seen service there. Cf. Prologue, l. 57 and note. In the *Teseide* Boccaccio, in the 'epic' style he affected, describes the result of several single combats, and this simile of the lion is taken from the description of an onslaught by Diomedes on Ulysses (VIII. 26).

1781. **as he faught with Arcite**. This rather ungenerous interference with a single combat between the two leaders may have suggested to Scott the attack of Athelstane and Front-de-Boeuf on Ivanhoe when he is engaged with the Templar. The 'stronge kyng Lycurge' was less successful than 'Le Noir Fainéant' in coming to the rescue.

1811. **his knyght hath al his boone**, Palamon had prayed that he might 'have victorie' in his 'bataille,' and victory in battle was all that Mars could secure for him.

1817. **Which a myracle**, what kind of a miracle; cf. Prol. l. 40, 'and whiche they weren and of what degre.'

1820. **He priketh endelong the largé place**. The fate which befel Arcite in his triumphal ride recalls Scott's comment when he makes Ivanhoe exhibit the paces of the war-horse he wins in the tourney, by riding twice around the lists. 'The appearance of vanity, which might otherwise have been attributed to this display, was removed by the propriety shown in exhibiting to the best advantage the princely reward with which he had just been honoured.' Perhaps Scott had Arcite's fate in mind.

1825. **And was al his, in chiere, as in his herte**: this is Dr. Furnivall's emendation, no manuscript containing the first *in*—'She was all his in her looks as the queen of his heart.' H. reads *and* for *as*; Hengwrt, 'And she was al his cheere,' etc., *i.e.* 'all his delight, as regarded his heart,' but this is not the use of *cheere* here wanted. If further emendation were permissible, a good meaning would be given by reading 'And was al his in chiere as his in herte.' But this has a modern ring.

1826. **a Furie infernal**, the Ellesmere, Hengwrt and Cambridge manuscripts read 'furie' and in Boccaccio (*Tes.* IX. 4-7) it is a Fury raised by Venus. But the Harleian MS. has 'fyr,' and perhaps rightly. As Chaucer attributes the apparition to Saturn instead of Venus he was in no slavish mood, and it may reasonably be thought that if he had taken over Boccaccio's Fury he would have taken also his description of her and the panic she spread. The fire was no less miraculous than the Fury, but it seems easier to acquiesce in, and the consideration would have appealed to Chaucer.

1833. **His brest to-brosten with his sadel-bowe**: the 'bow' was two curved pieces of wood fixed before and behind the rider to hold him in his seat. Arcite was pitched against the front piece so violently as to shatter his breast.

1838. **korven out**, *i.e.* by cutting the laces and straps.

1844. **With allé blisse and greet solempnitee**. In the *Teseide* poor Arcite is arrayed in triumphal garments and chaplet, and offers his own arms and those of Palamon to Mars, and joyously makes a round of triumph. Chaucer seems to have known better what a man could do with a broken breast-bone. ←

1850. **That of hem allé was ther noon y-slayn**. Boccaccio kills an indefinite number of the combatants for the pleasure of devoting seven stanzas to describing their funeral. ←

1852. **That with a spere was thirléd his brest boon**: whose breast-bone was pierced by a spear. For 'that . . . his' as equivalent to 'whose,' cf. *Prolog.* l. 43 sqq.: 'A Knight . . . *that* fro the tyme that he first bigan to riden out, he loved chivalrie,' where 'that . . . he' = who.

1853. **To otheré woundes**, for the help of other wounds. •

1867. **Ó persone allone, withouten mo**: another line in which the monosyllabic first foot is effective.

1871. **It nas aretted hym no vileynye**, it was not reckoned against him as unbecoming conduct. Cf. *Prolog.* l. 726.

1875. **The gree**, the pre-eminence. Theseus caused it to be proclaimed that both sides had done equally well.

1880. **a journee largely**, escorted them a long stage on their road.

1887. **for any lechecraft**, despite all the skill of physicians.

1889. **neither veyné-blood ne ventusyng**. To take blood from the body, either by opening a vein or by scratching the skin and then applying a glass in which the air was rarefied by heat or otherwise (*ventusyng*, from O.Fr. *ventose*, a cupping-glass), was the chief medieval remedy for all diseased states of the body, and was used once or twice a year, as a precaution, even by those in health. Popular manuals of the fifteenth and sixteenth centuries are full of directions as to the best times for letting blood, in deciding which astrology played a great part.

1891. **The vertu éxpulsif, or animal, Fro thilké vertu clepéd natural**. According to medieval physicians every operation of the body was performed in accordance with some appropriate virtue or 'myghte of the soule essenciably yeue to werke and do his dedes in the body,' 'The vertue expulsiva puttyth off the superfluytees that the lymme draweth to' (Bartholomew, *De Proprietatibus Rerum*, III. 8: ed. of c. 1495). According to Bartholomew animal virtue, which had its place in the brain, was coordinate with the natural virtue, whose seat was in the liver. In putting it on a quality with a single function like the 'vertue éxpulsif,' Chaucer seems to differ from authority. Almost all this medical lore, it should be noted, is his addition.

1903. **This al and som**, etc.: this the whole story—that Arcite must die.

1904. **For which he sendeth after Palamon**. In the *Teseide* Arcite first arranges matters with Theseus, and then sends for Palamon and Emily, and explains the position to them. Chaucer shows real dramatic feeling in making the dying man say his farewell to Emily; and then, when at his bidding she has taken him in her arms, plead the cause of his friend and foe. Despite l. 882 and the grudging tone of ll. 1399 sq., we may hope that Palamon would have been equally generous.

1917. **allas, my wyf!** In the *Teseide* Arcite goes through the form of marriage with Emily as soon as he is brought home.

1951 sq. **wentè ther, As I cam never, I kan nat tellen wher**. Dr. Skeat comments: 'The *real* reason why Chaucer could not here describe the passage of Arcite's soul to heaven is because he had already copied Boccaccio's description, and had used it with respect to the death of Troilus.' The passage in *Troilus* (1807-27) will be found quoted in our Appendix, but Dr. Skeat's 'real reason' is a little disrespectful to Chaucer, who could surely have provided a variant out of his own head had it pleased him to do so. We may find ourselves more in accord with Dr. Liddell, who writes: 'There are few passages in literature more tender and pathetic than these dying words of Arcite. If the student will compare them with the *Teseide*, x. 54-63, he will see how many human touches Chaucer has given to the scene . . . Indeed the passage is so affecting that Chaucer has need, like Shakspeare, to resort to humor, in order to break the strain of it.' We may, however, go farther than this. Prof. M'Cormick has noted in his recension of 'Troilus' for the 'Globe Chaucer' that in two of the three manuscripts which represent the earliest form of 'Troilus' these stanzas from the *Teseide* do not appear at all, and that in the third they are a later insertion. The belief has been already expressed in the introduction to this edition that when Chaucer came to these stanzas (XI. 1-13) in adapting the *Teseide* he perceived that the sense of the nothingness of life with which they are filled was not suitable to a poem which was yet to end in a happy marriage, while eminently suited as a final meditation by Troilus. He therefore inserted them as an after-thought in 'Troilus,' and here indulges almost too freely in his characteristic humour.

If, as we may believe, Chaucer was pleased with himself for these light-hearted lines, we can imagine that they suggested the opening of the prologue to the *Legend of Good Women*, in which in no very different mood he writes:

A thousand sythes have I herd men telle
That there is joy in hevene and peyne in helle,
And I acordè wel that it be so;
But nathéles, this wit I wel also,

That there nis noon that dwelleth in this countree
 That eythir hath in helle or hevyne i-be,
 Ne may of it non'othere weyis wytyn
 But as he hath herd seyde, or founde it wrytyn ;
 For by asay there may no man it preve,

a proposition on which he proceeds to base a general claim for belief in old books.

1954. **'Of soulés' fynde I nat in this registre.** The inverted commas are due to Dr. Liddell, and help greatly in bringing out the force of the line. A 'register' in old books is the name given to the table of contents, and Chaucer says that he does not find that he has made any entry 'De Animis' in his table of contents, committing him to write about souls.

1968. **That, at the lasté, certainly they dye.** It is to be feared that the 'at the laste' in this line, so carefully led up to, was meant mischievously.

1977. **thise wommen crye.** For the use of 'thise' to give the idea of a separate class, cf. l. 673, 'As doon thise loveres in hir queynte geres,' and l. 1480, 'As doon thise wete brondes in hir brennyng.' The cry itself is touching enough: 'all he could wish for, and he dead.'

1980. **his oldé fader Egeus.** Boccaccio and Chaucer clearly did not adopt the legend that, long ere this, Theseus, on returning from slaying the Minotaur, had forgotten to hoist white sails instead of black ones, whereat Egeus, thinking him dead, threw himself into the sea.

1996. **Cást[eth].** The manuscripts have 'cast,' the shorter form of the same word, as 'hit' for 'hideth.' The full form is needed for the metre.

2005. **office Fúneral,** 'officium funerale,' burial service.

2016. **glovés white.** Dr. Skeat notes that 'white gloves were used as mourning at the funeral of an unmarried person.' But here they are not used as mourning, but in arranging the body of Arcite for lying in state.

2019. **bare the visage.** Tyrwhitt writes: "If this expression were in Milton, the Criticks would not fail to call it an elegant Græcism. In Chaucer we can only hope that it may be allowed to be an elegant Anglicism. Froissart says that the corpse of our Edward III. was carried 'tout au long de la cité de Londres, à viaire decouvert, jusques à Westmonstier.' v. i. c. 326."

2035. **of whiche oon baar his sheeld.** At the funeral of Sir Philip Sidney, as depicted in Lant's engraving (1587), the hearse was preceded by his pennon; his warhorse, ridden by a page trailing a broken lance; his riding horse, covered with cloth of gold, ridden by a page carrying a battle-axe reversed; his banner; his

spurs, gauntlets, helmet and crest, the hatchment of his arms, and his coat armour, carried severally by five heralds in their tabards.

2037. **his bowe Turkeys** : so in the 'Roman de la Rose' Love is said to have 'deux arcs Turquois,' line 924 [Tyrwhitt].

2039. **a paas**, at a footpace; cf. Troilus, II. 626 sq. 'And wounded was his hors, and gan to blede, On which he rood a pas, ful softly.'

2044. **maister strete**, the chief street of the city, or High Street as we should call it; cf. *Legend of Good Women*, 1965, 'toward the maistre strete of Athenes.'

2045. **wonder hye Right of the same is al the strete y-wrye** : all the street is covered with the same material to a great height. *i.e.* the houses were draped in black.

2050. **Al ful of hony, milk, and blood, and wyn**. In the Greek rites libations of honey, wine, oil, and milk were brought to the tomb on the third, ninth, and thirtieth day after the funeral.

2061. **But how the fyr was makéd up on highte**, etc. In the sixth book of the Thebais, Statius gives an elaborate account of a funeral, enumerating the different trees of which the pyre was made. Morell and later commentators have duly quoted from this and from other ancient authors. But the refusal of Chaucer to dwell on these details is surely a proof that he was hurrying towards his conclusion and it is unlikely that he went in search of other authorities than the *Teseide*, in which Boccaccio draws largely from Statius. It may even be doubted whether in crowding twenty-one trees into three lines (2063 sqq.) Chaucer concerned himself in the least with what had been written before, or with the appropriateness of those he names. Trees were wanted and he supplies them with a rather patently careless profusion.

2076. **with dryé stikkés, cloven a thre**. None of the commentators explains this 'cloven a thre.'

2100 etc. **lychéwaké . . . waké-pleyes**. Tyrwhitt writes: 'The custom of watching with dead bodies (*lice*, Saxon) is probably very ancient in this custom. It was abused as other vigils were. See Du Cange, in v. *Vigiliae*: 'In vigiliis circa corpora mortuorum vetantur choreae et cantilenae, seculares ludi et alii turpes et fatui,' Synod. Wigorn. an. 1240, c. 5. Chaucer seems to have confounded the Wake-plays, as they were called, of his own time with the Funeral Games of the Antients. So in Troilus, v. 303, Troilus says to Pandarus:

But of the fire and flambe funeral
In which my body brennen shal to glede,
And of the feste and playés palestral
At my vigile I pray thee take good hede.'

2109. **by lengthe of certeyn yeres**, see note to l. 175. Boccaccio is content to speak of days (XII. 3, 'Ma poichè furon piu giorni passate,' etc.).

2112. **Thanne seméd me.** This strange phrase may be a reminiscence of Boccaccio's 'parve' in the lines 'Con Teseo essendo gli Greci adunati, Parve di general consentimento Ch' e' tristi pianti omai fosser lasciati'—it seemed good to the Greeks in council to give over mourning. Otherwise we can only explain Chaucer's 'seemed me' as a relic of the dream-form in which he cast several of his earlier poems. Cf. 'Saugh I' in l. 1137.

2121. **in hye, in haste.**

2129. **The Firsté Moevere of the cause above.** In the *Teseide* (XII. 7) the speech of Theseus begins with the similes of the oak, the stones and the river, which are duly rehearsed in ll. 2159 sqq. But Chaucer prefixes thirty lines embodying the teaching of Boethius in the *De Consolatione Philosophiae*. They may be summarized somewhat as follows: 'He who is the cause of all causes, and who has bound together the elements in such harmony that they observe their respective limits, hath set limits also to the lives of all terrestrial creatures, which they may not exceed. That He himself is eternal we know, because only that which is complete and eternal could have brought into existence this great world of nature. But the creature is inferior to the creator and so is corruptible; wherefore God has ordained that the types He has ordained should be maintained not by the eternity of individual examples of them, but by a consequent succession of examples preserving and developing the type.' Dr. Liddell, who has made a special study of Chaucer's 'Boece,' writes: '*Firste Moevere of the cause above* seems to be a reminiscence of Boece, 1115 (Globe Chaucer, p. 401), *thilke devyne substaunce tornith the world and the moveable circle of things*. The apostrophe itself is from the ninth metre of the third book (Gl. Ch. p. 392), *O qui perpetua mundum ratione gubernas*. The theology of the *Metrum* is elaborately explained in the commentary on it. The notions which Chaucer uses are (i) that God is the mover of the *primum mobile*; (ii) that, while the first cause controls everything, God directs everything to its destined end—the supreme good. Hence the rather curious expression of l. 2987. The *Metrum* goes on to say (in Chaucer's translation) *thou byndest the elements by nombres proporcionables, that the coolde thinges mowen accord with the hote thinges and the drye thinges with the moyste (i.e. the four elements)*. Chaucer substitutes *the cheyne of love* for *nombres proporcionables*, making use of Boethius' notion of the immanence of love in the universe as expressed in Book II., metre viii. (Gl. Ch. p. 379), *al this accordaunce of thinges is bounde with love*. He then passes on to the notion of the relation between Providence and Destiny, Book IV. *prosa vi.*, *for purveance is thilke devyne resoun that is establissed in the soveryn prince of thinges*. The argument of ll. 2149 sqq. Dr. Liddell traces to Book III. *prosa x.* of the *De Consolatione*.

2172. **the kyng as shal a page.** Chaucer in this and the next two lines gives the thoughts of Boccaccio his own colouring.

2184. **To maken vertu of necessitee.** Chaucer uses this phrase in Troilus, IV. 1586, and Squires Tale (F. 593), and it occurs in the Roman de la Rose. But he is here translating quite literally from Boccaccio (XII. 11): 'E però far della necessitate Virtu quando bisogna è sapienza, Ed il contrario è chiara vanitate' (cf. l. 2199).

2185. **take it weel**, accept cheerfully; cf. l. 226, 'taak al in pacience.'

2189. **And certeinly a man hath moost honour**, etc. The credit of this fine passage must be given to Boccaccio. It is taken with some alterations from Tes. XII. 9.

2214. **lastynge evermo.** Theseus is bold.

2225. **Lat se now of youre wommanly pitee.** Give (an example) of your compassion.

2226. **a kyngés brother sone**, a king's brother's son. Brother is the uninflected genitive like 'fader' in Prol. 771: 'Now by my fader soule that is ded.'

2231. **to passen right**, to do more than strict justice can demand.

2242. **Sende hym his love**, Chaucer's prayer goes back more than two thousand years, if he thought about his chronology.

2249. **Thus endeth Palamon and Emelye.** We have here a title for the story, not 'Palamon and Arcite' but 'Palamon and Emelye,' and the title shows that Chaucer regarded it as a happy love-story.

ILLUSTRATIONS OF CHAUCER'S GRAMMAR
FROM THE "KNIGHT'S TALE."

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SUBSTANTIVES.

I. Examples of Substantives possessing a fully-sounded -e final independent of inflection.

(a) Words of French origin: *carte*, 1183; *celle*, 518; *chaunce*, 894; *cote-armure*, 1302; *dispense*, 1070; *doute*, 464; *entente*, 629; *ese*, 111; *face*, 545; *feste*, 48 (so probably in l. 25 where it comes at the *cæsura*); *grace*, 374; *gyle*, 1738; *gyse*, 1279; *juge*, 1006; *myle*, 1029; *noyse*, 1666; *peyre*, 1263; *reste*, 1632; *sege*, 79; *trompe*, 1316.

