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Lydgate's

Temple of Glas.

EDITED

WITH INTRODUCTION AND NOTES

BY

J. SCHICK, PH.D.

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to

PROFESSOR JULIUS ZUPITZA.
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PREFACE.

The arrangement of the Introduction will, I hope, allow me to dispense with much explanation by way of preface. It will be seen at once that, with the exception of some preliminary remarks in Chapter I, the first half of the Introduction, as far as Chapter IV, is devoted to a description of the various MSS. and Prints of the Temple of Glas, and the critical discussion of the text. The second half contains investigations with respect to the metre, the language, the authorship, the date, the sources, and the style of the poem. Chapter XI gives a synopsis of Lydgate's principal works, and attempts to draw up a programme for further investigations of the monk's productions; Chapter XII says a few words about the Appendices.

But with respect to one or two points an explanation may be due. It may perhaps be thought that some questions might have been more fully entered into, others less. I might have given a complete grammar of the Temple of Glas, and, in particular, a full and detailed synopsis of the whole sound-system; I might also have added, in the Chapter on metrics, a full analysis of all the minor metrical phenomena of the poem. But I have refrained from doing so, principally because I thought the instances in which Lydgate differs from his great master Chaucer in points of language and metre, had better be collected systematically in special treatises, which would deal exhaustively with the monk's peculiarities on these points. Thus I have contented myself with setting forth the principal characteristics of Lydgate's metrical system, and entering carefully into certain vexed questions of language, the elucidation of which was necessary for the construction of the text.

On the other hand I must perhaps apologize for having gone somewhat beyond my immediate task in the working out of the later chapters of the Introduction. So many inadequate or erroneous
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ideas having gained ground with respect to Lydgate, I was tempted to overstep the boundaries of my immediate province, and to endeavour to elucidate certain questions which have an indirect bearing only on our subject. This I have been led to do particularly in the eighth Chapter, on Chronology, and in the survey of Lydgate's works, in Chapter XI. If, in the assignment of some of the dates, there has of necessity been a certain amount of guesswork, yet I hope on the other hand to have given some reliable data which will enable us to gain a better insight into the sequence, and to gauge more accurately the extent of the monk's productions. Special researches into certain of Lydgate's works may prove more than one of my conjectural dates to be wrong; but no one will be more glad than myself if some of the dates can be made out for certain, even were they to prove my conjectures in those cases to be erroneous.

The notes are meant to answer a double purpose: first, to illustrate the usage of words and idioms in the poem by comparison with contemporary writings, whilst showing to what extent Lydgate was influenced by ideas current at the time. Secondly, I have collected in them a great many stock-phrases of Lydgate's with numerous quotations, which, with the monk's peculiarities of metre and language, will, I hope, do good service in the discussion of the genuineness of doubtful works. Of critical notes there are but few, as this side of the question has been dealt with at great length in Chapters II—IV.

If Chapter III, and in particular some of the lists of mistakes in the MSS., seem of undue length, it must not be forgotten that we have to do with Chaucer-MSS.; and thus it seemed to me desirable to derive as much information from our present text as it could afford us, towards establishing the respective value of some of these MSS. with more certainty. From this point of view, a list, for instance, like that in Chapter III, § 2, of the numerous mistakes in MS. G, will tell its own story without further comment.

In conclusion, the agreeable task devolves upon me of expressing my sincere thanks for much kind help which I have received in my work. In the first place, I have gratefully to acknowledge my deep indebtedness to the Duke of Devonshire and the Marquis of Bath, for their courtesy in placing two valuable copies of the poem at my disposal. In the same way I would also tender my hearty thanks to the Principal Librarian and the Trustees of the Advocates' Library at Edinburgh, for the most kindly accorded loan of the print in their Library. Canon Jackson I must thank for having so courteously
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enlightened me on several points connected with the Longleat MS. Further, I am indebted to Mr. Peckett, of Magdalene College, Cambridge, for giving me access to the Pepys-MS. For the use of the other old copies of the text I must thank the authorities of the British Museum, the Bodleian and the Cambridge University Library; for personal help of various kinds I have especially to thank Dr. Bullen, Mr. Graves, Mr. Bickley, and Dr. Macray. To Mr. Jenkins and Mr. Gordon Duff I am much indebted for information with respect to Caxton's and Wynken de Worde's prints, as also to Prof. Tietjen, of the Berlin University, for some astronomical calculations. To Professor Skeat I would acknowledge my indebtedness, not only for the help derived from his many valuable works connected with this period of English literature, but also for much personal kindness in the matter. It goes without saying that I am greatly indebted to Dr. Furnivall's publications; but I beg also to express my acknowledgment of many a valuable hint which I have received from him in the course of my work. Last, but not least, I have to thank the scholar of whose teaching and influence this edition is a direct outcome—Professor Julius Zupitza.

J. Schick.

Berlin, January 1891.
INTRODUCTION.

PART I.

CHAPTER I.

PRELIMINARY REMARKS.

Of all Chaucer’s successors in the field of English Poetry, none has been more prolific than John Lydgate, Benedictine monk of the Abbey of Bury St. Edmunds. Nor has any one enjoyed a greater popularity in his day, a popularity which, even more than a century after his death, had not yet died out. ‘Daun John’ was certainly considered the greatest poet amongst his contemporaries.\(^1\) None less than the Victor of Agincourt and Duke Humphrey of Gloucester have been his patrons, and in compliance with their commands, his two or three most lengthy works were produced. The Earl of Salisbury, King Henry VI., and the Earl of Warwick—father-in-law of the proud “setter-up and plucker-down of kings”—were also among those who commanded the monk’s pen. The great number of MSS. still extant, some exquisitely illuminated, and many a ponderous folio and curious quarto from the press of the earliest English printers, still testify, in the most tangible manner, to his past popularity. Many of his less comprehensive poems were not unfrequently assigned a position of honour beside those of his admired and revered master Chaucer,\(^2\) and the voice of his contemporaries proclaimed that Chaucer, Gower, and Lydgate formed the poetical triumvirate of the period.

Naturally, in the present day, our opinion of the poetical value of the monk’s long-winded larger productions must differ widely from the verdict of the 15th and 16th centuries; but even in more recent times, poets and critics of such prominent position as Thomas

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\(^1\) This opinion is particularly strongly expressed by Bale: “omnium sui temporis in Anglia poetarum, absit inuidia dicto, facile primus floruit.” *Catalogus* 1557, p. 586.

\(^2\) And, *vice versae*, two of Chaucer’s poems—namely, *Truth* and *Fortune*—are contained amongst *The proverbs of Lydgate*, printed by Wynken de Worde; see J. P. Collier, Bibliographical Account (1865), I. 501; Lowndes, ed. Bohn III. 1419 (inaccurate); *Bibliotheca Heberiana* IV. 178; Brunet III. 1249.
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Gray, Warton, and ten Brink have passed an indulgent, nay even a friendly judgment upon his poetical efforts.

But whatever the aesthetic value of Lydgate’s productions may be, they afford a rich hunting-ground to the Chaucer-scholar, the archaeologist, and the student of language or early typography. His works constitute, by their number and extensiveness, important documents of the English language in the first half of the 15th century, with notable differences from the language of Chaucer, both as regards phonology and vocabulary. Furthermore, they form a vast storehouse of mediæval lore, many of the most popular sources of the knowledge of the Middle Ages being, in a greater or lesser degree, incorporated in them; and as they are mainly translations or compilations made evidently for the best-educated of his nation, they furnish ample illustration of what was then considered as the highest literary culture. It is from this standpoint that an active energy has of late years been displayed in the editing, or in the careful investigation of some of Lydgate’s works. In some cases, indeed, it was but a felicitous chance which brought our monk to the fore; thus his Guy of Warwick was published by Prof. Zupitza, in the first instance, certainly, as presenting one of the various treatments of this story; and when Dr. Horstmann had some of his legends printed, it was merely because they were legends. C. E. Tame also, and Hill-Cust, in their Lydgate-publications, did not make the study of Lydgate their primary object, the first having evidently religious aims in view, the two latter endeavoung to trace the sources used by Bunyan for the Pilgrim’s Progress. But with these exceptions, the publications in question all have a direct bearing on Lydgate alone. There is, to mention the editions first, the well-known one of his Minor Poems, by Halliwell, for the Percy Society—of somewhat older date;—then, an edition of his Aesop has been brought out by Sauerstein in Anglia IX. (the Prolegomena forming a Leipzig Inaugural Dissertation), and several minor pieces, some of doubtful authenticity, are to be found in various books or periodicals. But, before all, it is Dr. Erdmann’s forthcoming edition of the Story of Thebe, for the E. E. T. S., to which all students of this period of English literature must look forward with interest. For this poem is one of the triad of works usually associated with Lydgate’s name, and a critical edition of it from the MSS. would settle many points of language and of versification, which latter has been especially censured in this poem.
Chapter I.—Preliminary Remarks.

The greatest merit, however, in furthering the study of Lydgate seems to me to be due to Prof. Zupitza. Not only has he himself edited Guy of Warwick, published an important notice concerning Lydgate's life, and is now bringing out the interesting story de duobus mercatoribus; but it was he also who first drew Dr. Koeppel's attention to the then "brach liegende Lydgate-Forschung." Through Zupitza's suggestions, strengthened by those of Prof. Breyman, Koeppel was instigated to write his two admirable treatises on the sources of the Story of Thebes and the Falls of Princes, two most valuable and thorough contributions to the Lydgate-literature, reflecting—the latter especially—great credit on the extensive and varied learning of their author. It is, similarly, through Zupitza's influence that Dr. Borsdorf is preparing for us an edition of the Court of Sapience, not one of Lydgate's least interesting works; and if the present edition of his Temple of Glass should be found to contribute, in a slight degree, to a better knowledge of Lydgate, the merit, again, would be due to Prof. Zupitza.

This poem suggested itself as being particularly suitable for a republication. [For the Temple of Glass was, without doubt, one of Lydgate's most popular works,¹ a fact amply certified by the numerous MSS. in which it always occurs with and amongst poems of Chaucer, and the successive prints by Caxton, Wynken de Worde, Pynson, and Berthelet, the second of whom printed it not less than three times in the course of a few years. In modern times, especial attention has been drawn to it by Warton, and high praise bestowed upon it. "The pathos of this poem, which is indeed exquisite, chiefly consists in invention of incidents, and the contrivance of the story, which cannot conveniently be developed in this place: and it will be impossible to give any idea of its essential excellence by exhibiting detached parts." So the passage stands in Warton, in the first edition, page 418, a passage which would render superfluous any excessive praise to which I might be led away through the proverbial zeal of an editor for his own ware. In consequence of this high commendation by Warton, the poem has not unfrequently been noticed, and its intrinsic value dwelt upon—in most cases, I am afraid, upon the authority of Warton alone, as the poem was not easily accessible. Such a decided popularity for more than a century might be quite

¹ In spite of an assertion to the contrary by Blades (Caxton II. 59), who seems to have had difficulty in finding copies of it other than the prints by Caxton and Wynken de Worde, and MS. Add. 16165 in the British Museum.
sufficient to induce the analyst of literary currents to look with some interest upon a re-edition of the poem, even if the verdict passed upon its poetical value, when measured by an absolute standard, should be: "Very small, almost nil." For if nothing else, we must at least find a good illustration of the taste prevalent for more than a century, in a poem which found eager readers in the days of Henry Bolingbroke, and the time when Agincourt was fought, as well as through all the turmoil of the Wars of the Roses; which was among the first deemed worthy by Caxton of being printed, and which was still highly applauded immediately before the dawn of a new era. If, then, the interest in the "bryght temple of glasse," as Stephen Hawes, in 1506, called the poem, faded away before productions of another stamp, it will only the better help to set off the glory of the morning that was destined to follow the dullest period of English literature.

But, even apart from these considerations, there were several questions which would invitingly challenge solution from the editor. First, the point of authorship presented itself. For, although Warton's criticism did great honour to the poem, this honour was not reflected upon the true author, as Warton had curiously assigned it to Stephen Hawes. This error had, by many, been copied for a whole century, and had, combined with typographical disputes, given rise to some entangled discussions. These difficulties will, I hope, once and for all be done away with by the investigations in chapter VII.

The point of authorship once settled, other questions confront us which demand a solution. Up to a quite recent date the opinion has prevailed amongst scholars that Lydgate's metre is exceedingly irregular, jerky, and halting. The question of his treatment of the final _s_—a question closely interwoven with the preceding—has also been a vexed one, and was difficult to decide from the materials available. Fortunately, not less than thirteen texts of the _Temple of Glas_ have been found, thus forming sufficient material for a critical construction of the text, which cannot now, I think, differ much from the original. This preliminary criticism of the text furnishes us, on the one hand, with a firm basis on which to stand while grappling with the above questions; on the other hand, I hope, it will further our knowledge of a number of Chaucer-MSS., both with respect to their individual value, and the relations they bear one to another.

To conclude, a glance at its contents and the progress of its story, will show that our poem is, in its general framework, its motives, and
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the whole range of its ideas, in no small degree dependent upon the Chaucerian Muse, and thus bears a not uninteresting testimony to the wide influence of Chaucer upon the literature of his country. If I add that, in several respects, the Temple of Glas bears a decided family-likeness to the Kingis Quair, and that King James was probably not uninfluenced by Lydgate's poem, the latter may perhaps appear to deserve greater interest than one might be inclined to bestow on a poem of Lydgate's, when bearing in mind certain criticisms on him.

I have above alluded to the circumstance that our poem was, in deference to Warton's judgment, more praised than actually read. The best-known account of it is probably the one in Hazlitt's re-edition of Warton, which is especially calculated to give an inadequate conception of it. For on p. 61 of the third volume of this work, the introduction to the poem is alone taken notice of, and, in fact, the whole passage would rather impress the reader with the idea that the introduction constitutes the entire poem. It will not, therefore, be amiss, if, in a few words, we sketch its contents, the less as this will at once indicate the position of the poem with respect to other works of the same school. The story may thus be briefly told:

Heavy-hearted and oppressed by sorrow, the author lies down to sleep one December night and finds himself, according to the favourite dream-motif of that day, before a temple of glass, which stands in a wilderness, on a craggy rock, frozen like ice (1—20). Dazzled by the brilliancy of the sun-light reflected from the temple, he is unable to distinguish his surroundings, until clouds gather before the sun, and he discovers, after long search, a "wicket" affording access into the building (20—39). He enters, and there finds depicted on the interior walls of the circular temple, the figures of many celebrated lovers, taken from classic antiquity and mediæval saga, portrayed in various attitudes with "billes" in their hands, petitioning Venus to mitigate their woes (39—54). Next follows an enumeration of the various lovers (55—142), with a list of their complaints (143—246). Last of all the dreamer perceives a lady, the very pattern of all beauty and excellence, an angelic creature, who, in loveliness and virtues, surpasses all others of her sex, and "illumines" the whole temple by "her high presence" (247—314). She, too, like the rest, presents Venus with a "bille" of the sorrows of her love (315—320), which she then begins to pour forth (321—369). After hearing her complaint that she is separated from her lover, Venus consoles her, pro-
mising her union with her knight (370–453), for which the lady returns thanks (454–502). The goddess then throws down to her branches of hawthorn, admonishing her to keep them sacred, as a symbol of constant love (503–530).

Whilst dreaming thus, the poet finds himself, on a sudden, amongst a great multitude, who are bringing sacrifices to Venus in her temple (531–544). He leaves the crowd, and perceives a knight wandering alone, who, oppressed with the sorrows of love, holds a long soliloquy, and finally resolves to lay his trouble before the goddess (545–700). This being accomplished (701–847), Venus consoles him in like manner to the lady, and sends him forthwith to his beloved, to whom he is boldly to disburden his mind (848–931). With a heavy heart the knight goes on his way (932–969), and makes confession of his love to the lady (970–1039), who colours red "as the ruddy rose," and bashfully assents to his suit, in obedience to the will of Venus as her sovereign lady and mistress (1040–1102). The lovers now humbly present themselves before the goddess, who unites them with many admonitions (1103–1298), upon which all present praise Venus, and petition her to keep the lovers thus united by everlasting bonds (1298–1319). This prayer being granted (1320–1333), the whole temple resounds with a "Ballade" of praise to the goddess, sung by all true lovers present (1334–1361). These sounds awake the poet, who, saddened at finding the beauteous vision has faded, resolves to make a "lilil tretise" in praise of women, until he finds leisure to "expound his fore-said vision" (1362–1392). The envoy, addressed to his lady, concludes the poem (1393–1403).

It may be well to note here that the two MSS. G and S, which differ from the rest in having various interpolations, have, at the end, from l. 1380 onward, a most tedious, drawled-out addition of above 600 lines, containing the Compyent of a lover who is separated from his lady, added most likely by reason of the unclear purport of the last twenty-five lines of the poem. This is given as Appendix I in the present edition.

CHAPTER II.

TITLE OF THE POEM.—DESCRIPTION OF THE MSS. AND PRINTS.

Before we proceed to give an account of the various MSS. and Prints, it may be well, at the very outset, to settle the title of the
poem, with regard to which some doubts may remain after the
perusal of the note in Warton-Hazlitt, III, 61. The matter is, in
reality, very simple. All the texts of the poem give "The Temple
of Glas" as the title, except MSS. F and B, where the poem in title,
colophon and headlines, is called "The Temple of Bras." Now
chapter III, § 5, will show that F and B have many peculiarities
in common which point to their being derived from one and the same
original. We may therefore take it for granted that the error comes
from their common source. I think we may even assign a reason for
this error. It is not at all unlikely that the scribe of the MS. in
question hit upon this wrong title because it seems to have been in
use as another title for Chaucer's Parlement of Foure. A
comparison of line 231 of this poem furnishes the key to the occurrence
of such a title for it; for Lydgate's poem it is entirely unwarrantable,
as in the decisive line 16 all texts, F and B not excepted, speak
alike of a "temple of glas."

For the further title: The dreeme of a Trewe lover, etc., in MS. S,
see below, under 6, p. xxiii.

As we have said above, numerous texts of the Temple of Glas
have come down to us. I have altogether come across seven MSS.
and six Prints; one of the latter, however, is only a fragment. They
are as follows:

A. THE MANUSCRIPTS.

1. T = Tanner 346.

Bodleian, Oxford. See Skeat, Chaucer's Minor Poems, p. xlii;
Legend of Good Women, p. xlii. On vellum; date 1400—1420. The
poems contained in this MS. are in various handwritings, that of the
Temple of Glas being one of the earliest; in fact, Dr. Macray tells
me that it dates back, as nearly as possible, to the year 1400. Our
poem begins on folio 76 a, and ends on 97 a. The title runs: The
tempil of Glas; at the end stands: Explicit. Some of the capitals
are ornamented, and illuminated in red and blue. The index at the

1 In F, it is true, the word Bras has been, by a later hand, corrected to
Glas, twice in the title (in one case Stowe's hand is discernible), and once in the
colophon, also by Stowe.

2 It occurs in the colophon of Caxton's Print in the University Library,
Cambridge (A B. 8. 48. 6), and in the fragment of it in the British Museum (C.
40. 1. 1); cf. Blades, Caxton, II, 61; Warton-Hazlitt, III, 61, note 1; Tanner,
Bibliotheca Britannica-Hibernica, p. 491; Furnivall, Trial-Poems, p. 116;
Catalogue of the Caxton Exhibition, No. 37.

