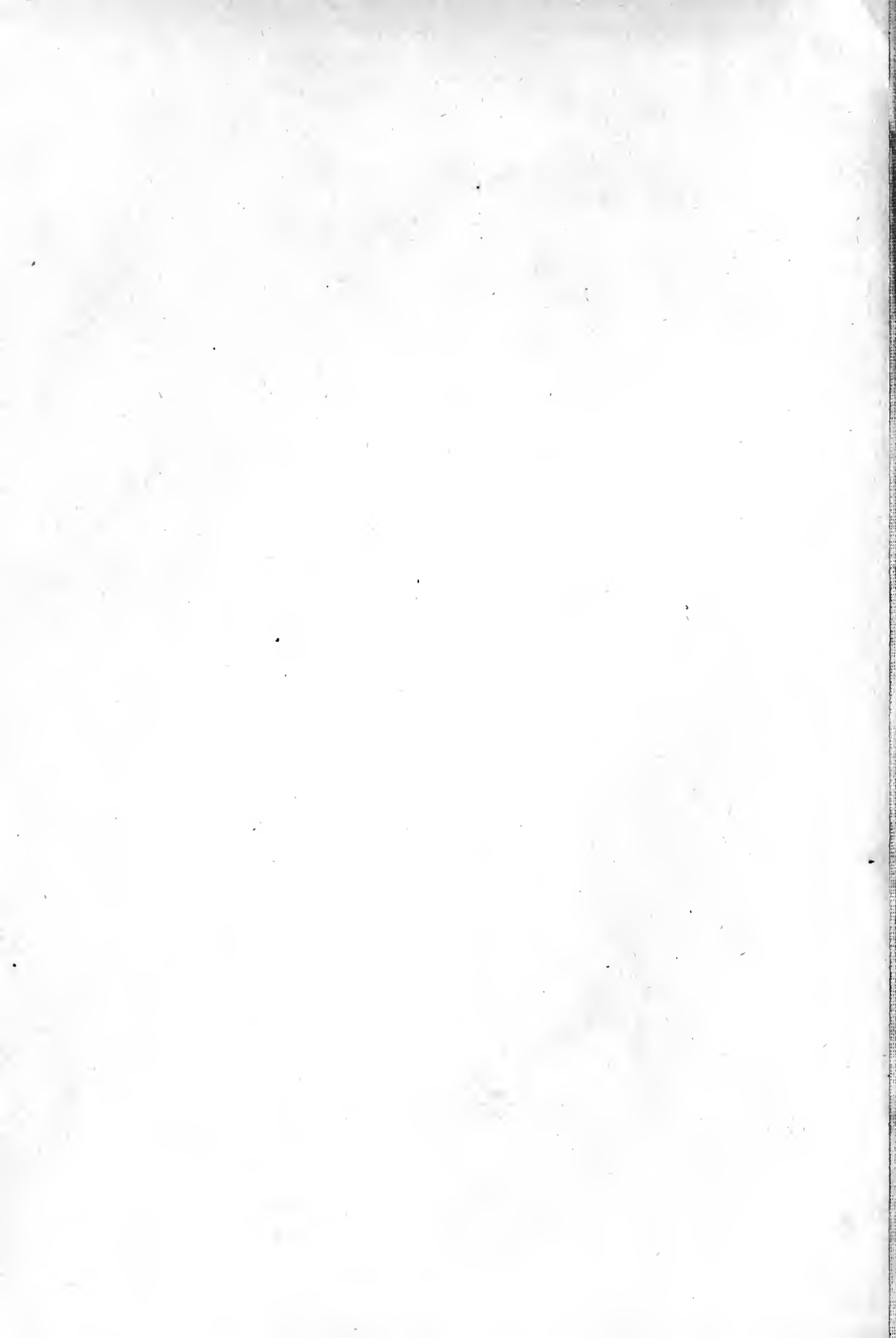
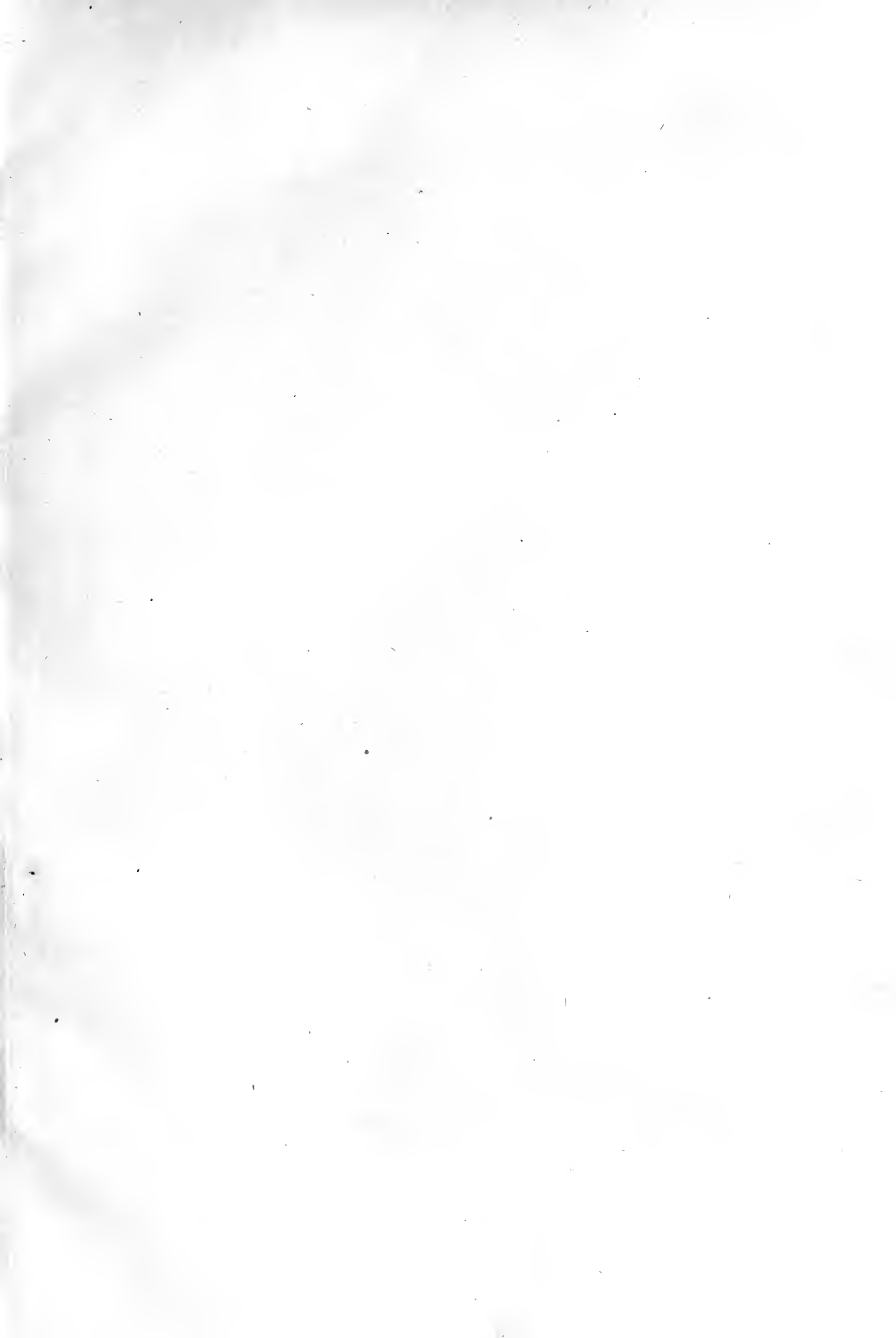


UNIVERSITY OF TORONTO



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THE MANUSCRIPTS OF CHAUCER'S TROILUS

WITH COLLOTYPE FACSIMILES OF THE
VARIOUS HANDWRITINGS

BY

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PREFACE

THE Chaucer Society has already printed in their entirety seven of the MSS. of Chaucer's *Troilus*, and has published specimen extracts from the rest. The present volume supplements these earlier publications by enabling the student to examine for himself characteristic pages from each MS., and to familiarize himself with the handwriting or handwritings which each exhibits. The pages chosen for reproduction serve also to illustrate the various sorts of correction and emendation to which a MS. text was liable. The volume should therefore be of service to anyone interested in palæography and textual criticism, as well as to the special student of Chaucer and of Middle English.

The description of each MS. is purely bibliographical in character. In general, only such omissions in the text of *Troilus* are mentioned as are due to mutilation of the actual volume. A full list of omissions and transpositions, and all discussion of dialectal characteristics, and of the relations of the MSS. to one another, are reserved for a forthcoming volume of the Chaucer Society's publications, which will consider all the matters concerned with the text of *Troilus*.

The Chaucer Society, and Chaucer scholars everywhere, are deeply indebted to Sir William S. McCormick of Edinburgh, who has very generously assumed the cost of executing the facsimiles in the present volume, and at whose suggestion the volume was first undertaken. Grateful acknowledgment is made for permission to photograph, and to publish facsimiles, kindly granted by the authorities of the British Museum, of the Bodleian Library, and of the Cambridge University Library; by the fellows of Corpus Christi College, and of St. John's College, Cambridge; by the trustees of Bishop Cosin's Library at Durham; by Mr. T. FitzRoy Fenwick, of Thirlstaine House, Cheltenham; and by Mrs. Bacon-Frank, of Campsall Hall, Doncaster.

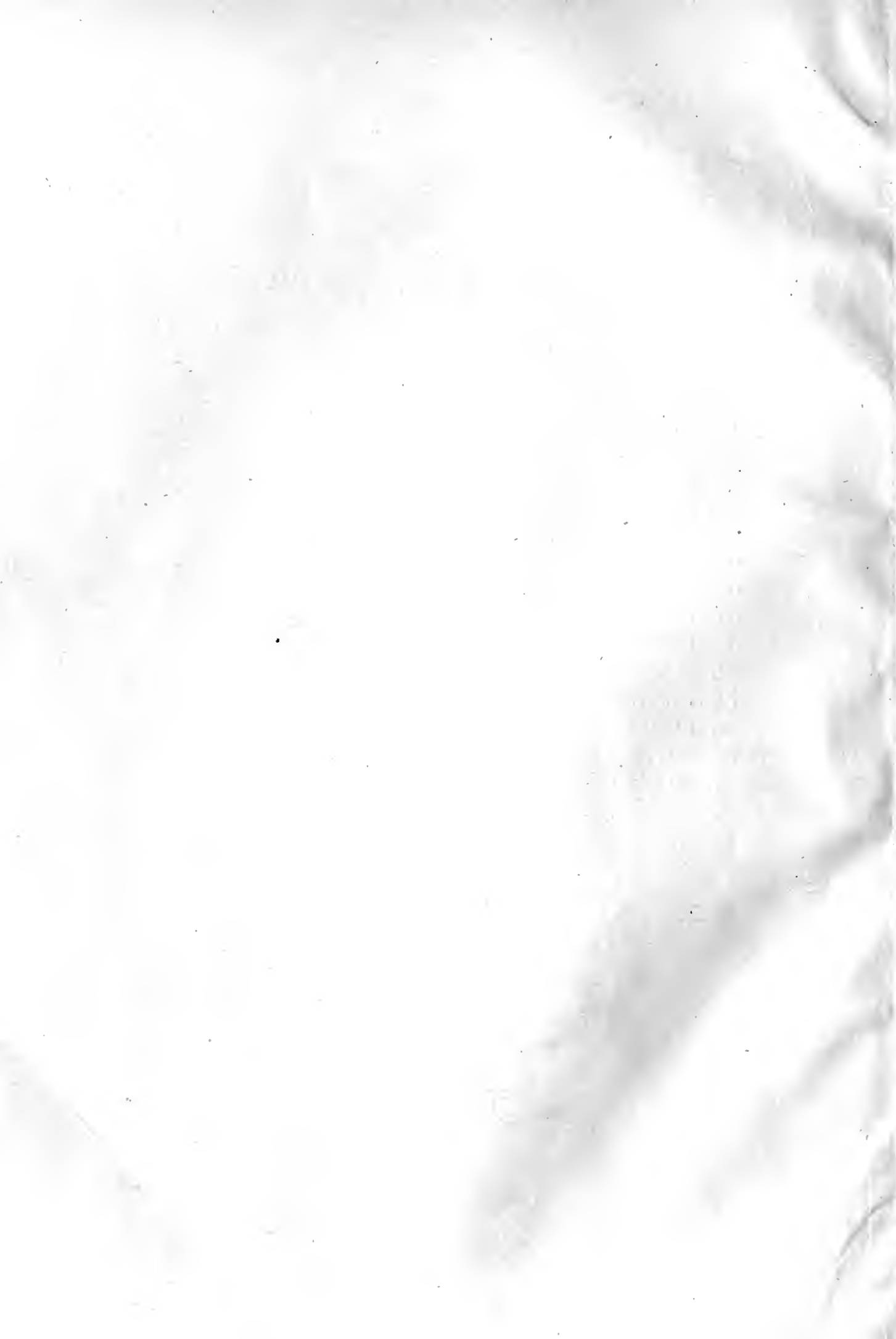
The author wishes to express his personal obligation to Mrs. Bacon-Frank and to the trustees of Bishop Cosin's Library for their kindness in sending MSS. to the British Museum for his use, and to Mr. F. Madan, Bodley's Librarian, Mr. Geoffrey G. Butler, Librarian of Corpus Christi College, and Mr. D. T. B. Wood of the Department of MSS. of the British Museum, for kindly help and gracious courtesy.



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ADDITIONAL 12,044 (A)

British Museum, MS. Additional, 12,044. Vellum. $10 \times 7\frac{1}{2}$ in. Ruled margins enclose a space $8\frac{1}{4} \times 4\frac{1}{2}$ in. 113 leaves. In quires of eight, $a-n^8$, o^1 . After fol. 112, which ends the fourteenth quire, three leaves, which contained lines 1541–1750 of Book V, have been lost; and after fol. 113 another leaf is lost which contained lines 1821–1869. The margin of fol. 67 has been clipped. Otherwise the volume is in excellent condition. The MS. contains only *Troilus*.

It is written in two hands, both of the fifteenth century. The first hand has written fols. 1–64, *i. e.* eight full quires; and the second hand has completed the work. Fol. 64b is much soiled, a fact which would suggest that the first eight quires had been executed some time before the rest.

There are five stanzas to the full page. The stanzas are spaced, and in the portion written by the first hand are indicated by paragraph signs in alternate red and blue. In the quires written by the second hand the stanzas are indicated by illuminated initials in alternate red and blue.

There is neither title nor colophon. (The end of the poem is missing.) There is a six-line initial at the beginning of the poem, and a four-line initial at the beginning of Book I (proper). There are also four-line initials at the beginning of Book II (proper), Proem III, and Book III. There is a two-line initial at the beginning of Book IV (proper), and space is left for a similar initial at the beginning of Book V. Save for these initials there is no indication of the division into books. A later hand, which has also made corrections and supplied a few missing lines, has written book and proem headings in the ordinary one-line spaces left between stanzas. This correcting hand is to be seen throughout the volume. There are occasional corrections, sometimes over erasure, by still other hands. There are very few marginalia, none of which are by the two original hands. Catchwords at the ends of quires are found only in the portion of the work written by the second hand.

The modern binding is of green Russia leather. A paper flyleaf contains two book-plates—one of Philip D'Auvergne, the other of Francis Freeling. There are no indications as to the earlier owners of the volume.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 32–58.

ADDITIONAL 12,044 (A)

HAND 1

Fol. 26b. *Troilus* II. 701-735

¶ She thought wel that troylus persone
 She knew be sight and eke his Ientillesse
 And thus she seyde / al were it nougfit to done
 To graunt hym loue ȝit for his wurthynesse
 It were honure with pley and gladnesse [705]
 In honestee with suche a lord to dele
 For myn astat and also for his hele

¶ Eke wel wot I my kynges sone he is
 And sith he hath to sen me suche delite
 ȝif I wolde vntreuliche his sight fle [710]
 Paraventure he myght haue me in despite
 Thurgh wheche I myght stonden in wors plite
 Now were I wys hate to me purchace
 With outen nede / there I may stonden in grace

¶ In euery thyng I wot there lyfhit mesure [715]
 For though a man for bede dronkenesse
 he naught for bed that euery creature
 Be drynkles for alwey as I gesse
 Eke sith I wot for me is his distresse
 I ne aught nat for that thyng him dispise [720]
 Sith it is so he meneth in good wyse

¶ Eke I knowe of long tyme agon
 his thewes good and þat he nys not nyce
 Ne auontour certeyn seyn men he is noon
 To wys is he / to don so gret a vyce [725]
 Ne als I nyl hym neuere so cheryce
 That may he make auaunt bi Iust cause
 he shal me neuere blynde In suche a clause

¶ Now sette a cas the hardest is y wys
 Men myghten deme that he loueth me [730]
 What dishonur were it to me this
 May I hem lette of that why nay parde
 I knowe also and al day here and se
 Men louen wommen ¹al this toune a boutte
 Be they the wurs why nay withoute doute ¹ [735]

¹⁻¹ *Written by a later hand over erasure. Some one has substituted the reading found in H₂PhGgH₅, and in Thynne. The original reading was undoubtedly that of the remaining MSS., among which are included those with which A is closely related:*

*Men louen women all beside hire leue
 And whanne hem teste no more lat hem byleue.*

She thought wel that for his pson
She knote be sight and els she woulttlesse
And thine she coude al weye it nought to done
Be gant hym lous rit for his emptynesse
It weye homys with play and glanesse
In honestes with onis a lous to sold
For myn astat and also for his hole

Wke wel that I my knyghtes some he is
And with he hath to sen me onis solde
If of soldes woulttlesse his sight fle
For anontme he myght hane me in soupys
Wlyngt weche I myght stonden in weye plite
For he weye I weye hats to me mychate
With onton nose thes of may stonden in grace

In em thing I weye thes lyche mesme
For though a man for lous woulttlesse
He nought for bed that em weatme
Be dymkys for al weye as of gesse
The em of weye for me is his distresse
I no aught nat for that thynge hym distyse
Sith it is so he moneth in good weye

Wke I knote of long tyme agon
His theses good and pat he me not wye
For anontme weye weyn men he is noon
To weye is he to don or get a weye
For also I myl hym none so cheynte
What may he make anant bi just canse
He shal me none blinde in onis a clausse

Wke weye a weye the harest is y weye
Wen myghten some that he loneth me
What disthomy weye is to me the
Way of hom lous of that why may weye
I knote also and al say weye and weye
Wen lousen weye al the some a bonte
We they the woult why may withoute bonte











ADDITIONAL 12,044 (A)

HAND 2

Fol. 90b. *Troilus* IV. 1681-V. 14

And þus may lenght' of tyme nouzte for do
 Ne remeveable fortune deface
 But Iubiter þat of his myzte may do
 þe sorowfuht to be glad so zeue vs grace
 Or nyztes ten to meten in this place [1685]
 So þat I may youre herte and myne suffise
 And fareth nowe wele for tyme is þat ze rise

And after þey longe y pleynted had
 And este I kiste and stronge in armys folde
 The day gan rise and troilus hym elad [1690]
 And rewwfulliche his lady gan biholde
 As he þat felte dethes cares colde
 And to hir' grace he gan hym recomaunde
 Wheþere he was woo þis holde I no demaunde

For mannes heede ne ymagyne ne can [1695]
 Ne entendement' considre ne tonge tell
 The cruell peynes of þis sorowfuht man
 That passen euery torment' done in helle
 For whan he saugh þat sche ne myzte dwell
 Whiche þat his soule oute of his hert' rent' [1700]
 With outen more oute of þe Chaumbre he wente

Incipit liber quintus¹ /

Approchen gan the fatah destenee
 þa þat Ionys hath in disposicioun
 And to angren parcas sustren þre
 Committeth to done excecucioun
 For why Criseide muste oute of þe touñ [5]
 And troilus schaff dwellen forth in pyne
 TiH lathesys his þreede no lenger' may twyne

The golde dressed Phebus hize on lofte
 Thries had ah with his bemes clere
 þe snowes molte and sephirus as ofte [10]
 I brouzte a yeyne þe tender' leues grene
 Syn þat þe sonne of Eccuba þe quene
 By gau to loue hir first' for whome his sorowe
 Was ah for sche departe schulde on morowe

¹ The heading to Book V is written by the corrector, whose hand may be recognized throughout the volume.