(b) Words of English origin: *bane* (*bana*), 239; *drinke* (*drinc*), 612; *erthe* (*eorthe*), 388; *grove* (*graf*), 620 (monosyllabic in 656); *halle* (*heall*), 1663; *hewe* (*heow*), 506; *hope* (*hopa*), 1577; *hunte* (*hunta*), 1160; *larke* (*lawerce*), 1352; *love* (*lufu*), 767 (monosyllabic in 896); *shepne* (*scypen*), 1142; *shame* (*sceamu*), 2192; *speche* (*spræc*), 513; *strengthe* (*strengthu*), 1541; *tyme* (*tima*), 4.

Note *turneyinge*, 1699, a French word with English suffix, and *goddesse*, 1501, an English word with French suffix. In 70 *goddesse* is dissyllabic.

II. Inflections.

(a) *Genitive Singular in -es*: *beres*, 1284; *brondes*, 1481; *dayes*, 771; *hertes*, 823 (*hart*); *hertes*, 1917 (*heart*); *lordes*, 957; *loves*, 957; *lyves*, 1537; *mannes*, 1337; *nedes*, 311; *swerdes*, 1788; *thankes*, 768; *twynes*, 1172; *ravenes*, 1286; *worldes*, 1981.

Also in the French words: *clerkes*, 305; *dukes*, 1678.

Note uninflected genitive: *brother*, 2226.

(b) *Datives in -e*: arme, 1868; borwe, 764; blisse, 591; upriste, 103; wyve, 1002.

Note that *crope*, 674, and *gappe*, 781, may be dative inflections, but their nominative forms seem doubtful. The O.E. forms are *crop* and *geap*.

(c) *Plurals in -es*: armes, 99; bones, 134; clothes, 2026; dayes, 1878; erles, 1324; fyres, 1434; gates, 1128; helmes, 1642; knees, 245 (monosyllabic in 900); lesinges, 1069; nayles, 1283; okes, 2008; sykes, 1062; stones, 1288; shaftes, 1722; tounes, 2167; waves, 1100; giftes, 134.

Also in words of French origin: *aventures*, 1586; *compagnyes*, 1731; *formes*, 1455; *herbes*, 1855; *listes*, 855; *perles*, 1308; *toours*, 1606.

(d) *Plurals in -en*: *asshen*, 444; *eyen*, 505; *oxen*, 29.

(e) *Plurals without inflection*: *yeer*, 588.

ADJECTIVES.

I. Adjectives possessing fully-sounded -e final independent of inflection. *Chastè*, 1439; *derè*, 376; *eternè*, 1555; *fairè*, 653; *falsè*, 722; *fellè*, 701; *grenè*, 654; *hugè*, 2093; *levè*, 326; *newè*, 1267; *richè*, 6; *slakè*, 2043; *strongè*, 1515; *swetè*, 1569; *trewè*, 101; *tamè*, 1328; *wrecchè*.

II. Definite forms making singular in -e. The *bestè game*, 948; the *blakè smoke*, 1142; his *crispè heer*, 1309; the *derkè cote*, 1599; this *foulè prison*, 2203; his *goodè tonge*, 580; this *hotè fare*, 951; the *lestè strook*, 843; the *loudè minstralcyè*, 1813; myn *ownè name*, 698; the *palè Saturnus*, 1585; the *samè wyse*, 882; the *sternè God*, 1583; his *wysè brest*, 2125; hir *yongè suster*, 13.

III. Indefinite, without inflection. In *ech degree*, 310; *fals Arcite*, 287; so *fel leoun*, 1772; of *good Arcite*, 1997; with *long sword*, 1701; *pleyn correccioun*, 1603; a *sad visage*, 2127; *short swerd*, 1688.

IV. Plurals in -e. Hir *barè knees*, 900; his *bittrè, saltè teres*, 422; *dryè stokkes*, 2076; the *dedè bodyes*, 84; his *hotè fyres*, 2004; *kempè heres*, 1276; the *purè fettres*, 421; hir *queyntè geres*, 673; *smalè houndes*, 1218; *stiernè stremes*, 1752; *thisè wetè brondes*, 1480.

V. Comparatives. Note the forms: *derre*, 590; *gretter*, 5; *neer*, 110; *wofullere*, 482.

ADVERBS.

I. In -e. Depè, 674; evelè, 269; fairè, 1736; fastè, 408; hotè, 879; longè, 685; loudè, 1704; softè, 1923; sodeynlichè, 717; sorè, 536; stillè, 477.

II. In -ly. Brenningly, 706; certainly, 812; falsly, 728; ferforthly, 102; fully, 18; gentilly, 2246; hidously, 843; oonly, 600; quitly, 934; redily, 1418; sadly, 1744; sodeynly, 672; utterly, 705; verraily, 316; woodly, 443.

III. In -ely. Largely, 1050; namely, 1019; prively, 364; pourèly, 554; trewely, 409; richely, 1323. (*N.B.*—In 279 trewely is dissyllabic.)

IV. In -es. Amiddès, 1151; nonès, 21; onès, 176; thryès, 2094.

V. Comparatives. Lenger, 718; ferre, 1202.

VERBS.

I. Present Indicative.

(a) *1st sing. in -e:* axè, 881; dredè, 735; kepè, 1380; letè, 465; lovè, 1909; makè, 35; menè, 1205; posè, 304; preyè, 1458; puttè, 1505; recchè, 540; redè, 2213; waillè, 73.

(b) *3rd sing. in -eth, -th:* approacheth, 1237; brenneth, 1546; carieth, 776; doubleth, 440; executeth, 806; falleth, 811; gadereth, 195; honoureth, 1858; laugheth, 636; meneth, 1429; presseth, 1672; rometh, 261; salueth, 634; sitteth, 669; stondest, 781; tormenteth, 456; wepeth, 363; wilneth, 1706; comth, 1350; doth, 141; fle(e)th, 611; goth, 213; lyth, 360; sle(e)th, 260; tak(e)th, 359.

(c) *Contracted form of 3rd sing.:* brest, 1752; list, 269; rit, 116; sit, 741.

(d) *Plural in -en -e:* blowen, 1654; clateren, 1501; doon, 673; enduren, 1065; folwen, 1824; grucchen, 2200; justen, 1628; liggen, 1347; riden, 2039; seken, 408; shiveren, 1747; stomblen, 1755; tellen, 1; to-hewen, 1751; wepen, 913; comè, 1717; stryvè, 319.

(e) *Plural in -eth:* asketh, 1919; goth, 1750; meteth, 666; wepeth, 1972. Greveth, 59; may be plural, or singular agreeing with the nearest subject.

II. Past Indicative. *1st and 3rd sing.*

(a) *Strong.* bigan, 496; brak, 610; eet, 1190; gan, 254; heeld, 1878; held, 1667; leep, 1829; quod, 49; rood, 108; sat, 1151; seet, 1217; saugh, 97; seigh, 208; shook, 1407; starf, 75; slough, 122; slow, 1608; wex, 504; wessh, 1425; up-haf, 1570.

(b) *Weak.* (i) Answerdè, 856; causéd, 237; coudé, 512 (also couthe, 1014); costé, 1050; deyéd, 1985; duskéd, 1948; failléd, 1948; haddé, 330; henté, 99; madé, 1859 (also makéd, 188); pulléd, 740; speddè, 359; seméd, 844; touchédè, 1703; weréd, 1317; weddédè, 10. (ii) aboghté, 1445; toldé, 201.

(c) *Plural in -en -e;* (i) *Strong:* cryden, 91; diden, 149; glowèden, 1274; losten, 78; wenten, 842 (also wenté, 1632); wonèden, 2069; (ii) *Weak:* dronken, 1856; gonnè, 800; helden, 1659; seten, 2035; shullen, 2156.

III. Imperative Present.

(a) *2nd sing. Strong:* arys, 187; ber, 1902; chees, 737; foryet, 1939; help, 72; hold, 1810; sle, 863; tak, 226; yif, 1402; weep, 1612.

Weak: (i) do, 187; far, 1882; keep, 1444; leen, 2224; lat, 32; stint, 1490; think, 748; yif, 1402; (ii) have, 92; rewe, 1375; sèndè, 1459; torne, 1460.

(b) *2nd plur.:* (i) considereth, 2163; demeth, 495; goth, 1700; herkneth, 985; holdeth, 1010; loketh, 940; sayeth, 1010; stinteth, 1816; telleth, 52; trusteth, 1324; (ii) do, 1740; fight, 1701; ley, 1700; tak, 989; se, 943.

NOTE.—herkneth, 1924 and leveth, 2230 are plural forms used to address a single person.

IV. Infinitives in -en, -n, -e.

(a) amenden, 1338; bresten, 1122; clepen, 1872; declaren, 1498; drawen, 1216; enhauncen, 576; faillen, 1947; freten, 1161; gladen, 1979; hewen, 564; letten, 31; loven, 736; pypen, 980; stonden, 315; suffren, 87; taken, 1830; thanken, 2211; voyden, 1893; werreyen, 686; been, 284 (also ben, 1890); han, 18; seen, 263; seyn, 293; abydè, 1792; brekè, 96; dyè, 880; dwellè, 492; endurè, 2156; faillè, 1940; getè, 654; helpè, 1791; knowè, 2147; lesè, 357; wenè, 797.

(b) *Gerundial:* to abyden, 69; to armen, 793; to dwellen, 165; to esen, 1336; to fighten, 853; to letten, 459; to seken, 1729; to shapen, 1683; to wenden, 1356; to been, 485; to doon, 135; to goon, 349; to sleen, 364; to biholde, 443; to crye, 237; to makè, 2234; to playè, 337; to wreke, 103.

V. Past Participles.

Strong: arisen, 183; broken, 877; born, 120; chosen, 1251; corven, 1838; cloven, 2076; driven, 1869; founden, 754; goon, 553; misboden, 51; rad, 1737; slayn, 134; sprad, 2045; seten, 1033; songen, 671; to-brosten, 1833; ungolden, 1784; fordo, 702; shapè, 985, stolè, 1769; y-groundè, 1691.

Weak: (i) arrayéd, 531; apayd, 1010; brent, 2099; couchéd, 2075; disgyséd, 554; dichéd, 1030; feld, 2066; hust, 2123; inned, 1334; kembd, 1285; lad, 1762; makéd, 389 (also maad, 613); suffised, 375; shent, 1896; thirléd, 1852; wingéd, 527; (ii) aboght, 2242; broght, 632; wroght, 154.

APPENDIX.

CHAUCER'S USE OF THE TESEIDE IN OTHER POEMS

I.

THE COMPLEYNT OF FAIRE ANELIDA AND FALSE ARCITE.¹

THOU fersè God of armès, Mars the rede,
That in the frosty contree callèd Trace,
Within thy grisly temple ful of drede,
Honóured art, as patroun of that place !
With thy Bellona, Pallas, ful of grace !
Be present, and my song contynue and gye.
At my begynnynng thus to the I crye.

For hit ful depe is sonken in my mynde,
With pitous herte, in Englysh for tendyte
This oldè storie, in Latyn which I fynde, 10
Of quene Anelyda and fals Arcite,
That eldé, which that al can frete and bite,—
As hit hath fretén mony a noble storie,—
Hath nygh devouréd out of our memórie.

Be favorable eek, thou Polýmnyá,
On Párnaso that with, thy sustrès glade,
By Elicon, not fer from Cirreá,

¹ For the first three stanzas cp. *Teseide* I., st. 3, 2, and 1. Lines 22-40 follow Statius and the *Teseide* jointly. Lines 50-70 are taken from *Teseide* II., st. 10-12. After this Chaucer goes off on his own track.

Syngest with vois memorial in the shade,
 Under the laurer which that may not fade,
 And do that I my shippe to haven wynne. 20
 First folwe I Stace, and after him Corynne.

[*The Story*]

When Theséus, with werrés longe and grete,
 The aspré folk of Cithe hadde overcome,
 With laurer crownéd, in his char gold-bete,
 Home to his contré houses is y-come ;
 For which the peple, blisful al and somme,
 So crydén, that un-to the sterres hit wente,
 And him to honouren dide al hir entente.

Beforn this duke, in signe of hy victórie,
 The trompés come, and in his baner large, 30
 The ymáge of Mars ; and ín tokenýng of glórie,
 Men myghté seen of tresor mony a charge,
 Mony a bright helm, and mony a spere and targe,
 Mony a fresh knyght, and mony a blisful route,
 On hors, and fote, in al the felde aboute.

Ipolita, his wyf, the hardy quene
 Of Cithia, that he conquéréd hadde,
 With Emelye her yongé suster shene,
 Faire in a char of golde he with hym ladde,
 That al the ground aboute her char she spradde 40
 With brightnesse of the beautee in her face,
 Fulfilléd of largesse and of al grace.

With his tryúmph, and laurer-crownéd thus,
 In al the floure of fortunés yevynge,
 Lete I this noble prince, this Theséus,
 Toward Athénés in his wey ridynge,
 And founde I wol in shortly for to brynge
 The slyé wey of that I gan to write,
 Of quene Anélida and fals Arcite.

Mars, which that through his furious course of yre, 50
 The oldé wrath of Juno to fulfille,
 Hath set the peplés hertés bothe on fire
 Of Thebes and Grece, eche other for to kille
 With bloody speres, ne restéd, never stille,
 But throng now her, now ther, among hem bothe,
 That everych other slough, so were they wrothe.

For when Amphiorax and Tydëus,
 Ipomedon, Parthonopee also
 Were dede, and slawen proud Campanëus, 60
 And when the wrecchéd Thebans bretheren two
 Were slayn, and kyng Adrastus home a-go,
 So desolat stood Thebés and so bare,
 That no wyght coude remédie of his rare.

And when that oldé Creon gan espye
 How that the blood roial was broght adoun,
 He held the cite by his tyrannye,
 And dide the gentils of that regioun
 To ben his frendes, and wonnén in the toun.
 So, what for love of him, and what for awe,
 The noble folk wer to the toun y-drawe. 70

Among al these, Anélida the quene
 Of Ermony was in that toun duellynge,
 That fairer was then is the sonnè shene ;
 Throughout the world so gan her namé sprynge,
 That her to seen had every wyght likýnge ;
 For, as of trouthé, ther is noon her liche,
 Of al the women in this worldé riche.

Yong was this quene, of twenty yeer of elde,
 Of mydel stature, and of swich fairnesse,
 That Nature had a joye hir to behelde ; 80
 And for to speken of her stidfastnesse,
 She passed hath Penelope and Lucesse,
 And shortly, yf she shal be comprehended,
 In her ne myghté nothing been amended.

This Theban knyght [Arcite] eek, soth to seyn,
 Was yonge, and ther-withal a lusty knyght,
 But he was double in love, and nothyng pleyn,
 And subtil in that crafte over any wyght,
 And with his cunningg wan this lady bright :
 For so ferforth he can hir trouthe assure,
 That she him trust over any creature. 90

What schulde I seyn ? She lovede Arcité so
 That when that he was absent any throwe,
 Anon hir thoghte hir herté brast a-two ?
 For in hir sight to hir he bar him lowe,
 So that she wende have al his herte y-knowe ;
 But he was fals, hit nas but feynéd chere,—
 As nedeth not to men such craft to lere !

But nathéles ful mychel besynesse
 Hadde he, er that he myghte his lady wynne, 100
 And swor he woldé dyén for distresse,
 Or from his wyte, he seyde, he woldé twynne.
 (Alas the while ! for hit was routhe and synne,)
 That she upon his sorwés woldé rewe,
 But nothyng thenketh the fals as doth the trewe.

Hir fredom fond Arcite in swich manere,
 That al was his that she hath, moche or lyte ;
 Ne to no créature ne made she chere,
 Ferther than that it lykède to Arcite ;
 Ther was no lak with which he myghte hir wyte, 110
 She was so ferforth yeven him to plese,
 That al that lykède him it dide hir ese.

Ther nas to hir no maner lettre y-sent
 That touchéd love, from eny maner wyght,
 That she ne shewed hit him er hit was brent ;
 So pleyn she was, and dide hir fullé myght,
 That she nyl hiden nothyng from her knyght,
 Lest he of any untrouth hir upbreyde ;
 Withouté bode his hesté she obeyde.

And eek he made him jelous over here, 120
 That what that eny man hadde to hir seyde,
 Anoon he woldé preyen hir to swere
 What was that word, or make him evel apaid ·
 Then wendé she out of her wyt have brayd.
 But al this nas but sleight and flaterie ;
 Withoutén love, he feynéd jelousye.

And al this took she so debonairly,
 That al his wylle, hir thoghte hit skilful thyng ;
 And ever the lenger she loved him tenderly,
 And dide him honour as he were a kyng. 130
 Hir herté was to him wedded with a ring ;
 So ferforth upon trouthe is hir entente,
 That wher he goth, hir herté with him wente.