3 It is curious to notice that in this passage just F should read glas (as
accordingly Morris has it).

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xviii Chapter II.—Description of the MSS. and Prints.

beginning, in recent handwriting, has the item: The Tempil of Glass, f[scit] Steph. Hawes. v[ide] Pits. This MS. is, with G, the oldest, and is altogether the best of them all. It has therefore been taken as the basis of the present edition, in which every deviation from it has been duly marked by brackets or asterisks.—For a description of the way in which T has been reproduced in this edition, see chapter IV.

Lines 96, 154, 216, 320 are omitted in T, as also in those MSS. which are most nearly related to it (F, B, P).

Some of its most conspicuous orthographical and phonetic peculiarities are the following:

The scribe often writes u alone for the usual ou in words like nwe, trwe, rwe, knwe, hwe; also in sw, 352 (but sue, 1180), eschwe 450 (but eschew 1181); always shew(e), 206, 305, 319, 916. This seems to indicate that the scribe of our MS. pronounced the vowel of the first group above also as a monophthong.—ov is often written instead of ou; so we find nov, hov, 3ov, morov, folov, sorov;lovli; sparovis 541; avove 771. A confusion of w and v appears further in woid (= vowed) 741 and 1128; nyfagilues 1243; showe (= shove) 534. Between vowels v has sometimes been dropped, for instance in: waloing 12; sorois 967; foloi 416.—Letters not rarely stuck fast in the scribe’s pen; for instance several times, the i or y in -li: goodl 1000; womani 1020; mekel 1105.—Instead of she we find sho 72, 666; we have bein = ben 136, and sein = seen 935. In certain endings the scribe of T has a predilection for putting i instead of e; he writes for instance: Rauysshid 16, foundid 18, enbid 39, callid 219, wikkid 153; billis 50, hestis 59, opis 59, tungis 153, pingsis 167; manis 402; rekin 91; werin 152; ojpir 3, vndir 9, aifter 47, womdir 48, tendir 210; tellip 110, berip 173; nedis 232; templ 92, etc.— i in this MS. is often kept where other MSS. put y (for instance in the syllable -li); it presents, in this respect, a contrast especially to F, see Skeat, M. P., p. xl; Legend, p. xlii.

Although some of the above-mentioned peculiarities recall the northern dialect, yet they are perhaps not sufficient proof that the scribe was a Northcountryman.

2. F = Fairfax 16.

Bodleian, Oxford. See Skeat, M. P., p. xl; Legend, p. xl; Warton-Hazlitt III, 61 Note. On vellum; date about 1440—1450 (on the first page is the date 1450). In the MS. missing lines have
been filled in and other corrections supplied in various places in a small, neat handwriting. This is doubtless the hand of John Stowe, the historian, as is shown by MSS. like Harl. 367, Tanner 464 (transcripts from Leland), and Addit. 29729, a Lydgate-MS. copied by Stowe, according to his own words, from Shirley. The Temple of Glas extends in F from fol. 63 a to 82 b; the title, however, is here given as The temple of Bras, but Bras has later been twice corrected to Glas, once, above, by Stowe and, below, by another hand. Colophon: Explicit the temple of Bras; here Bras has only once, by Stowe, been corrected into glas. The running title is: The temple of Bras (see beginning of this chapter). In the table of contents at the beginning stands: The Temple of Glasse, by the side of which Stowe wrote Lydgate (see chapter VII). At the commencement of this valuable Chaucer-MS. is written in Fairfax's hand: "Note ye Joseph Holland hath another of these Manuscripts," and at the end of The Temple of Glas in Stowe's hand: "Here lacketh theves are in Joseph Hollands boke." As, however, the poem is complete in the MS., this remark must either refer to some poem which stood between The Temple of Glas and the following Legend of Good Women in Holland's MS., and which was not given in F; or else the writer of this remark had before him, in "Hollands boke," a copy belonging to group A, with the Compleynt at the end, which appeared to him to be wanting in F. For ll. 96, 154, 216, 320, gaps were originally left in the MS.; of these the one for l. 320 has been filled in by Stowe, the three remaining ones by another hand; the line supplied for 96 being re-corrected by Stowe. Towards the end of the poem, ll. 1375 and 1385 are omitted. Further, there are found in the margin numerous crosses indicating mistakes, probably also put in by Stowe. The lines almost invariably begin with small letters.

1 Max Lange, Untemuchungen uber Chaucer's Boke of the Duchesse, p. 1, is wrong in supposing that ll. 31—96 of that poem have been filled in by Stowe, the writing in question being in a later Jacobean hand (Dr. Macray).

2 This was pointed out to me by Dr. Macray.


4 According to this, Warton-Hastit, III, 61 Note, is to be corrected.
Chapter II.—Description of the MSS. and Prints.


Bodleian, Oxford. See Skeat, M. P., p. xli; Legend, p. xli; Warton-Hazlitt III, 61. Furnivall, Odd Texts, p. 67 and 213. Paper with vellum quire-covers, 4°, about 1470—1480. The Temple of Glas begins on fol. 16 b, and ends on 38 a. The title is: The Temple of Bras; the running title the same; the colophon: Explicit The Temple of Bras. See under 2, and at the beginning of this chapter. The lines begin as a rule with capitals. Ll. 701—714 have been tampered with by another hand; hence they exhibit a number of arbitrary interlineations which again are now partly erased. B is very nearly allied to F, the two going back to a common source.

Ll. 96, 154, 216, 320, 1385 are omitted.—Two amusing notes have been written in the margin by a later reader. The speeches in the poem seem to have been too long for his taste—for which we could not blame him. At all events, he became impatient at not being able to make out who the speakers were; for, at the end of one speech (after l. 847), he put: "h' vsque nescio quis"; and at the beginning of another (l. 970): "who in all godly pity maye be."


Magdalene College, Cambridge. See Skeat, M. P., p. lxvii; Legend of Good Women, xl; Todd, Illustrations of Gower and Chaucer, p. 116; Furnivall, Supplementary Parallel-Text Edition of Chaucer's Minor Poems, p. 27; Odd Texts, p. 265. Paper, about 1450. The Temple of Glas extends from page 17 to 52. The title has been supplied in a small, later hand as Temple of glas; the colophon is: Explicit. Our poem is written in two handwritings, the first including ll. 1—1098; the second beginning at the top of page 45, and extending to the end. The compiler of the Index seems to have thought that the poem was one of Chaucer's, like others contained in the MS.

The following lines are omitted: 154, 290, 346, 532, 552—555, 616, 818, 955—957, 1027.—Ll. 147, 148; 1330, 1331, and 207, 208 are transposed; in the last instance, the mistake has been indicated by two crosses in the margin. Ll. 124, 432; 96, 216, 320 differ entirely from those of the other texts; the three latter must have been omitted in the common original of T. P. F. B, and were most likely
supplied in their present form on the way from this original to P. (see chapter III, § 10).

Many dialectal peculiarities occur in the part written by the first scribe:

ā for ò: behalden 34, knawe 261, knaw 430, owr(s) thrawe 608, 647,aweñ 938, knawe 1002.—u, ou, ow for o: suthe 43, Gouldy 56, lowke 230, rowte 307, sowne 392, shuke 524, gowd 684, 906, 977, 985, lulinesse 288, vnfoulds 360 [dulfull 52]; owr, owre (over) 608, 647.—Vice versa, o for ou: flores 540.—

Orthography quh for wh: quhen 116, 119, 421 (qwhen 610), Quham 314, quhat 567, swmqhyle 655.—quh for h: quhow 100, 117, etc., quho 599.—wh for h: who (= how) 17, 58, 63, 65, 67, etc.; wher (= were) 46, 47, 92, 143.—h for wh: how (= who) 297, hoo 615.—wh for w: whele (= wite) 728; w for wh: wan 4.—h prefixed wrongly: hua 110, hws 1081.—w in the function of a vowel: lwfys 86, lwfith 157, lwfth 163, lwfe 212, 213 etc., Wpon 89, vertwe 297, 306, dwle 407, trwe 453, abwfe 466, swndry 609, etc., etc.—w for v: grewous 1, Rawishid 10, wisage 56, dissawyt 58, growe 109, Inwic 114, lowes 125, envie 147, lower 149, etc., etc., (very numerous cases).—Vice versa, v for w: vexit 69, vas 129, vitte 463, vaxen 508, vittes 831, vytts 1029.—We find also ey for e: feyr 10, deyr 219, beyn 323, seyn 506, apeyr 581, greyn 617; ay for a: naymly 229, laydy 468.—Vice versa: twene 354, chene 355, presith 403, disposed 651, etc.—warde (= word) 360.—The MS. has also often -ir, -id (or -it), -is, in unaccentuated syllables.

These peculiarities leave no doubt that the first part was written by a northern scribe. There are moreover, besides the above-mentioned omission of fourteen whole lines, no end of careless mistakes in this portion of the MS., dittothepORIES, omissions of words, syllables and letters, and other nondescript faults, in many cases presenting perfect nonsense. None of our MSS. have been so carelessly written as this particular part of P.

The latter portion of the poem, written by a second scribe, is not only almost entirely free from these northern forms, but it is altogether more correctly and carefully transcribed.

5. G = Gg. 4. 27.

Chapter II.—Description of the MSS. and Prints.

xxxviii. On vellum; date about 1430. This MS. contains a well-known text of the Canterbury Tales, and is remarkable as having a different version of the Prologue of the Legend of Good Women (one of Bradshaw’s favourite MSS., see Prothero, A Memoir of Henry Bradshaw, p. 337). With respect to the Temple of Glass also, it has a distinctive feature, in being, with S, the only MS. which contains the appendix named the “Compleynt.” The “Temple of Glass” proper extends from fol. 458 a to 476 b (ending here with l. 1379); after that follows the Compleynt, which stops short at l. 563, at the bottom of fol. 482 b, the next leaf being cut out. Another leaf (= 513 according to the new pagination of the MS.) is wanting between fol. 479 and 480 (of the old pagination); thus, ll. 255—330 of the Compleynt are missing in G. The title stands already at the foot of fol. 457 b: Here begynyth the temple of Glas. Ll. 531—596 are wanting, not, however, in consequence of a missing leaf.

The Catalogue of the MSS. in the University Library wrongly splits up our poem into two parts (III, 173, 174):


But compare the Corrigenda (V, 598): “This copy differs from the printed editions, by having much more at the end. The last page is here wanting, but a complete copy of this recension, in the handwriting of John Shirley, is in the British Museum, Add. MS. 16165.”

The compiler of the Index of G apparently believed the poem to be Chaucer’s, for he has, on fol. 488 b (the last leaf but one) at the foot, the remark: “The Temple of glasse and suppicatio Amantis not in the prynede booke.”

MS. G is, with T, the oldest of our texts. It represents with S (and, in part of the poem, with F and B) another version of the text, exhibiting, in the body of the poem also, various interpolations, which will be discussed in chapters III and IV. Its peculiarities of spelling, etc., can be studied in the Compleynt, for which it has been taken as the basis.


British Museum. This is one of the MSS. of John Shirley, a gentleman who spent a considerable part of his time in copying poems of Chaucer and Lydgate. The MS. is on paper, folio; date about 1450. See Skeat, *M. P.*, xlv. Our poem extends from fol.
Chapter II.—Description of the MSS. and Prints. xxiii

206 to 241 b, and has been almost entirely copied by Shirley himself; but ll. 119—134 and 391—439 have been written by other hands. At the end of the Regula sacerdotalis, which precedes our poem, is written in the MS.: "Et ensay fine vn petit abstracte appellez regula sacerdotalis et comence vne soyuge / moult plesaunt fait a la request dun amoreux par Lidegate · Le Moygne de Bury." The running title is: The dreeme of a trewe lover; this, however, is not always uniformly the same, inasmuch as trewe is sometimes omitted, or a has been replaced by þe, or is altogether left out, etc. On folio 207 a stands in addition to this headline: "made by daun John of þe tempull of glasse pat shall nezet folonc þe hous of fame" (the words in italics supplied later); similarly, there is a later addition to the running title on fol. 212 a: calde þe Temple of glasse by Lydegate.

See further chapter VII.—The colophon runs (on fol. 241 b): "Here endythe þe Drereme and þe compleynt of þe desyroys servaunt in loue and filowyng bogenynge þe compleiunt of Anelyda," etc.

As has been intimated above, this is the only other MS., which, besides G, contains the Compleynt. Where, therefore, the first MS. is defective, the text of S is given in Appendix I, namely, in ll. 255—330, and from 563 to end.

Folios 228—230 do not follow in correct sequence. It seems that fol. 228 b was, through an oversight, left blank; Shirley turned from fol. 228 a immediately to 230 a, and then to 230 b; on the blank side of 228 b he then wrote the continuation of 230 b. Folio 229 ought to stand before 228 (perhaps a mistake in binding?). The scribe himself draws attention to the right sequence of the pages.

Besides the many striking mistakes which S has in common with G, discussed in chapter III, S has omitted ll. 261—264 and 507; totally changed 594 and 618, and the latter halves of 1358, 1359, to make the rhyme suit l. 1356; in the interpolated stanza 3 b, line 4 is omitted, and a new one introduced; in place of ll. 741 and 742 one single line appears; two lines (the first = line 91) have been interpolated between ll. 28 and 29, and, before 736, line 727 has been, by mistake, repeated.

In the Compleynt ll. 157—176 are omitted in S; ll. 364, 378, 412, 474 are totally different from G, and lines 380 and 422 differ slightly. Compare also the lines 206, 207 in the two MSS.

Shirley's peculiarities of orthography are well known from Dr. Furnivall's publications: his e for y- (the prefix to the past parti-

1 Compare particularly Odd Texts, p. 78.
Chapter II.—Description of the MSS. and Prints.

ciple), as in: echaced 31, eblent 32, Eslawe 95, Ewounded 113, Eturned 116, Eentred 201, etc.; his -epe, -epe (3rd pa. sgl.): abydepe, flourepe, berepe, tellipe, sittepe; his predilection for ffs: efft, aloffe, sofft, wyff, stryff; his eo and oe; his invariable svarabhakti-vowel in harome; his uu in truwe, huwe, eschuwe, etc.; his pleonastic writing of next, etc.—He also often has the Scandinavian þeyre.—His reading sounde of bras (instead of stede of bras) in l. 142 does not reflect great credit upon his knowledge of Chaucer, nor does his reading Physonphomes (for Timiphone), in l. 988, say much for his classical scholarship. What with all the above-stated omissions and interpolations, and a whole legion of alterations which he introduced on his own hook, his MS. is one of our worst copies.

7. L = Longleat 258.

In the possession of the Marquis of Bath. On paper and vellum; 4°; date about 1460—1470. See Furnivall, Supplementary Parallel-Text Edition of Chaucer's Minor Poems, p. 143; Odd Texts, p. 251; Reports of the Commission for Historical MSS., third Report, Appendix, p. 188, at the bottom, and 189 at the top. Curiously enough, in the last-mentioned passage the Temple of Glas is not given in the contents of that MS. in which it really stands—namely, MS. No. 258, the Chaucer-MS. containing the Parlament of Foules, etc.—; but after the description of this MS, in the Reports, on p. 189, a further MS., The Temple of Glasse, on paper, of the 15th century, is mentioned. Canon Jackson, to whom I am much indebted for his information about this MS., tells me that this latter does not exist as a separate copy; he thinks that the Temple of Glas, which, in reality, stands first in MS. 258, has, in the table of its contents, as given in the Reports, been wrongly put at the end of the table as a separate "folio" of the 15th century. The Temple of Glasse, mentioned in the Historical Commission Reports on p. 188, in the middle of second column, is Chaucer’s Dreme, or, as the poem has been better called, The Isle of Ladies; see Thynne's Animadversions, printed by Dr. Furnivall, p. 30; Skeat, M. P., xxxii; Koerting, Grundriss der Geschichte der Englischen Litte-

1 Shirley also wrote "poetry" himself. By an enormous jump, we come down from Chaucer to Lydgate; a little lower than Lydgate's poorest verses ranks the Compleyn, and with another decided step we descend from the Compleyn to Shirley's productions. See specimens of them in chapters VII. and VIII.
Chapter II.—Description of the MSS. and Prints.

ratur, p. 157, note 1. This MS. is of the 16th century (about 1550),
and has the number 256.

As we have just mentioned, The Temple of Glas stands, in L, at
the beginning, from fol. 1 a to 32 a. The title is: The Temple of
Glas; the colophon: here endith the Temple of Glas. On fol. 32 a
were originally only the last two lines and the colophon; later on,
Sir John Thynne wrote on the same page a poem by Rycharde Hatt-
feld; comp. Add. MS. 17492, fol. 18 b, where the same poem is to be
found.1 Ll. 211 and 212 are transposed; ll. 96, 609, 610, and 901
are omitted; the latter, however, has been filled in by a later hand,
as well as the headings before 321 and 531, and the running title:
The temple of Glas; various corrections also, as in ll. 426, 816, 818,
833, 844, have been supplied by the same hand.—In the table of
contents our poem appears as "Templum vitreum."

The text of MS. L forms an interesting link between the recens-
ion of the Prints and of MSS. T. P. F. B; it must stand in close
relation to the MS. which we may suppose Caxton to have used.—
It has few peculiarities of spelling or phonetics; it writes vade for
fado (508); abought for about; grudging, etc. (with gy), and invariably
did (= did, O.E. dyde). The Scandinavian forms their (or them)
are of frequent occurrence.

Another MS., not now known, once in the possession of the
Paston family, is spoken of in the Paston Letters, in one dated the
17th of February, 1471-72 (see chapter VII). The Temple of Glas
seems also to have been contained in a MS. of Joseph Holland's;
see above, under § 2 of this chapter. Moreover, the criticism of the
known texts, in chapter III, points to the former existence of a con-
siderable number of MSS. now lost sight of.

B. THE PRINTS.

8. C = Caxton's Print.

University Library, Cambridge, marked AB. 8. 48. 5. Unique.2
4°, without date, place, name of printer, signatures or catchwords.
The type used (No. 2) shows that this is one of Caxton's oldest
Prints, and belongs to about the year 1478. It contains thirty-four

1 This I was able to ascertain through the kind help of Mr. Bickley, of the
British Museum. The poem is about to be published, from the Addit. MS., in
Dr. E. Figgel's Lexbuch.

2 Of all the six prints known to me, I have, of each, seen but one copy. See,
however, Lowndes, the copies mentioned by whom I could not always trace to
their present possessors.
Chapter II.—Description of the MSS. and Prints.

leaves, a—c8 d10; folio a1, probably blank, is missing. The poem begins on a2 recto, and ends on d10 recto. The full page comprises twenty-three lines. The title is given at the top of a2 recto: + The temple of glas +; the colophon on d10 recto; + Explicit the temple of glas +.


The Cambridge copy seems once to have formed part of a volume of collections, belonging to Bishop John More of Ely (died 1714; see his portrait forming the frontispiece to vol. II of Dibdin), who procured it through John Bagford; see Blades II, 51; Hazlitt, Remains of the Early Popular Poetry of England, III, 24; Bibliotheca Heberiana, Part IV, 134; Hartshorne, The Book Rarities in the University of Cambridge, 1829, p. 135.—The various component parts of this volume have since been separated again. The other prints are all descended from Caxton’s, as will be shown in chapter III.


British Museum, King’s Collection. It forms the third piece in a volume marked C. 13. a. 21, the two preceding it being the Story of Thebes and the Assemble de dyues. See the description of the whole volume in Hazlitt, Hand-Book to the Popular, Poetical and Dramatic Literature of Great Britain, p. 358, No. 3; comp. also Ward, Catalogue of the Romances in the British Museum, I. 88.