And thus may length of tyme nonye for do
ne remediable fortune deface
But Iupiter pat of his myzte may do
ye proudfull to be glad þene vs grace
Or myztes ten to meter in this place
So pat I may your herte and myne suffise
And fareth no be wele for tyme is pat is is

And after þey longe y plemited had
And este I liste and stronge in armys folde
The day gan rise and troulus hym clad
And wellfullche his lady gan biholde
As he pat felto sethis curis colde
And to hir grace he gan hy recomande
Wherere he was was his holde I no demande

For mannes heede ne ymagyne ne can
ne entendement/ conside ne tounge tell
The cruell paynes of his proudfull man
That passen euery torment done in helle
For when he singh pat sche ne myzte dwell
Whiche pat his soule oute of his hert put
With on ten more oute of þe chambrere he wote

Incapit. l. iij. quintus
A pprochen gan the fatall destinee
pat þouys hath in disposicion
And to augren þarces sustren þre
committeth to done exercicion
For why quide muste oute of þe toung
And troulus schull dwellen forth in þyns
Till lacheþo his preede no lenger may teryns

The golde dressed phebuis lyze on lofte
þines hid all with his bones clere
þe snowes molte and sephirus as ofte
þ bronze a þoms þe tender lenes grene
Sye pat þe þune of scruiba þe þuene
þy gan to loue hir first for whome his þroube
was all for sche departe schulde on morowe



CAMPSALL (Cl)

The property of Mrs. Bacon-Frank, of Campsall Hall, Doncaster. Vellum. $12 \times 8\frac{1}{4}$ in. Ruled margins enclose a space $8 \times 4\frac{3}{4}$ in. 120 leaves. In quires of eight: 1 flyleaf, α — n^8 , o^7 . There were originally catchwords at the ends of quires; but the volume has been trimmed for binding, so that only one catchword (fol. 41*b*) remains intact. Of some the tops of flourishes remain, while of others there is no trace. Otherwise the volume is perfectly preserved.

This MS., which contains only *Troilus*, is beautifully written in one hand of the early fifteenth century. The full page contains five stanzas. The stanzas are not spaced, but are marked by well-executed initials in gold on grounds of alternate red and blue.

The first page of the poem (fol. 2*a*), which has unfortunately suffered somewhat from rubbing, is beautifully and elaborately illuminated in gold and colours. Within the initial is a miniature which shows a lady and gentleman in conversation. The margins are filled with fruits and flowers and interlacing lines. In the lower margin is introduced a shield bearing the royal arms of England as first adopted by Henry V (See Burke: *General Armory*, p. lvii), differenced by a label of three points uncharged, which marks them as those of a Prince of Wales. As Henry VI succeeded to the throne at the age of nine months, and as Edward IV was not born until 1442, it is safe to assume that the MS. was written for Henry V while Prince of Wales, which places its date between 1399 and 1413. The beginning of Book I, proper, is marked by a seven-line gold Y. Elaborate initials and floral borders, extending over the entire page, mark the beginnings of each poem and each book thereafter, save that the poem of Book IV is not distinguished and is treated as part of Book III.

There is no title. The colophon reads: 'Explicit Liber Troili et Criseide.' There are no marginalia; and the number of corrections or alterations is very small.

In the sixteenth century the volume belonged to one Robert Woode, who is described (fol. 120*b*) as a servant of Cardinal Wolsey. In 1627 it was in the possession of his great-grandson, also Robert Wood, from whom in turn it passed to his brother Montague Wood, and to Montague's son, John Wood. On fol. 120*a* is written the name of Elizabeth Woode of Lamblyc. At the foot of fol. 62*a* is written in a chancery hand of the sixteenth century a Latin charter from Henry VIII, addressed to his bailiffs at Rynlyngton in Yorkshire, which is concerned with the lease of a messuage.

The Campsall MS. has been printed by the Chaucer Society in *A Parallel Text Print of Chaucer's Troilus and Criseyde*, and in a separate volume.

CAMPSALL (Cl)

Fol. 11a. *Troilus* I. 631-665

A wheston is no keruyng instrument .
 But yet it maketh sharpe keruyng tolys .
 And pere þow most þat I haue out myswent .
 Eschewe þou þat . for swych þyng to þe scole is .
 Thus ofte wyse men ben war by folys . [635]
 If þou do so þi wit is wel by wared .
 By eche contrarie is euery þing declared .
 For how myght euere swetnesse haue be knowe .
 To hym þat neuere tasted bitternesse .
 Ne no man may be inly glad I trowe . [640]
 That neuere was yn sorwe or som distresse .
 Ek whit by blak by shame ek worthinesse .
 Eche set by oper more for other semeth .
 As men may se and so þe wyse it demeth .
 Sith þus of two contraries is a lore . [645]
 I þat haue yn loue'so ofte assayed .
 Greuaunces ought konne and wel þe more .
 Counsayllen þe of þat þow art amayed .
 Ek þe ne oughte not ben yuel apayed .
 Thow I desire with þe for to bere . [650]
 Thyn heuy charge / it shall þe lasse dere .
 I wot wel it fareth þus by me .
 As to þi broþer Parys an hierdesse .
 Which þat I cleped was Oenone .
 Wrot yn a compleynt of hire heuynesse . [655]
 Ye say þe lettre þat she wrot y gesse .
 Nay neuere yet y wis quod Troylus .
 No quod pandare / herkene it was þus .
 Phebus þat first fond art of medecyne .
 Quod she . and koude yn euery wyghtes care . [660]
 Remede and red by erbes she knew fyne .
 Yet to hym self his konnyng was ful bare .
 For loue hadde hym so bounde yn a snare .
 Al for þe doughter of þe kyng Amete .
 That al his craft / ne koude al his sorwe bete . [665]

Wheston is no keuyng Instrument.
But yet it maketh sharpe keuyng tohs.
And yett yoll wost pat I haue out myssent.
Eschelle you pat. for Mych ynt to ye scole is.
Thus ofte wyse men ben war by folys.
If you do so yllit is wel by skared.
By eche contrarie is euery ynt declared.

For holl myght euery swetnesse haue be knolle.
To hym pat neuere tasted bitternesse.
Ne no man may be nily glad I twolle.
That neuere was yn soalle or som distresse.
Ek whit by blak by shame ek worthinesse.
Eche set by ower more for other semeth.
As men may se and so ye wyse it demeth.

With yus of also contraries is a lore.
That haue yn loue so ofte assayed.
Creuances oughtt forme and wel ye more.
Counsayllen ye of pat yoll art amayed.
Ek ye ne oughte not ben yuel apayed.
Tholl I desire with ye for to here.
Thyn heuy charge it shal ye lasse here.

Wer wel it faueth yus by me.
As to y broyer parys an herdesse.
Which pat I deped was Denone.
Wrot yn acompleynt of hie heynnesse.
Ye say ye lette pat she wrot y gesse.
Nay neuere yett yllis quod Troylus.
No quod Pandare herkene it was yus.

Phebus pat first fond art of medecyne.
Quod she. and koude yn euery wyghtes care.
Remede and red by erbes she knell hie.
Yt to hym self his komyng was ful hie.
For loue hadde hym so bounde yn a snare.
Al for ye daughter of ye kyng & mete.
That al his craft ne koude al his soalle here.



CORPUS (Cp)

Corpus Christi College, Cambridge, MS. No. 61. Vellum. $12\frac{1}{2} \times 8\frac{7}{16}$ in. Ruled margins enclose a space $8\frac{5}{8} \times 4\frac{7}{8}$ in. 151 + 2 leaves. In quires of eight with catchwords: 2 flyleaves, *a—s*⁸. The first leaf of the twelfth quire is lacking; but there is no corresponding break in the text.

This MS., which contains only *Troilus*, is very beautifully written in one hand of the early fifteenth century. There are five stanzas to the full page; but throughout the volume spaces have been left (sometimes of a whole page) for illuminations which have never been executed. The total number of these spaces is 94. Opposite the first page of the poem on fol. 1*b* is a very beautiful full-page painting, in gold and colours, in the foreground of which a man, apparently intended for the poet, is speaking from a wooden pulpit to a group of brilliantly dressed ladies and gentlemen who are standing, or seated on the ground, at the foot of a wooded slope. Presumably Chaucer is reciting his poem to the assembled company. (For a more detailed account of the picture see Dr. James' Catalogue, p. 126.) The stanzas are spaced but are not otherwise indicated.

No title. Colophon: 'Explicit Liber Troily.' The several proems and books are indicated by initials, only partially executed, and by headings, save in the case of Proem IV which is treated as part of Book III without distinction. There are very few erasures or corrections and very few marginal notes.

On fol. 147*a*, on the flyleaf at the beginning of the volume, and on the blank leaf at the end is scribbled in an early hand 'notnarf drawde,' which, read backwards, gives the name Edward Franton. On fol. 63*a* is written: 'Ihesu mercy lady helpe me/Dorote Pennell (or Pennett).' On fol. 108*a* is found the name Knyvett. There is scribbled on the margin of fol. 101*b*: 'neuer for yeteth/Anne Neuyll.' On fol. 150*b*, which is blank, is written: 'This is my booke/S. B./geven to me by Mr. Carr the xvij of Decembre an^o 1570.'

The volume is bound in vellum.

Printed by the Chaucer Society in *A Parallel Text of Three More MSS. of Chaucer's Troilus*.

CORPUS (Cp)

Fol. 102b. *Troilus* IV. 694-735

The wordes and the wommanysse thynges
 She herde hem right as though she thennes¹ were [695]
 For god it woot hire herte on othir thynges is
 Al though² the body satte amonge hem there
 Hire aduertence is alwey elles where
 For Troilus ful faste hire soule soughte
 With outen worde on hym alwey she thoughte [700]

These wommen that thus wenden hire to plesse
 Aboute naught gonne alle hire tales spende
 Swich vanyte ne kan don hire non ese
 As she that al this mene while brende
 Of other passioun than that they wende [705]
 So that she felte almost hire herte deye
 For wo and very of that compaignie

And thilke fooles sittyng hire a bouthe [715]
 Wenden that she wepte and siked sore
 By cause that she sholde³ out of that route
 Deperten and neyere pleye with hem more
 And they that hadde y knowen hire of zore ✓
 Seigh hire so wepe and thoughte it kyndenesse [720]
 And ech of hem wepte for hire destresse

And bisyly they gonnen hire comfort
 Of thyng god woot on which she litel thoughte
 And with hire tales wenden hire disporten
 And to be glad they ofte hire bysoughte [725]
 But swiche an ese therwith they hire wroughte
 Right as aman is esed for to feele
 For ache of hed to clawen hym on his heele

But after al this nyce vanyte
 They toke hire leue and home they wenten alle [730]
 Criseyde ful of sorweful piete
 In to hire chambre⁴ vp went out of the halle
 And on hire bed she gan for ded to falle
 In purpos neuere thennes for to rise
 And thus she wroughte as I shal³ow deuyse [735]

Hire ownded heer

¹ the of thennes over erasure. (H1, a closely related MS., reads tennes.)² ug of though over erasure.³ e of she and sh of sholde over erasure. (C1 and H1, closely related MSS., omit she. The Cp scribe wrote sholde and then corrected to she sholde.)⁴ re of chambre over erasure.

Note that stanza 102, ll. 708-714, is omitted.

Tho wordes and tho womanythe thynges
She herd hem right as though the theunes were
For god it woot hire herte on othir thynges is
Al though the body satte amonge hem there
Hire aduertere is alwey elles where
For Troilus ful faste hire soule soughte
With outen word on hyu alwey the thoughte

Thise women that thus wenten hire to plesse
About naught goune alle hire tales spende
Swich vauyete ne kan tou hire non else
As she that at this weue while beride
Of other passion than that they wende
So that she felte almost hire herte dye
For wo and wery of that compaignie

And thilke fooles littyng hire aboute
Wenten that she wepte and siked sore
By cause that she shold out of that route
Deperren and uenire pleye with hem more
And they that hadde y knowen hire of zore
Seigh hire so wepe and thoughte it kyndreulle
And ech of hem wepte for hire desarelle

And bysly they goumen hire comfort
Of thyng god woot on which she litle thoughte
And with hire tales wenten hire dysporten
And to be glad they ofte hire bysoughte
But swiche an else therewith they hire wroughte
Right as amau is esed for to seeke
For ache of hed to clawen hyu on his heele

But after al this nyte vauyete
They toke hire leue and home they wenten alle
Enseyde ful of sorweful pierte
In to hire chaumbre vp went out of the halle
And on hire bed she gau for ded to falle
In purpos neuer theunes for to rise
And thus she wroughte as I shal zow dryse

Hire ownde here



DIGBY (Dig)

Bodleian, MS. Digby 181. Paper. $11\frac{1}{8} \times 8$ in. Margins are ruled at top, bottom, and left. The writing fills a space of about $7\frac{1}{2} \times 4$ in. 93 + 4 leaves. Collation: 2 vellum flyleaves, *a-c*⁸, *d-e*¹², *f*⁵, *g*²⁴, *h*¹², *i*⁴, 2 vellum flyleaves. There are no catchwords at the ends of quires.

Contents—

- (1) *Cupid's Letter* (by Hoccleve), fol. 1*a*–fol. 6*b* middle.
- (2) A poem against marriage in 16 stanzas of 7 lines.
Begins, '[G]lory vnto god, laude and benyson.'
Ends, 'Withdrawe your foot or ye ffal in the snare.'
(Printed by Wright in his Camden Society ed. of Walter Map, 1841, Appendix, pp. 295–299), fol. 7*a*–fol. 8*b* top.
- (3) A poem on the deceitfulness of women, 15 stanzas of 7 lines.
Begins, '[T]o Adam and Eve Crist gave the soueraigte.'
Ends, 'Suche woll disteyne there nature is so frayle.'
Fol. 8*b*–fol. 10*a* middle.
- (4) *Formula honestæ vitæ*, an English poem with Latin prologues. The colophon describes it as 'Liber consolacionis & consilij.' It is addressed by Peter Idylleart to his son Thomas.
Begins, 'In the beginnyng of this litle werke.'
Ends, 'To the my childe to pis simple dede.'
Fol. 10*a*–fol. 30*b* middle.
- (5) *The Complaint of the Black Knight* (by Lydgate), fol. 31*a*–39*a*.
- (6) Chaucer's *Anelida* (printed Chaucer Soc. *Par. Texts*, pp. 147–171), fol. 39*b*–fol. 43*b* middle.
- (7) Chaucer's *Parliament of Fowls* (printed Chaucer Soc. *Suppl. Par. Texts*, pp. 2–26), fol. 44*a*–fol. 52*a*.
- (8) 'Here Bochas repreueth hem þat yeue hasti credence to euery report or tale.' 19 stanzas of 7 lines, an extract from Lydgate's *Falls of Princes*.
Begins, '[A]ll though so be in euery maner age.'
Ends, 'And yeuyth no credence with out auysement.'
Fol. 52*a*–fol. 53*b* middle.
- (9) *Troilus* (ends at l. 532 of Book III), fol. 54*a*–93*b* middle.

Written in two hands of the fifteenth century. The first hand writes fols. 1–53, the second writes fols. 54–93, *i. e.* the whole of the *Troilus* fragment. With the change in handwriting there is also a change in the paper. The leaves containing *Troilus* seem, therefore, to be a later addition to the volume. That the copy of *Troilus* was never a complete one is shown by the fact that it breaks off in the middle of a page.

In the portion of the volume containing *Troilus* there are from 38 to 40 lines to the full page. The stanzas are spaced, but are not otherwise indicated. There is no title, and, since the copy is not finished, no colophon. Spaces are left for initials, never executed, at the beginning of the poem, of Proem II and Book II, of Proem III and Book III, and of the song of *Troilus* in Book I. After the first book proems and books are also indicated by headings. There are a few marginal notes and many corrections in the original hand.

On the vellum flyleaf at the beginning of the volume is written in a hand not earlier than the seventeenth century, 'Peter Idywerte.' On the flyleaf opposite fol. 1*a* is the following (erroneous) statement in a modern hand: 'MS. hoc exaratur an. 1402. Vt patet ex conclusione literae Cupidinis proxime insequenti.' At the top of fol. 1*a* is written: 'Vindica te tibi Kenelme Digby.'

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 32–45.

DIGBY (Dig)

Fol. 59a. *Troilus* I. 379-418

¶ Thus tuke he purpos loues crafte to sewe
And thocht he wold werk prevely [380]

First to hide his desire in mewē
Fro euery wight borne vterly
But he myght ought recouered be þer by
Remembryng hym that loue to wide wiþ blowe
Full bitter fruyte þoff swete frute be sowe [385]

¶ And oure aH this ȝit mych more he thocht
What for to speke and what for to holde Inne
And what arte myght gare hire to loue be soght
And of a songe onone to be gynne
And lowde on his sorow for to wynne [390]
For *with* hope gude he gan fully assent
Criseide for to loue & not to repent

¶ And of his song nocht only the sentens
As writes my Autor callid lollius
Bot pleyntly saue oure tongis differens [395]
I dare weH say in aH that Troilous
Seide in his song lq euery right thus
As I schaH say who so list it to here
Lo next this verse he may it fynde here

¶ Cantus Troili ¶
ff no loue be . o god what fele I so [400]
And if loue be which & what thyng is he
Iff loue be good fro whens comys my wo
Iff it be eviH a wondire thenkis me
When evir *turment* and adversite

That comes of hym may to me sauoure thynk [405]
For ay thrist I the more that I it drynk

¶ And that att my awne list I brenne
Fro whens comes my walyng & my pleynte
Iff harme Agree me I where to pleynt I thenne
I wot not whi vn wery that I feynt [410]
O qwik dede o swete harme so queynte
how may of the in me be sich *quantite*
Bot if I concent at it be.

¶ And if that I concent wrongfully
Compleyne I wis thus possessed to and fro [415]
AH stereles *with* in a bote am I
Emyddes the see be twix wyndes to
That in contrari stondeis euere moo

And thought he good lines wrote to see
And thought he goodly wrote proudly
first to hide his desire in words
for only thought to be truly
But he might ought to be by
remembrance he that love to see will bless
first but to singe you of love first to see

And now all this yet might more he thought
what for to speak and what for to hold his name
And what art might gave him to love to singe
And of it sings on one to be young
And to see on his love for to be young
for to hope his heart fully assent
inward for to love & not to repent

And of his song might only the contents
as written my author called I think
that playfully dance on tongue diverse
I saw each day in all that I will love
as in his song to see might thus
as I shall say each as left it to her
to next this verse he may it finde her

Can't find

if no love be. o good what felt I do
And if love be what I thought & what I thought is he
If love be good for each one comes my eye
If it be still a second thought to me
each one can find and as before

That comes of him may to me can come thought
for my thought & the more that I it think

And that at my each life & business
for each one comes my each thought & my play
If I have agree me I shall to play I thought
I do not each in each that I thought
O good each one comes I thought
how may of this in me to be each thought
as if I content at it be

And if that I content wrongfully
completing each this power to and for
all thought as in a love can I
Each one the do to each thought to
that in contrary stand one me



DURHAM (D)

Bishop Cosin's Library, Durham V. II. 13. Vellum. 11 × 7 in. Ruled margins enclose a space $6\frac{3}{4} \times 4$ in. 116 leaves, of which the first three and last two are flyleaves. (The leaves are numbered in pencil. By oversight the twenty-first leaf was not numbered, so that the last leaf of the volume bears the number 115 instead of 116. The leaf thus overlooked has since been numbered 20 x.) In quires, usually of eight, without catchwords.

Collation: 3 flyleaves, α^6 , $b-l^8$, m^9 , n^8 , 2 flyleaves. Two leaves, containing *Troilus* I. 231–384, have been lost from the first quire. Otherwise the volume is in perfect condition.