When she shal ete, on him is so hir thoght,
 That wel unnethe of meté took she kepe ;
 And whan that she was to her resté broght,
 On him she thoghte alwey til that she sleep
 When he was absent, prevély she weep.
 Thus lyveth fair Anelida the quene,
 For fals Arcite, that dide her al this tene. 140

This fals Arcite, of his newfangelnesse,
 For she to him so lowly was and trewe,
 Took lessé deyntee for her stedfastnesse,
 And saw another lady, proud and newe,
 And right anon he cladde him in hir hewe,—
 Wot I not whether in whité, rede, or grene,—
 And falséd fair Anelida the quene.

But nathélesse, gret wonder was hit noon
 Thogh he were fals, for hit is kynde of man,
 Sith Lamek was, that is so longe agoon, 150
 To been in love as fals as ever he can ;
 He was the firsté fader that began
 To lovén two, and was in bigamy.
 And he found tentés first, but if men lye.

This fals Arcité somewhat moste he feyne
 When he was fals, to covere his traitorye,
 Right as an hors, that can both bite and pleyne ;
 For he bar hir on honde of trecherye,
 And swoor he coude her doublenesse espye,
 And al was falsnes that she to him mente ; 160
 Thus swoor this thief, and forth his way he wente.

Alas ! what hertè myghte enduren hit,
 For routhe or wo, hir sorwè for to telle ?
 Or what man hath the cunningg or the wyt ?
 Or what man myghte within the chambre duelle,
 If I to him rehersen shal the helle
 That suffreth fair Anelida the quene
 For fals Arcite, that dide her al this tene ?

She wepeth, waileth, swouneth pitously,
 To groundè deed she falleth as a stoon ; 170
 Al crampissheth her lymès crokedly ;
 She speketh as hir wyt were al agoon ;
 Other colour then asshen hath she noon,
 Non other word she speketh moche or lyte,
 But ' Mercy ! cruel hertè myn, Arcite !'

And thus endureth, til she was so mate
 That she ne hath foot, on which she may sustene,
 But forth, languisshing evere in this estate,
 Of which Arcite hath nother routhe ne tene ;
 His herte is elléswher so newe and grene, 180
 That on hir wo ne deyneth him not to thinke,
 Him rekketh never wher she flete or synke.

His newè lady holdeth him so narwè
 Up by the brydel, at the stavès ende,
 That every word he dradde hit as an arwè ;
 Hir daunger made him bothè bowe and bende,
 And as hir listè, made him turne or wende ;
 For she ne graunted him in her lyvyng
 No gracè, why that he hath lust to synge ;

But drof him forth, unnethé liste hir knowe 190
 That he was servaunt to her ladishippe ;
 But lest that he wer proude, she helde him lowe.
 Thus serveth he, withoutén fee or shipe
 She sent him now to londé, now to shippe ;
 And for she yaf him daunger al his fille,
 Therfor she hadde him at her owné wille.

Ensamble of this, ye thrifty wymmen, alle,
 Take here of Anelida and fals Arcite,
 That for hir liste him 'deré herté' calle,
 And was so meke, therfor he loved hir lyte ; 200
 The kynde of mannés herte is to delyte
 In thyng that straunge is, also God me save !
 For what he may not gete, that wolde he have.

Now turné we to Anelida ageyn,
 That pyneth day be day in languisshyng :
 But when she saw that hir ne gat no geyn,
 Upon a day, ful sorwfully wepyng,
 She caste hir for to make a compleynyng ;
 And with her owné hond she gan hit wryte,
 And sente it to her Theban knyght Arcite. 210

ll. 211-350 contain Anelida's Complaint, which, as it does not affect the story, need not be here printed. At the end of the Complaint is the following stanza :

Whan that Anelida, this woful quene,
 Hath of her handé written in this wyse,
 With facé deed, betwyxé pale and grene,
 She fel a-swowe ; and sith she gan to rise,
 And unto Mars avoweth sacrificise
 Within the temple, with a sorwful chere,
 That shapen was, as ye shal after here.

This seems to be intended to lead up to a description of the Temple of Mars (cp. *Knights Tale*, ll. 1112-92). Apparently Anelida intended to pray to the God of War for vengeance on Arcite, and Chaucer may have planned for Palamon to be sent as her champion, thus working round to a Tournament with Palamon and Arcite as the chief combatants. But here he broke off, and guessing is only fruitless.

II.

SIXTEEN STANZAS FROM THE PARLEMENT OF FOULES.

ll. 183-294.¹

A garden saw I ful of blosmy bowès
 Up-on a river in a grenè mede,
 There as ther swetnesse evermore y-now is ;
 With flourès whitè, blewé, yelwe, and rede,
 And coldè wellè-stremés, no-thing dede,
 That swommen ful of smalé fischès lighte,
 With fynnès rede and scalès silver-brighte.

On every bough the briddès herde I synge, 190
 With voys of aungel in her armonye ;
 Som besyede hem hir briddès forth to brynge.
 The litel conyes to hir pley gunne hye ;
 And further al aboute I gan aspye
 The dredful roo, the buk the hert and hynde,
 Squerels and bestès smale of gentil kynde.

Of instruments of strengès in acord
 Herde I so pleye a ravishyng swetnesse,
 That God, that maker is of al and Lord,
 Ne herdé never beter, as I gesse ; 200
 Therwith a wynd, unnethe it myghte be lesse,
 Made in the levès grene a noysè softe,
 Acordant to the foulès songe on-lofte.

The air of that place so attemprè was
 That never was grevaunce of hoot ne cold ;
 There wex eek every holsom spice and gras ;
 Ne no man may ther wexé seek ne old,
 Yit was ther joyé more a thousand fold
 Than man can telle ; ne never wolde it nyghte,
 But ay cleer day to any mannès sighte. 210

¹With ll. 183-259 cp. *Teseide* VII., st. 51-60 ; with ll. 260-280, *ib.* st. 63-66 ; with ll. 281-294, *ib.* st. 61-62. The Italian text and a literal translation are given in Skeat's *The Works of Geoffrey Chaucer*, Vol. i. pp. 68-73.

Under a tre beside a welle, I say
 Cupide our lord his arwès forge and file
 And at his fet his bowe al redy lay,
 And Wille his doghter temprède al this while
 The hedès in the welle ; and with hir wyle
 She couchède hem after as they shulde serve,
 Som for to slee, and som to wounde and kerve.

Tho was I war of Plesaunce anon-right,
 And of Aray and Lust and Curtesye,
 And of the Craft that can and hath the myght 220
 To doon be force a wyght to doon folye ;
 Disfigurat was she, I nyl not lye ;
 And by him-self, under an ok I gesse,
 Saw I Delyt that stood with Gentillesse.

I saw Beautè, withouten any atyr ;
 And Youthè, ful of game and Jolytè ;
 Fool-hardinesse, Flattery and Desyr,
 Messagerye and Mede and other three,—
 Hir namès shal not here be told for me,—
 And upon pilers grete of Jasper longe, 230
 I saw a temple of bras y-founded stronge.

Aboute the temple daunsédèn alwey
 Wommen y-nowe, of whichè somme ther were
 Faire of hem-self, and somme of hem were gay ;
 In kirtels, al disshevelè wente they there,—
 That was hir office alwey, yeer be yeer,—
 And on the temple of dovès white and faire
 Saw I sittynge many an hundred peire.

Be-fore the temple dore, ful soberly,
 Dame Pees sat with a curteyn in hir hond, 240
 And hir besydè, wonder discretly,
 Dame Paciencè sittynge ther I fond
 With facè pale, up-on an hille of sond ;
 And aldernext within and eek with-oute,
 Beheste and Art, and of hir folk a route.

Within the temple, of syghès hote as fyr
 I herde a swogh that gan abouté renne ;
 Whiche sighès were engendred with desyr
 That maden every auter for to brenne
 Of newè flaume ; and wel espyed I thenne 250
 That al the cause of sorwès that they drye
 Com of the bitter goddesse Jelousye.

The god Priapus saw I as I wente
 Within the temple, in sovereyn placé stonde
 In swich aray as whan the asse him shente,
 With cry by nyght, and with his ceptre in honde.
 Ful besily men gunne assaye and fonde.
 Up-on his hede to sette, of sondry hewe
 Garlondès ful of freshè flourès newe.

And in a privee corner in desporte 260
 Fond I Venus and hir portére Richesse,
 That was ful noble and hauteyn of hir porte ;
 Derk was that place, but afterward lightnesse
 I saw a lyte, unnethe it myghte be lesse,
 And on a bed of golde she lay to reste
 Til that the hoté sonnè gan to weste.

Hir giltè herès with a golden thred
 Y-bounden were, untressèd as she lay,
 And naked fro the breste unto the hed
 Men myghte hir seen ; and sothly for to say, 270
 The remenaunt was wel keverèd to my pay,
 Right with a subtil kerchef of Valence,
 Ther nas no thikker cloth of no defence.

The placé yaf a thousand savours swote,
 And Bachus, god of wyn, sat hir besyde,
 And Ceres next, that doth of hungir bote ;
 And as I seyde, amyddès lay Cypride,
 To whom, on knees two yongè folkès cryde
 To ben hir help ; but thus I let hir lye,
 And fether in the temple I gan espye 280

That, in dispit of Dianè the chaste,
 Ful many a bow y-broke heng on the wal,
 Of maydens swiche as gunne hir tymès waste
 In hir servyse; and peynted overal
 Ful many a story of which I touché shal
 A fewe, as of Calyxte and Athalante,
 And many a mayde of which the name I wante :

Semyramus, Candace and Herculés,
 Biblis, Dido, Thisbé, and Pirus,
 Tristram, Isoude, Paris, and Achillés, 290
 Eleyne, Cleopatre, and Troilus,
 Silla, and eke the moder of Romulus,—
 Alle these were peynted on that other syde.
 And al hir love, and in what plyt they dyde.

III.

THREE STANZAS FROM TROILUS.

Book V. 1807-1827.¹

And whan that he was slayn in this manére
 His lighté goost ful blissfully is went
 Up to the holwnesse of the eighté spere,
 In convers leting everich element : 1810
 And ther he saugh with ful avisément
 Th' erratik sterrés, herkning armonye
 With sounés fulle of hevenissh melodye.

And down from thennés faste he gan avise
 This litel spot of erthe that with the see
 Embracéd is, and fully gan despise
 This wrecched world, and held al vanité
 To réspect of the pleyne felicite
 That is in hevене above. And at the laste,
 Ther he was slayn his loking down he caste. 1820

¹Cp. Teseide xi. 1-3.

And in himself he lough right at the wo
Of hem that wepen for his deth so faste,
And dampned al our werk, that folwen so
The blindè lust the whiche that may not laste,
And sholden al our herte on hevenè caste.
And forth he wentè, shortly for to telle
Ther-as Mercúrie sorted him to dwelle.

GLOSSARY.

NOTE.—*y* in the middle of a word is arranged as *i*.

- A**, *prep.* weakened form of *on*; *a thre*, 2076; *a-nyght*, 184, 1149; *a-morwe*, 763; *a-day*, 1765.
- abyden**, *v.* abide, await, 69.
- abiden**, *p.p.* waited, 2124.
- abood**, *sb.* abiding, delay, 107.
- aboughte**, 3. *s. pret.* (from *aby*), paid for, 1445; *aboght*, *p.p.* 2242.
- aboute**, *adv.* in turn, 32.
- abregge**, *v.* to abridge, shorten, 2141 (O. Fr. *abregier*, Lat. *abbreviare*).
- accomplice**, *v.* accomplish, 2006.
- accord**, *sb.* agreement, decree, 2224.
- acorded**, *v.p.* agreed, decreed, 356.
- adamant**, **atthamaunt**, *sb.* iron-stone, 1132, 447.
- a-day**, in the day, 1765.
- Adoon**, Adonis, 1366.
- adoun**, *adv.* down, 132.
- afered**, *p.p.* (from *afere*) *afearde*, afraid, 660.
- affeccioun**, *sb.* affection, the mental emotion produced by anything, 300.
- agayn**, *prep.* against, 1593; towards, 1822.
- agast**, *p.p.* terrified, 1483 (from O. E. *gaestan*, to frighten, with intensive *a*. The incorrect spelling *aghost* seems to appear first in Spenser).
- agaste**, 3, *s. pret.* frightened, hym *agaste*, *refl.* took fright, 1566.
- agon**, **agoon**, *p.p.* *agone*, gone, 418, 924; *ago*, 955.
- agreved**, *p.p.* aggrieved, displeased, 1199.
- aiel**, *sb.* grandfather, 1619 (Fr. *aieul*, Lat. *aviolus*, dim. of *avus*).
- al**, *adj.* all, 16; *al*, *adv.* wholly, 814; although, 313.
- alauntz**, *sb. pl.* wolfhounds, 1290 (O. Fr. *alan*, Med. Lat. *alanus*).
- alighte**, 3 *s. pret.* *dismounted*, halted, 125.
- alle**, *adj. pl.* all, 54.
- allegge**, *v.* to allege, quote, 2142. (An interesting note in the N. E. D. shows that this word which must have been derived from a Latin *exlitigare* though O. Fr. *alegier*, to clear up at law, took over the meaning of the Lat. *allegare*, Fr. *alleguer*.)
- alliaunce**, *sb.* alliance, 2115.
- amadriades**, *sb. pl.* hamadryads, 2070.

- amenden**, *v.* to amend, improve, cure, 2216; **amended**, *p.p.* 52.
- a-morwe**, on the morrow, 763.
- angwissh**, *sb.* anguish, 172.
- a-nyght**, at (*lit.* on) night, 184, 1149.
- anoon**, *adv.* anon, at once, 107 (O.E. *on áne*, in one).
- apayd**, *p.p.* (from *apay*) pleased, contented, 1010 (O. Fr. *apaier*, late Lat. *ad-pacare*).
- apalled**, *p.p.* made pale, enfeebled, 2195 (O. Fr. *apalir*).
- apparaillynge**, *sb.* preparation, 2055 (O. Fr. *apareiller*).
- aretted**, *p.p.* accounted, 1871 (O. Fr. *areter*, Lat. *reputare*).
- arys**, 2 *s. imper.* arise, 187.
- armen**, *v.* to arm, 793.
- armes**, *sb.* (pl. used as sing.) armour; in **oon armes**, in armour of the same fashion, or bearing the same heraldic device, 154.
- arm-greet**, big as a man's arm, 1287.
- armypotente**, *adj.* mighty in arms, 1124 (Lat. *armipotens*).
- array**, *sb.* raiment, clothing, 76, 550; disposition, condition, arrangement, 680, 1341.
- arrayed**, *p.p.* arranged, 2009.
- arreest**, *sb.* arrest, 452.
- arrest**, *sb.* socket, or 'stop,' of a spear, 1744, apparently only used in this phrase (O.F. *arest*).
- ars-metrlk**, *sb.* arithmetic, 1040 (as if from Latin *ars metrica*, or 'measuring art,' instead of from Greek ἀριθμητική).
- artow**, art thou, 283, 293.
- arwes**, *sb.* arrows, 1108.
- aslaked**, *p.p.* slackened, abated, appeased, 902.
- aspe**, *sb.* aspen tree, 2063.
- aspect**, *sb.* planetary relation, 229.
- assayed**, *p.p.* tried, tested, 953 (O. Fr. *assaier*).
- assaut**, *sb.* assault, 131 (O. Fr. *assaut*, from Lat. *ad + sultare*).
- asseged**, *p.p.* besieged, 23 (O. Fr. *asegier*, late Lat. *assegiare*).
- asshen**, *sb. pl.* ashes, 444, 506.
- assureth**, 3 *s. pret.* insures, makes certain, 68.
- asterte**, *v.* to escape, 737;
- astert**, *p.p.* 734.
- astoned**, *p.p.* astonished, 1503. (*Deriv. uncertain*).
- at-rede**, *v.* to outwit, surpass in advice, 1591 (cp. Troilus, iv. 1456).
- at-renne**, *v.* to outrun, 1591.
- atte**, at the, 263.
- Atthalante**, Atalanta, 1212.
- atthamaunt**, *sb.* adamant, 447.
- Attheon**, Actaeon, 1207.
- auctoritee**, *sb.* authority, 2142.
- auter**, *sb.* altar, 1047 (O. Fr. *auter*, Mod. Fr. *autel*; Lat. *altare*).
- avauntage**, *sb.* advantage, 435 (Fr. *avantage*, the erroneous introduction of a *d*, as if from a Latin word beginning with the preposition *ad*, instead of *abante*, appears in English early in the 16th century).
- aventure**, *sb.* adventure, accident, chance, 216, 302, 328 (Fr. *aventure*, Lat. *adventura*, the *d* in which begins to reappear in the English form towards the end of the 15th century).
- avys**, *sb.* advice, opinion, 1010 (Fr. *avis*, Lat. *advisum*, the *d* in which reappears in English at end of 15th century).
- avow**, *sb.* vow, 1379.
- axe**, 1 *s. pres.* ask, 489 (O.E. *acsian*).
- axyng**, *sb.* asking, request, 968.
- ay**, *adv.* always, ever, 325.
- ayeyn**, *adv.* again, 34; **ayeyns**, *prep.* towards, 651, against, 929.