The print is in 4°, containing a—c8 d4 = 28 leaves, with 28 lines on a full page. The Catalogue of the British Museum gives 1500 (?) as the probable date; but Mr. Gordon Duff tells me that it must be somewhat earlier, perhaps 1498. This print has signatures, as have also the following ones; in Pynson’s print this is not visible, as the bottom of the pages has been cut off.—The print has no separate title-page; the title is given at the top of a2 recto: ¶ Here begynneth the Temple of glas; immediately below the poem begins, and ends on fol. d1 recto, in the middle, with the colophon: ¶ Explicit the Temple of glas. Underneath there are the: ¶ Duodecim abusiones, in Latin, followed on d1 verso, by two English stanzas in rhyme royal (printed in Appendix II.). Below these is Wynken de Wordé’s device, No. 1 (= Caxton’s small device, having his initials in black on a white
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ground, with black floral scrolls, without W. de Worde’s name under
neath); see Herbert, table between I. 116 and 117, left corner at
the bottom; Dibdin, No. 1 of Wynken’s devices.

This first print by Wynken de Worde was followed by two
others (W2 and w, described in the two ensuing paragraphs) which
have often been confused with each other and with Caxton’s print,1
so that many mistakes in connection with them are found in bibli-
ographical and typographical works.

See Ames (1749), p. 86; Herbert I. 194, 195; Dibdin II. 303-305; M.
Denis’ Supplement to Maiistre (1789), No. 5992, vol. II. 673; Fanzer III.
561, No. 67; Ritson, Bibliographia Poetica, p. 68; Watt I. 475; Lowndes,
II., pars II., 397; Bibliotheca Westiana, No. 1684; Bibliotheca Hebrewana2
(1834), part IV. p. 134. Our print W is probably also the one meant by Her-
bet, vol. I. p. 79 (bottom) and 80 (top); Mason-Heber’s copy must have been
very similar to the one in the Brit. Museum, if not of the very same impression.

The text of W is derived from C; see chapter III.

10. W2 = Wynken de Worde’s second Print.

Advocates’ Library, Edinburgh. 4°; a—d4 in eights = 28 leaves,
with 28 lines on full page. No separate title-page; title at the top
of a, recto: ¶ Here begynneth y* temple of Glas. Below it, the poem
begins, and ends on d, recto; the colophon is: ¶ Explicit the Temple
of glass. Immediately below follow the: ¶ Duodecim abusiones, in
Latin and English; they end at the bottom of d, recto. On d, verso
stands Wynken de Worde’s device alone, No. 4 as given in Dibdin.
The sign ¶ stands before every line throughout the whole poem.
Folio b, and b2 are bound in wrong order in the Edinburgh copy.

My attention was drawn to this print by Mr. Gordon Duff, who
also told me that the date of it is about 1500.—This second print by
Wynken de Worde is derived from his first one, as the evidence of
the text shows.

See Catalogue of the Advocates’ Library VI, 490, where this
print is ascribed to Stephen Hawes.

11. w = Wynken de Worde’s third Print.

In the possession of the Duke of Devonshire. This copy once
belonged to the Duke of Roxburghe and, still earlier, to Dr. Farmer,

1 The confusion of W with C arose from W having Caxton’s device at the
end. But Wynken at first used Caxton’s own device, and the type furnishes
decisive evidence that W was not printed by Caxton.

2 For Heber and his bibliomaniac see Allibone’s Dictionary; also Breymann’s
edition of Marlowe’s Doctor Faustus, p. x.
the well-known Shakspere-scholar and Librarian to the University of Cambridge. See Catalogue of the Library at Chatsworth, 1879, IV. 152 and IV. 340; Bibliotheca Heberiana IV. 134.—The print contains a· b· c· d· = 26 leaves in 4°, with 31 lines to the full page. This print has a separate title-page: on folio a, recto stands: ¶ Here begynneth the temple of Glas. Underneath is a woodcut formed of three blocks, representing in the middle a tree, to the right a lady, to the left a gentleman, as it would seem in a courting attitude. Two blank scrolls are respectively over their heads.

On folio a, verso the poem begins, and ends at the bottom of d, verso. On folio d, recto are the Duodecim abusiones in Latin, with the two stanzas in English. At the bottom of d, recto is the following colophon: ¶ Here endeth the temple of Glas Enprynted in London in Flete strete in the sygne of the sonne. by Wynkyn de Worde. On d, verso there is a large woodcut formed of four blocks; the two composing the border representing ornamental scrollwork of floral design, the upper enclosed block depicting the Virgin and Child standing in a cloister (or chapel), the lower being Wynken de Worde's device No. 2 in Dibdin (Caxton's initials in white on black ground, with white floral ornamentation, and underneath the name of Wynkyn de Worde in smaller black letters on a white ground); see also Herbert, table between I. 116 and 117, right corner at the bottom.

Mr. Jenkinson, the Librarian to the University of Cambridge, tells me that the above-mentioned woodcut shows the date of our print to be not long after 1500. w is derived from W2, the second print by Wynken.

See Brunet, Manuel du Libraire, 1862, III. 1250; Lewyds, ed. Bohs III. 1419; Bibliotheca Parneriana, p. 296, Lot 6451; Dibdin II. 304, Note f.

Herbert, p. 1778 (quoted by Dibdin II. 305), speaks of a print by Wynken de Worde with his device No. 5 as being in the Cambridge University Library, where, however, its existence could not be traced. Most likely Herbert meant the print described in this paragraph, as it was formerly in the possession of Dr. Farmer, once Librarian to the University.1 The statements in Ames, Herbert, and Dibdin, with respect to Caxton's and Wynken's prints, are anything but clear or accurate.2

1 The colophon of w and of the print referred to by Herbert are the same.
2 I believe Ames (I. 89) and Herbert (I. 80 and 194) mean Wynken's first print W; later on, Herbert saw w also and took some notes from it which were
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12. \( p = \) Pynson's Print.

Fragments in the Bodleian, Oxford. A print by Pynson is mentioned in Ritson, Bibliographia Poetica, p. 69 (top); but I should not have been able to trace it, had not Dr. E. Fluegel discovered four leaves of this print among the Douce-Fragments (No. 38) in the Bodleian. The leaves are in 40, and are in a mutilated condition, owing principally to the bottom of the pages having been cut off. They have been put together in wrong sequence; leaf 1, recto, contains ll. 1327—1349, verso 1355—1379; leaf 2, recto, 1103—1126, verso 1131—1154; leaf 3, recto, 1159—1180, verso 1187—1208; leaf 4, recto, 1385—1403. Underneath is the colophon:

[Explicit] 1 the Temple of Glas.


On the last page stands Pynson's large device No. V in Dibdin. The Duodecim abusiones are not given in \( p \). As the signatures have been cut off, we cannot say how many sheets or pages this print contained. As, however, the top-lines of the four leaves left of it coincide, by a curious chance, with those of \( b \), we may, perhaps, infer that \( p \) had twenty-six leaves like \( b \) (and \( w \)).—The text of \( p \) is taken from \( W \), the first print by Wynken. From this reason, we may perhaps conclude that \( p \) was printed sometime between 1498 and 1500.

made use of by Dibdin. Dibdin's account (II, 303)—unless, indeed, there is a fourth print by Wynken—is a shockingly confused medley of \( W \) and \( w \). The title stands nowhere as Dibdin has it; by the alteration of the capital letters, as given by Dibdin, we might get \( W \) or \( w \) (not \( W_2 \)). The colophon annexed to this title is taken from \( w \); its orthography is faulty, and it represents here the second part only of the full colophon in \( w \). The beginning of the Temple of Glas is given from \( W \), very faultily. The second colophon, introduced after these lines, is that of \( W \) or \( W_2 \) (one capital wrong). The Latin part of the Duodecim abusiones is from \( W \), with one slight mistake. Then Dibdin tells us that the two English stanzas stand on the last page: this applies only to \( W \). But nevertheless, in the form in which they stand in Dibdin, these two stanzas are taken from \( w \) (Dibdin apparently following MS. notes of Herbert's); still many words are as in \( W \) (for instance, youngth in l. 18). Then follows the beginning of the colophon in \( w \); then a controversy with respect to Dr. Farmer's copy (\( w \)) and that of Mason (\( W \)), etc.—every line only adding to the bewilderment of the reader. Had the historians of Typography been accurate in trifles, matters would have been very simple; the accurate rendering of the title alone—or of the first two words of the poem alone—would have been enough to distinguish all the four prints \( C, W, W_2, w \).

1 The brackets show what I have filled in myself, the paper here being torn away.
Chapter II.—Description of the MSS. and Print's.

13. b = Berthelet's Print.

Bodleian, Oxford; marked S. Selden d. 45 (22). The print contains a' b' c' d' e' = twenty-six leaves in 4o, with thirty-one lines to the full page. Folio a is devoted to the title and woodcuts, the title being on a recto: ¶ This boke called the Temple of glasse / is in many places amended / and late diligently imprinted.—Underneath it stands a woodcut, representing Fortune on her wheel, blindfolded, bearing an unfurled sail in her hand, surrounded by kings and knights. On a verso there is another woodcut, showing trees and flowers enclosed by a paling, in the midst of which stands a knight courting a lady.—The poem begins on a recto, and ends on e recto, in the middle; after it follow the: ¶ Duodecim abusiones, ending on e verso; below them is the colophon: ¶ Thus endeth the temple of Glassie. Emprinted at London in Fletestrete / in the house of Thomas Berthelet / nere to the Cundite / at the sygne of Lycrece. Cum privilegio.

The text of b is taken from w, Wynken de Worde's last print. It was from this print by Berthelet that Warton made his extracts (comprising ll. 14—41; 44—85; 137—142,1 and these, again, served as basis for the German translation of ll. 55—66 and 75—81 in Alex. Buechner's Geschichte der Englischen Poesie I, 56.

See on this print Warton-Hamilton III, 61; Ritson, Bibliographia Poetica, p. 69 (top); Herbert I, 463; Bibdin III, 348; Bibliotheca Heberiana, part IV, p. 134.

CHAPTER III.

GENEALOGY OF THE ORIGINAL TEXTS.

I. GROUP A.

§ 1. Coincidences in MSS. G and S.

It will be seen by a cursory glance that the two MSS. G and S exhibit common characteristics which point to a close relation between them. In both, the end of the poem, from line 1380—1403, is wanting, and, in its place, appears an exceedingly proisy appendix of over 600 lines, the "Compleynt," which was, I suppose, added in the two MSS. in consequence of the ambiguous expression of the last twenty-five lines of the poem, which seemed to leave

1 Some of Warton's readings are taken from the MSS.; some are conjectural. I need hardly add that the latter are all wrong.
scope for some such addition. Moreover, in both MSS. the five stanzas 3—7 (ll. 335—369) have been replaced by four others; line 510, and in connection with it, 513 and 514, have been altered, to bring in the name "Margarete" for the Lady (cf. also Compl. 395 etc.); similarly, in ll. 309 and 310 the motto of the lady has been changed (cf. also line 530); in l. 299, the colours of the lady’s garment are given differently, most likely because our redactor did not consider the green colour, token of inconstancy, appropriate here. Another deliberate change has been made with the pronouns *þou*, *þis*, *þin* (altered to *ye*, *you*, *your* in ll. 889, 1152; 883, 888; 854); and here the alteration can be easily detected as such, because in several instances the old pronoun has been either left (cf. ll. 852, 859 etc., 927 etc., 1151, 1156 etc.), or altogether omitted, or otherwise changed (cf. ll. 910, 926, 1172). The subjoined list gives the principal minor instances in which G and S agree in opposition to all other MSS.


To these instances must be added all the common readings of F. B. G. S (see § 3), and the list of the coincidences of G and S might still be considerably augmented by adding all those of a more trifling character, and those which, though slightly differing, yet

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1 The long break here is accounted for by ll. 531—596 being omitted in G.
Chapter III.—Genealogy of the Texts.

indicate a common source (see, for instance, ll. 21, 47, 151, 229, 515, 693, 826, 834, 938, 1076, 1141, 1143, 1337, 1368, 1377, and especially 870, 1305).

§ 2. Differences between G and S.

Notwithstanding the many cases in which MSS. G and S coincide, as set forth in § 1, they still cannot either of them have been derived from the other. For

a. G cannot be derived from S; since G is some twenty or thirty years older, and, moreover, S has a host of its own individual faults. But

β. neither is S derived from G; for ll. 531—596 are missing in G, whilst they are found in S; and the two MSS. further differ in the following passages, where S has, as a rule, the right reading:


It is therefore evidently impossible that S should be derived from G. Hence we conclude that G and S go back to a common original, which we may denote by (GS).
§ 3. Group F B G S.

For a certain portion of the poem, the readings of the MSS. F and B, which, as will be shown in § 5, go back to a common original (F B), are the same as those of G and S. First, between ll. 453 and 454, a new stanza is interpolated in all four MSS.; similarly between ll. 495 and 496 three more stanzas appear. Ll. 504—507 have evidently been tampered with by the scribe or redactor of the common original; the change of grene to rede in 504, which entailed a change of the corresponding rhymes in 506 and 507, reminds us of the scribe’s dislike to the green colour in l. 299. Again, the motto of the Lady has been changed in l. 530 in all four MSS. (cf. l. 310). Moreover, there are not few cases of minor importance, in which the four MSS. F. B. G. S have the same reading, in opposition to all other MSS.; these are given in the subjoined list:


The following coincidences in three of the MSS. in question would seem also to be derived from the original (F B G S) common to all four:


It is, however, easy to see that these coincidences, in all four MSS., cover only a certain part of the poem. Thus, the substitution of four new stanzas for the five stanzas 3—7 (ll. 335—369) is only found in MSS. G and S; the change of the motto is, in all four MSS., found only in line 530, not in line 310. And, a point of still greater weight, the end of the poem does not, in F and B, follow the

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version represented by G and S: lines 1380—1403 are found in their proper place, and the Compleynl does not appear in F and B.

A close examination of the above list will show that the minor coincidences occur in continuous sequence, only from l. 429—1029. The isolated coincidence in l. 75 must be a mere chance, as the above-mentioned interpolations, etc., between l. 75 and 429 are not to be found in F and B, and, I think, the same may fairly be supposed with regard to the coincidences in ll. 1149 and 1258, the former one, especially, being of a very trifling character: in fact, it can hardly be counted here, as it occurs also in MS. L.

From all this we conclude, that from l. 429 (or a little before) to l. 1029 (or a little after) the common original (F B) of F and B follows the version represented throughout the whole poem by G and S.

§ 4. Differences between (F B) and (G S).

It is now incumbent upon us to determine the exact kind of relation existing between these two groups of MSS. § 1 will have sufficiently shown that G and S, throughout the poem, form one group derived from an original (G S); § 5, as has already been anticipated, will show the same thing to be true of F and B with respect to an original (F B). Now the question arises whether either of these two groups could have been derived from the other. This question will be settled at once by a comparison of the two lists of coincidences, of G and S on the one hand, in § 1, and of F and B on the other, in § 5. There are, between ll. 429—1029, in both lists, such numerous and characteristic readings in each of the groups, that, at a glance, the supposition of one group being derived from the other must be given up. The only satisfactory solution, therefore, is that (F B) and (G S) come from an original (F B G S) = A common to all four.

We have thus proved the existence of a group A of manuscripts, represented, in general, by the MSS. G and S throughout the poem, and by MSS. F and B, in a certain part of it (ll. 429—1029). Whether this part was wanting in the original used by the scribe of (F B), so that he had to recur to another copy, or whether the MS. (F B), or one of its ancestors, was written by several scribes, one of whom had been given two or three quaternions of the second version as his copy—must remain a matter of conjecture.
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II. MSS. T F B P.

§ 5. Coincidences in F and B.

That these two MSS. follow one another very closely is already well known from Chaucer's Minor Poems. For the Book of the Duchesse see Lange, Untersuchungen über Chaucer's B. of the D., pp. 7—10; Koch, Anglia IV, Anzeiger, p. 95. Skeat, M. P., pp. lixii and xli. For the Parl. of Fowles see Furnivall, Trial Forewords, p. 53; Koch, Anglia IV, Anzeiger, p. 97; Skeat, p. 1xi. For the House of Fame see Willert, Ueber das House of Fame, 1883. For the Legend of Good Women, see Skeat's edition, p. xli. See also Dr. Furnivall's reproductions of Chaucer-MSS., in several places.

The same holds good for the Temple of Glas. For the two MSS. F and B deviate in the following instances from the remaining texts:

In both 1. 1385 is wanting. Both have the same title: The Temple of Bras; the same colophon, the same headings before lines 321, 370, 461, 531, 701, 848, 932, 970, and the same rubrics after 847 and 931, and at the side of 696. Minor points of agreement are:


To these coincidences in F and B are to be added all the common readings of the four MSS. F. B. G. S. s. § 3; of T. P. F. B. s. § 9; of T. F. B. s. § 10, and of T. P. F. B. l. s. § 13.

§ 6. Differences between F and B.

But there are also considerable differences between F and B, which show that neither of them can have been derived from the other. The individual mistakes of F, in which B has preserved the right reading, are the following:

Line 1375 is wanting in F; one rubric in B, at the side of l. 454, which may come from the original, is not found in F (on the other hand, five rubrics in F, one after l. 502, the other four at the side of 1040; 1104—1106; 1110 and 1271 respectively, are not to be found in B).—Minor points:
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The foregoing list proves, I think, conclusively that B cannot be derived from F; for it is impossible to believe that B in all the afore-mentioned cases could have, of itself, found the true reading again.

But, on the other hand, it is even more impossible that F should in any way be a direct descendant from B. For F is older, and, apart from this proof, a long list of individual mistakes in B might be drawn up, which do not appear in F. We hence conclude that F and B, throughout the whole poem, go back to a common original (F B).

§ 7. Common Readings of MSS. T and P.

Although very different as to age, and even more as to quality, MSS. T and P must stand in some close connection with each other. For they have, in common, a number of very characteristic mistakes, which could scarcely have been committed twice over by different scribes. They are the following:


I would especially point to the common readings of T and P in the above list, in ll. 323, 465, 478 (two instances), 677 (this mistake was also made by G and S, most likely independently from T and P), 872, 877, 1044, 1346. To this list must be added all the coincidences of the groups T. P. F. B (s. § 9), T. P. F. B. L (s. § 13), and T. P. L (s. § 14).

§ 8. Relation of MS. P to T.

The way which first occurs to one of accounting for these remarkable coincidences in T and P is doubtless the supposition that P is a direct descendant from T, a supposition suggesting itself the more
readily from the circumstance that P is a MS. of considerably later
date than T, exhibiting no end of omissions and mistakes character-
istic of a continuous corruption of the text through several genera-
tions of MSS. But the following list of individual mistakes in T,
not shared by P, will prove that this supposition cannot hold good.

183. lowli did[ ] did lowli T. 192. So soote] To sute. 201. Yentred] Y-
of] to. 1297. shal] om.

As therefore the hypothesis of one MS. being derived from the
other must be given up, the above-mentioned singular coincidences
in T and P seem to point to the following conclusion :
T and P are both derived from a common original (T P), s.
diagram on page xlii; but as P is some fifty years later than T and
greatly corrupted, one or more connecting links have probably stood
between P and (T P). This will be further corroborated by the
arguments in §§ 9, 10, 13, 14.