Contents—

- (1) *Troilus*, fol. 4a–fol. 105b.
- (2) *Cupid's Letter* (by Hoccleve). Colophon: 'Explicit littera Cupidinis directa subditis suis Amatoribus,' fol. 106a–fol. 112b.
- (3) A poem of five stanzas in the rime royal, beginning: 'Not long agoo purposyd I and thought,' and ending: 'That your wyll serue as suffise and can. Explicit,' fol. 112b–fol. 113a.

Save for a few lines on fol. 83b (*Troilus* V. 151–154, 184–188), *Troilus* is all in one hand of the fifteenth century. The remaining pieces in the volume, which together fill one quire, are by a different, though contemporary hand.

In the part of the volume devoted to *Troilus* there are 38 or 39 lines on the full page. Stanzas are not spaced, but are indicated by paragraph signs in alternate blue and red until fol. 97b; from thence to the end of the poem the signs are all in red.

No title. Illuminated initials at beginning of proems and books, except Proem IV, which is not distinguished, and is treated as part of Book III. Colophon: 'Explicit liber Troili et Crisseid.' There are a few marginal notes, of which, however, only half-a-dozen are in the original hand, while many are in a recent hand. This same recent hand has supplied in the margin a number of lines omitted by the scribe. There are a considerable number of corrections in a hand nearly contemporary with that of the scribe.

The flyleaves contain, besides two pieces in doggerel verse, the following names of former owners—

R. Kinge his booke (fol. 1a); Paule Keyne and Lew . . . thes Keyne (fol. 1b); By me Robert Kinge (fol. 1b); G. Davenport, 1664 (fol. 3b); Liber Bibliothecae Episcopalis Dunelm. II. 13 (fol. 4a); W. Browne (fol. 4a). A heading: 'Chaucer's five books of Troilus & Chreseide' is supplied by the same hand which signed the name, G. Davenport.

The volume is bound in red morocco (modern), with brass clasps. Pasted on the inside of the front cover are the book-plate of the Durham Cathedral Library and a slip of paper with the signature: Geo. Davenport, 1664.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 32–58.

DURHAM (D)

Fol. 83b. *Troilus* V. 151-189

But this enseled to ane other daye
 Yeue me youre hand I am and shalbe aye
 God¹ helpe me soo while þat I may endure
 Your awne aboute any creature
 ¶ Thus say I neuer or now to woman born [155]
 For god myn herte as wisly glade soo
 I loued neuer woman herbeforne
 As paramoure nor neuer shaft no mo
 And for þe loue of god be not my foo
 All Can I not to you my lady dere [160]
 Compleyn aright for I am yit to lere
 ¶ And wondreth not myn awne lady brighte
 þought þat I speke of loue to you as bliue
 For I haue herde ar þis of many a wighte
 Hath loued þinge þat neuer saw his lyfe [165]
 Eke I am not on power for to striue
 Ayenste þe god of loue but him obeye
 I wol aHwey and mercy I you preye
 ¶ There been so worthi knighttes in þis place [170]
 And ye so faire þat euerech of hem alle
 Wol pein him to stond in your grace
 But might me so faire a grace falle
 þat ye me for youre seruauant wold Calle
 So louely nor so treuly you serue
 Wol none of heme as I shaft tiff I sterue [175]
 ¶ Crisseid to þat purpoos lite aunsuered
 As she þat was with sorow oppressed soo
 þat in effecte she not his tales herde
 But here and þer now here a worde or twoo
 Hir þought hir sorowfull herte atwoo [180]
 For whan she gan hir fader fer Aspye
 Welny doune of hir horse she gan assye
 ¶ But natheles she thanked Diomede
 Of alle his trauaile and his great chere
 And þat him liste his frendshipe for to bede [185]
 And she accepteth it in good manere
 And wol do faine that is him leef and dere
 And trusten him she wold and wel she mighte
 As said she and from hir hors she lighte

¹ After God, he / written and stricken out.

Lines 151-154 and 184-188 are in a different hand from that which has written the rest of the poem. Note particularly the forms of *w*, *r*, and final *s*.

Hut this enseled to ane othe: Dare
yene me yowre hand I am and shall care
God hej helpe me so while pat I may endure
yowre awne above any geatye

Thus far I neuer o: now to woman been
for: nod myn herte as wyllynglyde for
I loued neuer woman bettysome
As yamoure nor neuer shall no mo
And for ye loue of god be not my foe
All I am suot to yow my lady Dore
Compleyn arastit so: I am yit to lere

And wondreth not myn alwe ladv brighte
yow hit pat I speke of loue to you as blis
for: I haue herd ar yis of many a wrothe
haue loued yowre pat neuer sawe his lyse
Eke I am not on power for to strue
Ayste ye wed of loue but him obere
I wol all wey and mercy I you prece

There been so worthi knyghtes in yis pluce
And ye so faire pat euerech of hem alle
Wol yem him to stond in yowre guice
But myght me so faire a guice fulle
pat ye me for yowre fman' wol fulle
So loue to no: so truly you sue
Wel none of heme as I shall till I sterue

Tryssid to pat purpore lre unshered
As she y^t was w^t sorow oppressed for
pat in efferte she not his tales herde
But here and yer now here a word: thow
hir poughe hir sorowfull herte at thow
for: when she man hir fader ser Assye
welyng dunc of hir horse she thyn assye

But makeloe she thynked Symonds
Of alle his trauaile and his great cheye
And pat him liste his frendshipe for to be
And she accepteth it in good manere
And wol so fame that is him leef and Dore
And trusten him she wol: and wel she maket
As said she and from hir horse she lighte

CAMBRIDGE Gg. 4. 27. (Gg)

Cambridge University Library, MS. Gg. 4. 27. Vellum. $12\frac{3}{4} \times 7\frac{5}{8}$ in. Ruled margins enclose a space $8\frac{1}{4} \times 4\frac{1}{2}$ in. 516 leaves + 35 leaves added later. In quires of 12, usually with catchwords. The volume has been sadly mutilated by the cutting out of leaves which contained illuminations. Throughout the volume the modern restorer has bound in dummy leaves in the place of those that are lost, and these dummy leaves are included in the numbering. (The Catalogue of 1858 gives the number of leaves as 488.)

Contents—

- (1) Chaucer's *A. B. C.*, fol. 5a. (Printed, Chaucer Society, *Par. Texts*, pp. 125–135.)
- (2) Chaucer's *Scogan*, fol. 7b. (Printed, *Par. Texts*, pp. 421–422.)
- (3) Chaucer's *Truth*, fol. 8b. (Printed, *Par. Texts*, p. 408.)
- (4) A short poem beginning 'In may whan euery herte is lyzt,' fol. 8b. (Printed by Miss E. P. Hammond in *Journ. Eng. and Germ. Philol.*, 7. 105–109.)
- (5) *De Amico ad Amicam* and *Responcio*, fol. 10b. (Alternate lines of French and English with Latin refrain to each couplet.)
- (6) *Troilus*, fols. 14a–126b.
- (7) *Canterbury Tales*, fols. 132a–443b. (Printed, Chaucer Society, *Six Text Edition*, and separately.)
- (9) Chaucer's *Legend of Good Women*, with the so-called 'A' version of the prologue, fols. 445a–480b. (Printed, *Par. Texts*, pp. 244–404.)
- (10) Chaucer's *Parliament of Fowls*, fols. 481a–490b. (Printed, *Par. Texts*, pp. 50–98.)
- (11) Lydgate's *Temple of Glass*, with the 'compleint,' fols. 491a–516b. (Cf. Schick's edition of the poem in E.E.T.S.)

The 35 added leaves, written in a seventeenth-century hand, contain matter taken from the printed editions of Chaucer. With the exception of these, the MS. is written in one hand, a clear, firm book-hand of the early fifteenth century.

The text of *Troilus* has suffered the loss of ten leaves: fol. 13, on which the poem began (I. 1–70), fols. 28, 29, (I. 1037–II. 84), fol. 54 (III. 1–56), fols. 80, 81 (III. 1807–IV. 112), fol. 102 (IV. 1667–V. 35), fols. 127, 128, 129 (V. 1702–end).

In the portion of the volume containing *Troilus*, there are five stanzas to the page. The stanzas are not spaced, but are indicated by paragraph signs in alternate red and blue. The blue marks, though planned for, have, however, been executed only on a few pages. Title, colophon, and book-headings have all been lost in the mutilation of the volume. In books IV. and V. (but not earlier) simply illuminated initials, seventeen in all, mark logical breaks in the narrative. A contemporary hand, similar to that of the scribe, has throughout supplied corrections, often of several lines. Other correcting hands occasionally appear. There are very few marginal notes.

Printed by the Chaucer Society in *Parallel Text Print of Troilus and Criseyde*.

CAMBRIDGE Gg. 4. 27 (Gg)

Fol. 108a. *Troilus* V. 386-420

- ¶ For which *with*¹ al myn herte I þe be seche
 on to þyn self þat al þis þow for 3if
 And rys now vp *with* oute more speche
 And lat vs cast how we may best forþ dryf
 þis tyme & how froshely we may lyf [390]
 Til þat sche come & þat may ben ryzt sone
 God help me so / best is þus to done
 ¶ Rys lat vs speke / of lusty lyf in troye
 þat we han led / & forth þe tyme dreue
 And ek of tyme comynge² vs þe ioye [395]
 þat bryngyn schal our blysse now so blyue
 And langur of þese / twyis dais fyue
 We schal þer*with* forȝetyn oure opresse
 þat wel oneþe it schal don vs duresse—
 ¶ þis toun is ful of lordis al aboute [400]
 And treus lestith al þis mene while
 Go we pley vs in sum lusty route
 To Sarpedoun not henys but a myle
 And þus þou schalt þe tyme wel be gyle
 And dryue it forth on to þat blysfyl morwe [405]
 þat þow hire se þat cause is of thyn³ sorwe—
 ¶ Now rys vp myn dere broþer Troylus
 For certis it is non honour on to þe
 To wepe & in þyn bed to iouke þus
 For tewelich of on þyng truste me [410]
 ‘Yef that thou leve a day or too or thre⁴
 þe folk wele seyn þat þow for cowardyse
 þe feynyst sek & þat þou darst not ryse—
This Troylus answerde & seyde o pandare broþer
 þis knowyn folk þat han sufferyd peyne [415]
 þat þow he wepe & make sorweful chere
 þat felyth iuyl⁵ & smert in euery veyne
 No wondir is al þow I euere pleyne
 Or alwoy wepe I am no þyng to blame
 Syn I haue lost þe cause of al myn fame [420]

¹ *with inserted by later hand.*² *comynge written a second time and stricken out before vs.*³ *thyn by corrector over erasure.*⁴ *Whole line by corrector in space left blank.*⁵ *iuyl corrected to read yuyl (?).*

The corrections, save the first, are by a hand which appears frequently throughout the volume.

^{6th}
Ffor which al myn herte I ye be seche
on to y^r self y^t al pis poss for 3if
And rys nows up w^t oute more speche
And lat us cast how we may best fory dryf
pis tyme & how frosthely we may lpf
w^t y^t sthe come & y^t may ben ryzt sone
God help me so best is yus to done
Trys lat us speke of lusty lpf in trope
pat we han led & forth y^e tyme dreue
And ek of tyme comynge/ comynge us y^e ioye
pat bynyngn sthal our blysse nows so blyue
And langur of yese/ tarys dans fyue
We sthal y^et foryetyn oure opresse
pat wel oneye it sthal dou us duresse -

This tou is ful of lordis al aboute
And treus lestrth al pis mene while
So we pley us in fu lusty route
To Carpedou not henys but a myle
And yus y^r sthalt y^e tyme wel be gyle
And dryue it forth on to y^t blyssful more
pat poss hwe se y^t cause is of thyn sorwe -

Now rys up myn dere brop/ droplus
ffor certis it is non hond on to y^e
So wepe & in yyn bed to iouke yus
ffor trewelych of on ypyng truste me
yef that thow leve a day or too & thre
ye folk wele seyn y^t poss for cowardyse
ye fernyft sek & y^t y^r darst not ryse -

This droply answerte & seyde o pandare brop
pis knowyn folk pat han sufferyd peyne
pat poss he wepe & make sorweful chere
y^t felth myl & finert in cur weyne
No wondur is al poss I eue pleyne
Or alway wepe I am no ypyng to blame
Syn I haue lost y^e cause of al myn fame

HARLEIAN 2280 (H1)

British Museum, MS. Harleian 2280. Vellum. $9\frac{1}{2} \times 6\frac{3}{8}$ in. Ruled margins enclose a space $8\frac{1}{2} \times 4\frac{1}{2}$ in. Edges have been trimmed for binding. 98 + 1 leaves. In quires, normally of eight, with catchwords (several of the catchwords have been lost by trimming): 1 flyleaf, *a—b⁸, c⁹* (second leaf an inset), *d—k⁸, l⁷* (fourth leaf of original eight is missing), *m²*. The lost leaf contained *Troilus* V. 1345–1428.

Contains only *Troilus*. No title. Colophon: 'Explicit liber Troili et Criseydis / AMEN.' There are six stanzas to the full page, which are spaced and indicated by paragraph signs in alternate red and blue. Simple initials in gold and colours mark the beginning of the poem (the proem is not distinguished from the rest of Book I), Proem II and Book II, Proem III and Book III, Book IV, Book V. The proem of Book IV is treated as the conclusion of Book III, without distinction.

Written clearly and firmly in one hand of the middle of the fifteenth century, which has also supplied a considerable number of marginal notes and glosses, for the most part in Latin, and has made frequent corrections above the line.

On fol. 40*b* and again on fol. 74*a* a seventeenth-century hand has written the name Francis Wadsworth. On 98*b*, which is blank, a hand of the same century has written 'Nicholas Brett,' and a later hand, 'M^r. Beomonte in / Aldersgate Streete.' On the flyleaf at the beginning is written the date 17 Maij 1715. On this leaf and on the blank at the end of the volume are other names and scribbles which have become illegible through rubbing.

Modern binding of red leather, beautifully tooled in gold.

Printed in *A Parallel Text Print of Chaucer's Troilus and Criseyde*.

HARLEIAN 2280 (H1)

Fol. 46b. *Troilus* III. 960-1001

- ¶ But Pandarus pat so wel koude feele [960]
 In euery thyng to pleye anon biganne
 And seyde nece se how pis lord knele
 Now for 3oure trouthe se this gentil man
 And *with* pat worde he for a quysshenn ran
 And seyde kneleth now whil pat 3ow liste [965]
 Ther god 3oure hertes brynge soone at reste
- ¶ Kan I¹ nought seyn for she bad hym nought rise
 If sorw it putte oute of hire remembraunce
 Or elles pat she toke it in pe wyse
 Of dwete as for his obseruaunce [970]
 But wel fynde I she did hym pis plesaunce
 pat she hym kyste al² though she siked soore
 And bad hym sitte adown with outen more
- ¶ Quod Pandarus now wol 3e wel bygynne
 Now doth hym sitte good nece deere [975]
 Vp on 3oure beddes syde al per with Inne
 pat ech of 3ow pe bette may other here
 And *with* pat word he drew hym to pe fere
 And took a light and fonde his contenaunce
 As for to looke vp an old romaunce [980]
- ¶ Criseyde pat was Troilus lady righte
 And clere stode on a grounde of sikernesse
 Al thought she³ hire seruaunt and hire knyghte
 Ne shold of right non vntrouth in hire gesse
 3et⁴ natheles considered his distresse [985]
 And pat loue is in cause of swich folye
 pus to hym spake she of his Ialousye
- ¶ Lo herte myne as wold the excellence
 Of loue/azenis pe whiche pat noman may
 Ne aught ek goodly maken resistence [990]
 And ek by cause I felte wel and say
 3oure grete trouthe and seruyse euery day
 And that⁵ 3oure herte al myn was soth to seyne
 pis drofe me fer to rew vp on 3oure peyne
- ¶ And 3oure goodenesse haue I founden alway 3et [995]
 Of which my dere herte and al my knyght⁶
 I thonke it 3ow as fer as I haue witte
 Al kan I nought as muche as it were right
 And I emforth my konnyng and my myght
 Haue and ay shal how soore pat me smerte [1000]
 Ben to 3ow trew and hool with al myn herte

¹ I inserted above by original hand.² al inserted above by original hand.³ Altered to read though he. (JH₄DCx read thogh she.)⁴ t of 3et added later.⁵ that over erasure by later hand.⁶ knyght over erasure by later hand.

But Pandarus pat so wel koude feele
In eny thyng to plesse a non biganne
And seide nere se holk vis lord knelle
Holk for youre trouthe se this gentil man
And w^t pat woide he for a quysseu rau
And seide knelth noll what pat zolb lyste
Oher god youre hertes bynng soone at reste

Kan nought seyn for she had hym nought ruse
If soob it putte oute of hie remembrance
Or elles pat she toke it in ye wyse
Of dwete as for his obseruance
But wel fynde i she did hym vis plessaunce
pat she hym kyste though she fiked soore
And bad hym omte a down with outen more

Quod Pandarus now wol ze wel bygyne
Holk doth hym entre good nere deere
Up on youre beddes syde al yer with yme
pat ech of zolb ye bette may oher here
And with pat word he drak hym to ye fere
And took a light and fonde his contenance
as for to looke vp an old romaunce

Grysepe pat was Troylus lady righte
and clere stode on a grounde of siknesse
all though he hie suant and hie knyghte
he shold of right non vertyouth in hie gesse
remethelles considered his distresse
and pat loue is in cause of which folpe
vis to hym spake she of his jaloufye

To herte myne as wold the excellence
of lone azens ye whiche pat woman may
ye aught ek goodly maken resistence
and ek by cause i fete wel and say
your grete trouth and scrupse euey day
and that your herte al myn was soth to seyne
vis drose me fer to rells vp on your peyne

That your goodnesse haue i founden alway zet
of which my deye herte and al my knyght
i thouke it zolb as fer as i haue write
al kan i nought as muche as it were right
and i enforth my komyng and my nyght
haue and sy shal holk soore pat me smerte
Ben to zolb threl and hool with al myn herte

HARLEIAN 3943 (H2)

British Museum, MS. Harleian, 3943. Vellum. $10\frac{1}{4} \times 5\frac{5}{8}$ in. Ruled margins enclose a space $10 \times 3\frac{1}{2}$ in. (The dimensions vary slightly with the different hands.) 116 leaves, in quires of eight with catchwords: *a—g^s, h⁶* (leaves 4 and 5 of the original 8 lacking), *i—n^s, o⁶*. The two lost leaves contained *Troilus* III. 1289–1428. Otherwise the volume is excellently preserved. It contains only *Troilus*. No title. Colophon: *Troilus adest mete. / Venit explicit ergo valete.*

Written in four hands, all of the fifteenth century, of which two seem distinctly earlier than the other two.

Hand 1, a clear round hand of the first half of the fifteenth century, has written fols. 2–7 (I. 71–497), 9–56 (I. 568–III. 1078), 63–67 (III. 1639–IV. 196). This hand is the same that has also written the Phillipps MS.

Hand 2, a somewhat similar hand, though more distinct and conventional, has written a single quire (from which, however, two leaves are lost): fols. 57–62 (III. 1079–1288, 1429–1638).

Hand 3, a sharp angular hand, totally different from, and apparently later than, Hands 1 and 2, has written five leaves: fol. 1 (I. 1–70), fol. 8 (I. 498–567), fols. 68–70 (IV. 197–406). It has also supplied a line (III. 1251) left blank by Hand 2 on fol. 59*a* (see Plate X) and has made corrections on fol. 17*a*, the work of Hand 1 (see Plate IX). The work of this hand is that of a restorer. It has supplied the place of two lost leaves, the first and last of the first quire, and has finished out the quire in which the writing of Hand 1 stops. That the three leaves (68–70) are part of the quire begun by Hand 1 is shown by a form of line-ruling found only in the parts executed by Hand 1.

Hand 4, a hand so similar to the preceding that the unquestionable differences have not hitherto been noticed, has completed the volume. It has written fols. 71–116 (IV. 407–V. 1869).