- baar, bar, 3 *s. pret.* bore, carried, 322, 529. (See *bere*, *v.*.)
- bak, *sb.* back, 192.
- balled, *adj.* bald, 1660.
- bane, *sb.* death, deadly wound, 239, 823 (O.E. *bana*).
- bāner, *sb.* banner, a large square flag, 108 (O. Fr. *banere*).
- barbour, *sb.* barber, 1167 (O. Fr. *barbeor*).
- barøyne, *adj.* barren, 386.
- bataille, *sb.* battle, 21, 150.
- bauderie, *sb.* gaiety, 1068 (O.F. *bauderie*).
- beautee, *sb.* beauty, 256.
- bedde, *sb.* bed, 1143.
- been, *v.* to be, 52.
- been, 3 *pl. pres.* are, 29, 53.
- beerd, berd, *sb.* beard, 1272, 1557.
- beere, *sb.* bier, 2013 (O.E. *bēer*, connected with *beran* = to carry).
- beete, *v.* kindle, 1395 (O.E. *bētan*).
- Belmarye, a Moorish kingdom in Africa, 1772.
- ben, *p.p.* been, 71.
- bente, *sb.* grassy slope, hill-side, 1123.
- bere, *sb.* bear, 782; *beres*, *pl.* 1160.
- bere, *v.* to bear, carry, 564; *ber*, 2 *s. imper.* carry, 1902; *thurgh bere*, pierce, 1398 (O.E. *beran*).
- best, *sb.* beast, 1118 (O.F. *beste*, Mod. *bête*, Lat. *bestia*).
- bi, *prep.* by, 206.
- bibledde, *p.p.* covered with blood, 1144.
- byde, *v.* to abide, wait, 718.
- bifel, 3 *s. pret.* befell, happened, 151, 216.
- bifore, biforn, *prep.* before, 248, 290.
- bigan, 1 *s. pret.* began, 496.
- bigonne, *p.p.* begun, 1315.
- bihynde, *prep.* behind, 192.
- biholde, *v.* behold, 443, 1435.
- bihoold, 2 *s. imper.* behold, 942, 1468.
- bihote, 1 *s. pres.* promise, 996 (O.E. *behātan*).
- byjaped, *p.p.* tricked, mocked, 727.
- biknowe, *v.* to confess, acknowledge, 698 (O.E. *becnāwan*).
- biquethe, 1 *s. pres.* bequeath, 1910 (O.E. *becwethan*).
- biraft, *p.p.* bereft, taken away, 503.
- biseken, 1 *pl. pres.* beseech, 60 (O.E. *besēcan*).
- biset, *p.p.* disposed, ordained, 2154.
- bisyde, *prep.* beside, 16, 109.
- bisynesse, *sb.* business, 149.
- bisy, *adj.* busy, anxious, 1995.
- byte, 3 *pl. pres.* bite, 1776.
- bitynge, *adj.* biting, keen, 1688.
- bittre, *adj.* bitter, 1367.
- bitwixen, betwixe, *prep.* between, 22, 322.
- biwreye, *v.* make known, disclose, betray, 1371.
- blak, blake, *adj.* black, 53, 2026.
- bleynte, 3 *s. pret.* (from *blenchen*), blenched, flinched, started back, 220.
- blyve, *adv.* quickly, 1839 (O.E. *bi-life*).
- bloody, *adj.* bloody, 152.
- bocher, *sb.* butcher, 1167.
- boghte, 3 *s. pret.* bought, 1230.
- bokelynge, *pres. part.* buckling, 1645.
- boket, *sb.* bucket, 675.
- boles, *sb. pl.* bulls, 1281.
- bond, 3 *s. pret.* bound, 2133.
- boon, *sb.* bone, 319.
- boone, *sb.* boon, prayer, 141 (O.N. *bán*).
- boor, *sb.* boar, 1212.
- bore, *p.p.* born, 684.

- bores, *sb. pl.* boars, 841.
- borwe, *sb.* pledge; to borwe, as a pledge, 764 (O.E. *borh*).
- bouk, *sb.* body, 1888 (O.E. *būc*. Early confused with *bulk*).
- bowes, *sb. pl.* boughs, 784, 2059.
- brak, 3 *s. pret.* broke, 610. (See *breke*).
- brat-ful, *adj.* full to the brim, 1306. (Another form of M.E. *brerd-ful*, where *brerd* is the O.E. word meaning *brim*, *brink*).
- brawnes, *sb. pl.* muscles, 1277.
- brede, *sb.* breadth, 1112.
- breeth, *sb.* breath, 1948.
- breke, *v.* break, 96 (O.E. *brecan*).
- breme, *adv.* fiercely, 841. (Derivation uncertain.)
- brend, *p.p.* (used as *adj.*), burnt, burnished, bright, 1304.
- brenneth, 3 *s. pres.* (from *brennen*), burns, 1546; *brenne*, 3 *pl. pres.* 1473; *brennyngē*, *pres. part.* 1142; *brendest*, 2 *s. pret.* 1526; *brente*, 3 *s. pret.* 1545; *brenden*, 3 *pl. pret.* 1567; *brent*, *p.p.* 1159. (O.E. *byrnan*, *bernan*; O.N. *brenna*).
- brennyngē, *sb.* burning, 138.
- brennyngly, *adv.* burningly, 706.
- breres, *sb. pl.* briars, 674.
- breſt, *sb.* breast, 1833.
- breſten, *v.* to burst, break, 1122; *breſt*, 3 *s. pres.* 1752 (O.E. *berſten*.)
- briddes, *sb. pl.* birds, 2071.
- brydel, *sb.* bridle, 46.
- bryngen, *v.* bring, 755.
- bristplate, *sb.* breast-plate, 1262.
- brode, *adj.* broad, 1278.
- broghte, 3 *s. pret.* brought, 11.
- broyded, *p.p.* braided, plaited, 191.
- brondes, *sb. pl.* brands, burning logs, 1480.
- browdyngē, *sb.* embroidery, 1640.
- bulte, 3 *s. pret.* built, 690.
- burned, *p.p.* burnished, 1125 (O. Fr. *burnir*).
- busk, *sb.* bush, 1155; *buskes*, *pl.* 721.
- caas, *cas, sb.* case, chances, 216, 278, 1252; *pl.* occurrences, 2113 (Lat. *casus*).
- caytyf, *adj.* wretched, 694 (O. Fr. *caitif*, Lat. *captivus*, Mod. Fr. *chétif*).
- caytyves, *sb. pl.* wretches, 66, 859.
- cam, 3 *s. pret.* came, 125, 321.
- cantel, *sb.* portion, corner, 2150.
- careyne, *sb.* carrion, corpse, 1155 (O. Fr. *caroigne*, Lat. *caro*).
- caryeden, 3 *pl. pret.* carried, 2042.
- caſte, 1 *s. pres.* reckon, 1314; *caſteth*, 3 *s. pres.* ponders, 1996.
- caſtes, *sb. pl.* contrivances, plots, 1610.
- cercles, *sb. pl.* circles, 1273.
- cerial, *adj.* cerrial, of or belonging to evergreen oak, 1432 (Boccaccio's *cereale*, Lat. *cerrus*).
- certayn, *certeyn, adv.* certainly, 1973, 281.
- certes, *adv.* certainly, assuredly, 64.
- chaar, *sb.* car, 1280.
- champartie, *sb.* partnership in power, 1091 (Fr. *champ-partie*, a share in land).
- charge, *sb.* harm, burden, 1429.
- chasteyn, *sb.* chestnut, 2064 (O. Fr. *chastaigne*, Lat. *castanea*).
- chaunce, *sb.* event, chance, 894.
- chaungen, *v.* change, 779.
- cheere, *sb.* countenance, aspect, appearance, 55, 1361 (O. Fr. *chere*, countenance).

- chees, *2 s. imper.* choose, 737, 756.
 cheyne, *sb.* chain, 2130; cheynes, *pl.* 485.
 chekes, *sb.* cheeks, 1976.
 cherles, *sb. pl.* serfs, churls, 1600 (O.E. *ceorl*).
 chiere, *sb.* appearance, 1728. (See *cheere*.)
 chirkyng, *sb.* murmuring, creaking, 1146.
 citee, *sb.* city, 81.
 citole, *sb.* a stringed musical instrument, 1101.
 citryn, *adj.* citron-colour, 1309 (O. Fr. *citrin*, Lat. *citrinus*).
 clariounes, *sb. pl.* clarions, 1653 (O. Fr. *clarion*).
 clarree, *sb.* spiced wine, 613 (O. Fr. *claré*, *i.e.* a liquid made clear by straining).
 clatereden, 3 *pl. pret.* rattled, 1565.
 clateren, 3 *pl. pres.* clatter, rattle, 1501.
 cleer, *adj.* clear, 204 (O. Fr. *cler*, Lat. *clarus*).
 cleere, *adv.* brightly, 1473.
 clepen, *v.* to call, 1872; cleped, *p.p.* 930 (O.E. *cleopian*).
 clerkes, *sb. gen.* clerk's, scholar's, 305.
 clooth, *sb.* cloth, 1300.
 clothered, *p.p.* clothed, 1887.
 cloven, *p.p.* split, 2076.
 cokkow, *sb.* cuckoo, 952.
 col-blak, black as coal, 1284.
 colered, *p.p.* collared, wearing a collar, 1294.
 colpons, *sb.* logs, shreds, 2009 (O. Fr. *colpon*, Mod. Fr. *coupon*, anything cut off).
 commune, *in commune*, commonly, generally, 393.
 communes, *sb. pl.* common people, 1651.
 compaignye, *sb.* company, 40.
 compeccioun, *sb.* disposition, temperament, 1617.
 compleint, *sb.* complaint, 1154.
 composicioun, *sb.* agreement, 1793.
 conforteth, 3 *s. pres.* comforts, 100.
 confus, *adj.* confused, 1372.
 conseil, *sb.* counsel, privy policy, 283, 725; counsellor, 289; council, 2238.
 conserve, 2 *s. imper.* preserve, 1471.
 contek, *sb.* strife, 1145. (Derivation uncertain.)
 contenance, *sb.* countenance, 1058.
 contrarie, *sb.* adversary, 1001.
 contree, *sb.* country, 6, 146.
 coold, *adj.* cold, 717.
 coppes, *sb. pl.* cups, 2091 (O.E. *cuppe*).
 corage, *sb.* disposition, courage, 1087.
 coroune, *sb.* crown, 1432.
 corps, *sb.* corpse, 1961.
 correccioun, *sb.* correction, 1603.
 corrumptable, *adj.* corruptible, 2152.
 cosyng, *sb.* cousin, 223, 423
 cote, *sb.* hut, den, 1599.
 cote-armures, *sb.* coats worn over the armour, embroidered with the armorial bearings of the wearers, 158, 1282.
 couched, *p.p.* laid, inlaid, 1303, 2075 (O. Fr. *couchier*, Lat. *collocare*).
 cours, *sb.* course, run, 836, 1595.
 courser, *sb.* charger, battle-horse, 94, 644.
 covenantz, *sb. pl.* covenants, agreements, 1240.
 cowardye, *sb.* cowardice, 1872.
 cracchyng, *sb.* scratching, 1976.
 cride, 3 *s. pret.* cried, shouted, 848.
 cridestow, criedst thou, 225.
 criden, criden, 3 *pl. pret.* cried 91, 898.

cryinge, *pres. part.* crying, 48,
242.
crope, *sb. dat.* top, summit (of
a tree), 674.
cure, *sb.* care, 149.

dampned, *p.p.* condemned, 317,
484.

dar, 1 *s. pres.* dare, 293, 698.

darreine, *v.* contest, fight for,
751, 773 (Lat. *de-rationare*,
O. Fr. *de-raismier*, to give
reason for, defend; so to decide
by wager of battle).

darst, 2 *s. pres.* darest, 282.

daun, *sb.* lord, master, 521 (O.
Fr. *dan*, Lat. *dominus*).

dauncen, *v.* to dance, 1344.

daunger, *sb.* danger, liability,
991 (O. Fr. *dangier*, Lat.
dominiarium, lordship; hence
'power to hurt' on the part
of the lord, and 'liability to
be hurt' on the part of the
vassal).

daunsynge, *pres. part.* dancing,
1343.

daweth, 3 *s. pres.* dawns, 818.

debaat, *sb.* strife, contention, 896.

debonaire, *adj.* gentle, gracious,
1424.

dede, *sb.* deed, 1778 (O.E. *dēd*).

deduyt, *sb.* diversion, delight,
1319 (O. Fr. *dēduit*, Lat. *de-*
ductum).

dede, deed, *adj.* dead, 84, 264
(O.E. *dēad*).

deedly, *adj.* death-like, 55, 224.

deel, *sb. part.* whit, 967 (O.E.
dēl).

deeth, *sb.* death, 106, 276.

deye, *v.* to die, 2176; **doyde**,
3 *s. pret.* died, 1988.

deys, *sb.* dais, seat of honour,
1342 (O. Fr. *deis*).

delit, *sb.* delight, 821.

deme, *v.* consider, think, judge,
1023 (O.E. *dēman*).

demeth, 2 *pl. imper.* judge, 495.

departe, *v. part.* 276 (O. Fr.
departir).

depeynted, *p.p.* depicted,
painted, 1169.

dere, *v.* harm, 965 (O.E. *derian*).

derke, *adj.* dark, 1137.

derknesse, *sb.* darkness, 593.

derre, *adj. comp.* dearer, 590.

desir, *sb.* desire, 643.

desirus, *adj.* desirous, 816.

despense, *sb.* expenditure, 1070
(Lat. *dispensare*).

despit, *sb.* spite, scorn, 83 (O.
Fr. *despit*, Lat. *despectus*, lit.
a looking down on).

despitous, *adj.* scornful, 738.

desplayeth, 3 *s. pres.* displays,
108.

destreyneth, 3 *s. pres.* holds in
its grasp, afflicts, 597 (O. Fr.
destreindre, Lat. *distringere*).

deth, *sb.* death, 957.

deyse, *v.* (1) describe, 136, 100.
(2) to order, design, 558, 1043
(O. Fr. *deviser*, late Lat. *di-*
visare, to divide, so to make
in detail).

devoir, *sb.* duty, 1740.

dyamauntz, *sb. pl.* diamonds,
1289.

Dyane, Diana, 824.

dyapred, *p.p.* diapered, em-
broidered with small patterns,
1300 (O. Fr. *diaprer*).

dyched, *p.p.* ditched, moated,
1030.

dide, 3 *s. pret.* did, 146; 3 *pl.*,
319; **diden**, 3 *pl. pret.*, 149.

dyen, *v.* die, 251, 275.

dight, *p.p.* dressed, prepared,
183, 772 (O.E. *dihstan*).

digne, *adj.* worthy, 1358.

dym, *adj.* dim, dull, indistinct,
1575.

dirryveth, 3 *s. pres.* derives,
originates, 2148.

dys, *sb.* dice, 380.