§ 9. *Group T P F B.*

The readings of all these four MSS. agree, in opposition to the
others, in the following instances :

154. om.—96. 216 and 320 seem also to have been originally omitted; in
their stead, to make up the couplet, P, or, more likely, a scribe between P and
(T P) supplied, in each case, another line out of his own head. 538. is] om.
common original of the four MSS. seems to have read plesen, for which mis-
take P, or a scribe between (P T) and P, attempted a correction; but he did
not hit on the true original reading relamen, but only its synonym recover.—
1222. here] here. 1393. Reading tymne for contune in the original of T P F
B altered by B ?

To this list are, of course, to be added all the common readings
of the group T. P. F. B. L (s. § 13).

There is, in this list, a conspicuous gap in the coincidences of
T. P. F. B, between 11. 412 and 1082. This agrees very well with,
and is accounted for by, our statement above that, from 11. 429—
1029 (about), the readings of (F B) follow group A.

Now, the groups (T P) and (F B) are evidently not derived from
one another, as the list of the coincidences common to each particular
group alone (in §§ 5 and 7) will show. We conclude, therefore, that
the two groups (T P) and (F B) go back to a common original
(T P F B).
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§ 10. MSS. T F B.

The characteristic coincidences of these three MSS. are the following:


If our arrangement of the MSS. T. P. F. B., arrived at by the discussions in the preceding paragraphs, and shown in the diagram on page xli, be correct, it would naturally be expected that all the mistakes made by the common original of T. P. F. B would propagate themselves equally into the four MSS. Mistakes made by the scribe of (F B) we should expect to find in F and B, mistakes of (T P) in T and P alike. So the above list of mistakes common to (F B) and T only, without P, would seem, at first sight, to testify against the correctness of the above arrangement. But only at first sight; for I think it is not too bold to suppose that the original (T P F B) had all the above readings now only found in T. F. B.; that from there they crept into T. F. B., whilst on the way from (T P) to P a scribe supplied the respective corrections. For these mistakes, characteristic though they be of the close connection between F. B. T., were nevertheless easy to correct; in certain cases, as for instance, ll. 119, 408, 1113, 1257, they quite challenged a correction; the common readings of the three in l. 518 and 857 must be a mere chance, as in this part of the poem F and B follow group A; line 1098 has been discussed in § 9; the remaining coincidences in ll. 160, 1045, 1113, 1291 are of quite a trifling character.

Further proofs that between (T P) and P some more careful scribe had tried to correct certain conspicuous mistakes, are afforded by the readings of P in lines 18, 1189 (s. § 13, end); 463, 494 (s. § 14, end), and by the substitution of new lines, in P, for the missing ones, 96, 216, 320.1 The gap in ll. 96 and 97 was characteristicall filled in. The scribe of (T P F B) had, after copying the first save I in l. 96, evidently caught sight of the second save I in l. 97, and thus omitted two half-lines. This patched-up line was thus left standing in P, with the slight alteration of pis to thus, and a new line was added to make up the couplet.

If we thus consider the common readings of T. F. B., given in

1 Stowe must have, in some way, got hold of two of the new lines in question, as his substitutions in the corresponding places in F coincide with those of P (in ll. 96 and 320).
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III. MS. L A LINK BETWEEN PRINTS AND MSS. T P F B.

§ 11. Coincidences of L and the Prints.

The Prints of the Temple of Glas all go back to the first one, printed by Caxton about 1478. We shall attempt to show in this §, that MS. L stands in close relation to the MS. which, we may fairly be allowed to suppose, Caxton had as his copy. The subjoined list gives the readings common to MS. L and to the Prints.

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For line 901 a gap was left by the original writer of the MS., which was filled in by a later hand. Lines 211 and 212 are transposed. A few conspicuous mistakes of minor importance in L are the following:


Much less can we suppose that L can have been copied from one of the Prints; for, besides L being probably older than the oldest of them, the Prints represent quite a distinct group by themselves, with a host of deviations from all other texts. We must, therefore, conclude that L and the original of the Prints (the MS. used by Caxton), come from a common original (L. Pr.). Line 901 proves, perhaps, that another MS. must have stood between L and (L. Pr.).

§ 13. Group T P F B L.

To find the relation in which the original (L. Pr.) of L and the Prints must have stood to the other texts, we will begin with the coincidences of L with (T P F B). They are the following:


We see again, that, with the exception of two instances, namely, ll. 605 and 1004, no coincidences of this group are to be found in the middle of the poem; for, as we have seen, from L 429 to l. 1029 (F B) follows group A. We are, I think, fairly entitled to add the few coincidences in T. L. F. B to the above list:


In the first two cases P seems to have corrections, introduced on the way from (T P) to P.

§ 14. Coincidences in T P L.

For that part of the poem in which F and B follow the first group A, the legitimate representative of group T. P. F. B. L would be T. P. L, with F. B missing. We find, accordingly, the following common readings in T. P. L:

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Near the beginning and end the two coincidences appear:


The following common readings of T and L may also go back to their original (T P L)—P, again, would have corrected or attempted to correct:


The unimportant coincidence in l. 213. 2nd at] om. T. L (before l. 429) must be by chance.

§ 15. Group B of Texts.

We will now attempt to summarize the arguments contained in the preceding paragraphs, and, as the result of these investigations, to establish a theory as to the relation between all the MSS. other than G. S, which latter form, as we have shown before, a distinct group A by themselves.

First then, we must be allowed to anticipate here the proof contained in section IV of this chapter, that all the Prints go back to the oldest one by Caxton. Moreover, we may be allowed to suppose that Caxton had a MS. as his copy, which we may denote by (Pr.), it being the original of the Prints. This MS. goes back, with L, to a still older original (L. Pr.), as we have shown in § 12; between L
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and (L. Pr.) a connecting MS. seems to have existed. Again, in § 9, we arrived at the conclusion that a MS. (T P F B) existed, from which the four MSS. T. P. F. B were drawn in two groups. Now, I think, the simplest way of accounting for all the coincidences and deviations, respectively, enumerated in the foregoing paragraphs, is to suppose that (L. Pr.) and (T P F B) go back to a common original B, as the source of the whole second group of texts. The two archetypes A and B of the two groups, would then in some way or other go back to the original O, that is, the poem as it was written by Lydgate himself.

The only objection of any weight to this pedigree of the MSS. in our group B seems to be that the Prints have the right reading in certain cases, in which L, in common with T. P. F. B or T. P, differs from them, as for instance in 1402. face] hir face T. P. F. B. L; or in 497. ful] hole T. P. L; see the full lists in §§ 13 and 14. For in such a case we must suppose that this reading appeared already in B, and has thence found its way into the individual MS. T. P. F. B. L. On the way to L it must have passed through (L. Pr.), and in the regular course of mechanical copying ought to have propagated itself into the Prints as well. If, therefore, such an error is not found in the Prints, we must suppose that Caxton (or, in some cases, perhaps his original) had found the right reading again. Nor need we be surprised at that. Throughout the Prints, and not least in Caxton's, we find a tendency to modernize the language and to make the poem altogether more palatable to the public of the day. If therefore Caxton, in his endeavour to produce a readable text from his corrupted copy, hit on the true reading in some dozen cases out of the very numerous instances of alteration, this would betray no incredible amount of sagacity on his part. The nature of the few cases in question seems certainly to warrant this supposition.

One point still remains to be accounted for. Lines 154, 216, 320 are missed out in T. P. F. B, which is easily explained by their being omitted in the original (T P F B). In the same way line 96 is left out, not only in T. P. F. B, but also in L. Now, if that line had been omitted by the original of group B, it would not appear how the Prints have got the line correctly. The simplest explanation that suggests itself, seems to be that L made the same mistake again, as (T P F B); here also the scribe's eye must inadvertently have wandered from the one I sawe to the other in the next line.
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IV. THE PRINTS.

§ 16. Caxton’s Print.

The Prints of the Temple of Glas present to us an aspect of the text differing considerably from that of the MSS. The first, by Caxton, already exhibits the principal features common to them, the most important of which are enumerated in the subjoined list:

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This long list, in which some trifling coincidences are nevertheless omitted, shows, without further comment, how widely the Prints differ in character from the other texts, although adhering distinctly in the main to group B. These readings, first appearing in C, have all crept into the succeeding Prints, whose mutual relations it will be the object of the following paragraphs to point out.

§ 17. Wynken de Wordes first Print, W.

In the prints later than Caxton’s we can, as a rule, clearly distinguish two leading features: namely, first, they correct the obvious mistakes of their predecessor and thus gain certain readings (fewer or more as the case may be), superior to those of their original. Secondly, they all add a great many more mistakes to those already inherited from Caxton’s print. The corrections of some of Caxton’s mistakes, found in W, are:


Both Prints have wrong readings, differing from one another, in ll.:


The new mistakes, introduced by W, are the following:

ek] changed to also in ll. 155, 241, 243, 246, 252, 273, 293, 294, 855, 1117; the archaic form eke having been left standing in ll. 77, 97, 388, 746, 1173, 1209, 1210 and many more.—159, 163. oir eke] also other.—182, 187. elde old.

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As W, therefore, has all the characteristic readings of C, and differs from C only in certain corrections, and new mistakes of its own, we may conclude that Wynken, in his first edition of the poem, copied from Caxton’s print. We may suppose that the corrections all came from Wynken himself; even the two or three more remarkable ones in ll. 322, 587 and 588. 950, 963 hardly warrant the supposition that Wynken had recourse to another source than Caxton’s print.

§ 18. Pynson’s Print.

Although this is but a fragment, there is nevertheless no difficulty in assigning to it its proper place in the pedigree of the Prints. It must have been derived from W, Wynken de Worde’s first print. For, first, it follows the readings of W very closely, and wherever W differs from C, p gives the reading of W. This is the case in the following lines:

1117, 1125, 1140, 1142, 1177, 1178, 1215, 1836, 1368, 1379 (for the specification of which see § 17).

Add hereto the coincidence of such an extraordinary spelling as l. 1160. wînyn (= women) in both prints W and p.

Therefore p cannot have been derived from C. But neither can it have been derived from a print later than W, as is shown by the following coincidences in p and W, where these prints have preserved the old reading in opposition to the second print W2 by Wynken, whose mistakes have, for the most part, crept into the still younger prints w and b:


Some new mistakes occur also in p:


I think the above arguments can leave no doubt that p had W as its original.


This print has all the characteristic readings of W, reproducing W’s corrections of C as well as its own numerous new mistakes. It hardly supplies any corrections beyond mere printer’s mistakes, whilst it exhibits a great many new errors:
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There remains no doubt that Wz was derived from W.

§ 20. Wycken de Worde's third print, w.

This print must have followed Wz as its original, for it has all the readings of Wz, with a few corrections and many new mistakes of its own. In some cases tangible errors of Wz have been very thoughtlessly reproduced, for instance, in ll. 37, 73, 145, 200, 204, 248, 254, 273, 616, 664, 1104, 1337.

w supplies corrections in the following ll.: 205, 514, 551, 727, 926, 1001, 1269, 1372.

Unsuccessful attempts at correction appear in ll.:


New mistakes are introduced:


Moreover, in a considerable number of cases, where the older Prints C. W. Wz had left the pure English forms her, hem, w has
introduced the Scandinavian forms their, them; it also occurs for hit.


Into such a corrupted state had the text of the Temple of Glas sunk, when Berthelet, on account, doubtless, of its still enduring popularity, set about issuing another edition. As many passages had become entirely unintelligible, he attempted an out-and-out revision of the text, which thus differs from its immediate predecessor at least as much as Caxton's print differs from its nearest relations, the MSS. of Group B. Berthelet's principles were very simple: where he met with obsolete words or inflexions, he modernized; where there were evidently corrupted or unintelligible readings, he got rid of them, as a rule, by some radical cure, more or less appropriate; the three lines omitted in w he supplied out of his own head, nor did he feel pangs of conscience in changing, without any apparent reason, a great many other things which it would have been better to have left untouched. The question as to which of the preceding prints he took for his copy, is easily solved: as his print gives not only the few corrections, or attempts at correction, introduced by w, but also the greater part of the mistakes which first appear in w, there can be no doubt that this last print of Wynken de Worde's served as his original.

To do justice to Berthelet, we first subjoin a list of his successful corrections, in which he found the old true reading again, a list which puts the corrections in Caxton's print, or those in MS. P, quite in the shade, as regards their number, sometimes their sagacity, and always their appropriateness to his purpose.


Some of the well-intentioned, but unsuccessful, corrections in b are:
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Thus far we have enumerated Berthelet's corrections. We now proceed to give other more or less systematic changes in b:

The demonstrative pronoun tho, answering to O.E. þæ, is replaced by those in ll. 1165, 1337, 1351. Similarly, the adverb of time tho (also = O.E. þæ) is replaced by than in ll. 370, 525, 1366, 1369. Tofore has been changed into before in some 17 cases; thou into you 852; thou sorowest into ye sorowe 860; the into you 856, 874; thin into your 854, 861.

These changes, the first of which are owing to Berthelet's tendency to modernize his text, are at least excusable, and certainly they answered to the requirements, or taste, of his readers. But, unfortunately, Berthelet also thought that the readings of his copy were corrupted in many places where, in reality, they were right. Such is the case in the following lines:


The number of these cases might be augmented; but, in some of them, it is obviously difficult to say whether Berthelet believed he was restoring the original reading, or simply wished, by fair means or foul, to improve upon the copy before him. Further, what is still worse, he made a great many apparently quite unwarrantable and uncalled-for alterations, in which his individual caprice seems to have been his sole standard: thus he interpolated four lines between 314 and 315, and completely changed whole lines, as 314, 315, 319, 545—548, 882, 950, 951, or half-lines, as in 318, 374, 1190. To point out his countless smaller alterations would avail nothing, the more as they are one and all contained in the apparatus criticus.

If, to sum up, we consider the above lists, we must, I think, in fairness give Berthelet credit for his many real corrections in the first list; as to those which follow next, we must at least pass a

1 Or had he a copy of w before him, in which some of these lines were obliterated?
verdict of "tamen est laudanda voluntas," all the more readily as there are comparatively few mistakes arising from his own inadvertency. We must certainly allow that the "in many places amended and late diligently imprinted," put with an evident sense of satisfaction on his title-page, is not altogether unjustified.

But, on the other hand, we are in justice bound to say that Berthelet's text is, by a long way, the one furthest removed from the original, as it came from Lydgate's hand. This, of course, is in some measure not so much Berthelet's own fault, but is rather accounted for by the fact of his Print being the last offshoot of a long generation of MSS. and Prints. It is, nevertheless, instructive to note how Berthelet, with all his emendations and critical sagacity, only managed to produce the worst text of all, and how he was wrong even in such a case as the one pointed out in the footnote below, which, in his eyes, must have appeared a masterpiece of conjectural emendation. These considerations are apt to dim in no small degree the lustre of the nimbus, surrounded by which, some people tell us, the "Conjectural-Kritiker" walks in unapproachable majesty.

CHAPTER IV.

PRINCIPLES FOR THE CONSTRUCTION OF THE TEXT.

§ 1. Group A corrupted.

In the foregoing paragraphs it has been shown that the existing texts of the poem form two groups A and B, the first represented by MSS. G and S, and, for part of the poem, also by F and B; the second by the rest of the MSS., and the Prints. As there are some radical differences between the two groups, we have now first to discuss which of the two is the most likely representative of the older and purer text.

From what we have intimated in Chapter III, § 1, it will already have been gathered that we do not consider group A as representing the original version. G and S alone give the Compleymnt at the end, and no one is likely to be of opinion that this wretched production can possibly have formed an original continuation of the Temple of Glas. For although the poetic value of the Temple of Glas may not rank high,

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1 This certainly applies in the case of such an alteration as that in l. 724. For as he found the word case in l. 722 corrupted in his original into care, he again made good the lost rhyme in l. 724 by transposing the ne dare alas of his original to alas ne dare.

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yet this bungling piece of patchwork is much inferior to it. Throughout the Temple of Glas it is obvious that the author endeavours to present to us the action of his poem in clearly-defined outlines; but these 600 lines, which are entirely foreign to the general tenour of the Temple of Glas, and which have been tacked on to it in such an ill-judged manner, spoil the composition as a whole most cruelly. Granted that the action in the Temple of Glas is poor and over-weighted by long, tiresome speeches, yet the narrative clearly ends and is complete at line 1380, and we expect the close of the poem somewhere near there. The Envoy which follows (ll. 1393—1403), and which is thus not given by G and S, is quite characteristic of Lydgate. Here, too, he has not forgotten the request to "correct" his poem, if any word be missaid in it; a close which is as sure to come in at the end of a work of Lydgate's as the famous white horse in a picture of Wouwerman's. We have mentioned above that the Compleynt was most likely added here in consequence of the ambiguous and unclear purport of the last 25 lines, where the author (ll. 1380 and 1381) promises a "little treatise," "in pris of women," "Hem to comende, as it is skil & riht." But wheres is anything of this programme carried out in this miserably stupid concoction? To conclude, not the shadow of a doubt can remain that the Compleynt has nothing whatever to do with the Temple of Glas.¹

Some of the minor interpolations also may readily be discerned as such. Thus the three stanzas interpolated in group A after stanza 25, are certainly far from being in harmony with the general tenour of the poem, and it seems more appropriate that the lady's thanks to Venus should end with laud and reverence to her name and excellence, rather than with jays, pies, lapwings, and owls. Very much the same holds good of the four stanzas put, in G and S, instead of stanzas 3—7. The expression "fryed in his owene gres" (Stanza 3 c, l. 1) may be quite appropriate in the mouth of the Wife of Bath, but certainly it is not so from the lips of our gentle Lady. We readily allow that the lady's complaint to Venus (ll. 335—369) is somewhat vague in expression, and can in no sense be called a masterpiece; but the substitute (stanzas 3 a—3 d) must surely be pronounced even less successful.

The above considerations are calculated to make us mistrustful of

¹ I wonder very much whether it is by a mere chance that MS. G, not only in the Temple of Glas, but also in the Prologue to the Legend of Good Women, follows quite a different version.
the more extensive deviations of group A from B. Thus the single stanza interpolated between ll. 453 and 454, also arouses our suspicion, although innocent enough in itself; so does, similarly, the change of the motto of the Lady in ll. 310 and 530, and the alteration of the colours in ll. 299 and 504 (green being considered by the redactor the symbol of inconstancy; see Skeat, M. P., p. 387). What must we question still more the correctness of the common readings of G and S, is that we find distinct changes in these two MSS. alone, even in that part of the poem where F and B follow the same group and yet differ from G and S. So, for instance, in l. 510 G and S alone attempt to give a name to the Lady, namely, "Margarete," and change lines 513 and 514 accordingly, whilst F and B do not deviate from the readings of the other texts. This shows that some of the deliberate and important changes in G and S may come from (G S), rather than the archetype of group A, even when not controlled by the readings of F and B.

Another alteration in G and S, not warranted by the readings of F and B, is the change of the pronouns thou, the, them to ye, you, your in certain lines. Venus is addressed in the poem, both by the knight and lady, as ye; she, in her turn, addresses the lady as ye, and the knight as thou. But, in fact, the author himself sometimes seems to have been shaky in his principle, and, in ll. 857 and 865—868, Venus addresses the knight also as ye. G and S, however, make Venus address the knight as ye in several other instances; as in 854, 883, 888, 889; 1152; in the first four cases certainly wrongly; in the last it cannot be controlled by F and B. Decidedly wrong also is the alteration in l. 1356; for the reading of G and S destroys the rhyme in ll. 1358 and 1359. Shirley, indeed, attempted to restore the rhyme, and the "poetry" introduced by him for that purpose is quite worthy of him.