It would seem that the scribe of Hand 3 found an unfinished and defective MS. of the poem, the work of two different scribes; that he proceeded to correct it and supply its deficiencies; and that he finally turned over the task of its completion to a fellow scribe who had learned writing in the same school.

Throughout the volume there are five stanzas to the full page. The stanzas are spaced and are marked by initials in alternate red and blue. These initials are done by one rubricator to the end of fol. 70. With fol. 71, where the work of Hand 4 begins, the initials are by a different rubricator. In the portions of the volume written by Hands 1 and 2 there is no division into books, nor any marking of the poems, save a three-line initial at the beginning of Book IV proper. The beginnings of Books II and III are not distinguished in any way. To the end of fol. 72, however, a later hand has written the number of the book as running title at the top of each recto. The scribe of Hand 3 has provided for three-line initials at the beginning of the poem and of Book I proper. The beginning of Book V, which falls within the work of Hand 4, is indicated by 'Explicit' and 'Incipit,' by a space of two stanzas, and by an initial. Three-line capitals are also found at IV. 1247, V. 1317, 1436, 1541, 1590, 1632, and 1723 to mark logical divisions in the narrative.

There are no marginal notes, and very few corrections. At the top of fol. 85*a* are written in an early hand the names Bramcolle (or Bramcotte) and Banister. On the paper flyleaf at the beginning of the volume is written: 'Bought in mr Rawlinson's / sale of MSS. 1734. / pr. / No. 653 / This has been collated by Wm. Thomas, Esq.'

Printed by the Chaucer Society in *Chaucer's T. and C. compared with Boccaccio's Filostrato.*

HARLEIAN 3943 (H2)

HAND 1

Fol. 17a. *Troilus* II. 29-42, 50-70

And for thy if hit happe in eny wyse
 That here be eny louer in this place [30]
 That herkenith as þe story wol devise
 how Troylus cam to his lady grace
 And penkyth þus nold y not love purchase
 Or wondrith of his speche or his doying
 I note me semith it no wondur thyng [35]

For euery wight þat to Rome went
 holt not o patthe ne alwey o manere
 And yn some lond were al þe game y shent
 If þat men ferd wip love as men do here
 As thus in opyn delyng and in chere [40]
 In visityng in fourme or seying her sawis
 For þus men seyn eche cuntre haþ his lawis

In may þat modir is of al monþes glade [50]
 That al flouris fressshyn grene and rede
 Be qwyk ayen þat wyntir dede made
 And ful of bawme is fletyng euery mede
 Whan phebus doþe his right bemys sprede
 Right so in the white Bulle¹ so it bytyd [55]
 As y shal syng on mayes day the thrid

This Pandare for al his wyse speche
 Felt eke his parte of lovis shottis kene
 That coud he neuere of love so wele preche
 hit made his hewe al day ful grene [60]
 So shope it þat fil hym þat day a tene
 In love for which ful wo to bed he went
 And made or hit were day ful meny a went

The swallow Songe² with a sorowful lay
 Whan morow come gan make his waymenting [65]
 Whi she forshapyn was and euere lay
 Pandare a bed half in slombryng
 Til she so ny made her chiteryng
 How Thereus gan forth her sustir take
 That with þe noyse of her he gan awake [70]

¹ in the white Bulle by Hand 3 in space left.

² Songe by Hand 3 in space left. (Song, a mistaken reading for Proigne, is found also in H4.)

In H2 stanza 7 of Book II (ll. 43-49) is placed before stanza 5, the first on this leaf. Note also that the end of the poem and the beginning of Book II proper (l. 50) is in no way indicated.

7
17
And for thy if hit hadde in eny wyse
That he be eny louer in this place
That he keneith as ye story wol debase
How Goylus cam to his lady grace
And yettyth yus nois y not love purchace
Or wondryth of his speche or his doynge
I note me semeth it no wondry wyng

For eury wight yat to Rome went
Holt not o patthe ne at theys mane
And yn some lond to ye al ye game y sent
If yat men seyd wy love as men do here
Do thus in oppyn selynge and in chepe
In visitynge in foume or seynge heys sabbio
For yus men seyn eche amtye hay his labio

In may yat inody is of almonys glade
That al flouris flesshyn gyene and yede
Be wysse a yen yat wynter dede made
And ful of darme is fletynge eury mede
Whan phabus doye his nyght benys spede
Ryght so witho white Zulle so it bytyd
Do y shal syng on mayes day the thyd

This pandare for al his wyse speche
Felt eke his pte of lovis thottis bene
That wold he nelle of love so wale pche
Hit made his hebbe al day ful gyene
So shope it yat ful hym yat day a ten
In love for which ful so to bed he went
And made or hit weye day ful meny a went

The swalows Douge. With a sporsful lay
Wha in zors coue gan make his waymeag
Whi she forshapyn was and eue lay
Pandare a bed half in slombryng
Til she so ny made hey chiteryng
Howe theyeus gan forth hey susty take
That with ye wyse of hey he gan a wate



HARLEIAN 3943 (H2)

HAND 2

Fol. 59a. *Troilus* III. 1219-1253

And now swettnesse semeþ moore swete
þat bittirnesse assaied was biforne [1220]

For oute of woo in blisse now þei flete
Noon suche þei felten seþen þei were borne
Now is it bettir þan boþe two were lorne
For loue of God take euery womman hede
To wirke þus if it come to þe nede [1225]

Criseid al quite from euery drede & tene
As sche þat iuste cause hadde him to triste
Made suche feeste ioeye it was to sene
Whanne sche his troupe & entent clene wiste
And as aboute a tre wip manye a twiste [1230]
Bitrent & wripen is þe swete woodbynde
Gan eche of hem in armes oper wynde

And þe abaschid niztyngale
þat styntep firste whanne sche bigyznep singe
Whanne þat sche heereþ any heerdis tale [1235]
Or in heggis any wight steringe
And aftir siker doþ hir vois out ring
Rizt so Criseid whanne hir drede stint
Opened hir herte & tolde him hir entent

And rizt as he þat seep his deep yschafen [1240]
And dien mote in ouzte þat he can gesse
And sodenly rescouse doþ þanne him ascapen
And from his deep is brouzt in sikernesse
For al þe world in suche a present gladnesse
was Troillus & hap his lady suete [1245]
wip werse hap god lat vs neuere mete

Hir armes smale hir streizt bak & softe
Hir sidis longe fleishely smoope & white
He gan to stroke & good þrifte bad ful ofte
On hir snowe whit proote hir breestis rounde & lite [1250]
Thus in this hevyn he gan hym delite¹
And perwipal a þousand tymes hir kist
þat what to do for ioeye vnneþis he wiste

¹ Line 1251 by Hand 3 in space left.

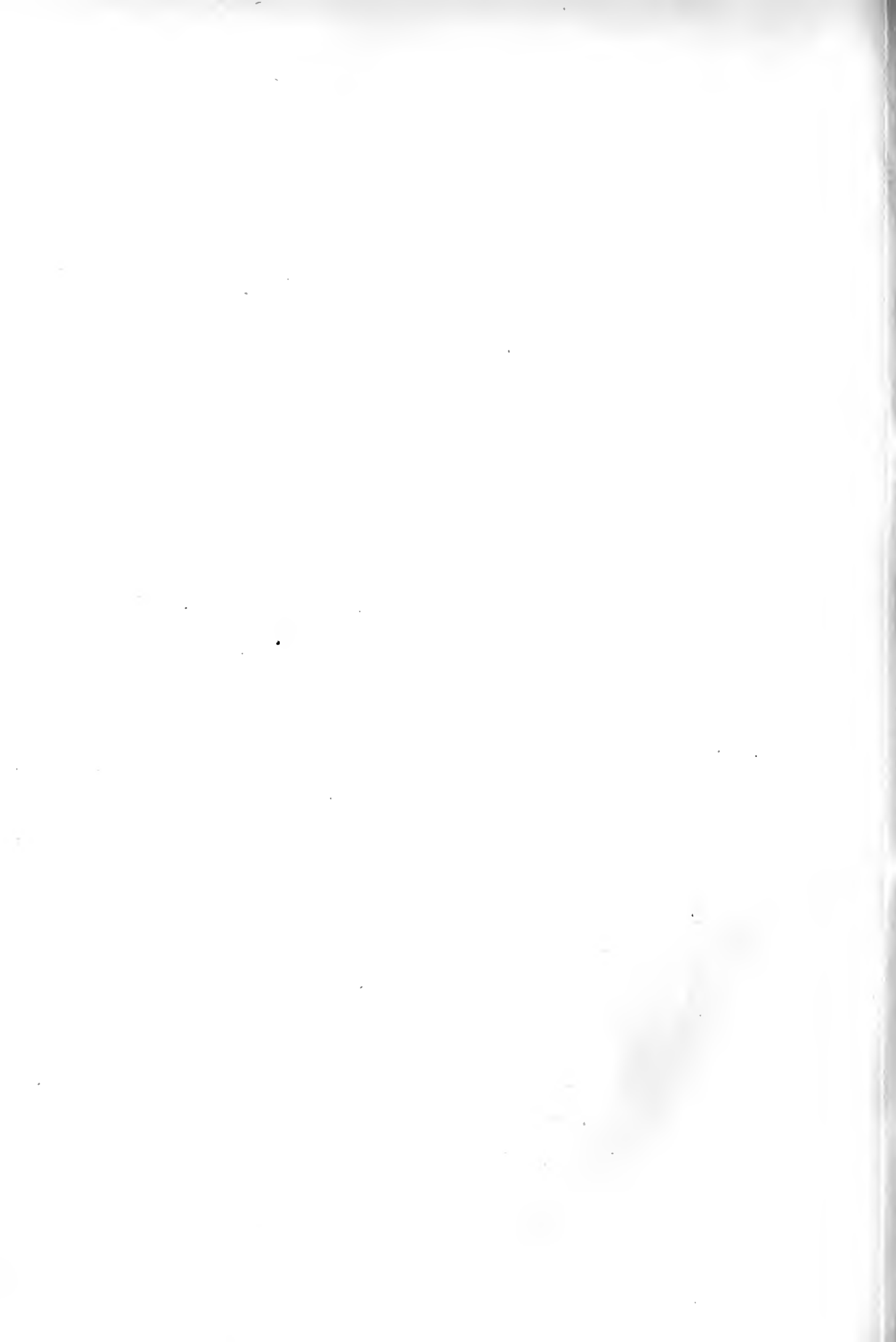
And now swettnesse semey more swete
 That bitternesse assaied was bifore
 For oute of was in blisse now ye flete
 Noon suche ye felten sepen ye we borne
 Now is it bettir pan boye t wo were corne
 For loue of god take eu y woman hede
 To worke p us if it come to ye uede

Criseid al quite from eu y drede + tene
 As she pat iuste cause hadde hum to tste
 Made suche feeeste ioye it was to sene
 Whane she his troupe + entent clene wiste
 And as aboute a tre wy manye atwiste
 Vitrent + wripen is ye swete woodbynde
 Can ease of hem in armes of wynde

And ye abaschid iuzt yngale
 That frutey furste whane she bigynnyunge
 Whane pat she heerey any heerdio tale
 Or in heggio any wight sterunge
 And aftir sikez dop hir uois out ring
 But so Criseid whane hir drede stut
 Opened hir herte + tolde hi hir entent

And rgt as he pat seep his deep ystapen
 And diu mote in ouste pat he cau gesse
 And sodenly restouse dop pane hi astapen
 And from his deep is brouzt in sikernesse
 For al ye world in suche a p'sent gladnesse
 Was troullis + hay his lady suete
 Wy werse hay god lat vo uene metz

Hir armes smale hir streyt bak + softe
 Hir sidis louge flesshely swoope + white
 He gan to stroke + good priste bad ful ofte
 On hir swise whit proote hir breeftio rounde + lute
 Thus in this hegyn he gan hym delite
 And p'wipal a yousand tymes hir swite
 Pat what to do for ioye vnnepio he wiste



HARLEIAN 3943 (H2)

HAND 3

Fol. 68a. *Troilus* IV. 197-231

O Iuena^h lorde sothe is thy sentence
 that litil know folke what is to yerne
 that thei ne fynde in their desire offence
 for cloude of errour' late them discerne [200]
 What best is and lo her' ensample as yerne
 These folke desiren now delyueraunce
 Of Antenor þat brought them to myschaunce

FOr he was afftir' traitour to the toun
 Of Troy allas they quytt' hym oute to rathe [205]
 O nyce worlde lo thy discrecioun
 Crisseide which þat nevir did them skathe
 shal now no lenger hir blis bathe
 But Antenor' he shaft com home to toun
 And she shaft oute thus saide her' & hown [210]

FOr which delyuerid was by parliament
 for Antenor to yelde oute Crisseide
 And it pronouncid by the president
 Ay though Ector nay full offte praide
 that finally what wight þat it *with*seide [215]
 It was for nought It must be and shulde
 For substaunce of the parliament it wolde

DEpartid out of parliament euerychone
 This Troilus *with*outyn wordis moo
 In to his chambre spedde hym faste allone [220]
 but yif it wer' a man of his or two
 the whiche he bad oute faste for to goo
 bicause he wolde slepe as he saide
 And hastyly vpon his bedde hym laide

And as in wynter' levis bene beraffe [225]
 Eche afftir other' til the tree be bare
 So þat ther nys but barke & braunche llefte
 lithe Troilus beraffe of eche welfare
 I boundyn in þa bakk barke of care
 Disposid oute of his witt to braide [230]
 So soor' hym satt the eschaunge of Crisseide

68
O Inmenall lord soth is thy sentence
that litil know folke what is to yerne
that thei ne fynde in thei desyre offence
for cloude of erreour late them dysterne
what best is and lo her ensample as yerne
These folke desyren nold delynere amuce
Of Antenor pat brougtht them to mysthaunce

For he was affu traito to the toy
of Troy allas they quytt hym oute to rath
O nyce worlde lo thy dystrecon
Crusseide which pat nebur did them skathe
shal nold no lenc hir blis bathie
But Antenor he shall com home to toy
And she shall oute thus saide her & holyn

For which deluereid was by pliamet
for Antenor to yelde oute Crusseide
And it pnoniad by the president
dy thonath & toz nay full offte praid
that finally what wroght pat it wseide
It was for nought it must be and shulde
for substance of the pliamet it wolde

Of pnd out of pliamet eny chone
This Troilus woutyn wordis moo
In to his chambre fynde hym faste allone
but yif it wer a man of his or two
the whiche he had oute faste for to goo
because he wolde slepe as he saide
And hastily vpon his bedde hym laide

And as in wynter ledis bene berastte
eche affre other till the tree be bare
so yf ther mys but barke & bramche yeste
in the Troilus berastte of eche wellfare
A boundyn in ye half barke of care
Disposid onte of his witt to braide
So soor hym satt the esthymite of Crusseide



HARLEIAN 3943 (H2)

HAND 4

Fol. 92a. *Troilus* V. 162-196

ANd merueileth nat myn ougne Lady brizt
 Though þat I speke of Loue to you þus blyue
 For I haue herde of or þis fuþ many A wight
 Hath loued þing he neuer ere say his lyue [165]
 Ne I am nat of power for to stryue
 A yen þe goddes of Loue but hem obey
 I wiþ aþ wey & mercy I you prey

THer bene so worthi knyghtes in þis place
 And ye so faire þat euerych of hem alle [170]
 Wiþ payne hem to stonde in youre grace
 But myght me so fair' a grace befall
 That ye me for *your seruaunt* wolde calle
 So louly ne so truely you *serue*
 Niþ noon of hem as I shaþ tiþ I sterue [175]

CResseid vn.to that purpos liteþ answerd
 As she þat was *with* sorwe oppressed soo
 That in effecte she nought his tales herde
 But her' & pere now her' a word or tuoo
 Hir' þought hir sorwefuþ hert' brest in tuoo [180]
 For whan she gan hir' fadir' to espie
 Wel nye doune of hir' hors she gan to sye

But natheles she þanked Diomede
 Of alle his Trauayle & his good chere
 And þat him liste his frensshipe to bede [185]
 And she accepte hit in good maner
 And wiþ do fayne þat is him lefe & der'
 And truste she wolde & wel she might
 As seid she & frome hir' horse she light

HIre fadir hath hir' in Armes I nome [190]
 And twenty tymes he kiste his doughter swete
 And seid O dere doughter myne wel come
 She saide eke she was fayne *with* him to mete
 And stode furth meuyth myld & mansuete
 But her' I leue hir' *with* hir' fadir' duelle [195]
 And furth I wiþ of Troilus you telle

92
And merueileth nat myn oughe lady brist
Thougt pat if speke of loue to you pus blyue
for if haue herde of or pis full many a wight
hath loued ymy he neuer ere saw his lyue
Ne sam nat of power for to stryue
A yeu ye goddes of loue but hem obey
if will all wey if mercy if you prey

Ther bene so worthi knyghte in y^e place
And ye so faire pat euich of hem alle
will peyne he to stonde in youre grace
But myght me so fayn a grace befall
That ye me for yo^r firt wolde calle
So louly ne so truely you sue
With noon of hem as if shall till if sterue

As seid vn to that p^{ro}s litell answerd
As she pat was wt for we oppsed soo
That in effecte she nought his tales herde
But her if yere now herd a word or tuoo
Hw^{er} yought hw^{er} for wefull hert brest in tuoo
for whan she saw hw^{er} fadur to espie
Wel nye doune of hw^{er} horse she gan to see

But natheles she yanked. Diomed
Of alle his traunayse if his good chere
And y^e him liste his frengship to bede
And she accepte hit in good maner
And will do fayne y^e is him lesor. der
And traunte she wolde if wel she might
As seid she if frome hw^{er} horse she light

His fadur hath hw^{er} in domes if nome
And twenty tymes he liste his dought frote
And seid O dere doughter myne wel come
She saide eke she was fayne wth hi to mete
And stode furth meuyth myld if manucte
But her if leue hw^{er} wth hw^{er} fadur dwelle
And furth if will of troilus you telle



HARLEIAN 1239 (H3)

British Museum, MS. Harleian 1239. Vellum. $15\frac{1}{2} \times 5\frac{3}{4}$ in. Ruled margins enclose a space $13\frac{1}{4} \times 4$ in. 107 leaves (of which the last is blank). In quires of eight with catchwords: a^6 (leaves 4 and 5 are wanting from original eight), $b-j^8$, k^7 (leaf 8 of original quire is wanting), $l-m^8$, n^6 (upper part of first leaf wanting).

Contents—

- (1) *Troilus*, fol. 1a–fol. 62b.
- (2) *The Knight's Tale* (imperfect at beginning), fol. 63a–fol. 80b.
- (3) *The Man of Law's Prologue and Tale* (imperfect in the middle, where a leaf is lost), fol. 62b–fol. 88a.
- (4) *The Wife of Bath's Tale*, fol. 88a–fol. 91a.
- (5) *The Clerk's Tale*, fol. 91a–fol. 101a.
- (6) *The Franklin's Tale* (incomplete near beginning), fol. 101a–106b.

This long and narrow volume is the work of four different scribes.

Hand 1, a clear small black hand of the middle of the fifteenth century, writes fols. 1–15a middle (*Troilus* I. 1–II. 1033).

Hand 2 begins in the middle of fol. 15a, where Hand 1 leaves off, and writes to the middle of 33b, and is responsible also for fols. 35a–62b (*Troilus* II. 1034–III. 1603, III. 1753–end). It is of the same general type as the preceding, but clearly distinguishable from it. It varies a great deal from one page to another in size, neatness, and even in the forms of its letters, so that one is often led to believe that a new hand is at work. This is particularly the case on fol. 23a (which begins a new quire), where Dr. Furnivall, in the volume of *Parallel Texts* (p. 111), states that ‘a third hand-writing begins,’ and on fol. 60b. A minute examination, however, has convinced me that fols. 15a–33b, 35a–62b are the work of a single scribe. Such variations as exist can be explained on the supposition that he did not work continuously at his task, but took it up in odd moments, and often with a change of pen. He seems, moreover, to have had no settled habits as to the form of his letters. This is particularly true of his capital letters. Perhaps, after learning to write, he consciously tried to adopt a new chirography, with the chaotic result which has just been described.