- disconfiture, disconfitynge, sb.**
 discomfiture, rout, 150, 1861.
discomfort, sb. discomfort,
 misery, 1152.
disconforten, v. to discomfort,
 disquiet, 1846.
disherited, p.p. disinherited,
 2068.
disjoynt, sb. dilemma, difficulty,
 2104 (O. Fr. *disjointe*).
dispenche, sb. expenditure,
 1024.
dispitously, adv. scornfully,
 angrily, 266.
disposicioun, sb. arrangement
 (with the secondary meaning
 of "planetary influence"),
 229; disposal, 1506.
disserved, p.p. deserved, 858.
distreyn, v. to grasp hold of,
 vex, 958. (See *destreyneth*.)
dyvynyng, pres. part. surmis-
 ing, 1657.
dyvynys, sb. pl. divines, theo-
 logians, 465.
divinistre, sb. diviner, 1953.
divyse, v. to ordain, 932. (See
devyse.)
divysynge, sb. designing, 1638.
doghter, daughter, sb. daughter,
 1206, 1810.
dongeoun, sb. don-jon, dungeon,
 199. (See note.)
doon, v. do, 102; **doon make,**
 had made, 1047.
dooth, 3 s. pres. does, 141, 697;
 causes, 1538.
dores, sb. pl. doors, 1129 (O.E.
dor).
double wise, two-fold, doubly,
 480.
doun, adv. down, 94.
doute, sb. doubt, 283 (F. *doute*).
 The *b* was re-introduced in the
 15th century, through influence
 of Lat. *dubito*.
douteless, adj. doubtless, 973.
dowves, sb. doves, 1104.
drawen to memorie, call to re-
 membrance, 1216.
drede, sb. dread, fear, 918, 1140.
drede, 1 s. pres. fear, doubt,
 735.
drededeful, adj. timid, 621.
dreye, adj. dry, 2166.
drenchyng, sb. drowning, 1598
 (O.E. *drencan*).
dresse, 3 pl. pret. make ready
 (O. F. *dresser*, Lat. *directus*).
dronke, adj. drunk, 403.
drope, sb. drop, 62; *pl.* 638.
drugge, v. drudge, 558.
duc, sb. duke, 2.
duetee, sb. duty, due reverence,
 2202.
dure, v. to endure, remain, 378,
 502.
duracioun, sb. duration, 2138.
dusked, 3 pl. pret. darkened,
 1948.
dwellen, v. dwell, 165.
ech, adj. each, 41, 274; **echon,**
 each one, 1797.
oek, adv. also, 13, 314.
eerly, adv. early, 1631.
eet, 3 s. pret. ate, 1190.
eft, adv. again, 811.
eyen, sb. pl. eyes, 210, 664.
eyleth, 3 s. pres. aileth, 223.
eyr, sb. air, 2134.
eyther, adv. either, 1876.
elde, sb. age, 1589 (O.E. *ieldu*).
elles, adv. else, otherwise, 293;
 ellis, 1967.
emforth, prep. according to, to
 the extent of, 1377 (O.E.
efen, forth).
empoysonyng, sb. poisoning,
 1602.
emprise, sb. enterprise, under-
 taking, 1682 (O. Fr. *emprise*).
encens, sb. incense, 1571.
encombred, p.p. encumbered,
 860.
encrees, sb. increase, 1326.

encressen, 3 *pl. pres.* increase, 480.
encresseth, 3 *s. pres.* increaseth, 457.
endelong, *adv.* along the length of, lengthways, 1133 (a 13th century word which, acc. to *N.E.D.*, was formed by popular etymology to take the place of *andlang*, the old form of *along*).
endere, *sb.* ender, 1918.
endite, *v.* write, compose, 522, 1014.
engendred, **engendrid**, *p.p.* engendered, born, 517, 2139.
enhauncen, *v.* to enhance, elevate, 576.
enhorste, *v.* exhort, encourage, 1993.
enoynt, *p.p.* anointed, 2103.
ensamples, *sb.* examples, 1095 (O. Fr. *essample*, Lat. *exemplum*).
entente, *sb.* intention, 100, 142.
entree, *sb.* entrance, 1125.
er, *adv.* ere, before, 182.
ere, *v.* plough, 28 (O. E. *erian*).
ernest, *sb.* earnest, 267.
erst than (*for er than*), sooner than, before, 708 (er = before, erst = first).
eschue, *v.* to eschew, avoid, 2185 (O. Fr. *eschiver*).
ese, *sb.* ease, pleasure, 111.
esen, *v.* entertain, comfort, ease, 1336; *esed*, *p.p.* 1812.
estat, **estaat**, *sb.* state, 68, 98 (O. E. *estat*, Lat. *status*).
estres, *sb. pl.* inner parts of a house, 1113 (O. Fr. *estre*, Pr. *estra*, ultimate derivation unknown).
estward, *adv.* eastward, 1035.
ete, *v.* eat, 89.
eterne, *adj.* eternal, 251; enduring, everlasting, 1132.
evene, *adv.* evenly, calmly, 665.

evene, *adj.* just, fair, 1006.
everich, *pron.* each one, 328, 790.
evermo, *adv.* evermore, 371.
ew, *sb.* yew, 2065 (O. E. *ew*).
expulsif, *adj.* expellent, driving out, 1891.
fader, *sb.* father, 1611 (O. E. *fæder*).
fadme, *sb.* (without change in *pl.*) fathom, 2058.
fayn, *adj.* and *adv.* glad, gladly, 399, 1579 (O. E. *fægen*).
faire, *adv.* fairly, 1801.
fallen, *v.* befall, happen, 810; **falle**, *p.p.* befallen, 1845; **fallen**, 2072.
falow, *adj.* pale brown or yellow, 506 (O. E. *fealu*, *fealw*).
fals, *adj.* false, 272, 293.
fare, *sb.* behaviour, business, 951.
fare, *vb.* to go, 537; wel to fare, to succeed, 1577; **fares**, 1 *pl. pres.*, 403; **fare**, *p.p.*, 1578 (O. E. *fāran*).
fawnes, *sb. pl.* fauns, 2070.
feeld, *sb.* field, 28, 664; **feelds**, *pl.*, 119, 645.
feith, *sb.* faith, 764.
fel, *adj.* cruel, 1772; **felle**, 701.
fel, 3 *s. pret.* befell, happened 604. (*See fl.*)
felawe, *sb.* fellow, companion, partner, 32, 173, 766 (O. E. *felage*, "the primary sense is one who lays down money in a joint undertaking with others," *N.E.D.*).
felaweshipe, *sb.* fellowship, partnership, 768.
feld, *p.p.* felled, cut down, 2066. (*See file*)
felyngly, *adv.* feelingly, sympathetically, 1345.
Femenye, the land of the Amazons, 8 (*lit.* the kingdom of womankind).
fer, *adj.* and *adv.* far, 790, 992.

- ferde, 3 *s. pret.* fared, behaved, 514; **ferden**, *pl.*, 789 (O.E. *feran*.)
- fere**, *feere*, *sb.* fear, 475, 1486.
- ferforthly**, *adv.* far forth, to that extent, 102.
- fermacies**, *sb.* pharmacies, medicines, 1855.
- ferre**, *adv. comp.* further, 1202.
- feste**, *sb.* feast, festival, 25, 48; **festes**, *pl.*, 1073.
- festeth**, 3 *s. pres.* feasts, 1335.
- fet**, *p.p.* fetched, 1669.
- fey**, *sb.* faith, 268.
- fiers**, *adj.* fierce, 740, 1087; **fierse**, 1511.
- fl**, *flle*, 3 *s. pret.* befell, 176, 1252; **fell**, 245, 560.
- flle**, *v.* to fell, cut down, 844.
- fillen**, 3 *pl. pret.* fell, 91. (See *fiel and fel*.)
- fyn**, *adj.* fine, 614.
- fynden**, 3 *pl. pres.* find, 769.
- fir**, **fyr**, *sb.* fire, 388, 1418.
- fiery**, *adj.* fiery, 635.
- fledden**, 3 *pl. pret.* fled, 2072.
- fleete**, 1 *s. pres.* float, 1539 (O.E. *fleotan*.)
- fletyng**, *pres. part.* floating, 1098.
- flikeryng**, *pres. part.* fluttering, 1104.
- flotery**, *adj.* fluttering, flowing, 2025.
- flour**, *sb.* flower, 124; **floures**, *pl.* 179 (O. Fr. *flour*, Lat. *florem, flos*.)
- foghten**, 3 *pl. pret.* fought, 1797.
- foynen**, 3 *pl. pres.* thrust, 797; **foyne**, 3 *s.* 1692.
- fole**, *sb.* fool, 941.
- folye**, *sb.* folly, 940.
- folwed**, 3 *pl. pret.* followed, 1293.
- folwyng**, *pres. part.* following, 1509.
- fomy**, *adj.* foamy, 1648.
- foo**, *sb.* foe, 732.
- foom**, *sb.* foam, 801 (O.E. *fām*.)
- foond**, *p.p.* found, 1532.
- forbere**, *v.* forbear, 27.
- for-blak**, *adj.* very black, 1286 (the prefix *for-* gives to an *adj.* the sense of an absolute superlative, 'very,' 'extremely.' Cp. Lat. *per*.)
- fordo**, *p.p.* destroyed, ruined, 702.
- forgeten**, *p.p.* forgotten, 1056.
- for-old**, *adj.* very old, 1284. (See *for-blak*.)
- forpynd**, *p.p.* wasted away by pain, 595.
- forther**, *adv. comp.* farther, 1211.
- forthren**, *v.* further, assist, 279, 280; **forthre**, 290.
- for-thy**, *adv.* therefore, 983.
- fortunest**, 2 *s. pres.* givest fortune, 1519.
- forward**, *sb.* agreement, 351 (O.E. *foreward*, a security taken in advance).
- foryeve**, 1 *s. pres.* forgive, 960, 967.
- fother**, *sb.* cartload, 1050 (O.E. *fother*.)
- founden**, *p.p.* found, 754.
- foundred**, 3 *s. pret.* foundered, fell (of a horse), 1829.
- fourtenyght**, *sb.* fortnight, 71.
- frakenes**, *sb. pl.* freckles, 1311.
- freend**, *sb.* friend, 610; **freendes**, *pl.*, 966.
- freendlich**, *adj.* friendly, 1822.
- freeten**, *p.p.* eaten, 1210. (See *freten*.)
- frely**, *adv.* freely, 349.
- fresshe**, *adv.* freshly, 190.
- freten**, *v.* to eat, 1161 (O.E. *fretan*.)
- fro**, *prep.* from, 1460.
- frothen**, 3 *pl. pres.* froth, 801.
- fruyt**, *sb.* fruit, 424.
- ful**, *adv.* fully, very, 121.
- fulfild of**, *p.p.* filled with, 82.
- gadered**, *p.p.* gathered, 1325.
- gadereth**, 3 *s. pres.* gathers, 195.

- gayler**, *sb.* gaoler, 206, 612.
gayneth, 3 *s. pres.* avails, 318, 929.
Galgopheye, Gargaphie, 1768. (See note.)
gan, 3 *s. pret.* began, 254, 779 (often used almost as an auxiliary, like 'did').
gappe, *sb.* gap, 781.
gastly, *adj.* horrible, ghastly, 1126 (O.E. *gástléc*. The intrusive 'h' seems to appear first in Caxton—is established by 1590).
gaude grene, a light green colour, 1221 (Fr. *gauder*, to dye green).
geere, *sb.* behaviour, manner, 514.
geery, *adj.* changeable, 678.
gentil, *adj.* gentle, 185.
gentillesse, *sb.* gentleness, 62.
gentilly, *adv.* gently, 2246.
gere, *sb.* clothing, armour, accoutrements, 158.
gereful, *adj.* changeable, 680.
geres, *sb. pl.* manners, behaviour, 673.
gerland, *sb.* garland, 196, 649.
gesse, 1 *s. pres.* guess, 192, 244.
gete, *v.* get, obtain, 1897.
gye, *v.* to guide, 1092 (O. Fr. *guier*, Mod. *guider*).
giggyng, *pres. part.* fitting with straps (to hang the shield over the shoulder), 1646.
gyle, *sb.* deceit, guile, 1738.
gilt, *sb.* guilt, 907.
giltelees, *adj.* guiltless, 454.
gypoun, *sb.* short tunic (worn under the hauberk), 1262.
gyse, *sb.* custom, fashion, manner, 135, 350 (Fr. *guise*).
gladen, *v.* to make glad, 1979.
gladere, *sb.* one who makes glad, 1365.
gleede, *sb.* red-hot coal, 1139 (O.E. *gléd*).
glyteren, 3 *pl. pres.* glitter, 119.
gloweden, 3 *pl. pret.* shone, glowed, 1274.
go, *p.p.* gone, 663.
gold-hewen, *adj.* hewn of gold, gold-forged, 1642.
goldsmythrye, *sb.* goldsmiths' work, 1640.
gonne, 3 *pl. pret.* began, 800.
gooldes, *sb. pl.* marigolds, 1071.
goon, *v.* go, 349.
goost, *sb.* ghost, spirit, 1910 (O.E. *gást*).
gooth, 2 *pl. imper.* go, 1700.
goth, **gooth**, 3 *s. pres.* goeth, 213, 598, 1025.
governance, *sb.* government, management, 455.
gree, *sb.* superiority, pre-eminence, 1875 (O. Fr. *gré*, Lat. *gradus*).
greet, *adj.* great, 12.
grene, *adj.* green, 1432.
grete, *adj.* great, 21.
gretter, *adj. comp.* greater, 5.
greves, *sb. pl.* groves, 637, 649.
grifphon, *sb.* griffin, 1275.
grym, **grymme**, *adj.* grim, fierce, 1184, 1661.
grisly, *adj.* frightful, ugly, 505 (O.E. *grislíe*).
groynynge, *sb.* groaning, 1601.
gruccheth, 3 *s. pres.* grudges, grumbles, 2187; **grucchen**, 1 *pl. pres.* 2200 (O. Fr. *grouchier*).
gruf, *adj.* grovelling, flat on the face, 91.
hadde, 3 *s. pret.* had, 55.
hakke, *v.* cut with axes, hack, 2007.
hamer, *sb.* hammer, 1650.
han, *v.* have, 18, 836 (contracted from *haven*, O.E. *habban*).
happed, 3 *s. pret.* happened, 331.

- hardy**, *adj.* brave, bold, 24, 853 (O. Fr. *hardi*).
hardynesse, *sb.* boldness, bravery, 1090.
haryed, *p.p.* harried, driven, 1868.
harmes, *sb. pl.* hurts, wounds, 1371.
harneys, *sb.* armour, 148, 755; **harnays**, 1282.
haubergeoun, *sb.* a short coat of mail, 1261 (a diminutive of *hauberk*, Old High-Ger. *hals-berk*, neck guard).
hauberk, *sb.* coat of mail, 1573.
hede, **heed**, *sb.* head, 196, 311, 486 (O.E. *heafod*).
heele, *sb.* health, 413, 2244.
heeld, 3 *s. pret.* held, occupied, 1667.
heelpe, 3 *s. pret.* helped, 793.
heepe, *sb.* heap, 86.
heer, *adv.* here, 752; **heere**, 70.
heer, *sb.* hair, 191, 1148.
heer-biforn, *adv.* before now, 726.
heere, *v.* hear, 17, 56.
heete, 3 *s. pres. subj.* promise, 1540.
heigh, *adj.* high, 207, 940; **helh**, 1679.
helmes, *sb. pl.* helmets, 1642.
hem, *pron.* them, 54, 162.
hem-self, *pron.* themselves, 2207.
henne, *adv.* hence, 1498.
hente, *v.* to seize, catch, 1780; 3 *s. pret.* 99; **henten**, 3 *pl. pret.* 46; **hent**, *p.p.* 723.
heraudes, *sb.* heralds, 159 (O. Fr. *heraut*).
herd, *adj.* haired, 1660.
herde, 3 *s. pret.* heard, 44, 265; **herd**, *p.p.* heard, 719.
here, *poss. adj.* their, 158.
here, *pron.* her, 1199.
here-agayns, against this, 2181.
her-inne, *adv.* herein, 2215.
heris, *sb. pl.* hairs, 530; **heeris**, 1276.
herknen, *v.* hearken to, 668; **herkne**, 1674.
herkneth, 2 *pl. imper.* hearken, listen, 985.
hert, *sb.* hart, stag, 817 (O.E. *heort*).
herte, *sb.* heart, 93 (O.E. *heorte*).
hertes, *sb. gen. s.* hart's, 823.
herte-spoon, *sb.* the depression at the end of the breast-bone, 1748.
heste, *sb.* behest, command, 1674.
hevene, *sb.* heaven, 232.
hevenysshly, *adv.* in a heavenly manner, 197.
hevynesse, *sb.* heaviness, distress, 1490.
hewe, *sb.* hue, complexion, 180, 506.
hewen, *v.* to hew, 564; **hewe**, 2007.
hewes, *sb. pl.* colours, 1230.
hyder, *adv.* hither, 939.
hidouse, *adj.* hideous, 1120.
hidously, *adv.* hideously, 843.
hye, *adj.* high, 39.
hye, *v.* to hasten, 1416.
hye, *sb.* haste, 2121.
hight, *p.p.* promised, 1614.
highte, 3 *s. pret.* was called, 2, 155; be called, 699; am called, 700 (from O.E. *hátan*).
highte, *sb.* height; **on highte**, aloud, 926.
hym, *pron. dat.* him, 11; to him, 979.
hymselven, *pron.* himself, 619.
hyndre, *v.* hinder, 277.
hir, *poss. pron.* her, 13; their, 158, 944.
hire, *pers. pron.* her, 11; *poss. pron.* 67.
holde, *p.p.* held bound, considered, 449; **holden**, 1861.

holdeth, 2 *pl. imper.* hold, consider, 1010.
 holm, *sb.* evergreen oak, 2063.
 holwe, *adj.* hollow, 505.
 homward, *adv.* homeward, 359.
 hond, *sb.* hand, 529, 745.
 hundred, *num.* hundred, 1724.
 honge, *v.* to hang, 1552; hongeth, 3 *s. pres.* 1557; honge, 3 *pl. pret.* 1564.
 hool, *sb.* whole, 2148.
 hoolly, *adv.* wholly, 960.
 hoolynesse, *sb.* holiness, 300.
 hoom, *sb.* home, 11, 168.
 hoom-comynge, hom-comynge, *sb.* home-coming, 26, 47.
 hoost, *sb.* host, army, 16, 168.
 hoote, *adj.* hot, 951; *adv.* hotly, 879.
 hoppesteres, *sb. pl.* dancers, used for *adj.* dancing, 1159.
 how, *adv.* however, 536.
 housbondes, *sb.* husbands, 78, 134.
 humblesse, *sb.* humbleness, 923.
 hunte, *sb.* hunter, 860, 1160.
 huntun, *v.* hunt, 816.
 hurtleth, 3 *s. pres.* pushes, 1758.
 hust, *p.p.* hushed, 2123.
 in-equal, *adj.* unequal, 1413.
 infortune, *sb.* misfortune, 1163.
 inned, *p.p.* housed, 1334.
 iren, *sb.* iron, 1134.
 jalous, *adj.* jealous, 471, 982.
 jalousie, *sb.* jealousy, 441, 976.
 japed, *p.p.* tricked, deceived, 871.
 ✓ joynant, *pres. part.* joining, ad-joining, 202.
 jollitee, *sb.* jollity, amusement, 949.
 journee, *sb.* day's journey, 1880.
 juge, *sb.* judge, 854.
 juste, *v.* joust, tilt, 1746; justen, 3 *pl. pres.* 1628.

justes, *sb.* jousts, 1862.
 juwise, *sb.* judgment, 881 (O. Fr. *juise*, Lat. *judicium*).
 kaytyf, *sb.* and *adj.* wretch, wretched, 1088. (See *caytyf*.)
 kan, 3 *s. pres.* can, is able, 495, 567; knows, 1040; kan thank, is grateful, 950.
 keep, keepe, *sb.* care, heed, notice, 1830, 531.
 kembd, kempd, combed, 1285, 1431.
 kempe, *adj.* shaggy, 1276.
 keene, *adj.* keen, 1108.
 kepe, 1 *s. pres.* care, reck, 1380.
 kepere, *sb.* keeper, 1470.
 kervere, *sb.* carver, 1041.
 kervyng, *sb.* carving, sculpture, 1057.
 kynde, *sb.* nature, 1593.
 kynrede, *sb.* kindred, 428.
 kyte, *sb.* kite, 321.
 knarry, *adj.* having knars or knobs, gnarled, 1119.
 knaves, *sb.* boys, servants, 1870.
 knyf, *sb.* knife, 1145.
 knyghthede, *sb.* knighthood, 1931.
 knytte, *v.* to knit, 270.
 knowe, *p.p.* known, 345.
 korven, *p.p.* cut, 1838.
 koude, 3 *s. pret.* could, 562.
 kouthe, 3 *s. pret.* could, 1014.
 laas, *sb.* snare, net, 959 (O. Fr. *las*, Lat. *laqueus*).
 lacerte, *sb.* muscle, 1895 (O. Fr. *lacerte* Lat. *lacertus*).
 lacynge *pres. part.* lacing, 1646.
 lad 1. *p.* led, taken, 1865.
 ladde, 3 *s. pret.* led, 588.
 laft, *p.p.* left, 1158.
 layneres, *sb. pl.* straps, 1046 (Fr. *lanière*, "afterwards re-adopted as *lanyer*, and corrupted into *lanyard*," N.E.D.).