But, on the other hand, there are, without doubt, certain minor passages in the poem in which group A has preserved the right reading. Thus F: B: G: S are correct in reading dilacioun, l. 877; dissolution in T: P, and dissolucion in L: Pr., are evidently wrong, as both sense and metre show; compare, for the meaning of dilacioun, ll. 1089—1092, 1193, 1206. Further, in l. 635, owne (as given in

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1 This name was perhaps introduced here in connection with Compleyt 395, etc. Were this certain, we might be led to suppose that the Compleyt appeared first in (G S), rather than in A.

2 This word happily illustrates the way in which the texts of type B group themselves into three sub-divisions, namely (L: Pr.), (T: P), and (F: B).
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F. B. G. S) is wanted to make up the full line; so is also in l. 75 (here also seems, in F and B, to be a later correction); on the other hand, ten makes a syllable too much for the metre in l. 1008. It cannot be decided with certainty which of the two groups is right in ll. 990, 997, 1029. G and S alone seem to have preserved the right reading in 1328, 1331; in 75, and perhaps in l. 9.

But they are certainly incorrect when, between ll. 429 and 1029, F and B do not go with them; as in 778, 781, 808, 870, 910. In the case of the first three lines, this consideration did not present itself so clearly to me, when I introduced the reading of group A into the text; I believe now that the text-criticism absolutely obliges us to let the singular accentuation Antonyus, the monosyllabic, and even the trisyllabic foot at the beginning of lines 808 and 781 pass unchallenged. See chapter V on Metre. The readings of G. S. seem to me to be doubtful or wrong in ll. 1, 19, 31, 79, 81, 112, 407, 470, 632, 770, 1111, 1170, 1172, 1212, 1270, 1284. Group A, and in particular G. S. has a decided tendency to improve upon the metre, and, especially, to do away with the monosyllabic first measures.— In many other instances the readings of Group A and B are equally good; in such cases I have left the reading of T in the text.

All the foregoing discussions prove that in a critical edition of the text, group A must not be taken as the basis; at the most, we may introduce a few of its readings where they seem to be old and good.

§ 2. MS. T taken as the basis.

After thus discarding group A, little doubt remains as to which text in B we have to turn to. We must, from the first, reject group (L. Pr.); for neither representative of it, L or Caxton, is old or good. The prints after Caxton's, being all derived from his, are of course of no value whatever for the construction of the text; for even when a deviation from their respective original restores the true reading, any such successful correction has only the value of a conjectural emendation.

In the two remaining sub-divisions (T P) and (F B), we cannot think of taking the younger representatives P and B. So only T and F are left. Their text does not differ much; but the scale will be turned at once in favour of T, if we consider that it is older, and that, for part of the poem, F follows the version of group A.

I have therefore chosen MS. T as the basis of the present text.
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The obvious mistakes made by T alone have been, of course, corrected; but I have marked, in the text, every deviation from T. I have used brackets to supply omissions, be it of words or syllables or letters; if the nature of the deviation from T could not be indicated thus, I have marked the altered word, or the first of a group of altered words, by an asterisk. The reading of T is, even in the slightest instance of correction, always given in the list of various readings at the bottom of the pages, whenever it cannot be gathered at once from the nature of the sign introduced in the text. Thus [hid], in l. 9, means that I have supplied the whole word; long[e] in l. 12, that the e is not to be found in the MS. In a case like the latter the reading long of the MS. has not been expressly given, as there can be no doubt about it. The asterisk before in, in l. 160, shows that in does not occur in the MS., and a glance at the various readings will show that T has on instead. Similarly, in l. 133, we gather that T reads did louii, not louii did.

Changes introduced without a particular notice are the following. The whole punctuation is mine. The MS. has only in some cases marks for the cæsural pause; they are quite superfluous, teach us nothing, and would only interfere with the other punctuation.—ff at the beginning of a line has been changed to F.—Capital letters have been put more regularly in proper names; for in many cases it was impossible to say whether the letter standing in the MS. was a capital, or small. The scribe has frequently joined on the indefinite article, or certain adverbs, such as so, and the negation, etc., to the word following it; these I have separated.

The contractions, which are rather numerous in our MS., have been expanded in the usual way. Several instances in this MS. seem to show that r with a curl to it, was meant by the scribe for re; so in repent 1076; decembre 6; often in euere (= every), l. 26, 41, 450, 476, 1257 (euere in full occurs, for instance, in l. 44 and 139), and in some other cases of less conclusiveness. I do not say at all that the scribe, therefore, purposely put r with a curl for re in every case where it occurs; even in the above-mentioned lines it might be only a pleonastic writing, the well-known abbreviation for re (or er) being attached to the r. This would then be similar to cases where ouw stands for ou, which former I transcribe by our. I have, however, for the sake of consistency and in accordance with the principles of the E. E. T. S., in every case printed re for r with the curl.

The readings of the various texts are all given in full at the
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bottom of the pages, when they represent variations of meaning; mere orthographical variations, or phonetic ones of no consequence, have not been reproduced. The reader has thus in every case the full available material before him by which he may judge for himself in questions concerning the metrics and language of Lydgate.

Conservatism—perhaps pushed too far—in reproducing the MS. has prevented me from putting in the final e's, whenever the metre did not manifestly show that they were absolutely indispensible, especially at the end of the line, or the first half-line. To quote a case to the point, I believe that Lydgate read line 1042 just as Chaucer read line 442 of the *Parlement of Foules*; I have, however, not added an e to fresh, as T does not give it, and the line is, as it stands, a regular Lydgate-line. I readily grant that this method may be too cautious; but then we avoid the necessity of introducing further questionable alterations on this already slippery ground.

PART II.

[Inserted Greek text: Επειδὴ καὶ τὸν οἶνον ἐξούς πίνειν, εὐνεκτοῦτ' ἔστιν καὶ τῷ γέφυρα.]

CHAPTER V.

LYDGATE'S METRE.

§ 1. Lydgate's metrical forms in general.

A considerable portion of the discussions in the following Chapters will consist in setting forth Lydgate in the light of an epigone of a more resplendent epoch, from which but a few stray rays found their way into the dull, dark period of the 15th century. Not least do we perceive this epigonie aspect of the monk's poetry when we examine its outward garb. Lydgate is entirely dependent on Chaucer in the choice of all his principal metres. He found the beautiful and wonderfully harmonious versification of Chaucer ready made to hand, and he thought it best to adopt it without more ado. Thus Chaucer's principal metric forms are represented in the monk's works, transformed, it is true, by many a license, into the peculiar Lydgatian structure of verse, which anything but improves upon that employed by Chaucer. The metrical forms mostly used by Lydgate are the following:—

A. The 7-line stanza ("rhyme royal," five-beat lines, with the
sequence of rhymes ababbbcc). This stanza is employed in the *Falls of Princes, Life of Our Lady, Court of Sapience, Edmund and Fre- mund, Albion and Amphiloch, Assembly of Gods, Black Knight, Chorl and Bird, Æsop, De duobus Mercatoribus, Flour of Curtiesie, Secreta Secretorum,* and in part of the *Temple of Glas,* not to mention the minor poems.

B. The metre ranking second in importance is the heroic couplet, where two five-beat iambic lines rhyming with each other form the unit of the metrical system. This is the metre of the most important of the *Canterbury Tales, the Legend of Good Women,* etc.; the epic metre of Chaucer by way of eminence. In imitation of his master, Lydgate employed it in his two most prominent epic works, the *Troy-Book* and the *Story of Thebes.* Part of the *Temple of Glas* is also in this metre.

C. The third metrical form of importance is the four-beat couplet, the metre of Gower's *Confessio Amantis, the House of Fame, the Romantit of the Rose,* etc. Lydgate has employed it in *Reason and Sensuality,* and in the verse-translation of Deguileville's first *Pilgrimage.*

These afore-mentioned metres are also employed in many minor poems, where, of course, numerous other metrical forms also appear, especially the 8-line stanza. Of Lydgate's prose-writing¹ only one certain specimen seems to be extant, namely, the *Serpent of Division,* whether the prose-translation of Deguileville's second *Pilgrimage* was done by Lydgate, seems to me extremely doubtful.

As I have already intimated, the *Temple of Glas* is written in two of the above metres used alternately, namely, the heroic couplet and the 7-line stanza. The former of these is, speaking generally, employed in the epic parts of the poem, whilst the stanzas are used for the lyrical parts. But it is true that this distinction is not maintained strictly throughout the poem; occasionally narrative appears in the stanzas, whilst on the other hand, the long soliloquy of the Knight is written in couplets (l. 567—693). Toward the end of the poem, we have a "Ballade" (l. 1341—1361), *i.e.* three 7-line stanzas with a refrain, the last lines of the stanzas being substantially the same (see ten Brink, *Chaucer's Sprache und Verskunst,* p. 213). The three rhymes *a, b, c,* required to make up a stanza, are, moreover, in this form of the "ballade," identical in all three

stanzas; in our present one they end in -ist, -ere, -inne. We have a ballad of similar structure and function in the Prologue to the Legend of Good Women (ll. 249—269); also at the end of the Flour of Curtesie, frequently in the Envoys of the Falls of Princes; again in the Isle of Ladies, ll. 2213—2233, and at the end of the Court of Sapience; in the last two poems, however, the burden alone recurs, with slight variations; the rhymes a and b are different in the three stanzas. Our present ballad, which can only boast of identical rhymes in three consecutive stanzas, is but one of Lydgate's less brilliant feats in the art of rhyming; he has elsewhere envos consisting of a considerable number of stanzas—in one case (Falls of Princess, fol. 66 d, etc.) amounting to nineteen—in which the three rhymes a, b, c of the first recur in all the following ones.

§ 2. The Structure of the Verse.

Lydgate himself was not very proud of his metre. He explains his system to us in the following lines from the Troy-Book (fol. E, b), which, if they do not reflect great credit upon his metrical art, are at least delightfully candid:

"And trouthe of metre I sette also a-syde;
For of that art I hadde as tho no guyse
Me to reduce, when I went a-wronge:
I take none here nother of shorte nor longe."

Accordingly, poor Daun John's metre has been very severely criticized; Riteon says that there are scarcely three lines together of pure and accurate metre, and Professor Skeat has even as late as 1884 the following sentence in his Preface to the Kingis Quaier (p. xxxii): "The net result is that the lines of James I., like the lines of Chaucer, are beautifully musical, and quite different from the halting lines of Lydgate." Nor need we wonder that a juster estimate of Lydgate's metre was not sooner arrived at. There is hardly a good critical text of Lydgate’s writings existing, and the metre in the corrupt MSS. and Prints deserves indeed the severest strictures that have been laid upon it. There are, in the later MSS., and particularly in some of the prints, hundreds and thousands of such halting lines as

"In Wiltshyre | of Englonde | two presistes | there were,”

which seem to have simply no metre at all; in the present instance the line can only be scanned, so far as I can see, by one means, namely, by the assumption that Lydgate intended to introduce Firdausi's line into English poetry. The greatest wonder to me is how
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the public of the time of Caxton and his immediate followers could read these things as verses; their ears must surely have been singularly impenetrable to anything like rhythmical harmony. If, however, we go back to Lydgate himself, the case is after all not so bad. The monk thinks it great fun to make himself out worse than he really is—a peculiarity of which we shall have to say more in Chapter X—and we know that even his great master Chaucer alludes humorously to possible defects in his metre.

The most successful attempt to set forth Lydgate’s metrical peculiarities, is, so far as I know and am able to judge, Professor Schipper’s account in his Englische Metrik, I, § 196. My own observations, based on a critical text, tend to confirm the results arrived at by the Professor, and I think there can remain no doubt as to the correctness of Schipper’s views in general, although in many particulars I cannot agree with his scanning of Lydgate’s lines. We may say, roughly speaking, that Lydgate has five types of the five-beat line—even if we make no distinction between lines with strong (monosyllabic) and weak (disyllabic) rhymes.

A. The regular type, presenting five iambics, to which, as to the other types, at the end an extra-syllable may be added. There is usually a well-defined caesura after the second foot, but not always. Examples:

Line 1: For thóupt, constréint, || and gréuous héunés[se].

B. Lines with the trochaic caesura, built like the preceding, but with an extra-syllable before the caesura. Examples:

L. 77: There wás eke Isaude — || & moní anópir mó.
L. 91: And máni a stóri, || mo þén I rékin cáñ.
L. 120: List of his gódhode || his fourme tó transmwe.
L. 1093: Wherfóre, as Vénus || list þis matér to guile.

This redundant syllable before the caesura is often found in Chaucer, and, again, in the Elizabethan dramatists, and greatly contributes towards giving variety to this metre, which, in less skilful hands, easily becomes monotonous. This “epic” caesura is also well-known in Romance poems (see Tobler, Vom französischen Versebau, p. 69, etc.), particularly in Italian, French, and Provençal. In our poem this type is very common; the following lines either must be read, or are best read according to it: 39, 102, 105, 164, 198, 227, 244, 276, 298, 329, 367, 401, 406, 409, 429, 444, 463, 484, 541, 543, 553, 609, 678, 679, 690, 698, 722, 750, 759, 770, 792, 797, 801, 835, 853, 859, 864, 898, 953, 960, 1000, 1017, 1034, 1038, 1053, 1073, 1078, 1089, 1100, 1126, 1164, 1176, 1188, 1206, 1237, 1302.
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I believe there are many more lines which we may suppose Lydgate to have read in this way; and, again, there are a great many others about which it is impossible to decide.

C. The peculiarly Lydgtian type, in which the thesis is wanting in the cæsura, so that two accented syllables clash together. Examples:

L. 905: For spéchelés || nóping máíst þou spéde.
L. 309: Embrouded wás || æs men mýȝte sê.
L. 1200: Sip nóon but shé || máy þi sóres sônd.
L. 1368: Me þouȝt I wás || cást as ìn a tráunce.
L. 1398: If eny wórd || ìn þe bê myssáide,
L. 579: Hou õuer gôd || fôrto rôken ál.
L. 580: Myȝt mâyke a þîng || só celéstial.

This line is peculiar to Lydgate, or, at least, is more developed in his works than anywhere else. The second half of the line is here treated, as the whole line is in type D, the first syllable, so to say, being cut off. The development of this type may, to a certain degree, also be due to the increasing tendency to drop the final e. This type is very common in all Lydgate's works, and our Temple of Glas exhibits many lines of this peculiar metrical structure, the most important of which I enumerate in the following list: Ll. 18, 63; 127, 159, 245, 246, 255, 412, 434, 485, 491, 503, 536, 567, 578, 592, 681, 689, 767, 794, 836, 845, 848, 849, 858, 911, 913, 942, 1005, 1028, 1030, 1049, 1084, 1106, 1141, 1145, 1150, 1261, 1270, 1328, 1373, 1395.

D. The acephalous or headless line, in which the first syllable has been cut off, thus leaving a monosyllabic first measure. Example:

L. 1396: Unto hîr || & tê hir éxcelléonce;
L. 1311: Õf musike, || ay dîde his bïsynès;
L. 1158 (?): Rôte pîn hért, || and voîde dôublenès.

Most likely we must add l. 489; Lydgate, I should think, read Than-kîng; Gower would read Thankènde. There is hardly another certain example of this type in the Temple of Glas. For although the text of this poem can, in general, be reconstructed with sufficient certainty, yet there are, just with respect to this particular question, certain discrepancies between the two groups A and B, which allow of an ambiguous interpretation: namely, either G and S exhibit the true old reading, which represented a more regular type; or, G and S show a tendency to tamper with the metre, considered deficient by them, and especially to do away with these monosyllabic first measures.
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I am inclined to think that the second interpretation holds good in the majority of cases (cf. Chapter IV, § 1). Thus, I think, we must consider lines 808 and 870 as aequiphalous; so also l. 265 (G and Princt alone exhibiting an alteration), perhaps also 79. Lines 9 and 954 may be doubtful.

E. Lines with trisyllabic first measure. The occurrence of such lines in our poem is uncertain; but two lines may belong to this class, if we read them in the following way:

L. 781: That was féilful found, til hém departid dép;
L. 1029: Ænd ðas férforp æ my wittes cóm concéyue.

Lines 496 and 1037 do not belong to this class; this is is to be read this', as a monosyllable; see, for instance, Chaucer's Parlement of Foules, 411 and 650.

In many cases it is, however, impossible to classify a line as belonging incontestably to any particular one of the above-named types. It not unfrequently happens with Lydgate, as with all doggerel-poets who have not a sensitive ear for rhythm, that his verses can be read in two or three different ways. Type A and C particularly may often seem to have equal claims to a line, according as we read or drop the final e before the caesura. For instance, l. 3 belongs to type C, if we read went, as the MS. has it; but it belongs to type A, if we read went, sounding the final e. In our present case it is impossible to decide: Lydgate usually sounds the e of the weak preterit, but he has also unquestionably went in l. 546. The same holds good of types A and B; for instance, l. 395; clerep may be a monosyllable or a disyllable. Again, type C and D might lay claim to one and the same line; for instance, l. 63, which may be read:

Hou þat she was || fáisëd óf Iasón; or:
Hou þat shé || was fáisëd óf Iasón.

In cases like the last I am inclined to assign the line to type C, as there are so many more indisputable instances of it than of type D.

I must add here that Lydgate seems sometimes to have a double thesis; but the instances are rare and uncertain in our poem. This may be the case in ll. 1082, 1170, 1172; 910, 1212, all of which, however, are uncertain,¹ inasmuch as they either present doubtful

¹ So are almost all the examples, adduced by Schipper, p. 495, in support of the double thesis: we have most likely to scan: For the sixte Héry; wedyr, in line 2, is treated as a monosyllable, to be pronounced somewhat in the same way as modern French quant' for quatre (words in re or le are very commonly so treated by Lydgate; cp. the line quoted by Schipper on p. 497); in line 3 I
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readings, or may be scanned smoothly by slurring. Further, Lydgate very often makes the axis fall on unaccentuated syllables; for instance: Hertès, 1097, 1211; Demèn, 872; Vndcr, 809, 1111, 1213; Whilmè, 816; Fairèst, 1341; Oiplr, 1038; Making, 939; Singýng, 1340; Ledlin, 239; Gladèst, 703; Passèp, 252, etc.

Again, alliteration, particularly in the form of alliterating formulæ, is very common in Lydgate. Many words, like servise, fortune, beaute, etc., have a double accent, perhaps to a greater extent than in Chaucer. Elisions, slurrings, hiatus, synizesia, etc., occur very much in the same manner as in Chaucer. I think I had better leave a careful and detailed synopsis of these phenomena to some special treatise on Lydgate’s metre; the question of the final e, which it was absolutely necessary to investigate closely for the construction of the text, will be fully discussed in the following Chapter.

§ 3. The Rhyme.

The rhyme is, in general, pure and skilfully handled. The principles followed by Lydgate are much the same as those of Chaucer, for which reason I will only draw attention to certain points which are of special interest or which are peculiar to Lydgate.