Hand 3, a sprawling, coarse and slovenly hand, writes from the middle of 33b to the bottom of 34b (*Troilus* III. 1604–1759). Lines 1758, 9 are written by Hand 3 at the foot of 34b, but Hand 2 writes them again at the top of 35a, when he resumes his work.

Hand 4 writes fols. 63a–106b, that is all of the selections from the *Canterbury Tales*. In a Latin note at the end of the volume the scribe of Hand 4 describes himself as ‘heremita de Grenewych mundo quasi totaliter segregatus,’ etc.

In the portion of the volume which contains *Troilus*, there are ordinarily nine stanzas to the full page; but some pages contain more than the normal 63 lines, so that the page does not always begin and end with a stanza. The stanzas are not spaced, but are marked by initials in alternate red and blue, and by brackets in red at the right. The stanza initials are throughout *Troilus* the work of a single illuminator.

No title. (A modern hand has written at the top of 1a, “The Book of Troilus & Creseide.”) Colophon: ‘Explicit.’ There is a five-line illuminated initial at the beginning of the poem. Three-line initials mark Proem III and Book III. Two-line initials mark Proem IV and Book IV. There is a three-line initial at the beginning of Book V, which, however, begins at the wrong place (cf. *Par. Texts*), and a two-line initial for the stanza addressed to Gower at the conclusion, which is headed ‘Lenuoye du Chaucer.’ The beginning of Book II is not indicated in any way. Deletions and corrections, in the original and later hands, are frequent, but there are very few marginal notes.

Within the initial, at the beginning of *Troilus*, is a shield bearing a coat-of-arms, much rubbed, above which a modern hand has written ‘Speke empaling Shepey?’ On the right side the blazon is: Azure, a cross gules, fretty or. The Shepey arms, as given by Burke, are ‘Azure, a cross or, fretty gules.’ The arms on the left side are so badly rubbed as to be no longer distinguishable. The ground was, however, azure. On fol. 107b (blank) is written twice, in a sixteenth-century hand, ‘Lucas parker owes this boke wytnes Robert Parker.’

Printed by the Chaucer Society in *Three more MSS. of Chaucer's Troilus*.

HARLEIAN 1239 (H3)

HANDS 1 AND 2

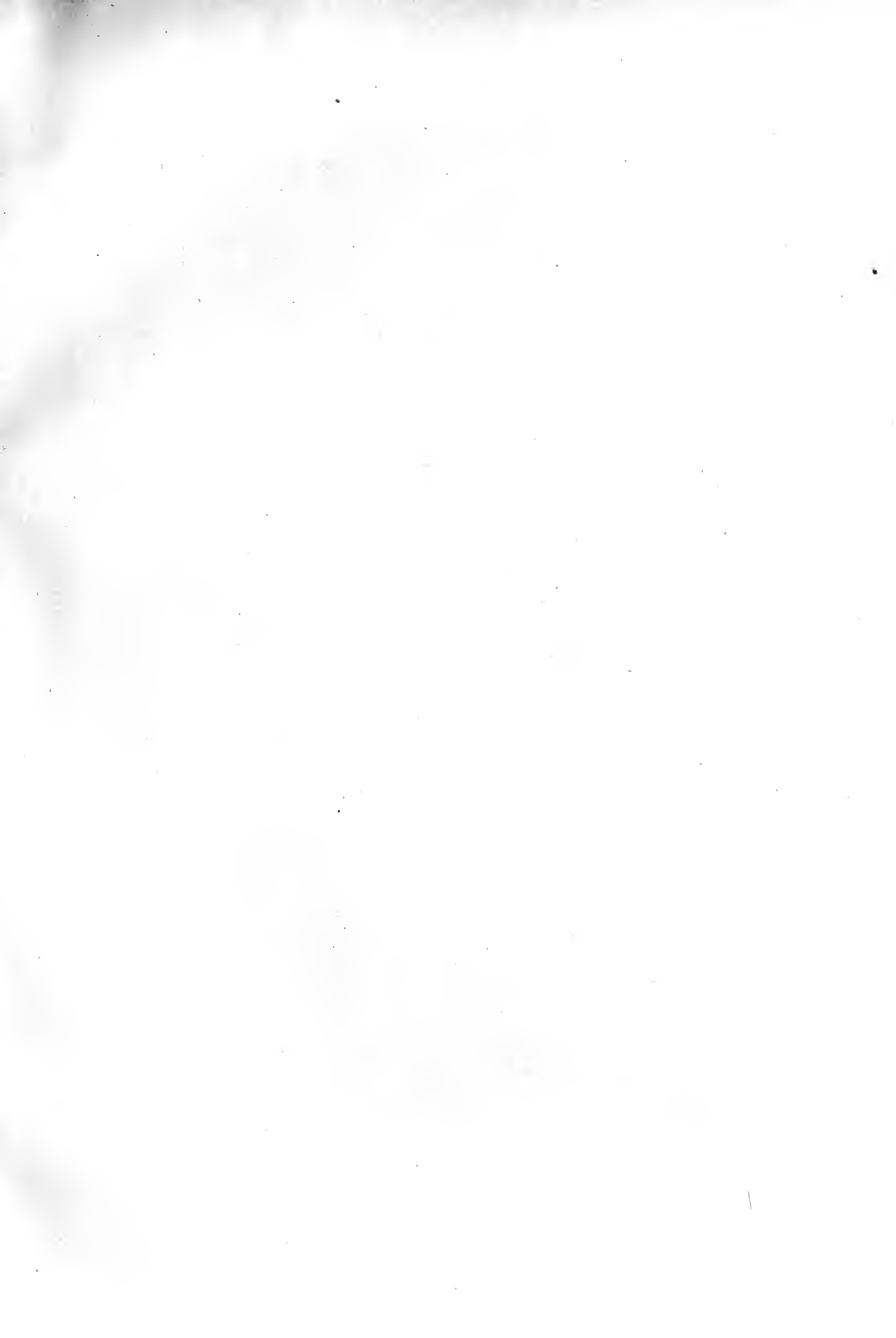
Part of fol. 15a. *Troilus* II. 1009-1050

And I myself schal ther with to her gon
 And whan thou wottest that I am with hire there [1010]
 Lepe thou vpon a courser right a non
 3e hardily right in thy beste gere
 And ride forthe by tho place as nocht were
 And thou schalt fynde vs if I may sitting
 At som wyndow in to tho strete lokyng [1015]
 And if the lyst thenne maist thou vs salue
 And vpon me make thy countenance
 But by thy lyf be war and fast escheue
 To tary ought god schilde hus fro myschance
 Ryde forthe thy wey and holde thy gouernance [1020]
 And we schal speke of the somewhat as I trowe
 Whan thou art gone to do thyn eres glowe
 Touching thy *lettre* thou arte wise ynough
 I wote thou nylt it deyneliche endite
 As make it with thes argumentis tough [1025]
 Ne scryuenysch or craftely thow write
 Biblotte it with thy terys eke a lite
 And thogh thou write a godely worde al softe
 If it be gode reherse hit nocht to ofte
 For though the best harper vp on lyue [1030]
 Wolde on tho beste souned Ioly harpe
 That euer was with alle his fyngres fyue
 Touche ay oo streng or aye oo warble harpe
¹Where is nayles / poynted neuer so sharpe
 Hit shulde make . euery whyght to dulle [1035]
 To here is glee . and of his strokes fulle
 Ne Iompre eke . no discordant thing in fere
 Al thus to vsen . termes of phisyk
 In loues termes . holde of thy matere
 The fourme alway . and do that it be lyke [1040]
 For yif a payntur wolde peynt a pyke
 Wyth asses fete . and hede it as an ape
 It cordyth not . soo where it but a² Iape
 This conseil liked wel vn to Troilus
 But as a dredful . louer he seid this [1045]
 Allas my dere brother Pandarus
 I am a shamed . for to writte ywys
 Lest of myn Innocence I seid amys
 Or that she nold it /. for despite Receyue
 Than wer I dede . there myght nothing it weyue [1050]

¹ With line 1034 a new hand begins. Note particularly the different form of w.

² Before Iape, shape written and stricken out.

And myself schal thes wryt to her gon
 And when thou wotest that I am wryt by there
 Leye thou vpon a wryt right a non
 Ze hardly right in thy beste gese
 And yde forth by the place no noght were
 And thou schalt fynde vs if I may sitting
 At som Wyndow in to the strete lokyng
 And if the lyst thewe maist thou vs salve
 And vpon me make thy countenance
 But by thy lyf be war and fast eschene
 To tary ought god schal the hys so myschance
 Byde forth by thy way and holde thy gouernance
 And we schal speke of the som what as I golde
 When thou art gone to so thy eyes glawe
Conching thy lyf thou arte wise ynough
 I wote thou wylt it deyneliche curite
 No make it wryt thes argumentis toungh
 Ne styuenysch or chafely tholl write
 Vblatte it wryt thy weye eke a lye
 And though thou write a godly worde al softe
 If it be gode reherse hit noght to ofte
If or though the best harper vpon lyme
 Wolde on the beste somes joly harpe
 That ever was wryt alle his fingers fyne
 Touche ay so streng or ay so warble harpe
 Where is myles poynted neuer so sharpe
 But shalde make eney whysst to dull
 To here is glee and of his strokes fulle
A lone eke no discordant thing in fe
 Al thyn to vsen tunces of phisyt
 In lones termes holde of thy matere
 The foume alway and do that it be lyke
 For yf a payntur wolde peynt a pyte
 Wryt asses fete and hede it as an ape
 It wryt not so where it but a shape yape
This counsel liked wel vn to Troilus
 But as a dredful loun he said this
 Allas my dere brother pandarus
 I am a shamed for to write pnyd
 Left of myn Innocence I said anyd
 O that she wold it for despite Receyne
 Than ever I dede there myght nothing it weyne



HARLEIAN 1239 (H3)

HANDS 2 AND 3

Part of fol. 33b. *Troilus* III. 1583-1624

Now tourne we a geyne to Troilus
 That Resteles . ful longe . a bedde lay
 And pryuely sent . after Pandarus [1585]
 To hym to come . in al haste he may
 he come a noon . not oones seid he nay
 And Troilus ful sikerly . he grete
 And dovñ vpon his beddes hede hym sette
 This Troilus wyth al the effection [1590]
 Of frendes loue . that hertes mowe devise
 To Pandarus . on knees felle a dovñ
 And or that he . wolde of the place a Rise
 he gan hym thonken . in his best wyse
 A thousand tyme . and gan he day blisse [1595]
 That he was born . to bringe hym fro distresse
 And seide o frende . of frendes alderbest
 That euer was . the sothe fore to telle
 Thou haste in heuen . my soule brought to Reste
 From conciton . the fyrre flode of helle [1600]
 That thogh I myght a thousande tymes selle
 Vpon a day . my lyf in thy seruise
 he moght not a mote in tha souffice
¹The sonne with that all the worlde may see
 Seygh neuer my lyfe yet der I say [1605]
 So Inly faire and godeli is sche
 Whos I am and schaff tiff þat I deye
 Than that I am heris may iche bodei seye
 That thanked bee the heygh worthynesse
 Of loue and eke and eke thei kynde besinesse [1610]
 This hastow me no litiþ thinge yeve
 For wiche to the obliged be for aye
 My life for whey for through thyne helpe I liue
 Or els dede² had I been many a day
 And with that worde downe in his bedde he lay [1615]
 And Panderus fuþ soberly him herde
 Tiff all was sayde and thus him answerd
 My dere frende yef I have doon for the
 In any caas god wote it is me lyfe
 And am as gladde as may of hit bee [1620]
 God helpe me so but take itt not on greefe
 For the love of god be ware of this myscheffe
 That there as thou art brought now ym þi blisse
 And thou thei selfe cause hit not to mysse

¹ With line 1604 the work of Hand 3 begins. Lines 1583-1603 are by Hand 2.² After dede, as I brene written and marked for deletion.

Now turne the a cheyne to Troilus
 That restles. ful longe. a bedde lay
 And pynely sent. after pandarus
 To hym to come. in al haste he may
 he come a noon. not comes. seid he nay
 And Troilus ful slykly. he herte
 And doon upon his beddes. hede hym sette

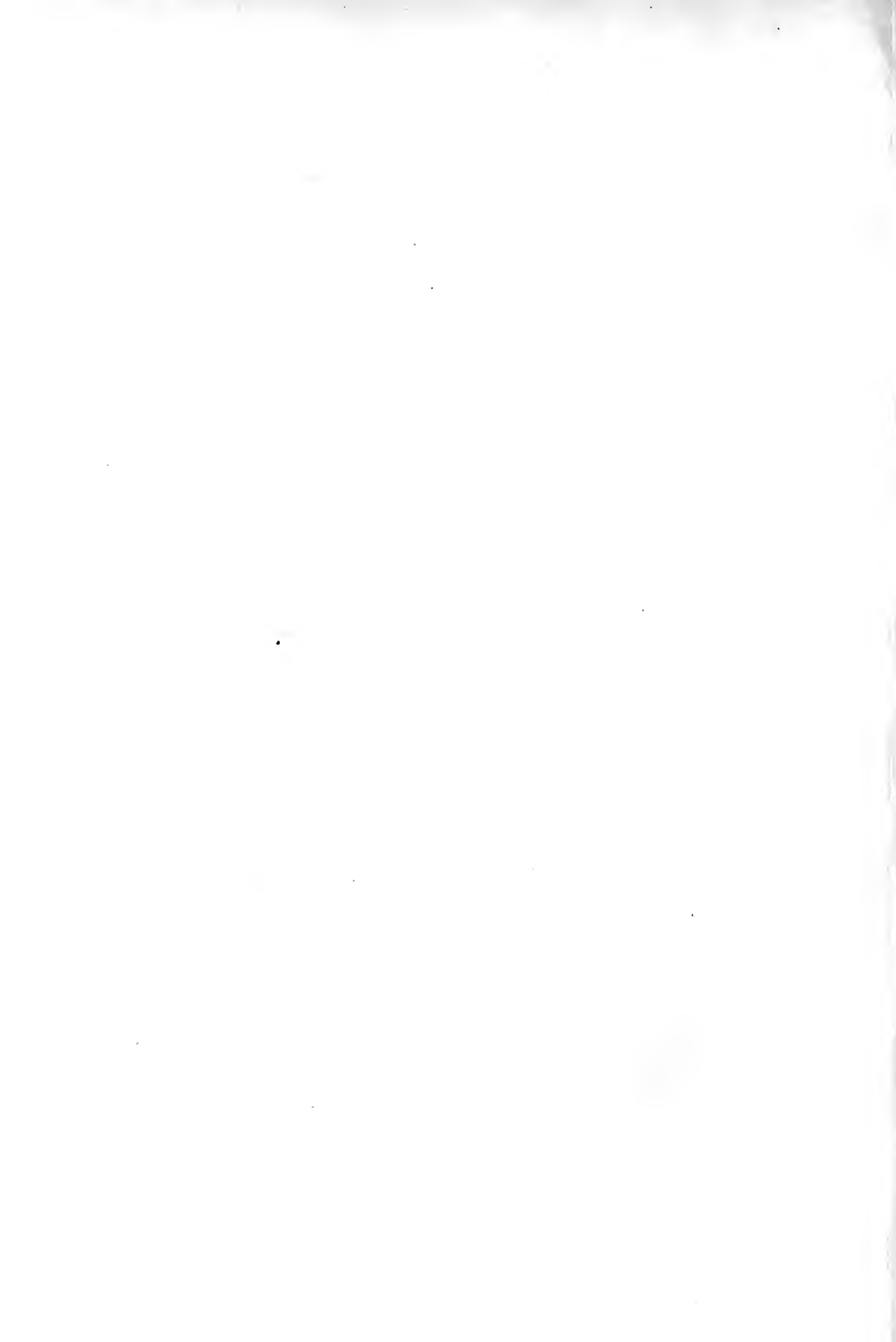
This Troilus with al the affection
 Of frendes. lone. that hertes wolde desire
 To pandarus. on knees. felle a doon
 And o: that he. wolde of the place a rike
 he gan hym thowken. in his best wyse
 a thousand tyne. and gan he day thisse
 That he was bound. to bringe hym fro distresse

And seide o frende. of frendes alder best
 That ever was. the soke for to telle
 Thou haste in heneu. my soule brought to reste
 from conaton. the fyve flode of helle
 That thogh. I myght a thousande tymes. felle
 upon a day. my tyf in thyf seynse
 he myght not a mote in tha souffie

The same with that all the worlde may ke
 Seygh never my life yet dex I shy
 So fulw fure and godeh is the
 Whos I am and shall till pat I dye
 Than that I am heneu may use hode seye
 That thanked be the heghth worthynesse
 Of lone and clo and clo thei fynde kenne

This hastow me no hitill thinge yede
 for nyche to the oblied be for mye
 my life for wher for throngh thyne helpe I hinc
 O: clo dede no I frend had I been many a day
 And w^t that worde doctre in his bedde he lay
 And pandarus full slykly hym herde
 Till all was fynde and thine hym answeerd

My dere frende ref I have doon for the
 In any case god wote it is me life
 And am as gladd as may of hit be
 God helpe me so hit take ut not ony seffe
 for the love of god be ware of this myseffe
 That there as thou art brought now ym y distre
 And thou thei slykly cause hit not to myse



HARLEIAN 2392 (H4)

British Museum, MS. Harleian 2392. Vellum and paper. $8\frac{1}{2} \times 5\frac{3}{4}$ in. Ruled margins enclose a space $5\frac{3}{4} \times 3\frac{5}{8}$ in. 145 + 2 leaves, in quires of 12 with catchwords: 1 flyleaf, *a-k*¹², *l*¹⁴ (the last leaf is blank). In each quire of 12, leaves 1, 6, 7, 12 are of vellum, and the rest of paper.

This MS., which contains only *Troilus*, is clearly and neatly written in one hand of the middle of the fifteenth century, which has also supplied a large number of marginal notes in Latin. These notes, which gloss difficult words, identify historical or mythological persons, give the sources of quotations, and call attention to important passages, are the work of an editor of a good deal of learning and taste. A very few notes, in English, are by a later hand. There are very few corrections or erasures.

There are four stanzas to the page. The stanzas are spaced, but not otherwise marked. There are simply illuminated initials at the beginning of the poem, Proem II, Proem III, Book III, Proem IV, Book IV, and at line 1436 and line 1541 of Book V. The break between Proem II and Book II is indicated by the usual heading, and an initial was intended. The beginning of Book V is not marked in any way. (A modern hand has written L. 5 in the margin.)

No title. Colophon: Explicit liber Troili
 Merci dieu & grant merci } quod Style.

With this curious colophon, which seems to attribute the poem to some one named Style (or is it the name of the scribe?), is to be compared an entry written at the foot of fol. 17*b* in a much later hand. A hand is pointing upwards towards the writing on the page, and the words are written: 'style loke well.'

At the top of fol. 1*a* is written in a modern (seventeenth-century) hand: Henrici Spelman. It apparently once belonged to Sir Henry Spelman (1564 ?-1641), the historian and antiquary. There are no traces of any earlier owners.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 2-28.

HARLEIAN 2392 (H4)

Fol. 64b. *Troilus* III. 708-735

Quod Pandarus / ne dred the neuer a deel
 for it shal be / riht / as thou wilt desire
 so thryue I / this nyht I shal make it weel
 or casten al the growel / in the fire
 blisful venus / this nyht thou me enspire
 quod troilus / as wiss / as I the serue
 and euer bettir / & bettir shal / til I sterue

[710]

And if I had . o . venus ful of myrthe
 aspectes badde of mars / or of saturne
 or thou combust / or let were / in my birthe
 thi fadir preie al this harm / disturne
 of grace / & that I glad ayen may turne
 for loue of him / thou louedist in the shawe
 I mene / Adoon / that with the bor was slawe

[715]

oracio troilli

Methomor-
phoseos
.x. capitulo
hos tu care mihii.e. Jupiter
fadirAmor Venus
Adoon etceteraPerlege / metho-
morphoseos .ij.