- langage**, *sb.* language, 1369.
large, at his large, free, at large, 1430.
las, *sb.* snare, 1093. (*See laas.*)
lasse, *adj. comp.* less, 898.
lat, *v. imper.* let, 32, 33.
launde, *sb.* a natural clearing in a wood, 833 (O. Fr. *launde*, cp. Welsh *llan*).
laurer, *sb.* laurel, 169 (Lat. *laurus*. The modern form laurel, found as early as the 15th century, is due to the tendency to substitute an *l* for a second *r*, helped by the existence of forms *lawriol*, *lawriall*, *lawryell*, from the diminutive *laureolus*).
lechecraft, *sb.* physician's skill, 1887.
leep, 3 *s. pret.* leapt, 1829.
leeste, *adj. sup.* least, 263, 843.
leet, 3 *s. pret.* let, caused, 348, 1873.
leeve, *adj.* dear, 278 (O.E. *lēof*, cf. *lief*).
leeveth, 2 *s. imper.* believe, 2230.
leste, 1 *s. pret.* left off, 34.
leyde, 3 *s. pret.* laid, 526.
leyser, *sb.* leisure, 330 (O.F. *leisir*, ultimately connected with *licere*, to be permitted).
lene, *adj.* lean, 504.
lene, 2 *s. imper.* lend, 2224 (O.E. *lénan*).
lenger, *adj. comp.* longer, 718. (For the vowel change cp. *strenger* from *strong*.)
leoun, *sb.* lion, 740, 782.
lese, *v.* lose, 357, 432.
lesynge, *sb.* losing, loss, 849.
lesynges, *sb. pl.* lies, 1069 (O.E. *léasing*).
lest, *sb.* pleasure, 2126 (said to be a Kentish form; O.E. *lyst*).
leste, 3 *s. pret.* it was pleasing to, 146; *pres.* it is pleasing to, 990 (cf. *liste*).
lete, 1 *s. pres.* let, leave, 15, 465.
letten, *v.* hinder, stand in the way of, 31; **lette**, *pret.* 1034.
letten of, give up, forego, 459.
leve, *sb.* leave, 389.
leves, *sb.* leaves, 638.
ley, 2 *pl. imper.* lay, 1700.
lychewake, *sb.* watch (or vigil) held over the dead, wake, 2100 (O.E. *lic* = body, *wacu* = waking).
lye, *sb.* lie, 2157.
lief, *adj.* dear, 979 (O.E. *lēof*, cf. *leeve*).
lif, **lyf**, *sb.* life, 314, 354.
lifty, *adv.* in a life-like way, 1229 (O.E. *liflice*).
liggen, 3 *pl. pres.* lie, 1347 (O.E. *licgan*).
liggyng, *pres. part.* lying, 153.
ligne, *sb.* line, descent, 693.
lyk, *adj.* like, 443.
likly, *adv.* likely, 314.
liknesse, *sb.* likeness, similarity, 1984.
lylie, *sb.* lily, 178.
lymes, *sb. pl.* limbs, 1277.
lynage, *sb.* lineage, 252, 692.
lynde, *sb.* lime-tree, 2064.
liste, 3 *s. pres.* it is pleasing to, 194; **list**, 1216; **lyst**, 1519 (cf. *leste*).
lystes, *sb.* lists, place appointed for a tournament, 855, 994 (O. Fr. *listes*).
lite, *adj.* and *adv.* little, 335, 476, 865.
litel, *adv.* little, 631.
lith, 3 *s. pres.* lieth, lies, 360, 937; **lyth**, 2165. (*See liggen*.)
lyve, on **lyve** (*dat.*), alive, 2181.
lyvede, 3 *s. pret.* lived, 1986.
lyven, *v.* live, 58.
lyves, *adi.* living, 1537.

lyveth, 3 *s. pres.* liveth, 170.
lyvyng, *pres. part.* living, 43.
lode, *sb.* load, 2060.
longen, *v.* belong, 1420.
longes, *sb. pl.* lungs, 1894.
loo, *interj.* lo! 2159.
loode-sterre, *sb.* load-star, 1201.
looketh, 2 *pl. imper.* look, 940.
lookyng, *sb.* glance, look, 1313.
looth, *adj.* hateful, 979.
los, *sb.* loss, 1685.
losten, 3 *pl. pret.* lost, 78.
lust, *sb.* pleasure, 1074; *lustes*, *pl.* 2208 (O.E. *lyst*).
lusty, *adj.* pleasant, joyous, 655.
lustynesse, *sb.* pleasure, 1081.

maad, *p.p.* made, 613, 747.
maat, *adj.* dejected, 97 (O. Fr. *mat*, from Arabic *mât*, as in 'check-mate').
mayntene, *v.* maintain, 583.
maist, 2 *s. pres.* mayest, 385.
maister, *sb. used adjectively*, master, chief, 2044.
maistow, **maystow**, mayest thou, 378, 1060.
make, *sb.* companion, match, 1698.
maken, 3 *pl. pres.* make, 77; *maked*, 3 *s. pret.* 188; **maad**, *p.p.* 613.
malencolik, *adj.* melancholy, 517.
manace, *sb.* menace, threat, 1145.
manasyng, *sb.* threat, menacing, 1177.
manere, **maner**, *sb.* manner, kind of, 18, 1017.
many, *sb.* mania, madness, 516.
mannes, *sb. gen.* man's, 1337.
manhede, *sb.* manhood, 427.
mantelet, *sb.* small cloak, 1305.
Marte, *sb.* Mars, 1163.
martireth, 3 *s. pres.* torments, 704.
mateere, *sb.* matter, 401.

maugree, **mawgree**, *prep.* in spite of, in defiance of, 311, 749 (O. Fr. *maugre*, Mod. Fr. *malgré*).
meeste, *adj. super.* most, greatest, 1340.
meeth, *sb.* mead, 1421.
meynee, *sb.* train, retinue, 400 (O. Fr. *mesnée*, as from a Low Latin *mansionata*, household; cp. *meniai*).
men, one, 1337 (weakened form of *man*, used indefinitely).
mencioun, *sb.* mention, 35.
mene, 1 *s. pres.* mean, intend, 815; **mente**, *pret.* 2132.
merye, *adj.* merry, 2210.
mescheef, *sb.* mischief, harm, 468; **at meschief**, in danger, 1693.
messenger, *sb.* messenger, 633.
mester, *sb.* occupation, craft, 482 (O. Fr. *mester*, Mod. Fr. *métier*, Lat. *ministerium*).
myn, *poss. adj.* mine, 47; **myne**, 1609.
mynour, *sb.* miner, 1607.
mynstralcy, *sb.* minstrelsy, music, 1339 (Fr. *ménéstrel*, Lat. *ministralis*, a servant).
myrie, *adj.* merry, 641.
mirour, *sb.* mirror, 541.
mirre, *sb.* myrrh, 2080.
mysboden, *p.p.* insulted, misused, 51 (O.E. *misbēodan*).
mysfile, 3 *s. pret.* (*impersonal*) mischanced, 1530.
mystiers, *sb. gen.* what **mystiers men**, what manner of men, 852 (*lit.* men of what trade; see **mester**).
mo, *adj.* more, 171.
moche, *adj.* much, 258.
moerdre, *sb.* murder, 398.
moevere, *sb.* mover, 2129.
none, *sb.* moan, 508.
montance, *sb.* value, amount, 712.

moore, *adj.* more, 90; moor, 1211.

mooste, *adj.* most, greatest, 37.

moot, 1 *s. pres.* must, 27; 3 *s. pres.* 311.

mordrynge, *sb.* murdering, 1143.

morwe, *sb.* morning, morrow, 176, 634.

morwenyng, *sb.* morning, 204.

mosel, *sb.* muzzle, 1293.

moste, 1 *pl. pres.* must, 233.

mowe, 3 *pl. pres.* may, are able, 2141.

muchel, *adj.* much, 12.

murie, *adj.* merry, 528.

nayl, *sb.* nail, 1149; *pl.* claws, 1283 (O.E. *nægl*).

nakers, *sb. pl.* drums, 1653 (from Arabic *naqrah*, introduced by Crusaders).

nam, ne am, am not, 264, 416.

namely, *adv.* especially, 817.

namoore, **namo**, no more, 116, 264, 731.

nas, ne was, was not, 358, 791.

nat, *adv.* not, 31.

natheles, *adv.* nevertheless, 974.

navele, *sb.* navel, 1099.

ne, *adv.* and *conj.* not, 65, nor, 110, 111.

negligence, *sb.* negligence, 1023.

nedes-cost, *adv.* of necessity, 619.

neer, **ner**, *adj.* near, 581, 992.

neer, *adj. comp.* nearer, 110.

nekke, *sb.* neck, 360.

nercotikes, *sb. pl.* narcotics, 614.

neere, ne were, were not, 17, 271.

nexte, *adj. sup.* nearest, 555.

ny, **wel ny**, *adv.* nearly, 472.

ny, *adj.* near, 631.

nyȝ, ne is, is not, 43.

noght, *adv.* not, 698.

noide, ne wolde, would not, 45, 166.

nombre, *sb.* number, 1738.

nones, **for the nones**, for then once, for the occasion, 21.

noon, *adj.* none, 5, 31.

noot, ne woot, know not, 181, 243.

northren, *adj.* northern, 1129.

O, **oo**, *num. adj.* one, any, 354, 1033 (see **oon**).

obeissaunce, *sb.* obedience, 2116.

obsequies, *sb.* funeral rites, 135.

observaunce, *sb.* any customary duty or ceremonial practice, 187, 458, 642.

of, *prep.* off, 1818; from, 459.

offended, *p.p.* injured, 1536 (O. Fr. *offendre*).

offensioun, *sb.* offence, injury, 1558 (Boccaccio's *offensione*).

office, *sub.* service, rite, religious office, 200 (Lat. *officium*).

ofspryng, *sb.* offspring, 692.

okes, *sb.* oaks, 2008.

oghte, 3 *s. pret.* ought, 2193.

ones, *adv.* once, 176, 978.

oo, *interjection* Ho! the cry of a herald to call attention, 1675.

ook, *sb.* oak, 844; **ook cerial**, evergreen oak, 1432.

oon, *num. adj.* one, 491; the same, 154 (O.E. *án*).

oonly, *adv.* only, 515.

ooth, *sb.* oath, 101, 281.

oother, *pron.* other, 41, 274.

opie, *sb.* opium, 614.

orient, *sb.* east, 636.

orison, *sb.* prayer, 1403; **orison**, 1514 (O. Fr. *oraison*, Lat. *orationem*).

othes, *sb. pl.* oaths, 1066.

out-hees, *sb.* hue and cry, 1154 (O.E. *út* 'out' and *hæs*, from *hátan*, 'a calling by name,' hence 'outcry,' 'clamour').

outher, *conj.* either, 627.

outrely, *adv.* utterly, wholly, 296, 705.

over, *prep.* above, besides, 705.

over-al, *adv.* everywhere, 349 (O.E. *ofer-eall*).

over-ryden, *p.p.* run over, 1164.
overthwart, *adv.* athwart, across,
 1133.

owene, *adj.* own, 518.

paas, *sb.* pace; a paas, at a walking-pace, 1359 (Fr. *pas*, Lat. *passus*).

pace, *v.* to pass, 744.

payen, *adj.* pagan, 1512 (O. Fr. *paien*, Lat. *paganus*, a villager).

paleys, *sb.* palace, 1341.

pan, *sb.* brain-pan, skull, head, 307.

paramentz, *sb. pl.* rich array, 1643 (O. Fr. *parement*, Low Lat. *paramentum*).

paramours, *adv.* passionately, 1254.

pardee, par Dieu, by God, 454.

parfit, *adj.* perfect, 2151 (O. Fr. *parfez*, Lat. *perfectus*).

parlement, *sb.* parliament, 2112; decision, decree, 448.

partie, *sb.* partisan, partial umpire, 1799; part, 2150.

party, *adv.* partly, 195.

pas, *sb. pl.* paces, feet, 1032. (See paas.)

passant, *adj.* surpassing, 1249.

pees, *sb.* peace, 589, 813.

poyne, *sb.* pain, 461; *pl.* 480; torture, 275.

penoun, *sb.* pennon, small pointed flag, 120.

perfit, *adj.* perfect, 413.

perrye, *sb.* precious stones, jewellery, 2078 (O. Fr. *pierrie*).

perturben, 2 *pl. pres.* disturb, 48.

pighte, 3 *s. pret.* pitched, 1831.

pykepurs, *sb.* pickpocket, 1140.

pyler, *sb.* pillar, 1135; *plier*, 1608.

pilours, *sb.* pillagers, 149, 162.

pyne, *v.* to torture, 888.

pyne, *sb.* pain, grief, 466.

pipen, *v.* pipe, whistle; go pipen in an yvy leef, 'go whistle,' 980.

pitee, *sb.* pity, 62.

pitous, *adj.* compassionate, pitying, 95; sad, pitiable, 97.

pitously, *adv.* piteously, sadly, 91.

plat, *adj.* flat, plain, 987 (Fr. *plat*; Germ. *platte*).

pley, *sb.* play, sport, 267 (O.E. *plega*); **pleye**, *v.* to play, 269 (O.E. *plegian*).

pleyyng, *sb.* amusement, 203.

pleyn, *adj.* full, complete, open, 130, 629 (O. Fr. *pleins*, Lat. *plenus*).

pleyne, *v.* to complain, 462; **pleynen**, 3 *pl. pres.* complain, 393.

plesaunce, *sb.* pleasure, 713 (O. Fr. *plaisance*, Low Lat. *placentia*).

poyntz, *sb. pl.* points, 2113.

polax, *sb.* pole-axe, 1686.

pomel, *sb.* knob, boss, 1831 (O. F. *pomel*, dimin. from Lat. *pomum*, an apple).

popeler, *sb.* poplar, 2063.

portreyng, *sb.* painting, 1080.

portreyour, *sb.* painter, 1041; **portreitures**, *pl.*, 1057.

pose, 1 *s. pres.* put the case, assume, 304 (O. Fr. *poser*).

positif, *adj.* positive, settled, 309.

poure, *adj.* poor, 551.

pourelly, *adv.* poorly, 554, 696.

praye, *sb.* prey, 1774.

preesseth, 3 *s. pres.* presses, 1672.

preeved, *p.p.* proved, 2143.

prescience, *sb.* fore-knowledge, 455.

preye, *v.* pray, 625; **preyde**, 3 *pl. pret.* 969.

preyere, *sb.* prayer, 346.

priketh, 3 *s. pres.* pricketh, urgeth, 185.