As to the quality of the rhyme-vowel, Lydgate makes no difference between open and close sounds; open and close o or e being treated exactly alike. For instance: wo : do 1370, so : do 637, also : do 902 (compare, however, with regard to these examples, ten Brink, § 31, 72); stooed (O.E. stōd) : abode (O.E. ābōd), Falls of Princes, fol. 9 c and 21 a; wode (O.E. wōd) : abrode, F. of Pr. 22 b. Drede rhymes with rede (O.E. rēd) 641, 1367; with lede (O.E. lēdan) 1198; with heede (O.E. hēafod) 526; with womanhede 764; with mede (O.E. mēd) 352, 413, and speedo (O.E. spēd) 681. Speche (O.E. sprēc) rhymes with leche (O.E. lēce) 917, and with seche (O.E. sēcan) 1166; clene (O.E. clēn) with grene (O.E. grēn) and to sene (O.E. tō sēne) 504, &c. (cp. again ten Brink, § 25). Similarly, no difference is made between ei and ai, for instance: maide (O.E. megλen) : leide (O.E. legλen) 207; peine : complaine 145, 723, 942; disdein : vain 155, etc. In three cases we find an assonance in place of the rhyme:

should scan: of colur full cov’nable; in the 5th and 6th line for and the are probably to be omitted; read further in the 6th line at th’erling, and in the 9th The children of 50th; in ll. 7, 8 and 4 we have probably to accentuate support, report, devise, if, indeed, we have not, in the last case, to substitute wise for devise.

# Assonances in the Black Knight have been pointed out by Skeat, in the Academy, Aug. 10, 1878, p. 144, col. 1: forjugèd : excused, 274; ywerke : clepe, 284.
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II. 125, 126: ascape: take; ll. 856, 858, 859: perforume: refourme: mourne; and ll. 1017, 1018: accepte: correcte. We need not blame the monk too much for this oversight; for sometimes, assonances are put unawares by poets who are particularly conspicuous for the purity of their rhymes, such as Chaucer (see ten Brink, § 329), and Robert of Gloucester (see Pabst, Die Sprache der me. Reinchronik des R. von Gloucester, § 4).

Of course there are plenty of cheap rhymes in Lydgate; suffixes, such as -(m)esse, -ful, -hede, rhyme frequently with each other; we have further in the Temple of Glas, binde: unbinde, 1269; liest: liest, 1341; herte: smerte, etc.; in one case (ll. 1013, 1016) Lydgate repeats the same word wise to rhyme with itself. Lydgate, as well as Chaucer, uses double forms of the same word for rhyming purposes; thus deye rhymes with obeye in ll. 587 and 772, with saie, 983; but it rhymes also, in the form dye, with fantasie and specifie, I. 514; with crie, 998. We have, moreover, aede rhyming with hate 510; but soote rhyming with rote and bote, 458. eye is made to rhyme with lie, 73, Emelie 106, regale 262, deye 232, and was evidently pronounced ye. The rhymes prove that Lydgate often used the Kentish e for O.E. y; in our poem we have thus lest (: best: rest), 483; the Tanner-MS., however, writes in all cases where the word occurs, list or lust. We find, further, mynde, I. 732, rhyming with ende and sende; and, again, l. 1241, mynd: ende. Compare, on the other hand, the rhymes mynde: finde, I. 741 and 830; kynd: mynde: behind, 343. Romance words in -oun are very common; the rhymes prove that Lydgate sounded the vowel as a long u (as in Modern-English ruth) : soun : lamentaciones, 197; toun : Palamoun, 101; doun : lamentaciones, 566; prisoun : adoune, 647; compassion : renoun : adoun, 926. But we have also rhymes like Iason : anon: gone, F. of Princes, fol. 11 d, &c. (cp. ten Brink, § 71).

A peculiarity of Lydgate's is that he frequently rhymes words ending in -ire with those in -ere. This has several times been pointed out; as by Sauterstein, in Lydgate's Äsopübersetzung, p. 17 (bottom); Prof. Zupitza, in the Deutsche Litteraturzeitung, 1886, col. 850; Koeppel, Mitteilungen zur Anglia, 1890, p. 92. We have the following rhymes in the Temple of Glas: chere : desire, 315, 563, 729; priere : desire, 543; daunger : desire, 776; pantere : desire,

1 See, on the promiscuous use of i and Kentish e in the Suffolk-dialect, Horstmann, Introduction to Bokenam, p. xi; Hoethe, in Englische Studien, VIII, 239.
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603; wire: spere, 271; zere: desire, 1201; daunger: fire, 631; zere: fire, 473. The regular form for the words: continue, discover, recover, is in Lydgate contune (ll. 1333; 390); discure (ll. 629; 916, 161); recure (l. 1226). Impure rhymes seem to be: yonder: wonder, 577, and socoure: endure, 818; socoure elsewhere rhymes with words in -oure, not in -ure.2

I have now to say a few words on the number of the syllables that form the rhyme. There can be no doubt that we have the strong, monosyllabic rhyme in lines like 11, 12; 15, 16; 77, 78, etc.; the weak or disyllabic rhyme in lines like 5, 6; 99, 100; 107, 108, etc. In cases like 23, 24 (place: face); 103, 104 (smert: hert) the rhyme would be certainly disyllabic in Chaucer. The question is whether this also holds good for Lydgate’s language. Now we cannot deny that some strong arguments might be brought forward in support of the theory that the final e in such cases is mute in Lydgate. In the present poem Lydgate has the rhymes grace: trepes, l. 1031; assaie (infin.) : nay, 643; assaie: say (I saw, O.E. seah), 693; peine: agein, 1138; peine: wellbesein, 1169; chaine: tweyn (but tweyne is perhaps disyllabic, as in Chaucer), 354, 1106; repente (infin.): entent: sent, 497; repente (infin.): entent: juge- ment, 1076 (entent is usually a disyllable in Lydgate, see ll. 304, 384, 1335); Iocound: founde (pp.): abounde (infin.), 1174; despit: wite (O.E. witte), 165—wite is also a monosyllable in l. 208—; in l. 1049, we have, I suppose, to read pastë (p. t.), to rhyme with castë (infin.). Sometimes we also meet with the rhyme ß: ß in Lydgate’s works, although not in the Temple of Glas; for instance, more than once in the Black Knight. All this shows that there is in Lydgate a considerable advance beyond Chaucer in the dropping of the final e in Romance words, or rather, to express it more exactly, Lydgate does not always refrain from doing at the end of a verse what Chaucer does not hesitate to do in the middle. Chaucer would read vilainë only in the middle of a line, Lydgate would do the same also at the end in the rhyme. With Teutonic words the monk seems to be far more careful; I can find only one example of such rhymes in our poem which would be inadmissible in Chaucer’s system,

1 This rhyme, however, occurs also in Chaucer, Man of Law’s Tale, l. 920; in Havelok 222 we have the spelling yonder. We find this rhyme elsewhere in Lydgate, for instance Falls of Princes, fol. 20 b.

2 We have the rhyme ye socour: youre cure also in the Romauent of the Rose, l. 3539. The language of this poem often reminds one of Lydgate, both in its rhymes and in its vocabulary.
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namely (ll. 392, etc.), sone (O.E. sōna) : mone (O.E. mōna) : don (O.E. ge-dōn). The same rhyme-system occurs in the *Falls of Princes*, fol. 174 c. We may, however, note that *sone* in Chaucer is always a monosyllable in the middle of the line; see *ten Brink*, § 327.

As, however, the following chapter will show that the final *e* is sounded by Lydgate nearly in all cases in which Chaucer sounds it, I believe that Lydgate thought it proper to read the words in question as dissyllables, although his Suffolk-dialect may sometimes lead him astray. As the matter is not absolutely certain, I have refrained from any interference with the Tanner-MS. in such cases, in so far that I did not add any final *e*’s at the end of the line or immediately before the cæsura, even where I believe Lydgate would have sounded them. The MS., with its very numerous sins of omission and commission in this respect, thus shows us all the more clearly how matters stood in general with regard to the final *e* shortly after 1400.

I believe that according to the types set forth above, nearly all Lydgate’s lines, perhaps even the very unruly ones of the *Story of Thebes*, can be made to scan tolerably. Still, the above-given exposition of Lydgate’s metrical system will seem little calculated to bear out the statement by Berkenhout, *Biographia Literaria*, p. 317 (copied in A. D. Burrowes’s *Modern Encyclopaedia*, VII, 201), according to which Lydgate’s versification is “much more harmonious” (*sic*) than that of Chaucer. But, on the other hand, we must at least grant that, if the metre of Lydgate is “halting,” there is, as a rule, method in this halting.

CHAPTER VI.

LYDGE’s LANGUAGE.

§ 1. General Characteristics.

The first thing that strikes us in comparing Lydgate’s and Chaucer’s language is that the first is a great deal more modern than the latter. This has already been frequently noticed, and is in the main correct. The modern stamp, however, of Lydgate’s language seems to result principally from the choice of words, rather than from phonology and inflexions. Chaucer, as compared with Lydgate, uses many more concrete words, which are mostly of Old-English origin, and, to a great extent, are now obsolete or have completely died out; Lydgate, especially in his more pretentious works, uses many abstract words of French or Latin origin, which in most cases
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are still in use or are at least intelligible. As he has, however, an extensive vocabulary at his disposal, many interesting words rarely met with in English literature are found in his writings, so that his name must be of frequent occurrence in historical dictionaries of the English language.

In accordance with his propensity to expatiate on his own qualities, Lydgate has also bequeathed to us his opinion on his own language, which is, of course, again expressed in that same self-deprecatory, apologetic style which characterizes his other utterances concerning his own abilities and performances. Among the many passages in which he reviles the “rudeness” of his own language, the most interesting is the one in the prologue to the Court of Sapience,¹ which runs thus:

"I knowe my selfe most naked in all arte,
My comyn vulgare eke most interlude;
And I conuersaunte & borne in the partes
Where my natyfe language is most corrupte,
And with most sondry tonges myxte & ruphte.
O lady myn, wherfore I the besche (Clio)
My muse amende, dresse, forge, mynysche & ech.""

That Lydgate occasionally uses dialectal forms varying from those of Chaucer, is certain. The principal phonetic peculiarities, so far as they are apparent in the rhymes, have been noted in § 3 of the last chapter. If it is true that Chaucer was Lydgate’s “master” in more than a figurative sense, and that he “corrected” some of the early poems of his young admirer, he would doubtless have pointed out, as things to be avoided, these dialectal peculiarities, the dropping of the final e in certain instances, and type C of Lydgate’s metre.

It would be useless here to give a full analysis of the sound-system of the Temple of Glas, as it would be almost entirely a repetition of ten Brink’s book on Chaucer’s language. Again, there is little difference in the inflectional system of Chaucer and Lydgate; but as there has been some doubt about this point, especially with regard to the sounding of the unaccented syllables, I must deal with Lydgate’s inflexions in greater detail. I shall therefore point out the instances in the Temple of Glas which tend most to throw light upon this question, hoping that the ground on which we stand will have been made firm by the metrical investigations of the preceding chapter, and by the text-criticism contained in Chapter III. A few

¹ I must, however, note here that the genuineness of this prologue has been called into question; see Warton-Harriott III, 60, note 4; Blades, Carton II, 115; Ames, Typographical Antiquities (1749), p. 67.
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further illustrations of certain points, gathered here and there from Lydgate’s other works, may not, I hope, be unwelcome.

§ 2. The Inflexions of the Temple of Glas. Declension.

I. Substantives.—Strong Masculines and Neuters.

Nom. and Accus. without ending; inorganic e in wey,1 acc. of wey (l. 897, 639 2) See ten Brink, Chaucer’s Sprache und Verskunst, § 199 note; Sachse, Das unorganische e im Orrmulum, p. 7.

Genitive in ès: liües 1196; daiëse 74. Dissyllables: heuens 715.

Dative in ë: kyned 224; geldë (þ biholde) 1 112.

Plural in ès (often written ès 3 in MS. T): opis 59; sternës 252, 1101, 1342; stonës 301, 310; harmës 314, 618, 686; stormës 515; bemyes 718; weies 1168, etc.—In the Secreta Secretorum (MS. Ashmole 46, fol. 102 b) occurs the rhyme: desira (read deseres): cler is; in the Falls of Princes, 111 b, we have thestates rhyming with the Latin genitive “tees magesates” (sic); ïb. 127 d: warres: far is; Edmund III, 634, ground is: woundis; in the Pilgrimage 172 a: Instrumentys: entent ys. But we have also rhymes like succours: deunours, Falls of Princes, 19 b. The neuters also usually end in -ës; pingis 167; yeris 202; wordys 320, etc.; keneis 459; sories 602, 1200; shottes 788; wites 1029. The old Plural without an ending occurs in folk 193, 400.

ja-stems. wîte l. 208 (O.E. wite). But è in Pilgrimage, fol. 216 b:

“Ther-whythes the chesë fyly a-doun.”

I am not aware of a good example, in the Temple of Glas, of the è in i- or u-stems; but compare for the latter, Pilgrimage, 98 a:

“How goddyss sonë, man to saue...”

ïb. 252 b: “My wode shal on every syde...”

The octosyllables of the Pilgrimage of man and of Reason and Sensuality lend themselves much better to a grammatical analysis of Lydgate’s inflexions than his five-beat line.

1 è means that the e is sounded, ë, that it is mute.

2 The frequent notes of interrogation mean that the metre does not absolutely warrant the sounding of the final e; in most instances, however, I am inclined to read it as a full syllable. In some doubtful cases I have refrained from putting dots to the e. I may remark here that, on account of the ambiguity of Lydgate’s metre, conclusive examples on this point are rarer than might be supposed at first sight. In some few cases it will be found that I have here decided with more absolute certainty in favour of sounding the final e than when I first constructed my text.

3 The Suffolk-dialect shows a predilection for ï, y in the endings; in O. Bokenham’s Legends we have rhymes like knelyn: mawdelyn (8, 1098); see Horstmann’s Introduction, p. xi. Cp. also, with respect to Chaucer, ten Brink, § 62.

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Strong Feminines.

Nom. end usually in ē: lovē 1317; dedē 341; helthē 812; rōupē 873. In the case of love, the ē is due to O.E. u; in the other instances it crept into the nominative by analogy of the oblique cases. See Sacke, §§ 7 and 8; ten Brink, § 207.

But we have also lovē 1143, 1256, 1265; drefē 672; talē 903.

Genitive in ēs: lovēs 86, 125, 183, 573, 633. worldēs 1208.

Accus. and Dative end a.) in ē: zōupē 448; tōupē 455, 1081 1102, 1235, 1249; whilē 549; spēchē (l) 760; talē 910; salvē 922; hēlpē 952; mūrpē 1177; lovē 1337.

b.) in g: zōupē 199 (rhymes with coup; the same rhyme occurs Falls of Princes, 211 d and 214 a); while 217, 626; love 327, 1351; worldē 729; rōupē 1054; tōupē 1277.

Plural in ēs: woundis 816; soronis 967; talēs 1182 (l).

Old Dative Plural: whilem 568, 816.

n-stems.

a.) Masculines. Nomin. ending in ē: hopē 643, 676 (l); tīmē 1204 (l).

Nom. in ē: tīmē 1194, 1377. mone rhymes with don 394; plei 183 (plei is a monosyllable also in Chaucer, see ten Brink § 211).

Oblique cases in ē: hopē 657, 892.

Plural in ēs: sterrēs (l) 252, 1341; dovūsēs 541; lippēs 1049.

b.) Feminines. Nom. in ē: sunnē 396; hertē 337, 829 (l).—Nom. in ē: hertē 775.—lady (O.E. hlǣfdige) remains the same in all cases:

Nom. 250 etc.; Gen. 1160; Dat. 158, 966, etc.; Acc. 134, etc.

Genitive in ē or ē: hertēs 340, 502, 915, 1212; sunnē bemes, Falls of Princes, 31 d; hertē roote, Pilgrimage, 224 b.

Dative and Accus. in ē: erōpē 581; sunnē 21 (l); hertē 80, 312, 363, 726, 756, 825, 839, 888 (l), 920, 945, 986, 1044, 1182, 1188, 1205; wekē 1201.

Plural in ēs: hertēs 323, 529, 619, 1088, 1095, etc.; genitive, hertis 1083.

c.) Neuters: (e)jē (l) 105, 231, 262, 850; Plural (e)jēnēn 40, 582, 1047, 1103.

Romance Nouns.

These also usually keep their e. We have formē 120; forcē 178, 1247; græcē 333, 733; sperē (sphere) 396; entailē 37; peinē 798, 1260 (but compare the rhymes in 1140, 1169); festē 473; joyē 1129 (but joyē 880 l); inkē 961; resē 1042; Troiē 95; Romē 101.
But we have also cause 953; Cupide 855; and when the accent is thrown back: Förtuné 519; bálance 641; báladé 1338; sórvise 155, 719.—In the Secrata Secretorum, fol. 110 a, we have “som” (= French somme) rhyming with the Latin genitives “principum” and “viritum.”

Plural in ęs: billės 50; peynės 479, 668, 805, 951, 1001, 1286; vicės 1181.

Polysyllabic words form their plural in ęs: sérvaunčęs 1126.

II. Adjectives.

The ja-stems keep their e: sootė 192; newė 681, 657 (!), 606 (!), 7 (weak); trwė (weak) 71. We have also mychė (= O.E. mycel), l. 941.

Plural. It is difficult to find good examples of Nom. and Acc. Plural in the Temple of Glas. It seems we must read somė in l. 147, although Chaucer has somė only in the rhyme (for instance, Troil. IV. 967); see ten Brink, § 255 and 327. In the Orrnumul we have some, see Sachse, § 77; in Gower somė is very common; in Reason and Sensuality, fol. 287 a, we have the line:

“Sommė square and sommė ronde;”

similarly, in the Pilgrimage, fol. 52 b: “Sommė swyfft & sommė softe;”

th., fol. 190 b: “With dedly synne as sommė do;”

th., fol. 76 b: “Sommė pressen to the table;”


Story of Thebes, fol. 371 b: “And bē Iasón || sómė bōkes tell.”

But it is true, that in all other cases in the Temple of Glas we have some: 49, 50, 51, 151, 162, 169, 179, 244, 539. Most likely we have to read brīṭė in 705, but this would be the weak form here. We have also the Scandinavian boř (the ě representing an older ending) 1294, 345, 790, 510 (!); also in 1108, 1224. Boře occurs in l. 1084.

In the oblique cases we have ě: widē 204; goodē 462; allē (!) 807, 973, 1165; but alle, 752, 1351.

We have, of course, the distinction between the strong and weak adjective. The latter has an ě also in the Singular, being the continuation of fuller endings in Old-English. The weak adjective stands:

1. After the definite article: longē 12; fresshe 70, 93, 1042 (!); fairē 786; gretē 87, 787 (!), 984; holē 97; jungē 106; saddē 377; že samē 841; pilē 81; že whichē 514; hardē 957; selfē 846; blakē (!) 330; riţē 975.—ja-stems: nwe 7; trwē 71.—Compare
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also þe soþe 1002, and Skeat’s Note to Group G, l. 662 of the Canterbury Tales.

For cases like The besté taȝt (l. 292; cp. also l. 558, the moste ?), see ten Brink, § 246, end of note.

2. After a demonstrative pronoun: These yongë 193; þis faire 454.

3. After a possessive pronoun: hir grete 265; my fullë 489, 830, 1383; his hidde, 967; Oure hiddë 1087; myn hidde 988; þoure gladë 1344; his ownë 535, 938; myn ownë 635; þoure oldë 1222.

—But we have also: Hir sad 750; your hole 857; his long 1122.

4. Before a proper name: fressli May 184; ooldë Januarie 185; þungë Piramus 780; old Satyrne, or oldë Säturne! 389 (Säturne olde occurs in Story of Thèbes, Prol., l. 3).—Cp. bright[stå] Phæbus, Story of Thèbes, Prol., l. 1.