. O . Ioue eek / for the loue of faire Ewrope
 the which in fourme of a bole / away thou fette
 now help . o . mars / with thi rede cope
 for loue of Cipres / thou me nat lette

Amor Iouis
Ewropa etceteraAmor martis
Cipressusmethomor-
phoseos .i. Vix
procuratur prece
finita & cetera

. o . phebus / thynk whan danne / hire selue shette
 vndir the bark / and lawrer wex for dred
 yit for hire loue / yit help now at this need

[726]

Amor phebi
Dannasmethomor-
phoseos .ij.

Mercurie / for the loue of hirse eek
 for which pallas / was with aglaures / wroth
 now help / & eek diane / I the beseke
 that this viage / be not to the loth

Amor mercurij
hires

Diana i.e. luna

tres sorores
fatals
Cloto. lathe-
sis. & atropos /
Vna cloto colum
baitulat

. o . fatal sustren / which or any cloth
 me shapyn was / my destne me sponne
 so helpith to this werk / that is begonne

[735]

(The references are to *Met.* 10. 705 ; 2. 833-875 ; 1. 548 ; 2. 722 ff.)

Quod Pandarus me deed the newa deel
for it shal be / rite / as thou shalt desire
to thynne q / this myht q shal make it deere
as casen al the throubel / in the fire
blissful venus / this myht thou me enspure
quid troilus / as thyss / as q the secue
and ever better / e better shal / til q sterne
And if q had .o venus ful of myrthe
appetes hadde of maas / or of fatuene
or thou combyst / or let were / in my burthe
the sadre pice al this haem / distuene
of grace / e that q shal open may tuene
for loue of him / thou louedst in the sharte
I mene / in doon / that with the boz was flarte
D. gone est / for the loue of fure / & hope
the which in fouome of a bole / at by thou sette
ndr help .o maas / with thi vede cope
for loue of cyres / thou me nat lette
to q the bus / thynk whan danc / her selue shette
andur the back / and labrer wep for dreed
yt for hir loue / yt help now at this need
mercurie / for the loue of hysp / set
for which / patris / was with aq lauues / moeth
now help / e est danc / q the beste
that this maye / be not to the with
o fitat fytren / which or any cloth
me shapen was / my desire me spome
so helpith to this werk / that is buyome

as troil

methomorphos
p. 6. hos tu care in
plege / methomoz
phos p. 4.

metho. 1. 1. 1. 1. 1. 1.
cat p. ca. f. m. ca. 20

metho. 11.

ves p. ca. fatal
cloto. l. the p. 1. 2 at
tropos in cloto
colu baulat

1. 1. 1. 1. 1. 1.
f. d. 1. 1.

Amor venus
l. adon et.

Amor venus
l. cyres / 1. 1.

Amor marci
l. cyres / 1. 1.

Amor heli
l. danc

Amor iunon
l. hysp / 1. 1.
l. luna
l. diana



HARLEIAN 4912 (H5)

British Museum, MS. Harleian, 4912. Vellum. $11\frac{1}{2} \times 7\frac{3}{4}$ in. Margins are ruled at the top and at the left of the page. The writing fills a space about $8 \times 3\frac{1}{2}$ in. 76 + 1 leaves in quires of 8 and 12 with catchwords: *a-c*⁸, *d*¹², *e-i*⁸, 1 flyleaf. The first leaf of the first quire is blank, and the numeration begins with the second leaf, which should properly have been fol. 2. The bottom of fol. 67 has been cut off, so that the last line on fol. 67*b* (*Troilus* IV. 126) is partially lost. A piece has been cut out of the lower margin of fol. 25. Otherwise the MS. is in excellent condition.

It contains only *Troilus*, which is incomplete. The text ends with line 686 of Book IV. That the MS. did not originally end at this point may be inferred from the catchword, 'Quod first *pat* on I am glad' (the beginning of line 687) at the foot of fol. 75*b*. It is carelessly written in one hand, a fairly clear charter hand of the middle or latter half of the fifteenth century, with many corrections, interlined and over erasure, by the same or by a contemporary hand. There are a few marginal notes in Latin.

There are five stanzas to the page. The stanzas are marked by spacing. There is no title. At the top of fol. 1*a* a hand of the late seventeenth century has written: 'Part of Chaucer it is / printed in Chaucers / works at London / by John Kingston / for John Wyght / dwelling in Paules / church yarde / A^o Domini 1561 / folio 151, B.' (This is Stow's ed. of 1561.) The colophon is, of course, lost. At the foot of fol. 75*b* is written in an eighteenth-century hand: 'This ends at v. 686 of the 4th Book. / Collated Oct. 1734. W : T : ' (W. T. is doubtless William Thomas.) Spaces are left for five-line capitals, which have not been filled, at the beginning of each book, and there are book headings in the original hand. The poems are not in any way distinguished from the rest of the books which they introduce.

On the blank facing fol. 1*a* are written in the same hand of about the beginning of the sixteenth century the names Anne Norres and Anne Nevell, bracketed together. (These may be the maiden name and the married name of the same woman.) Below them, and again bracketed with them, is the name, Rychard Herbert, in a hand of the early seventeenth century. On the flyleaf at the end of the volume appear again the bracketed names of Anne Nevyle and Anne Noris. On the same page are found the names, John Horn (twice) and Robert Horne. The name Anne Nevell also appears alone. On fol. 1*a*, top, is written: 'Petri Le: Neve Norroy / pr. 1 li : 01 sol : 00d / Oxford / B : H.' (This is Peter Le Neve, the Norfolk herald and antiquary, 1661-1729.) On fol. 43*a* are the names: E. Huntingdon, Dorothe Throkmorton, and Water Vernon, in an early seventeenth-century hand. At the foot of fol. 50*b* is twice written, upside down, in a sixteenth-century hand, the name Wylliam Remyngton. Two lines of doggerel verse are written in the margin of fol. 21*a*.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 2-18.

HARLEIAN 4912 (H5)

Fol. 11a. *Troilus* I. 701-735

Late ben^d thy wepyng and thy drerynesse
 And late vs lesse woo. *with* owre speche
 So may thy wofull tyme semen¹ lesse
 Delyte not in woo. thy woo to seche
 As don^d thease folis that her sorowis eche [705]
With sorowe whan^d they have mysaventure
 And lyst not to seche hem other cure

Men seyn *pat*² to a² wrecche hitt² is consolacioun
 To have an other felaw in his paynde
 That owgth we^l to be owre oppynyoun [710]
 For bothe³ thov and I. of love we playne
 So full of sorowe am I. soth for to sayne
 That certaynly no more hard grace
 May sitte on me for⁴ why there is no space⁵

Yf god woll thov art not agaste of me [715]
 Lest I. wolde of thy lady þe begyle
 Thov wotyst thy self whom^d that I love parde
 As. I. best can gon^d sythen long while
 And as thow wotist. I. do it not for no gyle
 And seyst I am he that þou trustist⁶ most [720]
 Telle me sumwhat syn a^ll my wo þou wost

Yet Troylus for a^ll this no word seyde
 But long he laye as styll as he ded were
 And aftir this *with* sykyng he abrayde
 And to Pandarus voyce he lent his ere [725]
 And vp his eyen^d kest he in that fere
 Was Pandarus leste⁷ that in frensy
 He shulde falle or ellys sone dye

He cryed full wonderly and sharpe
 What slombryst thow as in a lytargye [730]
 Or art þou lyke an asse to þe harpe
 That herith sowne whan^d men the strynges plye
 But in his mynde of that no melodye
 May synkyn^d hym to gladen for that he
 Soo du^ll is of bestyallyte [735]

¹ semen inserted above.² bo of bothe over erasure.³ space over erasure.² pat, a, hitt inserted above.⁴ for inserted above.⁶ trustist over erasure.⁷ leste inserted above.

With the exception, perhaps, of hitt in line 708 these corrections seem all to have been made by the original scribe.

Lette bend thy weyning and thy Soreynesse
And lette no lesse proo. ne dre speche
So may thy weyfull tyme ^{kinde} lesse
Delite not in moe. thy moe to seche
Do soyd these folis that hee seidms eche
Wt seidre whan they haue misfortune
And lyst not to seche hen other enre

Men send to ^{for} we careis consolacion
To haue in other felaw in hys paine
That dwyth well to be dre opprion
Hax lotte that and J. of eoe we plame
So full of seidre am J. soth fe to samre
That certaynly no more had grace
Now fitte on me. vlny there is no spate

If god wold that art not wastre of me
Left J. wolde of thy ady p^e begyle
That wotst thy self whom that J. doe pde
No J. best can god pithen long while
And as thou wotst J. so it not fe no gyle
And seyt J. in he that J. trust most
Telle me sime what J. in all mo. no J. wotst.

Yet I sayns for att this no word seide
But long he laye as stille as he sed more
And after this wth pthing he abeard
And to pandens voyce he lent his ead
And up his eye left he in that fore
Was pandens that in hony
He shulde falle or eche soue dre

He gazed full wonderly and fure
What slombest thou as in a botre gre
Or art J. lyke an asse to p^e hure
That heith some whan men the stringt pthre
But in his mynde of that no melodre
May synkeid hym to gladen fe that he
Doo Dult is of best rullite

ST. JOHN'S COLLEGE, CAMBRIDGE (J)

St. John's College, Cambridge, MS. L. 1 (In James' Catalogue, No. 235). Vellum. $10 \times 6\frac{3}{4}$ in. The left margin only is ruled; but the writing fills a space about $7\frac{1}{2} \times 4$ in. 121 leaves + 8 leaves added later at the end. In quires of 12 with catchwords: 1 flyleaf $a-k^{12}$, 1 flyleaf, $aa-bb^4$. The twelfth leaf of quire *g* has been cut out; but this leaf never contained any portion of the text, which is not impaired. The margins have been trimmed, but otherwise the volume is in perfect preservation.

Contents—

(1) *Troilus*, fol. 1a—fol. 119b.

(2) *The Testament of Criseide* (by Henryson), fol. 121b—fol. 128b. (This occupies the two added quires of 4, and is written in a sixteenth-century hand.)

Troilus is written in one hand of the fifteenth century. There are five stanzas to the full page. The stanzas are spaced and are bracketed by lines of alternate red and blue.

No title. Colophon: 'Explicit liber Troili et Criseidis.' Proems and books are indicated by simply illuminated initials, usually of three lines in height, and, except in Book I, by headings. Throughout the volume are very numerous corrections and variant readings in a hand of the seventeenth century, taken, apparently, from Speght's edition of 1602. In addition to these there are a number of corrections and of marginal notes in Latin written by the original scribe.

At the end of the poem are eight scribbled lines of verse, beginning 'Thys world ys suttel and dissayvabull.' On the flyleaf at the end of *Troilus* is written: 'Iste liber pertinet Johanni Treuehall.' On the verso of the first flyleaf, opposite the first stanza of the poem, a contemporary hand has written three lines from Statius (*Thebais* 12. 519–521)—

Jamque domos patrias cithice post aspera gentis
 Prelia laurigero subeuntem thesea curru
 Latifici plausus missusque ad sidera vulgi.

These lines are in many MSS. found at the beginning of the *Knight's Tale*.

The volume is bound in calf of about the seventeenth century.

Printed in the Chaucer Society's volume of *Three More MSS. of Chaucer's Troilus*. The print, however, fails to reproduce the marginal notes even when written by the original scribe.

ST. JOHN'S COLLEGE, CAMBRIDGE (J)

Fol. 83a. *Troilus* IV. 1044-1078

- ¶ Thus in this same wyse out of dotaunce
I may wel maken as it semeth me [1045]
My resonyng of goddes purueaunce
And of the thinges *pat* to comen be
By which resoun men may wel I se
That thinke thinges *pat* in erth¹ falle
That by necessite they comen alle [1050]
- ¶ For al though *pat* for thing shal com I wys
They ben purueid *certeinly*
Nat *pat* it komth for it purueid is
Yit natheles bihoueth it nedully
That thing to com / be purueid trewely [1055]
Or ellis thinges *pat* purueied be
That they bitiden by necessite
- ¶ And this suffiseth right I nought *certein*
For to destroyeoure fre choes euerydel
But now is this abusioun to seyne [1060]
That fallyth of the thinges temporel
Is cause of goddes *prescience eternal*
Now trewely *pat* is a fals sentence
That thing to come shulde cause his *prescience*
- ¶ What myghte I wene & I² hadde swich a thoughte [1065]
But *pat* god purueith thing *pat* is to come
For *pat* is to come & ellis naught
So myghte I wene *pat* thinges alle & some
That whilom ben bifalle & ouer come
Ben cause of thilke souoreyn purueaunce [1070]
That forwot al *with* outen ignoraunce
- ¶ And ouer al this yit seye I more *perto*
That right as whan I wot ther is a thing
I wis *pat* thing mot nedfully be so
Ek right so whan I wot a thing *commyng* [1075]
So mot it come / & thus the bifallynge
Of thinges *pat* ben wist be forn the tide
They may nat ben eschuwed on my side
her failleth thing *pat*
is not yt made

¹ erth *written over erasure.*² I *written over erasure.*

The corrections in the margin are by a modern hand, which has throughout the poem supplied similar corrections, taken apparently from Speght's edition of 1602. The note at the foot of the page, however, is in a contemporary hand, possibly that of the scribe. It explains the fact that the verso of this leaf is blank, as was doubtless also a cancelled leaf which followed, and as is the first stanza space on fol. 84a. After the blank space follows stanza 155. The solution on free will is lacking in H3 and H4, and has been added later in Ph. It contains only the last stanza, i. e. 155. The significance of this note and of the blank space which follows will be discussed in a forthcoming volume of the Chaucer Society (First Series, XCIX).

Thus in this same wyse out of dotaunce
I may wel maken as it seemeth me
By resonyng of goddes pynneance
And of the thynges yt to comen be
By which Iesu men may wel I se
That thulke thynges yt in eche falle
That by necessity they comen alle

For al though yt for thing that com q wyse
They be pynned stonky *how far is it*
Erat yt it sound for it pynned is
yt natheles bihoueth it nedully *cometh*
That thing to com be pynned trelvely *need fully*
Or ellis thynges yt pynned be
That they braden by necessity

And this sufficeth yght I noughte etou
For to destroye oue fro choes any del
But now is this abuson to seyne
That fallith of the thynges temporel
Is cause of goddes pynnece etual
Erat trelvely yt is a fals sentence
That thing to com shulde cause his pynnece

What myghte I bene I hadde schyn a thoughte
But yt god pynneth thing yt is to come
For yt is to come & ellis naughte
So myghte I bene yt thynges alle I some
That whilom beu bifalle & ouey come
Ben cause of thulke souoyne pynneance
That for bot al bot outen ignorance

And ou al this yt seye I more yt to
That yght as whan I bot they is a thing
I wis yt thing mot nedfully be so
Erat yght I whan I bot a thing comyng
So mot it come & thus the bifallyng
Of thynges yt beu list be for the tye
They may nat beu esthulved on my side *now*
her huldeth thing yt
is nat yt made

PHILLIPPS (Ph)

MS. Phillipps 8250, the property of T. Fitzroy Fenwick, Esq., Thirlstaine House, Cheltenham. Paper and vellum. $8\frac{3}{4} \times 5\frac{7}{8}$ in. Ruled margins enclose a space $6\frac{5}{8} \times 3\frac{7}{8}$ in. 325 leaves, in quires, usually of 16, with catchwords. In each quire of 16 leaves 1, 8, 9, 16 are of vellum, and the others of paper.

Collation: *a-f*¹⁶, *g*¹⁸, *h*¹⁶, *i*¹⁴, *j*¹⁶ (upper half of 2 torn off), *k-p*¹⁶, *q*¹⁷ (5 an inset), *r*¹⁸ (5 and 6 inset), *s*¹⁶, *t*¹⁸ (10 and 17 inset), 3 flyleaves. The edges have been trimmed for binding.

Contents—

(1) *Piers Ploughman*, B text. Begins: 'In a somer sesoun whan softe was þe sonne'; ends: 'And sethyn y prayed after grace tyl y be gan to a wake. Explicit Pers Ploughman,' fol. 1*a*–fol. 130*b*.

(2) *Voyages of Sir John Mandeville*. Begins: 'For as nyche as men coueyte to here of diuers londis'; colophon: 'Here endith þe book of Maundevile,' fol. 131*a*–fol. 184*a*.

(3) *Susanne and Danyell*. Begins: 'Ther was in babyloyn a biern in þat burgh riche'; colophon: 'Here endith þe storye of Susanne and Danyell.'

(4) *Joseph*. Begins: 'Afftir tyme þat Ioseph was warnyd of þe aungell in Bedlem'; ends: 'Also they byleve þere þat this gardyn hath þat vertwe to bryng forþ this bawme by vertw and cause þat our lady dwellid þere vii 3eer with her childe. Amen.' fol. 190*b*–fol. 192*b*.

(5) *Troilus*. fol. 193*a*–fol. 318*b*.

(6) A commission in prose, beginning: 'Lvcifer lord & prince of þe depe donioun of derkenes'; and ending: 'sent to his dere leef & entierly bylovid speciall childryn & frendis þe forlost childryn of þe moderne cherche.' fol. 319*a*–fol. 325*b*.

The three flyleaves, of vellum, of which the last has been pasted to the book cover, are fragments of a Latin service book with musical notation.

The whole volume is written in one hand of the early fifteenth century, which has also supplied rubric headings, running titles, and a few marginal notes. The hand is the same as that of Hand 1 in Harleian 3943 (H2). There are numerous corrections, of which some are by the original scribe and some by another, apparently later, hand.

In *Troilus* there are from 34 to 36 lines to the full page. Stanzas are not spaced, but are indicated by paragraph signs in red. There is no spacing between books, nor are there any initials until the beginning of Book V, where 'Explicit liber quartus Incipit liber quintus' is written in red in a two-line space, and where a two-line initial A was planned but never executed. Books and proems, are, however, indicated by rubrics in the margin, and by running titles in red throughout the poem, *e.g.* on the verso 'Troilus,' on the recto 'liber primus,' etc. The proem of Book IV is wrongly regarded as part of Book III. The title at the head of the poem is 'Troilus'; and the colophon reads: 'Explicit Troilus.'

Troilus's song of love (III. 1744–1771), his soliloquy on God's foreknowledge and man's freedom (IV. 953–1085), and the account of his flight to heaven (V. 1807–1827), the first two adapted from Boethius and the last from *Teseide*, were originally lacking in this MS. They were added later, though by the original scribe, on inset leaves, with their proper place in the context duly indicated by rubrics. The inset leaves are of the same paper as the rest of the volume; but the margins have not been ruled.