prikyng, *pres. part.* spurring, hurrying, 1650.
pryme, *sb.* the first hour of the religious day, 6 a.m., or a little later, 1331.
pris, *sb.* prize, fame, 1383.
pryvee, *adi.* private, secret, 1602.
pryvely, *adv.* privately, secretly, 585.
privete, *sb.* private affairs, secrets, 553.
profreth, 3 *s. pres.* offers, 557.
propre, *adj.* proper, own, 2179.
Pruce, Prussia, 1264.
pure, *adj.* mere, very, 421.
purveiaunce, **purvieaunce**, *sb.* foresight, providence, 394, 807.
putten, *v.* to put, 577.
qualm, *sb.* disease, pestilence, 1156 (O. E. *cwealm*).
queynt, *p.p.* quenched, 1463; **queynte**, 3 *s. pret.* 1476.
queynte, *adj.* curious, strange, 1475 (O. Fr. *coint*, Lat. *cognitus*).
questioun, *sb.* question, enquiry, 1656.
quyke, *adj.* quick, alive, 157 (O. E. *cwic*).
quyked, 3 *s. pret.* revived, 1477.
quite, *v.* set free, release, 174.
quitly, *adv.* freely, 934.
quod, 3 *s. pret.* quoth, said, 49, 268 (O. E. *cwethan*).
quook, 3 *s. pret.* quaked, 718, 904.
rad, *p.p.* read, 1737.
ransake, *v.* ransack, search thoroughly, 147 (O. N. *raun*, 'house,' *saka*, 'seek').
rasour, *sb.* razor, 1559.
raughte, 3 *s. pret.* reached, 2057.
raunsoun, *sb.* ransom, 166, 318.
recche, 1 *s. pres.* care, 540, 1387; **reccheth**, 3 *s. pres.* 1539.

reconforte, *v.* to comfort again, 1994.
rede, *adj.* red, 117, 889.
rede, 1 *s. pres.* advice, counsel, 2210 (O. E. *redan*).
redily, *adv.* readily, 1418.
redoutyng, *p. pres.* reverence, fear, 1192.
redy, *adj.* ready, 183.
reed, *sb.* advice, 358 (O. E. *rēd*).
reed, *adj.* red, 1139 (O. E. *reád*).
regne, *sb.* kingdom, 8, 766 (Lat. *regnum*).
rehersyng, *sb.* rehearsal, parley, 792.
reynes, *sb.* reins, 46.
reyneth, 3 *s. pres.* raineth, 677.
rekke, 1 *s. pres.* care, 1399. (Cf. **recche**).
rekne, *v.* reckon; 1 *s. pres.* **reken**, 1075.
remenant, *sb.* remainder, 30, 711.
renges, *sb. pl.* ranks, 1736.
renneth, 3 *s. pres.* runs, 903.
rentyng, *sb.* tearing, 1976.
repplicacioun, *sb.* reply, 988 (Lat. *replicare*).
rescus, *sb.* rescue, 1785 (O. Fr. *rescouse*).
rese, *v.* quake, move, 1128 (O. E. *hrisien*).
resoun, *sb.* reason, 908.
resouneth, 3 *s. pret.* resounds, 420.
respit, *sb.* respite, delay, 90.
retenu, *sb.* retinue, suite, 1644.
retournyng, *sb.* returning, 1237.
rewe, 3 *sing. sub.* have pity, 1005; 2 *sing. imper.*, 1375.
rewe, *sb.* row, line, 2008.
rewefulleste, *adj. super.* ruefullest, most sorrowful, 2028.
riden, *p.p.* ridden, 829.
ryme, *v.* to rhyme, 601.
ryngen, 3 *pl. pres.* ring, resound, 1742.
rynges, *sb. pl.* ringlets, 1307.

- rit**, 3 *s. pres.* rides, 116, 123.
ryte, *sb.* rite, ceremony, 1044;
rytes, 1512.
roial, *adj.* royal, 160.
romen, *v.* to roam, 241; **romed**,
 3 *s. pret.*, 207; **romyuge**,
pres. part., 213.
ronnen, 3 *pl. pret.* ran, 2067.
rood, 3 *s. pret.* rode, 108.
roos, 3. *s. pret.* rose, 1356.
roreth, 3 *s. pres.* roars, resounds,
 2023.
rouketh, 3 *s. pres.* cowers,
 huddles, 450 (cp. O.N. *hruga*,
 heap up).
roundel, *sb.* roundelay, song,
 671 (O. Fr. *rondel*).
route, *sb.* assembly, company,
 31 (O. Fr. *route*, Low Lat.
rota, rupta).
routhe, *sb.* pity, 56.
ruggy, *adj.* unkempt, shaggy,
 2025.
ruyne, *sb.* ruin, 1605.
rumbel, *sb.* roaring wind, 1121.

sadel, *sb.* saddle, 1304.
sadly, *adv.* firmly, in earnest,
 1744.
sayn, 3 *pl. pres.* say, 340.
salueth, 3 *s. pres.* saluteth, 634
 (Fr. *saluer*, Lat. *saluare*).
saluyng, *sb.* salutation, 791.
sangwyn, *adj.* blood-red, 1310
 (O. Fr. *sanguine*, Lat. *sanguineus*).
sarge, *sb.* serge, 1710.
saugh, 3 *s. pret.* saw, 97, 542.
 (See *se*.)
save, *sb.* sage, 1855 (O. Fr.
sauge, Lat. *salvia*).
sawe, *sb.* saying, adage, dis-
 course, 305, 668 (O.E. *sagu*).
scape, *v.* escape, 249.
se, **seen**, **sene**, *v.* to see, 33,
 177, 263.
see, *sb.* sea, 1098.
seege, *sb.* siege, 79.

seet, 3 *s. pret.* sat, 1217.
seettes, *sb. pl.* seats, 1722.
sey, *v.* to say, tell, 1202.
seyde, 3 *s. pret.* said, 57, 215;
seide, 722; **seyden**, 3 *pl. pret.*
 575.
seyeth, 2 *pl. imper.* say, 1010.
seigh, 3. *s. pret.* saw, 208. (See
se.)
seyn, *p.p.* seen, 807. (See *se*.)
seyn, *v.* say, tell, 293, 559.
seinte, *adj.* holy, 863 (O. Fr.
seint, Lat. *sanctus*).
seist, 2 *s. pres.* sayest, 747.
seith, 3 *s. pres.* saith, 187.
seistow, sayest thou, 267.
seken, 1 *pl. pres.* seek, 408.
selde, *adv.* seldom, 681 (O.E.
seld).
selve, *adj.* same, 1726.
semely, *adj.* seemly, pretty,
 1102.
sepulture, *sb.* funeral rites, 1996.
serye, *sb.* series, train of argu-
 ment, 2209.
servage, *sb.* servitude, 1088.
servauntz, *sb. pl.* servants, 1065.
servyse, *sb.* service, 2084.
sesoun, *sb.* season, 185.
seten, *p.p.* sat, 594.
seurete, *sb.* surety, assurance,
 746 (O. Fr. *seurté*, Lat.
securitatem).
shalt, 2 *s. pres.* shalt, oughtest,
 oughtest to be considered (the
 sense of debt or obligation is
 equally prominent in Chaucer's
 mind with that of futurity),
 287, 295.
shaltow, shalt thou, 533.
shamefast, *adj.* modest, 1197.
shapen, **shape**, *p.p.* planned,
 ordained, 367, 534.
sheene, **shene**, *adj.* bright,
 beautiful, 114, 210, 651 (O.E.
schene, Germ. *schön*).
shent, *p.p.* injured, destroyed,
 1896.

shepne, *sb.* shed, 1142 (O.E. *scypen*).
shere, *sb.* shears, 1559.
sherte, *sb.* shirt, 708.
shet, *p.p.* shut, 1739.
shynes, *sb.* shins, legs, 421.
shynen, 3 *pl. pres.* shine, 1185.
shyveren, 3 *pl. pres.* shiver, splinter, 1747.
shode, *sb.* the parting of the hair on a man's head, hence the temple, 1149 (O.E. *scæde*, from *sceāden*, to divide).
sholde, *pl.* should, 104.
sholdest, *s.* shouldest, 279.
shoon, 3 *s. pret.* shone, 1129.
shrighte, 3 *s. pret.* shrieked, 1959.
shul, 2 *pl. pres.* shall, 963.
shuldres, *sb.* shoulders, 1106.
sik, *adj.* sick, 742; **syk**, 1946.
sike, *v.* sigh, 682; **siked**, 3 *s. pret.* 2127 (O.E. *sican*).
siker, *adj.* sure, 2191 (Lat. *securus*).
sikerly, *adv.* surely, 1243.
sikes, *sb.* sighs, 1062.
syn, *adv.* since, 335, 957.
synken, *v.* sink, 93.
sith, **sithen**, *adv.* since, afterwards, 72, 434, 663.
sithe, *sb. pl.* times, 1019.
slake, *adj.* slack, slow, 2043.
slawe, *p.p.* slain, 85.
sle, 2 *s. subj.* slay, 760.
sleen, *v.* slay, 364, 705 (O.E. *slean*).
sleere, *sb.* slayer, 1147.
sleeth, 3 *s. pres.* slayeth, 260, 474.
sleighte, *sb.* craft, prudence, 1090 (O. Norse *slægtik*).
slepy, *adj.* causing sleep, 529.
slider, *adj.* slippery, 406.
slogardie, *sb.* slothfulness, 184.
slough, 3 *s. pret.* slew, 122, 129; **slow**, 1 *s. pret.* 1608. (See **sleen**).

smale, *adj. pl.* small, 1218.
smerte, *adj.* smarting, grievous, 1367.
smerte, 3 *s. pres. sub. impers.* pain, hurt, 536.
smylere, *sb.* smiler, hypocrite, 1141.
smoot, 3 *s. pret.* smote, 846.
socour, *sb.* succour, help, 60.
sodeynly, **sodeynliche**, *adv.* suddenly, 260, 672, 717.
softe, *adv.* softly, 1923.
solempnytee, *sb.* solemnity, 12.
som, *adj. s.* some, one, 62; **some**, *pl.* 1263.
somdel, *adv.* somewhat, 1312.
sommer, *sb.* summer, 479.
Sunday, *sb.* Sunday, 1330.
sone, *sb.* son, 1105, 2226 (O.E. *sunu*).
song, **soong**, 3 *s. pret.* sang, 197, 651, 1354.
songen, *p.p.* sung, 671.
sonne, *sb.* sun, 5; *dat.* 193 (O.E. *sunne*).
soor, *adj.* sore, 1362.
soor, *sb.* pain, 596.
soore, *adv.* sorely, 536.
sooth, *sb.* truth, 663.
soothly, *adv.* truly, 244, 341.
soper, *sb.* supper, 33.
sorwe, *sb.* sorrow, 93.
sorrowful, *adj.* sorrowful, 212, 248.
sorwen, 3 *pl. pres.* sorrow, 1966.
sorweth, 3 *s. pres.* sorroweth.
sory, *adj.* sad, luckless, 1146.
sothe, *sb.* truth; **for sothe**, truly, 235, 602.
soun, *sb.* sound, 1574 (Fr. *son*, Lat. *sonus*).
soutil, *adj.* subtle, fine, 1172, (O.Fr. *sotil*, Lat. *subtilis*).
 Chaucer also uses *subtil*, q.v.
spak, 3 *s. pret.* spoke, 54, 294.
sparre, *sb.* beam, balk of timber, 132, 218.
sparth, *sb.* halbert, battle-axe, 1662 (O.N. *spartha* = axe).

speces, *sb. pl.* species, kinds, 2155.
special, in special, particularly, 159.
spedde, 3 *s. pret.* sped, hastened, 359.
speken, *v.* speak, 127.
spenten, 3 *pl. pret.* spent, employed, 1629.
spere, *sb.* spear, 117.
spore, *sb.* spur, 1745; **spores**, *pl.* 846.
spradde, 3 *s. pret.* spread, 2013; **sprad**, *p.p.* 2045.
sprynge, *v.* to spring, grow, 2160; **spronge**, *p.p.* 579.
squier, *sb.* squire, 872.
stable, *adj.* fixed, immovable, lasting, 2146, 2151.
stablissed, *p.p.* established, 2137.
starf, 3 *s. pret.* died, 75.
startlynge, *adj.* spirited, fresh, skittish, 644.
stede, *sb.* place; **in stede**, instead, 1282.
stent, *p.p.* stopped, 510.
stente, *v.* cease, stop, 45; **stente**, 1584.
sterres, *sb. pl.* stars, 1179.
stert, *sb.* start, bound, 847.
sterte, *v.* start, leap, 186; 3 *s. pret.* 94, 222.
sterve, 3 *s. pret. sub.* die, 286; 1 *sing. pres.* 436.
stevene, *sb.* appointed time, 666 (O.E. *stefn*).
stierne, *adj.* stern, 1296.
stynte, *v.* to stop, cease, 476; **stynt**, **styntyd**, *p.p.* 1563, 2110.
stirte, 3 *s. pret.* started, 721.
styth, *sb.* anvil, 1168.
stok, *sb.* stock, 693.
stoke, *v.* stab, 1688.
stomblen, 3 *pl. pres.* stumble, 1755.
stonden, *v.* stand, 315, 464.

stongen, *p.p.* stung, 221.
stoon, *sb.* stone, 1030.
stounde, *sb.* space of time, moment, 354.
straughte, 3 *pl. pret.* stretched, 2058.
stree, *sb.* straw, 2060.
streit, *adj.* narrow, 1126.
stremes, *sb. pl.* beams, 637.
strepe, *v.* strip, 148.
strif, *sb.* strife, 329, 976.
stryven, 1 *pl. pres.* strive, quarrel, 319.
stroof, 3 *s. pret.* strove, contended for supremacy, 180.
strook, *sb.* stroke, 843.
stroong, *adj.* strong, 198.
stubbes, *sb. pl.* stumps, 1120.
studie, *sb.* study, reverie, 672.
subtil, *adj.* subtle, finely-made, 196.
suffisaunt, *adj.* sufficient, 773.
suffren, *v.* suffer, allow, 87.
snyte, *sb.* suit, array, 2015 (Fr. *suite*, Lat. *secta*).
sum, *adj.* some, 230.
sustene, *v.* support, 1135.
suster, *sb.* sister, 13, 962; **sustren**, *pl.* 161.
swelte, 3 *s. pret.* fainted 498 (O.E. *sweltan*).
swerd, *sb.* sword, 357, 717.
swere, *v.* swear, 963.
swich, *adj.* such, 4, 419.
swoor, 3 *s. pret.* swore, 101.
swoote, *adj.* sweet, 2002.
swough, *sb.* low noise, blast of wind, 1121.
swowned, *p.p.* swooned, fainted, 55.
swownynge, *pres. part.* fainting, 1961.
taak, 2 *s. imper.* take, 226.
taas, *sb.* heap, 147 (O. Fr. *tas*)
take, *p.p.* taken, 1866.
targe, *sb.* target, small shield, 117 (O. Fr. *targe*).

- tarien**, *v.* cause to tarry, delay, 1962.
teeris, *sb. pl.* tears, 1063
telleth, 2 *pl. imperat.* tell, 52, 852.
tendite, to endite, 351.
tene, *sb.* vexation, trouble, 2248 (O.E. *tēona*).
terme, *sb.* term, duration, 171.
testeres, *sb. pl.* headpieces, helmets, 1641 (from O.F. *teste*, *tête*, head).
thabsence, the absence, 381.
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ther, *adv.* where, 34; **there**, 39; **ther as**, where, 460.
therwithal, *adv.* therewith, in addition, 220.
thider, *adv.* thither, 405; **thiderward**, *adv.* thitherwards, 1672.
thikke, *adj.* thick, 198.
thilke, the ilk, the same, that, 335, 876.
thyn, *poss. pron.* thine, 93.
thirled, *p.p.* pierced, 1852.
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thyselven, thyself, 316.
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thogh, *adv.* though, although, 312.
thonken, 3 *s. pret.* thanked, 1018.
thral, *sb.* slave, thrall, 694.
threed, *sb.* thread, 1172.
threste, *v.* to thrust, 1754.
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tirannye, *sb.* tyranny, 253.
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to, *adv.* too, 17.
to-breste, 3 *pl. pres.* burst asunder, break to pieces, 1753.
to-brosten, *p.p.* 1833.
togydre, *adv.* together, 1766.
to-hewen, 3 *pl. pres.* hew in pieces, 1751.
tomorwe, tomorrow, 752.
tonge, *sb.* tongue, 580.
tonne, *sb.* tun, cask; **tonne greet**, big as a tun, 1136.
too, *sb.* toe, 1868 (O.E. *tā*).
toold, *p.p.* told, 290, 825.
tope, *sb.* top, crown, head, 2057.
to-shrede, 3 *pl. pres.* cut into shreds, 1751.
toun, *sb.* town, 690 (O.E. *tūn*).
tour, *sb.* tower, 172, 198 (Fr. *tour*, Lat. *turris*).
touret, *sb.* turret, 1051.
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tourneyng, *sb.* tournament, 1862.
Trace, Thrace, 780.
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trapped, *p.p.* having trappings, 1299.
trappures, *sb. pl.* trappings, 1641.
travaille, *sb.* labour, 1548.
trede, 1 *pl. pres.* tread, 2164.
tretee, *sb.* treaty, 430 (F. *traité*).
trewely, *adv.* truly, 279.
trompe, *sb.* trumpet, 1316.
tronchoun, *sb.* thick stick (shaft of a broken spear?), 1757 (O. Fr. *trouchon*, from Lat. *truncus*).