These cases certainly confirm Zapitza’s opinion on this treatment of the adjective; see Deutsche Litteraturzeitung, 1885, col. 610. I do not think that Freudenberg’s attempts to explain away the respective cases in Chaucer quite hit the mark (Ueber das Fehlen des Auftakts in Chaucers heroischem Verse, p. 36, etc.).


But we have no different form for the weak adjective of more than one syllable: The feipful 378; The inward 1290; þis wouful 936; your dreadful 717; my forseid 1389, etc.

Romance Adjectives.

*palë 4 (the asterisk means weak form); benygnë (!) *449, 1110 (!); *clerë 715; *justë 1331; *fereô 1236; *rudë 1393; and, of course, doublë 167, and humblë 472, 697, 925; but soverain *415, 649.

III. Numerals.

twoo 348, 1255, 1314, and tweyn 354, 1081, 1104 (read tweynë !), 1298, 1322; fivë 831.

IV. Pronouns.

The same as in Chaucer. With regard to the final e I note: yourës (!) : showres 1215; doubtful youres 1076, 1130, 1134; similarly hires 593; þe whichë (!) 514; atte = at þe 405, etc.; hire 766, 783; but compare Pilgrimage, 229 b :

“Ded to hyrë the presente.”

Jo., Cott. Tib. A. VII, fol. 96 a: “Towchynge hire[stå], the mercer.”

It has been said that Lydgate uses the Scandinavian forms þear, etc., throughout. This is not borne out by the MSS.; only the late
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Prints gradually introduce these forms. Lydgate has always, like Chaucer, þey in the nominative, hir in the genitive, and hem in the dative and accusative.

V. Adverbs.

Formed from adjectives by adding ð. No decisive example in the Temple of Glas, but elsewhere in Lydgate; for instance, Life of St. Edmund, III, 1041:

“Sweyn affraid loudð gan to crye.”

Story of Thebes, fol. 358 a: “On whiche thing the kyng gan sorð muse.”

Pilgrimage, fol. 231 b: “Thogð the bowe be strongð bent.”

In the Temple of Glas we have longð (or long ð) 38; derð (ja-stem) 1258, but see the various readings; sorð or sorð ð. 180 (type A or B ð); 1202 iliche or liche ð. Other examples of adverbs in ð are: þan 672, 799 (but þannð, which is particularly frequent in Gower, in l. 5961); ofð 69, 169, 193, 200, 231, 669; sone 1185, and also in the rhyme, l. 392.—outð (Þ) 662 (cp. outward 340, but outward 563); aboutð 28, 933 (used as a preposition); without ð 154, 211, 308, 365, 379, 385, etc.; atwixen 348; beside ð 248.—abou 466.

Adverbs in -es: againes 177, 181; nedes 232, 1063; atones 458; ones (Þ) 725; hennes 481, 1025; towards 1048; ðennes (Þ) 1316; elles 917 (elles 1032; in 819, 1131 most likely elles); always whiles 172, 576, 738, 790, 1011, 1109, 1324. We have, of course, also the suffix -ly to form adverbs; further, forms like “of nwe,” l. 615, “of hard” 1319, etc.

For an explanation of “The best ð tauȝt,” in l. 292, I refer the reader to ten Brink, § 246, end of note: the sign ð of the weak adjective, properly belonging to tauȝt, is shifted to the adverb best.

VI. Composition.

The composition of words in Lydgate is effected on the same principles which we find in Chaucer, and, indeed, as early as in the Ormulum; the ð in particular, which stands between the two parts of the compound—be it organic or inorganic—being sounded by Lydgate as by Chaucer and Orrm. Thus we have: lodȝester 612; specheles 905; causeles 150; kyndenes 747; rekles 918; hawȝhorn (O.E. hagborn) 505; of course, secrenes 900; secril 365; privil 635, 1014; bisedly 1180; further, richil 302; always humbély, humbéli (as if for humbléli) 491, 773, 852, 1047; benigne 1296; benigne 711, 849; jugement 1079; duet 800 (for the adjective duet, see ten Brink, § 239); surte 1259; goodely 851.
But we have nearly always mekēli: 324, 371, 469, 482, 589, 868, 915, 994, 1084, 1105; mekēli occurs in 1281. Further, namēli 229; softly 371; trulē 431 (elsewhere trewēly); derknes 401, 1211, 1357; swetnes 403; meknes 76, 621; goodnes 745.

§ 3. Conjugation.

I need not dwell on the formation of the tenses of strong and weak verbs, as this is the same in Lydgate as in Chaucer. More important for our purpose are the endings of the verb, with regard to which I wish particularly to elucidate how far they were sounded as distinct syllables or not. I proceed at once to give the endings.

**Infinitive in ēn, ēr:** takē 13; biholdē 34; walkē 42; reportē 43; putē 52; askē 164; wynēn 177; shapē 195; curēn 205; makēn 236; ledin 239; findē 242, etc. etc. (some sixty or seventy conclusive instances).

But sometimes we have also apocope of the ending: shewē 206; voide 253; vnfolde (t) rhyming with bold 360; repentē 500; clerē 611; tel 663, 964; come 924; fare 1063; bere 1234, and always have 54, 165, 229, 375, 418, 425, etc. Dissyllables end in ē: guerdone 1031; disseuer (: euer) 1314; rekīn 91, 579. n kept in the rhyme: gon: one 26; gon: allone 548, but se: Penelope 68; se: tre 89; se: Canace 137. So also 233, 269, 302, 309, 612.

**Gerund:** We have to seinē: compleyne 1325; but also to seinē: again 157. Indecisive is l. 506: to sene, rhyming with grene. We have further, to do: so 637; to do: wo 1371.

**Indicative Present, first person, ends in ē (t) and ēr:** stondē 689 (infinitive?); takē (t) 769; axē (t) 800; want or wantē 911 menē or menē 1402? (see note). We certainly have ūankē 1060, hauē 349, 366; and in polysyllables: mérvailē 585; trēspace 1018.

**Second person, in ēst:** Enclynyst 324; Gladest 703; soroist 860; menyst 889. Also ēst; MS. T even writes tast for takēst 602. In rare cases we have the ending -es: thow tellys: bellys, Pilgrimage 102 b; thow pursuses: stewes, tē, fol. 141 a; thow tell[ys]: ellys, tēb, 275 b.

**Third person in ēp (no Umlaut in the stem-syllable):** abidēp 222; fallep 231; passēp 252; surmountēp 258; louēp 1292, etc. Also ēp in comēp 656; contraction in saith 444, 653, etc.; sleip (t: dep) 782; fleith 603; lip 722, 865; sēp 862 (the vowel comes from the infinitive); the ēp of the ending is absorbed in the dental consonant at the end of the stem in forms like: sit 184 (but sittēp 894, 1118); bitt
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Besides the usual form in -æ, Lydgate has also the northern form in -es (for singular and plural), not very frequently, but more so than Chaucer. So we have in the Troy-Book telles : welles Gæ, có dawes : wawes Mæd ; fyghtes : knyghtes Oæ, a ; endytes : rytes Aæ, a ; bytes : rytes Aæ, a ; Falls of Princes ledes : dedes, fol. 184 c ; telles : shelles ; 192 b ; disdaynes : mountaines 194 a ; Secreta Secretorum 125 a ; techys : lechys ; Reason and Sensuality 207 a ; obeyes : ydeyes (ideas) ; tellys : wellys, 214 b ; Story of Thebes leres : baneres-fol. 363 c ; Pilgrimage ordeynys : chaumberleyñ[y]s, 35 a ; espyses : skyes 170 a ; gouernys : posternys, 181 b ; thynkes : drynkys 195 a ; espyses : delycaces 196 a ; shynes : wynes 229 a ; espyses : lyes 265 a ; shewes : thewes, 275 b ; pulles : bulles 296 a.

Plural in ën, ë : putten 166 ; lovë 167 ; passen 393 ; rejoicë 400 ; greven 663 ; knowë 723 ; witen ñ 797 ; causen 1343 ; bi 1351. Lydgate has also ë in the rhyme, as the following passage from the Court of Sapience, ë b, proves, where the monk says of the dialecticians:

"With sophysms strange maters they discusse,
And fast they crye oft: 'tu es Assinus!'

list seems always to be a monosyllable, also when in the plural and in personal construction: 478, 482, 868, 983, 1000.

A remnant of the old ending seems to remain in há 171. We find this ending occasionally also in the rhyme; so in the Troy-Book Læ, a : they gothe : wrothe (so also Pilgrimage, fol. 52 b) ; they seyth : ffeyth, Pilgrimage, fol. 101 a. As has already been said, Lydgate uses also the northern form -es in the Plural: telles : elles Troy-Book Kæ, a and Cæ, c ; specifies : fantasies Story of Thebes, 363 b ; duellys : ellys Reason and Sensuality 272 a ; discernes : striues (noun), Falls of Princes fol. 145 b ; shewes : thewes, Pilgrimage 180 b ; men peyneles : seyntes 271 b ; they lookys : bookys, 272 a ; telles : elles, 303 a ; ye tellys : ellys, ib. 152 a.

Subjunctive, Singular in ë, Plural in ën : þou felë 1178 ; most likely also þou aræcë 894 ; þou fynë 910 ; perhaps þou herë 1184 ; but certainly þou haue 896. Plural : þe takën 1124.

Imperative, Singular, second Person, no ending : Lat 1198, 1205 ; oome 1214 ; take 1174. Weak verbs : wisë (O.E. wissa) 637 ; lokë (O.E. löcæ) 894 ; put 891, 1403 ; rote (r) 1158. Romance words generally seem to have ë : voidë 1158 ; of course, suffris 1161 ; auante 1172 ; sue 1180 ; remue 1182 ; but Tempest 1157.
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Plural, second person, in ēp: pinkēr 391; Remembrēr 398; trustēr 412; doutēr 426; Folōwēr 511; shapēr 721; takēr 808, 976; sufferēr 812; grauntēr 1034; latēr 1140; settēr 1240. Ending ēp: Comēr 1272; Hauēr (= Hār) 714. Moreover, we have let 878, 961, 1094, 1177, 1179, 1247, which may be a contraction (see Morris, Prologue, p. xxxvii, note a); latēr occurs in l. 1140. Disyllables: guérdonē 1139.

Participle Present, in -ing: persing 25; passing 226; Thanking 489 (have we to read Thankings?), 498; sloping and dremyng 531; Sayyng 700, 1110; Making 939; Singyng 1340; Glading 1356; Prayyng 1384. We have certainly to read -ingē in the following lines from the Pilgrimage, fol. 166 b:

“Travaylyngē [plural] nyht & day.”

ib., fol. 170 a: “Remewyngē fro that place.”

also in R. & S., fol. 274 a: “Nor the ravyshinge sownes” (weak form).

The form in -ende (Gower’s form) occurs in the rhyme, in Falls of Princes 173 a: shinend[e]: attende: Legende.1

Verbal noun, ending also in -ing: casting 105, 231; peping 180; bidding 509; cherishing 869; compassing 871; in -ingē(): varyinge (: wringē, inf.) 216.

Strong Preterit, with Ablaut as in Chaucer; I mention, sey (I saw), rhyming with lay 532, and with assai 694 (cp. Troil. II, 1265: say : day). Plural: founde 216; Gunne 1305; always were 47, 181, 199, 210, etc. We read, however, also gunne, in the Pilgrimage, fol. 156 a:

“And as we wente & gon[ni] talke;”

similarly, ib., fol. 284 b:

“The dropys gonnē for to glyde;”

and even in the Singular, 2nd person, we have comē:

“Of thylike hous thow komē fro,” Pilgrimage, fol. 16 a;

“Off swych fylthe thow komē nouht,” ib., fol. 147 b.

But, again, we have thow espak (O.E. þū sprēce), rhyming with lak, Pilgrimage, 177 a, and thow gan (O.E. gunne), rhyming with man, ib., 264 b.

Subjunctive: were 161, 605, 660, 679, 1131, 1291; nere 555.

But also in ē:

“Woldē god yt stoodē so,” Pilgrimage, 172 b.

Weak Preterit. See ten Brink, § 194. Endē a. in -ēd: lastēd

1 We have -ende also twice in O. Bokenam’s Legends: lyuende 9, 377; drede-ende 12, 282. See Horstmann’s Introduction, p. xii.
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779; departid 781. Plural: pleynëd 151; louëd 157, 163; compleynëd 175.

b. in té, dé, t(e), d(e): pouȝtë 15, 532, 694; myȝtë 68, 286, 595, 1021; mostë 61, 341; rouȝtë 939; mentë 1288; didë 80, 116, 945, 1055, 1233; woldë 591, 847, 893, 1143; sholdë 191, 372; hurtë 813; hadë 316, 578; pastë (f) 1049; castë (f) 1103. Plural: brenêtë 840; woldë (f) 658, 1017, 1027; eriden 193; wëntën 505; mightën 280; myȝtë 89, 137, 309; pastë (f) 1105. But we have e in shulde 668; woldë 214; couðë 409; pouȝtë 21, 527; mostë 232; wëntë 546; felte 788; nyȝtë 1371; made 994; hadë 202, 1372; called(e) 219; kneled(e) 697; woldest 922.

Past Participle. Strong; endës in ën, ë: holpën 141, 376; foundën 1090, 1239; chosën 433;—in e: boundë 990; jëne 736. Note also sein (O.E. gesegen) 1377; further done: mone: sone 395, but do: also 903.

Weak, endës in ëd: Ioyndë 5; foundid 18; falsëd 63; Iturnëd 99, 116; Endurid 171; closid 362; wapëd 401, etc. etc. We have makëd 1120, but mad 1091, 1322, 1354.

Polysyllables, with the accent thrown back, end ëd: Rau-ysëd 16; enlëmynd 283; cómpast 1053.

Contractions: knyt 338; put 397; I-hid 793; het (O.E. gehâted) 842; hurt 615, etc. The prefix I- is very common, in Teutonic and Romance words: I-wënt 31; I-blent 32; I-slain 95; I-sett 47;—I-chaced 31; I-entred 201; I-stellified 136, etc. etc.

I hope the above examples have made it clear that Lydgate still pronounced the final e, or the e in unaccented inflexional syllables, in the main as Chaucer, and indeed even Orm, pronounced it. Thus Lydgate decidedly stands in point of language, as in everything else, on the mediaeval side of the great gulf that intervenes between Chaucer and the new school of poetry which arose in the 16th century. It is somewhat difficult to ascertain precisely to what extent the dropping of the final e gradually made itself felt in the metrical system of that age. Ellis (On Early English Pronunciation, I, 405) was inclined to make the time of Caxton the great turning-point as regards pronunciation in general; so far as the dropping of the final e in poetry is concerned, my own observations tend to confirm his opinion. Evidently the e first gave way in Romance words, and later on in those of Teutonic origin. This gradually led

1 We have, however, as yet no minute analysis of the versification of Hawes, which might somewhat modify the above-expounded view.
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to a phase in the language in which double forms—with mute or
sounded e—were allowed and used to a great extent in poetry. This
is already the case with Chaucer, and even more so with Lydgate and
his followers. As we have pointed out above, this state of the
language may even, with Lydgate (and Ocleeve), have led to a new
metrical type, namely, our type C. After the middle of the 15th
century, a time of great confusion in language and metre seems to have
followed. The transcripts of the older poets made at that time, and
the prints of their works by Caxton and his immediate successors,
show palpably that the public of that day had lost all feeling for any-
thing like regular metre. After this period of total decay and anarchy,
we see not only how poetry itself, but also the language rises, as if
new-born, out of this chaos; in Surrey, for instance, final syllables
would be rarely sounded, which are silent in Modern English.

This question of sounding or dropping an e at the end of a word
may at first sight seem a very insignificant thing; but, in reality, it
entails a great change in the whole poetical phraseology. It means
that nearly all inflexions lose their syllabic value, that ever so many
dissyllabic words become thus monosyllables, and ever so many time-
honoured formulas, inherited by one poet from another, become no
longer practicable. Lydgate could unhesitatingly take from his master
Chaucer any such forms as the shenë sunnë, the grene lovës, smalë
foulës, this yongë lordës namë, oldë stories tellëm us; but the new
school of poetry, in the 16th century, could not easily adopt such
archaic stock-phrases without their jarring on the ear of contemporary
readers. Instead of Chaucer's my grene yëares, Surrey has to say
my fresh green yéars; instead of Chaucer's sëotë fëourës, Sackville
says sëot fresh fëowers; and for the dropt two syllables in Chaucer's
smälë fòulës, he makes again up by an addition: smalë fowls flôcking.

Still these examples will show that the difficulty in point of lan-
guage was in no way so great that it might not be easily overcome by
a real genius, who had sufficient originality to strike out a new path for
himself. Our Lydgate would not, of course, have been the man to do
this, had it been necessary; but, according to our analysis of it, the
state of his language did not even call upon him to do so. For, as we
have seen, in his language the system of certain allowable double forms
still prevailed in the main, and such a system, although it was very
detrimental to the smooth flow of Lydgate's verse, would by no means
be a hindrance to a true poet and master of form; on the contrary,
instead of hampering him, it would only give him greater freedom.
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Chaucer uses such double forms, as force and for, cometh and comth, without any injury to the flow and melodiousness of his metre. For a further illustration of this usage of Chaucer and Lydgate, scholars have rightly pointed to the similar state of things in modern German. Thus Goethe would use Liebe and Lieb’, flehet and fleht, as the metre might require; he even, without hesitation, puts double forms side by side, as in the two beautiful lines from Faust:

"Es roget sich die Menschenliebe,
Die Liebe Gottes roget sich nun."

Nevertheless, no one would think of taking exception to these lines steeped in perfect melody.

Whilst we must, therefore, make due allowance for the increasing difficulty of creating a new metrical canon, it would nevertheless be wrong to infer that the dreariness of this period in English literature is due only to this state of the language. It is even less possible for us to save our monk’s reputation upon the strength of the oft-repeated assertion that this decay was due to the unsettled state of public affairs after Chaucer’s death. For the Wars of the Roses did not begin till half a century after Chaucer was laid in his grave, and even between 1400—1450, there is no work of any decided poetical value—except perhaps Lydgate’s Reason and Sensuality. The wars in France would not have disturbed an English poet much: the Weimar-poets wrote in the midst of the wars against Napoleon, and, indeed, the earlier part of the Anglo-French war, with the Battle of Agincourt, ought certainly to have called forth rather than stifled the poet’s voice.

The true explanation of the barrenness of this period in English literature, as in corresponding periods in world-literature in general, is simply that an ebb in the tide of poetical talent had set in. Nature had to rest before she could give birth to the diva proles of the Elizabethans. And if a period of almost two hundred years of barrenness may appear of undue length, let us not forget the uniqueness of the race that was to come: it took three full nights to create Heracles.

CHAPTER VII.

THE AUTHORSHIP OF THE POEM.