The name Henrici Spelman is written at the head of each of the works contained in the MS. This volume then, like H4, belonged formerly to Sir Henry Spelman (1564?–1641), historian and antiquary. In the right margin of fol. 1*a* is written the name I. Taylor.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 1–28.

liber tercius

Troilus

Love *pat* of erthe, & see hath gouernaunce
 love *pat* his hestis hap in hevyn lye
 love *pat* with an holsum allyaunce
 hap pepils toynyd as hym lest hem gye
 love that knyttith lawe and companye
 And couples doth in lawe for to dwelle
 Rynde þis acorde *pat* y have told & telle
 ¶ That þe world wip feip which *pat* is stable
 Dyversith so his stoundis acorlyng
 That þe elementis *pat* be so discortable
 holdyn yn a bonde perpetuelly duryng
pat phebus mote his rosy carte forþ bring
 & *pat* þe mone hath lordship ouere þe nightis
 AH þis dlope love euere heried be his nightis
 ¶ That *pat* þe see so gredy is to slowyn
 Constreynid to a certyn ende so
 his flosis *pat* so fersly þei ne growyn
 To drenchelyn erthe and aH for ever mo
 And if *pat* love oght lete his bridil go
 Al *pat* now lovip a sundur shold lepe
 & lest were al *pat* love now holt to hepe
 ¶ So wold god *pat* auctour is of kynd
pat with his bonde of love wip his vertue lyst
 To cerelyn hertis aH and fast bynd
pat from his bonde no wight þe way outwyst
 And hertis colde hem wold y *pat* he twyst
 To make hem love & *pat* hem lyst to rewe
 And hertis sore and kepe hem *pat* be trewe

pat þer is no louer in this world at ese
 So wele as he and þus gan love hym plese
 ¶ The goodlyhed or bewte which *pat* kynd
 In eny oper lady had y sette
 Can not þe mountaunce of o knot vnbynd
 Of bounte his hert al of Criseydis nette
 he was so narwe y maskyd & y knette
pat hit vndone on eny maner syde
 It nel not be for nocht *pat* may betytle
 ¶ And by þe honde ful oft he wold take
 þis Pandare and in to gardyn lede
 And such a feest and such a p^rocesse make
 hym of Criseyde & of her womanhede
 And of her bewte *pat* with out drede
 hit was an hevyn his wortis for to here
 And þan he wold syng in þis manere
 ¶ In al the nedis for þe townis werre
 He was & ay þe ferst in arnes dight
 And certeynly but if *pat* bokes erre
 Save Fctor moost dred of eny wight
 And þis enceere of hardynesce & might
 Come hym of loue his lady grace to wynne
pat alterid his spirit so with ynne
 ¶ Out of Troy on haukyng wold he ride
 Or hunte bore bere or lyoun
 þe smale bestis let he go besyde
 And whan he come ridyng to þe toun
 Felt his lady fre her wyndow doun
 As fressh as faucour cometh out of mewe
 Ful redy was hym goodly to salewe
 ¶ And moost of love and vertu was his speche
 And in despite had al wreechidnesse
 And doutles no nete was hym byseche
 To honourin hem *pat* haddyn worthinesse

[1745]

[1730]

[1750]

[1735]

[1755]

[1740]

[1760]

Love & cetera
ad tele signum §

36

[1765]

[1775]

[1770]

[1780]

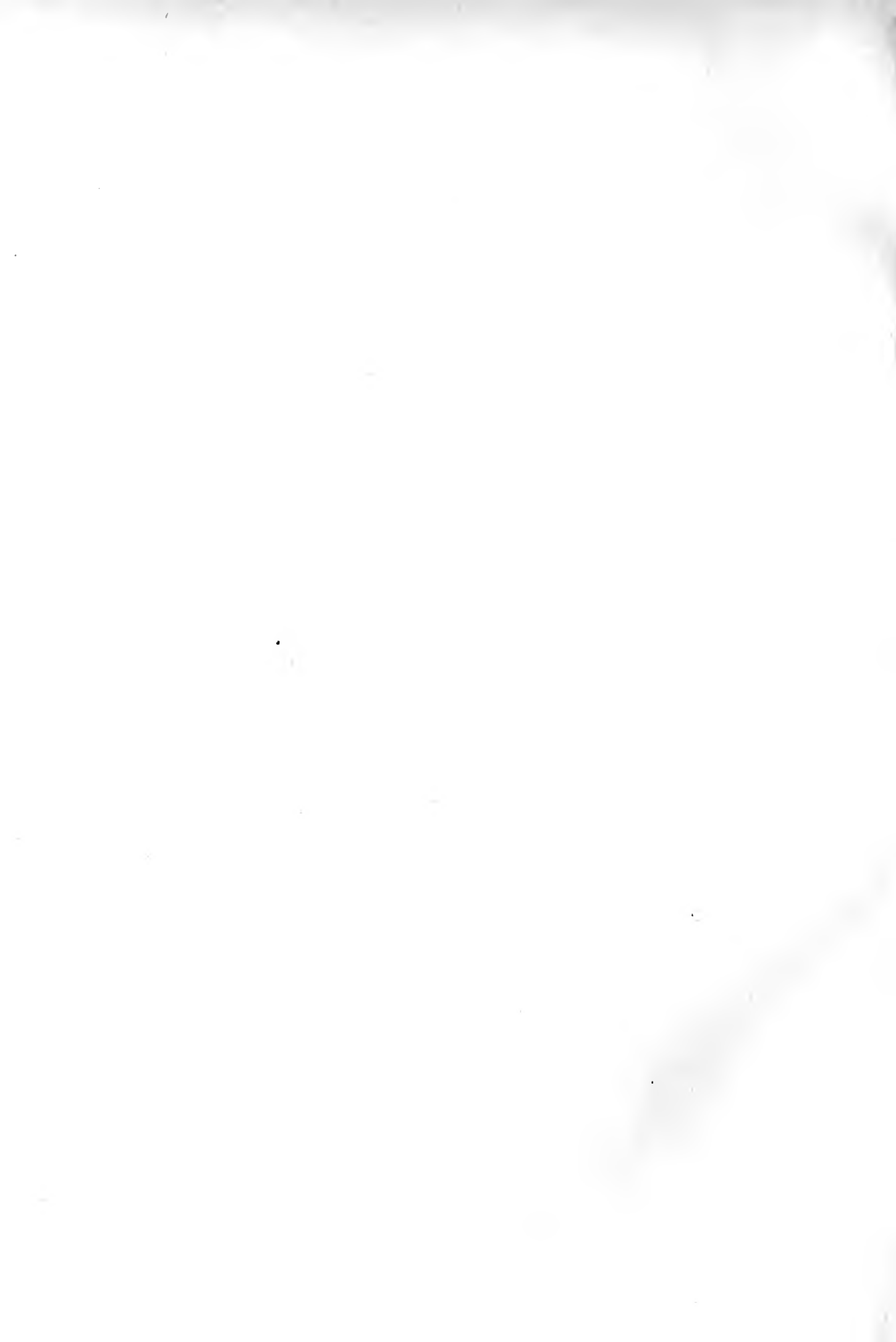
[1785]

Fol. 261b, at the left of the plate, is an inset, and the other side of it is blank. The paper is the same; but note that the margins are not ruled, and that there are only four stanzas on the page. The handwriting is the same as that of the rest of the volume. Lines 1744-1771 were apparently lacking in the scribe's original and were later added from another source.

I. Lode þ of cythe & þe harty godinne
 lode þ þis hertes hay in heryn þye
 lode þ þis an hofem allyance
 Hay þeple's roymd as þym left þe eye
 lode þat knyght lade and awpame
 And couples doth in lade þe to dwelle
 Wynde þe acorde þat y hade told & telle
 of þat þe hertis þy few þy. þ is stable
 dyndich so þis stornis acordyng
 þat þe elements þ be so dyntable
 holdyn yn a bonde þatnally dnyng
 þat þe hertis mote þis þy carite forþ þyng
 & þe mone þat þe lode þy and þe mofas
 alle þis doye lode and þe þe þe þe þe mofas
 of þat þe þe see so gedy is to þe þyng
 constoynd to a cyteyn ende so
 þis flodis þ so feyþy þe me godyng
 do dnyng þe cythe and alle þe for end mo
 and if þ lode of þe lode þe þe þe go
 þe þe not to þy a þe þe þe þe þe
 & lode þe al þ lode not þe to þe þe
 of do hold god þat antony is of þyng
 þe þe þe þe þe of lode þe þe þe þe
 do cyteyn þe þe alle and þe þe þe
 þe þe þe þe no þe þe þe þe þe
 and þe þe colde þe hold y þe þe
 do make þe lode & þe þe þe to þe
 and þe þe þe and þe þe þe þe

þat þe no lode in þe hold ad es
 so edle as þe and þe gan lode þy m þe
 of þe good þe of þe þe þe þe
 in any oþer lady þe þe
 can not þe mofant of o þe þe
 of þe þe þe al of þe þe
 þe as þe þe þe þe
 þe þe þe on any maney þe
 do not be for no þe þe þe
 and þe þe fil of þe þe
 þe þe and in to þe
 and þe a þe and þe a þe
 þe of þe & of þe
 and of þe þe þe out dyde
 þe as an þe þe for to þe
 and þe hold þe in þe maney
 in al the nedis for þe to þe
 þe as & ay no þe in anyes dight
 and þe þe but if þe þe
 þe & for moþ dyed of any þe
 and no engere of þe & night
 come þe of love þe lady þe to þe
 þe alþayd þe þe so þe þe
 out of þe on þe hold þe
 of þe þe þe of þe
 þe make þe let þe go þe
 and þe þe come þe to þe
 þe þe lady þe þe þe
 do þe as þe þe out of
 þe lady as þe þe to
 and moþ of lode and þe þe
 and in þe þe al þe
 and doth no ned þe þe
 do þe þe þe þe

Lode ce
 ad the sig



RAWLINSON (R)

Bodleian MS. Rawlinson Poetical 163, (Bodley 14,655). Paper. $11\frac{1}{2} \times 8\frac{1}{4}$ in. The margins are not ruled, and the space occupied by writing varies a great deal. 115 leaves. (What should have been fol. 100 has been torn out, only a corner being left. It was not included in the numbering, so that the last leaf of the volume bears the number 114.) Collation: a^9 (fifth of original 10 wanting), b^{10} (eighth half torn away), c^1 (tenth an inset), d^{11} (original twelfth cancelled), e^{10} , f - j^8 , k^6 (fourth and fifth of original eight are wanting), l^8 (second torn out leaving only a corner), m^8 , n^1 . The mutilations of the MS. involve the following losses to the text of *Troilus*: I. 281-350 (after fol. 4), II. 179-201, 216-248 totally and 169-178, 201-215 in part (fol. 17) V. 421-560 (after fol. 95); V. 843-910 (after fol. 99).

Contents—

(1) *Troilus*, fol. 1a-fol. 113b.

(2) The unique copy of Chaucer's *Rosamund* (discovered by Skeat in 1891 and printed by him first in *Athenaeum* 1891, I. 440), fol. 114a (*b* is blank).

The MS. is written by four different hands, all of the fifteenth century.

Hand 1 writes fols. 1-9 (*Troilus* I. 1-700); fols. 16a bottom-19 (II. 118-433); fol. 29 (II. 1044-1113) fols. 59a bottom-end of MS. (*Troilus* III. 1375-end, and *Rosamund*). At first there are five stanzas to the full page; but later the stanzas over-run the page, and the number of lines on the page varies greatly (e.g. fol. 16a 38 lines; fol. 18a, 51 lines). The stanzas are not spaced, but are marked by paragraph signs.

Hand 2 writes fols. 10a-16a bottom (*Troilus* I. 701-II. 117); fols. 43-51b top (III. 306-912). In the first of these sections there are five stanzas to the page, and the stanzas are spaced and divided by a black line; in the second there are about 33 lines to the page and, in the early part of the section, the stanzas are divided by a red line, and the riming lines bracketed together in red.

Hand 3 writes fols. 20-42 except fol. 29 which has been inserted (II. 434-1043; II. 1114-III. 305). There are ordinarily five stanzas to the full page; but this arrangement is not uniformly maintained. The stanzas are spaced and divided by a red line, and the riming lines of each stanza are bracketed together in red.

Hand 4 writes fols. 51b near top-59a near bottom (III. 913-1374). There are from 29 to 31 lines to the full page. Stanzas are spaced and divided by black lines.

Save where one hand is finishing out a quire begun by another, Hands 1 and 4 use the same paper, which is of a different lay and heavier than that used by Hand 2 and by Hand 3, which seem to be identical.

It will have been noticed that twice the change from one hand to another occurs in the middle of a page. In four instances the change takes place within a quire. The first quire is written by Hand 1. The second is begun by Hand 2 and finished by Hand 1. The third and fourth are by Hand 3 except that Hand 1 has supplied a missing leaf. The fifth quire is begun by Hand 2 and finished by Hand 4, while the sixth is begun by Hand 4 and finished by Hand 1, who then completes the volume. The two quires written by Hand 1 might be regarded as the fragment of an older MS.; but the work of the other three scribes is so interwoven that we must regard them as associates working together at the same task. The scribe of Hand 1, who has supplied a leaf lost from the work of Hand 3, and who has also completed the poem, would seem to have been in charge of the work. The very numerous marginal notes, in English and in Latin, are, with the exception of a few of later date, in the same hand which writes the particular page on which they are found:

Troilus has no title. The colophon, written by Hand 1, is as follows—

Tregentyll { Heer endith the book of }
 { Troylus and of Cresseyde } Chaucer.

Skeat has suggested that Tregentyll is the name of the scribe. If so, he must be the scribe of Hand 1. At the end of *Rosamund*, which is written in the same hand, the name is found again: 'tregentil—chaucer.'

Spaces for initials, never executed, are found at the beginning of the poem, and of Books II, IV, and V. Book III is given a heading, as are the other books, but no space has been left for an initial. The poems of Books II, III, and IV are omitted altogether.

On the margin of fol. 80b is scribbled: 'Thomas Howlet Writ This in the yere of oure Lord god / 1568. etc. The name Thomas Howlet, though written by a different hand, is found again, immediately below the colophon, on fol. 113b.

This MS. contains one stanza, apparently genuine, which is found in no other copy. (See the article by W. S. McCormick in the *Furnivall Miscellany*, pp. 294-300, where a leaf of the MS. is reproduced in facsimile. The handwriting of the facsimile is that of Hand 3.)

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 3-29.

RAWLINSON (R)

HAND 1

Fol. 102a. *Troilus V.* 1051-1085

But truly the story tellyth vs
 Thei made neuer woman mor wo
 Than she whan that she falsed troilus
 She seid allas for now is clene Ago
 My name of truth in loue for euer mo [1055]
 For I haue falsed on the genteleste
 That euere was & on the worthiest
 ¶ Allas of me vnto the worldes ende
 Shal nother be I wreten ne I songe
 No good word for thys bokis wole me shende [1060]
 Or ellys shal I be on many a tonge
 Thruġh out the world my belle shalbe ronge
 And women most wole hate me of alle
 Allas that suche a cas me shuld falle
 ¶ They wole seyð in as moche as in meis
 I haue hym don dishonoure welleaway
 Albe I nat the fyrst dyd amys
 What helpyth that to do my blame away
 But syn I se ther is no better way
 And that to late it is now to rewe [1070]
 To diomed algate I wolbe trewe
 ¶ But troilus syn I no better may
 And sythen thus departen ye & I
 Yet pray I god he yeue you good day
 As for the gentelest truly [1075]
 That euery say to seruen feythfully
 And best hys ladiys honoure can ay kepe
 And wyth that word she brast a non to wepe
 ¶ And certes you ne hate shal I neuere
 And frendys loue ye shul ay han of me [1080]
 And my good word al myġht I leuen euere
 And truly I wold right sory be
 For to se you in aduersitee
 And gyltles I wot weH I you leue
 But al shal pas & thus take I my leue [1085]

How Cresseyd
 seyð she woldbe
 trewe vnt
 diomede

But truly the story telleth us
 She made new woman more wo
 than she than that she fasted holdus
 She said allas for now is come I go
 my name of truth in love for end mo
 For I have fasted on the gentilest
 that end was I on the worstest
 allas of me unto the wordes end
 I shal not get be I wretche me I soure
 no good word for thyre boke wole me shende
 Or ellys shal I be on many a toun
 I thought out the world my belle shal be soure
 and women most wole hat me of alle
 allas that synche a cas me shuld falle
 they wole synch me as moche as in me
 I have hym don dishonoure wille away
 alle I nat the first dyd any
 what he sayth that to do my blame away
 But synch I se ther is no better way
 and that to late it is now to rewe
 Godd send algate I wolle be we
 But hold me synch I no better may
 and sythen thus dreyen ye I
 yet pray I god he yene you good day
 he for the gentilest tyme
 that end say to synch synchfully
 and best mye ladye honoure can ay lye
 and with that word she brast a non to wepe
 and sythen you ne have shal I wende
 and fende ye lone ye shal be an han of me
 and my good word all myght I lene end
 and truly I wold aught for be
 For to se you in aduysite
 and sythen I wot with I you lene
 But al shal pat I thus take I my lene

how fasted she
 wolle be we into du



RAWLINSON (R)

HAND 2 AND HAND 4

Fol. 51b. *Troilus* III. 904-936

This is so gentil / and tendre of ¹herte
That with his deth / he wolde his sorwe wreke [905]

For trusteth wel / how sore that hym smerte
He wol to yow / no Ieelous wordes speke
And for thy nyece / or his herte breke
So speke youre self / to hym of this matero
For with a woorde / ye may his hert stere [910]

Now haue I tolde / what perel he ys ynne
And his commyng / vnwist to euery wight
²And parde harme / may there noon be ne synne
I wol my selfe ³with you alle this nyght
ye knowe ek how it ys youre knyght [915]
And that be right / ye must ⁴vpon hym triste
And y all prest / to sek hym whan ye lyste

¶ This accident so petous was to here
And ek so lyk a sothe at prime face
And Troylis here knyght to here so dere [920]
his pryue comynge / and the sekere place
That thoght she dyd hym as that tyme a grace
Considered all / thyngis how they stood
No wondere ys / syn she did alle for good

¶ Crisseyde answeyrd / as wysly god at reste [925]
My soule / as me is for hym woo
And em y wys / faynd wolde y do the beste
yf that y hadde a grace to do soo
butte whether that ye dwelle or for hym go
I am till god wol / better wit me sende [930]
At dulcarnoun / right At my wyttys ende

¶ Quod Pandarus ye nyce wol ye here
Dulcarnoun called is / flemynge of wrecches
It semethe harde / for wrecches wol nott leere
For verray slouthe / & othere wilful tecches [935]
I sey be hem they notte wurthe two facches

¹ Before herte, age written and stricken out.

² With line 913 begins the work of Hand 4. Lines 904-912 are by Hand 2.

³ selfe corrected.

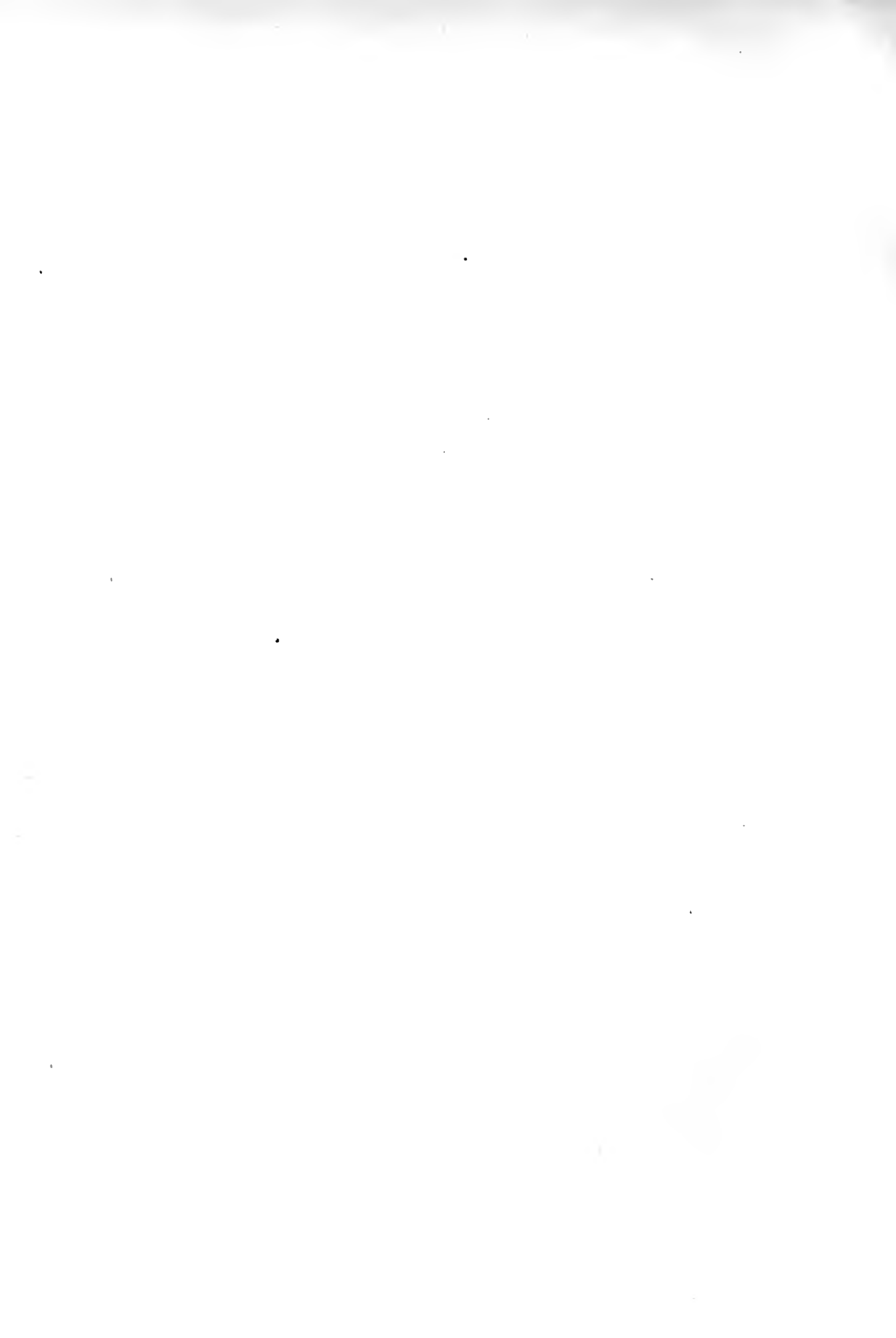
⁴ Before vpon, hym written and stricken out.