trone, *sb.* throne, 1671.
trouthe, *sb.* truth, guarantee,
 troth, 752 (O.E. *treðwōth*).
trowe, 1 *s. pres.* believe, trow,
 1023.
trowed, *p.p.* believed, 662.
trusteth, 2 *pl. imper.* trust, be
 sure, 1324.
Turkeys, *adj.* Turkish, 2037.
turneiynge, *sb.* tournament,
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 276.
twynes, *sb. gen.* of twine, 1172.
unknowe, *adj.* unknown, 548.
unkonnyng, *adj.* ignorant, 1535.
unkouth, *adj.* strange, rare,
 1639 (O.E. *uncūth*, lit. un-
 known, hence strange).
unset, *adj.* unarranged, casual,
 666.
untressed, *p.p.* unfastened,
 loose, 1431.
unwist, *adj.* unknown, 2119.
unyolden, *p.p.* unyielded, not
 having surrendered, 1784.
up, *prep.* upon, 849.
up-haf, 3 *s. pret.* heaved up,
 lifted up, 1570.
up-riste, *sb. dat.* up-rising, 193;
sonne up-rist = sun-rise.
up-so-down, upside-down, 519.
up-sterste, 3 *s. pret.* started up,
 441.
up-yolden, *p.p.* yielded up, 2194.
usedeste, 2 *s. pret.* usedst, 1527.
vassellage, *sb.* good service,
 prowess, 2196.
venerye, *sb.* hunting, 1450.
venym, *sb.* poison, 1893.
ventusynge, *sb.* letting blood by
 means of a cupping-glass, 1889
 (O. Fr. *ventoser*, to cup).
verrailly, *adv.* verily, truly, 316.
verray, *adj.* true, genuine, 693,
 748 (O. Fr. *verai*).

vertu, *sb.* power, influence, 1391.
vestmentz, *sb. pl.* garments,
 2090.
veyn, *adj.* vain, foolish, 236.
veyne-blood, *sb.* letting blood by
 opening a vein, 1889.
veze, *sb.* rush of wind, 1127
 (spelt *fese* in Bradley's edition
 of "Stratmann's Mid. Eng.
 Dict." O.E. *fēsian*, to drive.
 It may be an imitative word.
 Cp. modern English *fizz* and
 Icel. *fisa*).
vilenye, *sb.* villany, dishonour,
 84.
visage, *sb.* face, 2019.
voyden, *v.* remove, drive out,
 1893.
voys, *sb.* voice, 1316.
vomyt, *sb.* vomit, 1898.
wayke, *adj.* weak, 29.
waille, 1 *s. pres.* wail, 73.
waymentynge, *sb.* lamentation,
 44, 137.
wake, *sb.* a watch, especially
 over a dead body, a vigil;
wake-pleyes, funeral games,
 2102.
wan, 3 *s. pret.* won, captured,
 131.
wan, *adj.* pale, dull-coloured,
 1598.
wane, *v.* to decrease, get small,
 2167.
wanhope, *sb.* despair, 391 (O.E.
wan- (neg. prefix) *hopa*).
wanye, *v.* wane, decrease, 1220.
war, *adj.* aware, wary, 38, 360
 (O.E. *wær*).
waste, *adj.* waste, desolate,
 473.
wasted, *p.p.* perished, 2162.
wawes, *sb.* waves, 1100 (O.E.
wagn).
wedde, *sb. dat.* pledge; to
wedde, as a pledge, 360.
wedden, *v.* wed, 974.

wede, *sb.* clothing, 148.
weel, *adj.* and *adv.* well, 68, 1009.
weep, 3 *s. pret.* wept, 1487.
weye, **wey**, *sb.* way, road, 39, 112; *atte leste weye*, at the least, 263.
weyeth, 3 *s. pres.* weighs, 923.
weylaway, *interj.* alas, 80.
wele, *sb.* weal, well-being, good fortune, 37, 414.
welle, *sb.* source, fountain, 2179.
wenden, *v.* turn, go, depart, 1356; **wende**, 533, 2107, 2167 (O.E. *wendan*).
wene, *v.* to think, 797; **weneth**, 3 *s. pres.* 1337; **wenen**, 3 *pl. pres.*, 946; **wende**, 1 *s. pret.* 411 (O.E. *wenan*).
wenten, 3 *pl. pret.* went, 1290. (*See wenden*).
wepe, 1 *s. pres.* weep, 73;
wepen, 3 *pl. pres.* 913.
wepene, **wepne**, *sb.* weapon, 733, 743.
were, *v.* guard, 1692 (O.E. *werian*).
werede, 3 *s. pret.* wore, 530, 1071.
weren, **were**, 3 *pl. pret.* were, 98, 321.
werre, *sb.* war, 429, 589.
werreye, **werreyen**, *v.* make war against, 626, 686.
wessh, 3 *s. pret.* washed, 1425.
wete, *adj.* wet, 422.
wexe, 3 *s. pret.* waxed, became, 504; **wexeth**, 3 *s. pres.* 2166;
wexyng, *p. pres.* 1220.
whan, *adv.* when, 36.
whether, *pron.* which of two, whether, 998, 999, 267.
wher, *adv.* whether, 243.
wher, *adv.* where, 255.
whil, *adv.* while, 79, 321.
whilom, *adv.* formerly, once, 1, 1526 (*dat. plur.* of *hwil*, while, time).

whippeltre, *sb.* cornel tree, dog-wood, 2065.
whistelyng, *sb.* whistling, hissing, 1479.
whit, *adj.* white, 801; **why**, 1320.
wydwe, *sb.* widow, 313.
wyf, *sb.* wife, 74, 313; **to wyve**, *dat.* to wife, 1002.
wight, *sb.* creature, person, wight, 567, 1017 (O.E. *wiht*).
wighte, *sb.* weight, 1287.
wykes, *sb. pl.* weeks, 992.
wikke, *adj.* wicked, evil, 229, 722.
wyl, **wille**, *sb.* will, pleasure, 987, 459.
wilnest, 2 *s. pres.* desirest, 751.
wilnen, *v.* desire, 1256; **wilneth**, 3 *sing. pres.* 1706.
wiltow, wilt thou, 298.
wylugh, *sb.* willow, 2064.
wyn, *sb.* wine, 613.
wynne, *v.* win, gain, 33.
wirche, *v.* to work, 1901.
wys, *adj.* wise, 562.
wise, *sb.* fashion, manner, 803, 882.
wisly, *adv.* surely, 1005.
wiste, 3 *s. pret.* knew, 631.
wistest, 2 *s. pres.* knowest, 298.
witen, 1 *pl. pres.* know, 402; 3 *pl. pres.* 936.
withouten, *prep.* without, 90.
withseyn, *v.* to gainsay, deny, 282.
wityng, *sb.* knowledge, 753.
wode, *sb.* wood, 564, 664 (O.E. *wudu*).
wodebynde, *sb.* woodbine, 650.
wol, 1 *s. pres.* will, 31; 3 *s. pres.* 184.
wolde, 1 *sing.* would, 18; 3 *sing.* 110.
woldestow, wouldst thou, 1977.
woln, 3 *pl. pres.* will, 1263.
wolt, 2 *s. pres.* wilt, 766.

- woltow, wilt thou, 686.
 wommanhede, *sb.* womanhood, 890.
 wone, *sb.* wont, custom, 182, 206 (O.E. *ge-wuna*)
 woneden, 3 *pl. pret.* dwelt, 2069 (O.E. *wunian*).
 wonne, *wonnen*, *p.p.* won, 6, 144, 19.
 wont, *adj.* accustomed, 834.
 woo, *sb.* woe, 524.
 wood, *adj.* mad, 471, 598 (O.E. *wód*).
 woody, *adv.* madly, 443.
 woodnesse, *sb.* madness, 1153.
 wook, 3 *s. pret.* awoke, 535.
 woost, 2 *s. pres.* knowest, 316.
 woot, 3 *s. pres.* knows, 28; 1 *s. pres.* 282 (O.E. *wát*).
 wostow, knowest thou, 305.
 wowke, *sb.* week, 681.
 wrastleth, 3 *s. pres.* wrestles, 2103.
 wrecche, *sb.* and *adj.* wretch, wretched one, 73, 248.
 wreke, *v.* avenge, 103 (O.E. *wrekan*).
 wrethe, *sb.* wreath, 1287.
 wroght, *p.p.* wrought, made, 154.
 wrothe, *adj.* wroth, angry, 321.
 yaf, 3 *s. pret.* gave, 583. (See yeve.)
 y-bete, *p.p.* beaten, embossed, 121.
 y-born, *p.p.* born, 161; carried, 1836.
 y-bounden, *p.p.* bound, 291.
 y-brent, *p.p.* burnt, 88.
 y-broght, *p.p.* brought, 253.
 y-buryed, *p.p.* buried, 88.
 y-clenched, *p.p.* clamped, 1133.
 y-cleped, *p.p.* called, 9.
 y-corve, *p.p.* cut, 1155.
 ydel, *adj.* idle, 1647.
 ydelnesse, *sb.* idleness, 1082.
 y-do, *p.p.* done, finished, 1676;
 y-don, 167.
 y-drawe, *p.p.* drawn, 86.
 y-dryven, *p.p.* driven, 1149.
 y-dropped, *p.p.* be-dropped, 2026.
 ye, yea, 809.
 yeer, yer, *sb.* year, 175, 345, 600; yere, *dat.* 345.
 yelewe, *adj.* yellow, 1071.
 yelp, *v.* boast, 1380 (O.E. *gielpan*).
 yemen, *sb. pl.* yeomen, 1651 (cp. O. Fries. *gāman*, a villager, from *gū*, a village).
 yerde, *sb.* yard, rod, 192, 529.
 yeve, *v.* give, 306 (O.E. *giefan*).
 yeven, yeve, *p.p.* given, 57, 228, 308.
 y-fetered, *p.p.* fettered, 371.
 yiftes, *sb. pl.* gifts, 1340.
 yive, 1559. (See yeve).
 y-laft, *p.p.* left, 1888.
 y-liche, *adv.* alike, 1668; y-like, 681; y-lik, 1876 (O.E. *gelie*).
 ymaginacioun, *sb.* imagination, 236.
 ymaginyng, *sb.* imagining, planning, conception, 1137.
 y-maked, *p.p.* made, 1207.
 y-meynd, *p.p.* mingled, 1312.
 ynough, *adj.* enough, 30.
 yolle, 3 *pl. pres.* yell, shout, 1814.
 yond, *adv.* yonder, 241 (O.E. *geond*).
 yonge, *adj.* young, 114.
 yore, *adv.* a long time, 955 (O.E. *geára*, from *gár*, a year).
 youlyng, *sb.* yelling, 420.
 yow, *pron.* you, 18, 247.
 y-payed, *p.p.* paid, 944.
 y-raft, *p.p.* seized, 1157.
 y-ronne, *p.p.* run, arranged, 1307; y-ronnen, run together, coagulated, 1835.

y-sayd, *p.p.* said, 1009.
y-set, *p.p.* appointed, 777.
y-spreynd, *p.p.* sprinkled,
 1311.
y-stiked, *p.p.* thrust, stabbed,
 707.
y-storve, *p.p.* dead, 1156.

y-take, *p.p.* taken, captured,
 1759.
yvele, *adv.* ill, badly, 269.
yvy leef, *sb.* ivy-leaf, 980.
y-wonne, *p.p.* won, 1801.
y-wrye, *p.p.* covered, veiled,
 2046 (O.E. *wrihan*).

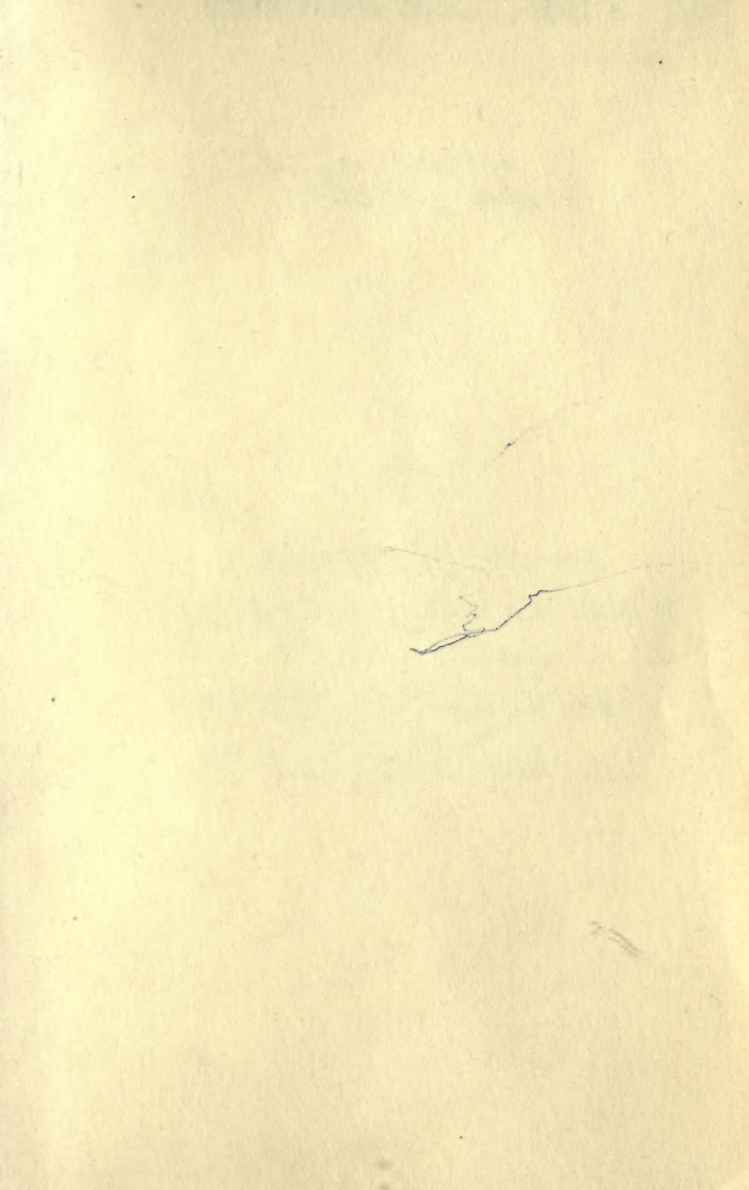
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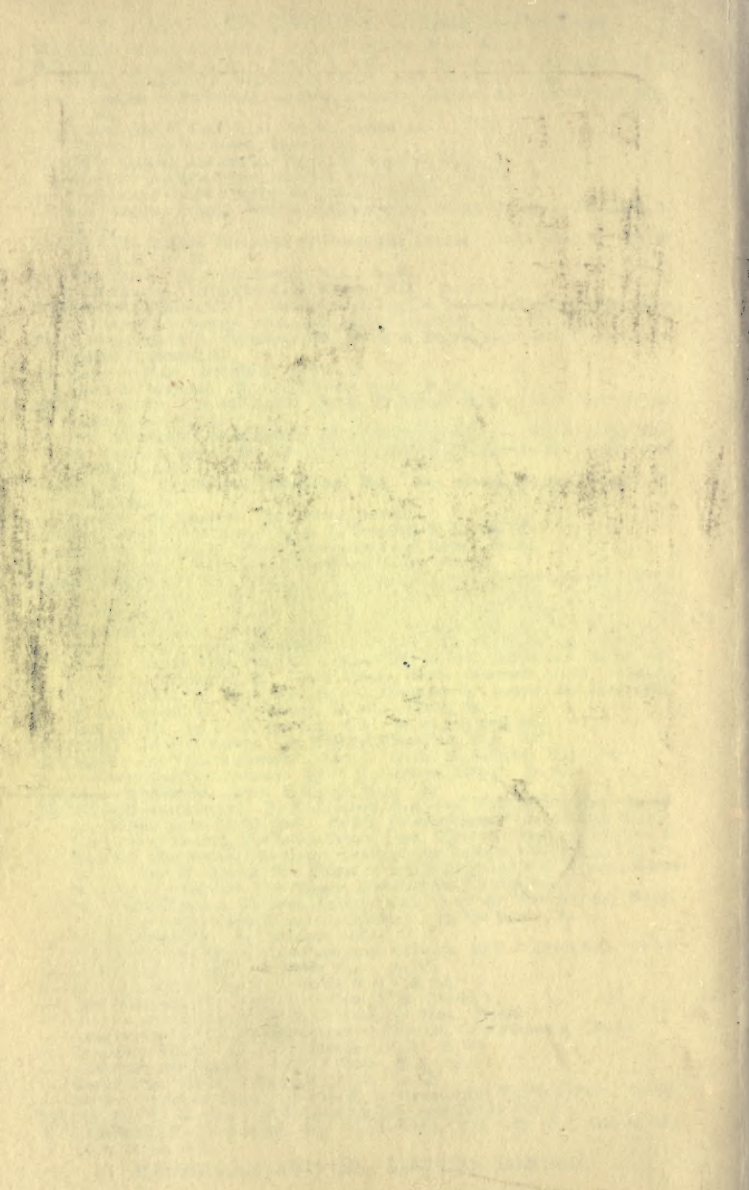
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