This is so gentil, and tender of age her
What with his docthe, he wolde his wordes & pold
for truste of god, god was that hym cometo
he wol to god, no godlike wordes spold
and for the myce, or his herte hold
So wold youe colf, to hym of this matore
for such a wordes, ye may his herte ope
Iod hane I tolde, what wol he ye yms
and his comyng, but to ody, dyght
and pold heryng, myd, thep noon be no syme
I wol my colf, at youe alle the myght
ye knowe of hys, it ye your dyght
and that be myght, ye must hym, spand hym truste
and ye all pold, to set hym, again ye lyfte

This accident so pious was to hys
and so he had a colf, at pyme hys
and joyne hys dyght, to hys so dore
his pyme comyng, and the colf, place
that thought, she dyd hym, as that tyme, a grace
for hys, all, thyng, how they stood
no bond, ye, for she did, all, for good

Thysse daye, answeryd, do wyll, god at rest
my colf, as me, is for, hym, be
and om, ye, wyll, fynd, wold, ye do, the, best
ye that, ye, hold, a grace, to do, so
but, whother, that, ye, dwelle, a for, hym, go
I am, till, god, colf, better, wit, me, sende
at, dulcynow, myght, at, my, colf, ye, end

Quod pandanus ye myce col ye hys
Dulcynow called is, flomyng, of, wyll, do
It, someth, hys, for, wyll, col, not, be
for, col, dy, stouthe, & other, colful, wyll, do
I, wy, be, the, they, not, any, the, be, further



RAWLINSON (R)

HAND 3

Fol. 34a. *Troilus* II. 1395-1431

A thyng / the whiche that y shall axen the [1395]
Which is the brother // that thow louest best

As in thyne hertes verray pryuctee
I wys my brother / deiphebus quod he
Now quod Pandar / or houres twyes twelue
he shal the ese // vnwyst of yt hym selue [1400]

¶ Now lat mallone and werken as I may
Quod he and to deiphebus went he thoo
Which had his lord // and his gret freende ben aye
Sawe Troilus no man / ne loued he soo
To tel in short // with owten wordes moo
Quod Pandarus // I pray yow that ye bee
Freend to a cause // which that toucheth me

How Pandar
com to dei-
phebus and
praid hym be
his freend in a
certeyn cause
that was for
Criseide

¶ Yes pardee quod deiphebus // wel thou wost
In al that euere y may // and god byfore
Al ner yt but for man I loue most [1410]
My brother Troylus // but sey wher fore
It ys for syn the day // that y was bore
I ne was ne neuere to be thynke
Agenis a thyng // pat myght the forthynke

Pandarus gan hym thanke & to hym seide [1415]
Lo sire I haue a lady in this toun
That ys myn nyce // and called ys Criseide
Which sum men wolden / don oppressyon
And wrongfully // han hir possessyon
And ther fore y // of lordsshyp yow byseche [1420]
To be oure freend // withouten more speche

¶ Deiphebus hym answerd is nat thys
That thow spekest // to me so straungely
Criseide my freend // he seide anon right yis
Than nedeth / quod deiphebus hardly [1425]
Nomer of this // for trusteth wel that I
Wol be hir Champyon // with spor & yerle
I roughte noht thogh al hir foyes yt herde

How deiphebus
graunted the
prayer of Pandar

¶ But tel me how // for thow knowest this matere
It myght her best auailen now lat see [1430]
Quod Pandarus yf ye my lorde so deere

(The marginal notes are in the same hand as the text.)



A thynge the whiche that y shall open the
 which is the brother that thoes louest best
 As in thyn hertes verray pryncete
 I wys my brother deiphely quod he
 Moos qd Pandar or honres terys teryne
 he shal the ese mylyst of yt hym selue
 Now hit malleone and Werken as I may
 Quod he and to deiphely went he thoo
 which had his lord and his gret freende ben aye
 Same Treuis no man ne loued he so
 To tel in short With oosten wordes mo
 Quod Pandarus I pray yow that ye bee
 ffrend to a cause which that toucheth me
 Yes yde qd deiphely Wel thou wost
 In al that ende y may and yow by fore
 Allner yt bit for man I loue most
 My brother Troylus but ser wher fore
 It ys for syn the day that y was bore
 I ne was ne neede to be thynke
 Agens a thynge I put myght the forthynke
 Pandarus gan hym thanke & to hym seide
 To sue I haue a lady in this tom
 That ys myn wyce and called ys Crisseide
 which sum men wolde don oppressyon
 And wrongfully han hir possessyon
 And they fore y of lordshyp yow by seche
 To be oure ffrend wouten more ffelth
 Deiphely hym answerd is nat thys
 That thoes spekest to me so framyely
 Crisseide my ffrend he seide anon vntyt ye
 than nedeth qd deiphely hardyly
 Nomor of this for tenffeth wel that I
 wol be hir & hangyon w spore yorde
 I wyltonyght though al hir foys ye herde
 But tel me how for that knowest this matere
 It myght her best anailen now lat see
 Quod Pandarus yf ye my lorde so deere

He
 how Pandar com
 to deiphelys and
 praid hym be his
 ffrend in a certeyn
 cause that was
 for Crisseide

He
 how deiphely gran
 ted the prayere of
 Pandar

SELDEN, B 24 (S1)

Bodleian, MS. Selden, B 24 (Bodley 3354). Paper. $10\frac{1}{4} \times 6\frac{5}{8}$ in. Margins are ruled only at top and left of page, and the space occupied by writing varies from page to page. 231 leaves. The volume has been rebound so tightly that, in the absence of catchwords or signatures, I have been unable to distinguish the beginning and end of the quires. In the rebinding the margins have been a good deal trimmed.

The volume contains 21 separate pieces, a miscellaneous collection of English and Scottish verse of the fourteenth and fifteenth centuries including the *Parliament of Fowls*, the *Legend of Good Women*, *Mars*, *Venus*, *Truth*, and several pieces which the scribe wrongly attributes to Chaucer. Fols. 192a-211a contain the unique copy of the *Kingis Quair*. For a full list of contents see J. T. T. Brown, *The Authorship of the Kingis Quair*, pp. 70-77, and Miss Hammond's *Bibliographical Manual*, pp. 342-343. *Troilus* occupies fols. 1a-118b.

The MS. is written in two hands. The first hand writes fols. 1-209b middle. The second hand, neater and more legible, writes from fol. 209b middle to the end. The text of *Troilus* is thus all in one hand. Fol. 1, which is on different paper and pasted in, shows slightly different mannerisms, which also appear on fols. 192-209 (*Kingis Quair*). Fol. 2a is much soiled, a fact which may suggest that the original first leaf had been lost, and that the present fol. 1 had been supplied after some lapse of time. I am convinced, however, that the hand is the same which has done the rest of *Troilus*. The illuminated initial and border on fol. 1 are of exactly the same sort as those throughout the volume. Between fol. 15 and fol. 16 is found a leaf which bears the number 149. At some previous time it was wrongly placed and numbered accordingly. It has now been restored to its proper place but has carelessly been inverted: the numeration has not been changed. It is of different paper from that of the rest of the volume, and different also from that of the inserted first leaf. It contains the end of Book I and the beginning of Proem II. The handwriting is that of the rest of the poem.

In *Troilus* there are five stanzas to the full page. The stanzas are spaced, but are not otherwise indicated. No title. Colophon: 'here endeth the book of Troilus of double sorowe in loving of Cri. . . .' After the colophon is painted a small coat-of-arms, below which is written by the original scribe the following stanza—

Blak be thy bandis / and thy wede [also]
 Thou soroufull book of mater disesparit
 In tokenyng of thyn inward mortall wo
 Quiche is so bad / pat may not been enparit
 Thou oughtest neuer outward ben enfarit
 That hast within / so many a soroufull cl. . . .
 Suich be thyne habyte as thou hast thy

Books and proems are throughout introduced by proper headings, and are further indicated by running titles across the top of every opening. Some of these running titles have been lost by trimming. Illuminated initials and borders have been provided for the beginning of the poem, the beginning of Book I proper, the beginning of Book III proper, of Proem IV and Book IV, and of Book V. There are many marginal notes in Latin and in English, which are particularly frequent in Books I and V. They are in at least two hands, one of which seems to be that of the original scribe. They have been seriously injured by the trimming of the leaves.

The date of the volume may be approximately determined from the following facts. On the lower half of fol. 120b is written in the hand of the original scribe the following entry: 'Natiuitatis principis nostri Iacobi quarti anno domini m^{mo} iiii^o lxxii^o xvii die mensis marcii videlicet in festo sancti Patricii confessoris In monasterio sancte crucis prope Edinburgh.' This note, wrongly interpreted by Skeat as fixing the date of the MS. in the year 1472 (Oxford Chaucer, II. lxxiv), serves rather to indicate a date later than 1488, the year in which James IV came to the throne and assumed the designation 'quartus.' It seems to be merely a memorandum of the date of the king's birth. (See M. H. Liddell, *Athenæum*, 1895 II. 902-903.) On fol. 230b, which is blank, is found among other scribbles the entry 'liber Henrici domini Sinclair.' The coat-of-arms, already mentioned, which is found at the end of *Troilus* is that of the family of Sinclair. Henry, third Lord Sinclair, succeeded to the title in 1489. (See A. H. Millar, *Athenæum*, 1896 II. 66; 1899 II. 898.) If the volume was executed, as seems probable, for this nobleman, it must have been written before his death on Flodden Field in 1513. (See *The Scots Peerage*, VIII. 571.)

Mr. George Neilson (*Athenæum* 1899 II. 835) has shown good reason for believing that the scribe who wrote all but the concluding leaves of the MS. was one James Graye, 'a priest, clerk, notary, and vicar originally belonging to the diocese of Dunkeld, who was also secretary to Archbishop James Stuart.' The spelling of the MS. is throughout Scottish.

For an account of other scribbles found in the volume, see the description by J. T. T. Brown in *The Authorship of the Kingis Quair*.

Selections from *Troilus* printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 3-29.

SELDEN, B 24 (S1)

Fol. 41b. *Troilus* III. 36-63

3e folk a lawe haue set In Vniuerse
 And this knowe I / by thaṁ þat louers be
 that quhoſo ſtryueth *with* 3ow hath the werse
 Now lady bright / for thy benignitee
 At reuerence of thaṁ þat seruen the [40]
 Quhois clerk I am / so techeth me deuise
 Sum Ioy of that is felt in thy seruise

3e in my naked hertes ſentement
 Inhiede / and do me shewe of thy ſueteneſſe
 Calyope / thy voce be now present [45]
 For now is nede / ſeestow nat my distresse
 how I mote telle anofn *ryght* the gladneſſe
 Off Troilus / to Venus heryng
 To quhich gladneſſe / quho hath nede god him bring

L Explicit prohemium tercii libri
 Incipit liber tercius—

Lay all this mene quhile Troilus [50]
 Recording his lessoun in this manere
 Maifeye *thought* he / thus wole I seyne / and thus
 Thus wole I pleyne vnto my Lady dere
 That word is good / and this ſhal be my chere
 This wole I nat forgotten in no wise [55]
 God leue him wirken as he can deuise

And lord so / as his hert gan to quappe
 heryng hir com / and shorte for to sike
 And Pandarus þat led hir by the lappe
 Cam ner—and gan in at the courtyñ pike [60]
 And seide / god do boot on all sike
 Se quho is here / 3ow commen to vysyte
 Lo here is she / that is 3our deth to wyte



folke a lady haue set In drink
And thus knowe y by thom p course he
That quhos strength no zeal hath the work
Nall eche bright for thy benignitee
At reuerence of thom p such the
Dubious reche am p such me deuis
Dum Joy of that is felt in thy such
In my naked hartes sentment
Inheld and do me speake of thy suchness
Calypso thy bone be nall present
For nall is made seestall nat my distress
Halls y mote full anon in the gladness
Off trouer to venus haryng
Such gladness quho hath made god him be
Explicit prohemium tercij libri
Incipit liber tercius

By all this mane quhe Trouer
According his lesson on this maner
Maifere the get this wole y some hand thus
This wole y plume into my lady Dre
That word is good and this shal be my thare
This wole y not forgetten in no wise
God loue him wher as he can deuis
And lord so as his hart cam to quappe
Haryng his rom and shoke for to shre
And Pandarus it led his by the lace
Cam me and gan y at the courtyn pite
And said god do boot on all shre
Quho is here zoll comy to dyspite
Lo here is shre that is zoll to myght

SELDEN, SUPRA 56 (S2)

Bodleian, MS. Archbishop Selden, supra 56 (Bodley 3444). Paper. $8\frac{3}{4} \times 5\frac{5}{8}$ in. Ruled margins enclose a space $6\frac{3}{4} \times 4$ in. 106 + 1 leaves, in quires of 14 with catchwords: α^{14} (first leaf, a blank, has been pasted to front cover, that and leaf 14 are of vellum), b^{14} (first and last leaves are vellum), $c-g^{14}$, h^9 (originally a quire of 14, of which 1 has been cancelled, and 11-14 have been torn out, original 1 and 14 of vellum). The eighth leaf of h has been torn off at the upper corner, otherwise the volume is excellently preserved. The volume contains only *Troilus*. It is neatly and legibly written in one hand.

There are about 40 lines to the full page. The stanzas are not spaced, but are indicated by paragraph signs in the left margin. No title. Colophon: 'Explicit liber Troyly et Criseide quod Chaucer' (and in same hand, though smaller) 'Anno domini millesimo quadringentesimo quadragesimo primo Anno Regni Regis Henrici Sexti post conquestum Anglie decimonono.' As Henry VI acceded to the throne Sept. 1, 1422, this note fixes the date of the MS. as written during the first eight months of 1441. After the colophon a later hand has written in red, a good deal smeared, 'Dum sinas etc / Vocar. . . .' (illegible).

Space has been left for initials, never executed, at the beginning of the poem, of Proem II, Proem III and Book III, Proem IV, and Book IV, and of Book V. After the first book proems and books are introduced by headings. (There is a heading for Book II proper, though no initial space.) Proem IV wrongly begins at line 1867 of Book III. There are a few Latin marginal notes in the original hand.

Selections printed in the Chaucer Society's volume of *Specimen Extracts*, pp. 32-59.

SELDEN, SUPRA 56 (S2)

Fol. 60b. *Troilus* III. 1806-IV. 23

He gan to fie and euery other vice Explicit Liber Tercius
 how lady bright the doughter of dyone
 thy blynd and wynged sone eke dame cupide
 3e sisturs myne eke pat bye ilkone
 In hille *parnasos* listes forto Abide [1810]
 That 3e thus fer hathe deyned me to gyde
 I can nomore bot sen pat 3e wille wende
 heried be 3e for Ay *with* outen ende
 ¶ Thurgh yhow haue I seyde fully in my songe
 the effecte And Ioy of Troilus *seruice* [1815]
 Alle be pat *per* was *somme* desese emonge
 As to myne Auctor list is to deuyse
 My thridde boke now ende I in pis wyse
 And Troilus in luste And in quiete
 Is *with* Criseide his owne hert swete [1820]
 ¶ Bot alle to litille welawey *pe* while
 lastes sicke Ioy . thonked be fortune
 pat semes trewest when she wille begyle
 And can to fules so hir songe in tune
 pat she pame hentes and blent *Traitoure commune* [5]
 And when A wight is fro hir whele throwe
 þan laughes she and makes hym *pe* mowe
 ¶ Fro Troilus she gan hir bright face
 A wey to writhe and tuke of hym none hede
 And caste hym clene oute of his lady grace [10]
 And on hir whiel she vppe dyomede
 For whiche myne hert right now gynnes to blede
 And now my penne Allas *with* which I write
 quakes for drede of pat I most endite
 ¶ For how Criseide Troilus for soke [15]
 Or at *pe* leste pat she was vnkynde
 Mote hennes forth be matere of my boke
 As writen folk thorgh which it is in mynde
 Allas pat thei shulde euere cause fynde
 To speke hir harme & if pai on hir lye [20]
 I wis pame self shulde haue the vileny
 ¶ O 3e herynes nyghtes doughters thre
 pat endeles compleynen euer in pyne

(The scribe has wrongly indicated the beginning of Proem IV at a point two stanzas before the actual end of Book III.)

Explicit Liber Tertius

Ye gan to fle and evy other vice
 Hoob lady bright the daughter of Troye
 thy blind and dymmed soue ete dime cupide
 ze sifure myne ete pat hve illone
 In hille pnafo listee forto dvid
 That ze thus for hathe deyned me to gyde
 I can nomore bot sen pat ze wille deude
 hered be ze for dy wt outen end
 Thurgth yhoob haue I seyd fully in my souge
 the effecte and joy of Troilus pua
 alle be pat y was some dsefe emouuo
 as to myne auctor list is to dmyse
 any thynge wote nob end y in vis dypse
 And Troilus in luste and in quiete
 Is wt Trisend his owne hert sibe
 Bot alle to kailly deladde ye whyle
 lastee seffe joy - thonked be fortune
 pat semes trellest when she wille be gyde
 And can to fulve so hie souge in tyme
 pat she yame hert and blent Traitoure comme
 And when a dught is fro hie whyle throlle
 yau langhes she and makes hie ye molle
 fro Troilus she gan hie bright face
 a dwey to wrethe and tike of hie now hede
 And cast hie clew oute of hie lady grace
 And on hie whial she vpe dyomed
 for whiche myne hert right nob gynnys to blede
 And nob my penne alleas wt whiche I write
 quakes for dred of pat I most endite
 for hoob Trisend Troilus for soke
 Or at ye liste pat she was vndrud
 mote hemas forth be matere of my boke
 as wryten folk thourgth whiche it is in mynde
 alleas pat thei shuld eue cause fynde
 To speke hie harne t. if yau on hie hie
 I ddis yame self shuld haue the viley
 O ze herpner myghtes doughters thre
 pat endles compleynen en in pyne

FRAGMENTS

Three stanzas of *Troilus* (III. 302–322), incorporated into a short poem in the rime royal, of which they constitute stanzas 4–6, are found in Cambridge University Library, MS. Ff. 1. 6 on fols. 150*b* and 151*a*. Printed in *Odd Texts of Chaucer's Minor Poems* (Chaucer Society), p. xii.

One stanza (I. 631–637), with the title 'Pandare to Troylus,' is found in Trinity College, Cambridge, MS. R. 3. 20, fol. 361*a*. For full description of the MS., which is written by Shirley, see Mr. M. R. James's catalogue, Vol. II. pp. 75–82. The stanza is printed in *Odd Texts of Chaucer's Minor Poems*, p. x.

For an account of two strips of vellum, found in a book-binding, which contain longitudinal sections from lines 1443–1498 of Book V, see Appendix to the Report of the Cambridge Antiquarian Society, Vol. VI. (1887), pp. 331–335. (This fragment I have not seen.)

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