I. Stephen Hawes’s supposed Authorship.

It has been mentioned in the preliminary remarks that the Temple of Glass was still a very popular work at the beginning of the 16th
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century. Whilst on the one hand Wynken de Wordes's, Pynson's and Berthelet's pressers issued new editions of it, Lydgate found, at the same time, a most enthusiastic admirer in the person of Stephen Hawes, the author of the Pastime of Pleasure, so highly praised—far too highly, I think—by Warton as a forerunner to Spenser. As to Hawes's admiration of Lydgate, we have the recorded evidence of Wood in the Athenae Oxonienses, edit. of 1721, vol. I, col. 61: (Stephen Hawes was) "highly esteemed by him (King Henry VII.) for his facetious Discourse, and prodigious Memory; which last did evidently appear in this, that he could repeat by Heart most of our English Poets; especially Jo. Lydgate a Monk of Bury, whom he made equal in some Respects with Geff. Chaucer." But even without this express testimony of Wood, Hawes's own works would speak even more eloquently for his excessive reverence for Lydgate; for there is no opportunity let slip—be the work small or large, be it at the beginning, in the middle, or at the end—to inform us of Lydgate's transcendent accomplishments in poetry and rhetoric. When he thus, in chapter XIV of the Pastime, comes to enumerate those who distinguished themselves in poetry, he starts off in an animated panegyric extolling Lydgate above all others as his master καὶ ἐξοχὴ. But, in this passage, he gives us also something more valuable than his opinion of Lydgate, namely, a list of some of his works, at the end of which he says of the monk:

"and the tyme to passe,
Of love he made the bryght temple of glasse."

(Edition for the Percy Society, p. 54.)

Even if we had no further external evidence, we should, I think, still be justified in considering the passage quoted from Hawes as a fairly reliable witness to Lydgate's authorship of the Temple of Glasse. At all events it starts us in the right direction for settling this question.

But curiously enough, on the other hand a tradition has sprung up which would make the author of the Temple of Glasse this very Stephen Hawes, who, as clearly and expressly as possible, tells us that the poem was written by Lydgate. We first meet with it in the Scriptorum illustrium maioris Britanniae Catalogus, by John Bale,

1 Almost literally repeated in Lewis, Life of Caxton, 1737, p. 108, note t; see also Warton-Hastus III, 170.
2 This is, I think, a most appropriate epithet for a memory that can retain Lydgate, especially those long-winded productions where he says the same thing a hundred times over. But what an idea, to learn Lydgate by heart!
the well-known theologian, historian of literature, and dramatic writer. In the edition of 1557—1559, printed at Basle, on page 632, under "Centuria octava," No. LVIII, a "Templum crystallinum" in one book is ascribed to Hawes. The same error is, later on, also found in John Pits, Relationum historicarum de Rebus Anglicis Tomus primus, Parisiis 1619, cap. 903 (under the year 1500). Hence, in both Bale and Pits, the Temple of Glas is wanting in their long catalogue of Lydgate's writings (Bale, p. 586 and 587; Pits, cap. 820), and the same omission naturally occurs in other works which derive their information from these sources. So Ghilini, in his Teatro d'Humani Letterati, Venice 1647, vol. II, 130, rests his evidence on Pits, and, in his turn, at least in his list of works, serves as an authority to Papadopoli Historia gymnasiae Patavini, Venetiis 1726 (vol. II, 165): both these also omit the Temple of Glas in their lists of Lydgate's works. In the same manner, our poem is passed over in silence by the Bishop Josephus Pamphilius, in his Chronicon ordinis Fratrum Eremitarum sancti Augustini, Romae 1581, p. 881; by Winstanley, The Lives of the most famous English Poets, 1687, pp. 33—37; in Zedler's Universal-Lexicon (1738), XVII, 944; in J. A. Fabricius, Bibliotheca Latina media et infima Ætatis (1754), IV, 95, and in Joecher's Gelehrten-Lexicon, 1750 (all dependent on Bale or Pits).

To return to positive evidence, we again find Hawes expressly stated to be the author in Wood's Athenae Oxonienses. In the edition of 1721, vol. I, col. 6, a work with the title The Crystalline Temple, is ascribed to Hawes, a title which betrays at once that it was taken from Bale's or Pits's Latin. Somewhat later, however, than the testimonies of Bale, Pits, and Wood, an entry in Ames, Typographical Antiquities, first edition, 1749, gave a fresh start to this

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1 Pamphilius makes Lydgate an Augustine monk (an error repeated in Edward Phillips, Theatrum postearum, 1675, p. 113 of the Modern Division—another of Phillips's "flagrant inaccuracies" spoken of by Dyce); he, moreover, gives 1432 as the year of Lydgate's death, for which he is duly censured by Pita. This, I conjecture, may have originated in a confusion of the Benedictine John Lydgate, Monk of Bury, with the Augustine John of Bury (born at Bury), who, according to Bale (centuria octava, No. XX, p. 595), flourished about 1400. The Augustine is also mentioned in Fuller's Worthies of England, 1662, under Suffolk, p. 69. Leland, in his Commentarii de Scriptoribus Britannicis, Oxonii 1709, p. 448, treats in Cap. DXLV of a "Joannes à fane Kad mundi, Carmelita Gippovicanus," a commentator of St. Luke's gospel, who seems to be identical with Bale's Ioannes Bury. A book by Philip Elsius, with the title Encomias ticon Augustinianum, Brussels 1654, quoted by Zedler and Fabricius as an authority on Lydgate, and criticized by Labbé, Bibliotheca Bibliothecarium, Paris 1684, p. 142, has not been available to me.
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erroneous theory of Hawes's authorship. In that work, on p. 86, the following print is mentioned as having been brought out by Wynken de Worde:

1500. Here byggeneth the temple of Glas, wrote by Stephen Hawes grome of the chamber to king Henry VII. It contains 27 leaves in Octavo.

This passage in the first edition of Ames is surrounded by a whole labyrinth of misunderstandings in the various editions of Warton, Ames, and Wood. For Warton (Hist. of English Poetry, 1778, vol. II, p. 211, note h) believed that the words printed in italics, in the above quotation from Ames, were included in the title of Wynken de Worde's edition, which, of course, is not the case. The words in italics merely express Ames's individual opinion with respect to the authorship; his authority might have been Bale, Pits, or perhaps Wood, unless, indeed, Herbert (I, 195) is right, according to whom Ames may easily have derived the statement in question from a written notice in a copy of one of Wynken de Worde's prints, then in the possession of James West (afterwards of Mason and Heber), to whose library Ames had access.

Ames gives the date of the print in question as 1500, so that the book would have come out in Hawes's life-time. Now it seemed unlikely to Warton—labouring as he was under the afore-mentioned delusion and having, moreover, Bale's testimony before him—that a poem, not from Hawes's pen, should have been published, by a contemporaneous printer, with his name prefixed to it. This argument would not seem, in itself, very strong, and it is all the more curious that Warton should have decided for Hawes's authorship, as he was confronted by the above-quoted passage, in which the latter himself attributes it to Lydgate. As Warton's opinion that Hawes's name was put on a title-page of the Temple of Glas, is not borne out by an examination of the three existing prints by Wynken de Worde—one of them, most likely W, we may fairly assume to have been of the same impression as West's copy used by Ames—not a vestige of rational support from this quarter is left for Hawes's authorship.

Unfortunately, the discussion of these arguments spread from Warton to the later editions of Ames by Herbert and Dibdin—controversies about the various prints by Caxton and Wynken de Worde making matters still worse—and thence the theory of Hawes's authorship.

1 And also by Speght's authority (going back to Stowe?), see section II of this chapter.
ship found its way into innumerable other works. To disentangle the details of this confusion, and to assign to each of the combatants his exact share of right and wrong in this maze of arguments and refutations, would be a task of some length and difficulty, and would certainly avail nothing for our purpose, as the matter is, without all this, so conspicuously clear. With respect to the typographical part, the best course to pursue appeared to me to give a clear and full description of the prints known to me, and with respect to the authorship, the following pages will establish Lydgate's claim beyond any doubt.

Some of the handbooks, encyclopædias, etc., which give Hawes as the author, are enumerated in the following list. They are, of course, of no authority whatever, being all more or less mechanically copied from Warton or others of the authorities mentioned.


Also in the Catalogue of the Tanner-MSS. in the Bodleian, by Haackean, 1860, under No. 346, Hawes is given as the author, probably from the notice in the index of the Tanner-MS. 346, where Pits is quoted as the source (see Chapter II, § 1). Other writers have wisely preferred silence on the subject, considering its uncertainty; thus the Temple of Glass is not mentioned in the articles on Lydgate and Hawes in the Encyclopaedia Britannica. W. D. Adams's Dictionary of English Literature valiantly attempts to be impartial, assigning it severally to either, neither or both; see articles Hawes, Lydgate, Temple of Glass. The most distorted account of our poem, however, is given in Erash and Gruber's Encyclopädie (1828), under article Hawes, where it is stated that Hawes's Temple of Glass is meant as a parody of Chaucer's Temple of Fame! Crabb's (sic) Dictionary is given as the source, where, however, the last monstrous is not to be found.

We must, however, not omit to repeat here that the Temple of Glass was hitherto not easily accessible, a circumstance which makes the repetition of such a glaring error made over and over again, for a

1 Hazlitt also, in his Handbook (1887), seems to have been uncertain about the authorship; as he gives an account of our print W under Lydgate, I at first overlooked the fact that he had already noticed our prints C, p, w, b under Hawes.

2 There are several dictionaries by George Crabb; a Universal Technological Dictionary, 1823; a Universal Historical Dictionary, 1825; and A Dictionary of General Knowledge, 1830 (and later). As the article in Erash and Gruber came out in 1828, the second must be meant.
whole century and more, at least excusable. For even those who were willing enough to get their information first-hand, must often have found no other text available, except the extracts in Warton. These, as has been mentioned, were taken from the last and worst print, that by Berthelet; their language in its modernized form much resembled Hawes's, and the metre seemed to be very much the same as that of the Pastime of Pleasure, namely, to all appearance, there was often none at all.

II. The Supporters of Lydgate's claim.

But, on the other hand, there have always been scholars who rightly assigned the Temple of Glas to Lydgate. Such is the case in Spedght's edition of Chaucer, 1598, fol. 394 b, col. 2, l. 16 (ed. of 1602, fol. 376 b, col. 2, l. 13), where we find The temple of Glasse in the "Catalogue of translations and Poeticall deuises . . . by John Lidgate . . . whereof some are extant in Print, the residue in the custodie of him that first caused this Siege of Thebes to be added to these works of G. Chaucer" [i. e. Stowe]. Spedght's testimony is thus all the more valuable as evidently going back to Stowe.

Further, John Lewis, in his Life of Caxton, 1737, p. 104, calls Lydgate the author;¹ also Th. Tanner, in his Bibliotheca Britannico-Hibernica, 1748, p. 491, ascribes a Temple of glasse to Lydgate in the long list of his works, and so does, on his authority (?), Berkenhout, in the Biographia Literaria, 1777, p. 318. Even the very same Ames, who wrought such havoc by the above-quoted passage (Typ. Ant., p. 86), calls in the self-same work, on p. 61, Lydgate the author; so does also Ritson in his Bibliographia poetica, 1802, p. 68 (No. 10 of Lydgate's works); see ib. p. 59. A fact which spoke strongly against Hawes's authorship, seems to have first been pointed out by George Mason, in an entry in his copy of a print by Wynken, quoted by Dibdin II, 305, note at the bottom, and Warton-Hazlitt III, 61, end of note; after Mason, Hallam spoke of it again in his Introduction to the Literature of Europe, 4th ed. 1854, I, 311. The fact was this, that the Temple of Glas is mentioned in the Paston Letters, as early as February 17th, 1471-72, when Hawes was pro-

¹ A still earlier writer on typography, C. Middleton, does not give, in his meagre account of the Cambridge Collection, any author's name for the Temple of Glas; he most likely knew little concerning the authors of the pieces in question. See his Dissertation concerning the Origin of Printing in England, 1795, p. 29.
bably not yet born. The passage in question occurs in a letter from John Paston, Knight, to Johan Paston, Esquier, where it runs (John Fenn's edition, vol. II, p. 90, Gairdner's edition, III, 37): "Brother, I comande me to yow, and praye yow to loke uppe my temple off Glasse and send it me by the berer herof."

In the footnote to the above quotation Fenn also hesitates between Lydgate and Hawes as author; Gairdner gives Lydgate alone. Cf. also Gairdner III, 300 (Fenn II, 300), where, in the *Inventory of John Paston's Books*, mention is made of "a blak Boke," which contained, amongst other pieces, the *Temple of Glasse*. The argument against Hawes's authorship, contained in this passage from the *Paston Letters*, will, indeed, be rendered superfluous by older evidence adduced in section III of this chapter; nevertheless, the passage is valuable as giving further proof that, some seventy years after its composition, the *Temple of Glas* was still read, a fact still more strongly testified to by Caxton printing it seven or eight years later.

In more recent times there has hardly been a scholar of note who, deluded by Warton or Ames, has stuck to the impossible theory of Hawes's authorship. Thus Lydgate has been restored to his rights in the re-edition of *Warton* by Hazlitt (III, 61), and besides this, I may be allowed to point to a few other works, in all of which Lydgate is held to be the author:


III. Lydgate's Authorship established.

There still remains external evidence of a yet more decisive character for Lydgate's authorship. For we are not disappointed, if we look for evidence of the oldest and most authentic kind in that quarter where we should most naturally expect to find it. I mean the Manuscrypta. There are, indeed, only two of all the seven MSS. which give the name of an author, namely, Fairfax 16, and Shirley's Add. MS. 16,165; but in both cases we have the good fortune to

1 The poem is also mentioned in a list of the contents of a MS. of the Marquis of Bath, ab. 1460 A.D.—F.

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know the hand that assigns the poem to our monk. In MS. F the author’s name does not occur in the handwriting of the copyist of the poem itself; but the name “Lidgate” is added to the respective item, in the table of contents, by the same hand that supplied the missing ll. 96 and 320 and some other corrections in F, namely, that of John Stowe (about 1560).

Further, in the second MS., we have Lydgate’s name given several times in a handwriting which is even some hundred years older, namely in Shirley’s. In his Add. MS. 16,165, the name of the author stands in the title (see Chapter II, § 6) as “Lidgate. Le Moygne de Bury”; in the headlines: on fol. 207 a as “daun John,” on fol. 231 a as “je Muske of Bury,” on fol. 232 a as “Lidgate”; lastly on fol. 212 a the name is added to the headline, so that this latter runs as follows: “je dreme of A lover calde je Temple of glasse by Lydegate” (the part in italics added later). The handwriting in the two additions on fol. 207 a and 212 a differs[1] somewhat from that of the text itself; in the other passages it is undoubtedly Shirley’s own. But there is yet another passage in this MS., unquestionably written by Shirley himself, which may afford still further proof for Lydgate’s authorship of our poem. It is the identical passage which Skeat, Chaucer’s M. P., pp. xlv and xxxiii, note 3, takes as a proof that the monk was author of the Black Knight. Shirley has added to this MS. a prologue of 104 lines in verse, written upon two leaves of parchment at the beginning, which describe the contents of the volume. The order of the pieces in the MS. is: 1. Chaucer’s translation of Boethius; 2. The gospel of Nicodemus (translated by John Trevisa); 3. je desporte of huntyng (or “maistre of the game”), by Edward, Duke of York; 4. A Complaynte of an Amorous Knight [= Black Knight]; 5. Regula sacerdotalis; 6. The Dreme of a trewe lover [= Temple of Gias]; 7. Compleint of Anelida; lastly, a number of smaller poems. These Shirley, in the above-mentioned versified prologue to his MS., enumerates in the following order: Boethius (ll. 25—34); Gospel of Nicodemus (ll. 35—44); Maistre of the game (ll. 45—61); then the Regula sacerdotalis (ll. 61—71), thus omitting No. 4 (the “black Knight”); after this he has (fol. 3 a):

“Danne and ye wol je wryting suwe,
Shul ye fynde wryten of a knycht,
Dat serued his soueraine lady bright,

1 Also noted by Dr. Furnivall, Suppl. Par.-Texts of Ch. M. P., p. 46.
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As done þees louers Amerous,
Whos lyff is oft seen parillous,
Askeþe of hem, þat hane hit veþed—
A dieux Ionesse, I am refused—
Whos complaynt is al in balade,
Dat Daun Iohan of Bury made,
Lydgate, þe Munk cloyed in blacke—
In his makynge þer is no lacke—
And thankeþe Daun Iohan for his payne,
Dat to plese gentyles is right feyne,
Boþe with his laboure, and his goode:
God wolde, of nobles he hade ful ðis hooðe."

The order of sequence points decidedly to the Temple of Glas (comp. l. 72 above); moreover, considering the length of the poem as given in Shirley's text (some 2000 lines, against 681 of the Black Knight), it is little likely that our poem should have been passed over. Lastly, to this "poetical" table of contents is added, at the top of the first page, a short summary, in which No. 4 is called þe dreme for lovers (Black Knight), No. 5 þe Ruyte of preestis, No. 6 þe compleyt of a lover (Temple of Glas), which latter expression is quite in accordance with l. 79 above. I do not mean, however, to deny altogether the possibility that the Black Knight may have been in Shirley's mind when he wrote the passage in question; the expression al in balade [i.e. in seven-line stanzas], in l. 79, would especially hold good for that poem, and the above lines certainly give but an inadequate idea of the Temple of Glas. Be this as it may, we have at all events Shirley's sure testimony for Lydgate's authorship, not only of the Temple of Glas, as specified above, but also for the Black Knight. For Lydgate's name has, in the latter poem also, twice (on fol. 192 a and 193 a) been added to the headline; it stands in the title, on fol. 190 a (bottom), and on fol. 200 b we have as running title: Lenwye of daun Iohan.

To sum up: 1. Hawes cannot be the author. One is seldom able to refute an error more completely than this theory of Hawes's authorship. For first, it has been shown that Warton's advancement of this hypothesis was based on a misunderstanding of Ames. Secondly, if, in favour of Hawes, Bale's or Pits's authority be brought forward,

1 May we conclude, from ll. 83—86, that Lydgate was still living, when Shirley wrote this? Shirley died on Oct. 21, 1456, aged 90, see Stowe's Survey of London, ed. Thomis, 1876, p. 140. "John Sherly wrait in þ yyme of John Lydgate in his lyfye ymne," says Stowe in Add. MS. 28,729, fol. 179 a. Stopford Brooke, in his excellent little Primer, p. 55, gives 1449 (which seems to be wrong) as the date of the death of Shirley, whom he has honoured far too highly in mentioning him twice, whilst, for instance, some of the pre-Shakespearian dramatists are barely named.
our answer is that there is a MS. of the Temple of Glas, Tanner 346, which is a hundred years older than Hawes's principal work. Thirdly, if doubts should be raised respecting the age of the MS., we have the express statement of Hawes himself, who ascribes the poem to his admired master. 2. Lydgate must be the author. For, by way of external evidence, we have the witness of three reliable authorities who all call him so, namely Shirley, about 1440 or 1450, Hawes, about 1506, and Stowe, about 1560. The internal evidence is equally convincing. First, the testimony of language and metre. There are unfortunately as yet no special treatises on Lydgate’s language and metre, and, indeed, to undertake such a thing would be premature, before we have some more critical editions of his works. But, after the preliminary researches in Chapters V and VI, we may say as much as that the language of our poem is quite in accordance with the more prominent peculiarities of Lydgate’s. Thus there is a slight advance in the disregard of the final e beyond Chaucer: we have in our poem specimens of the confusion of -as and -ace rhymes (not however of -y and -ie rhymes, as in the Black Knight, to give an instance of one of his earlier poems); also the Teutonic words sone, mone, and don (p. p.), rhyme with each other.—The treatment of the final e in general, is altogether the same as in other recognized works of Lydgate, so far as I have been able to investigate the subject. We have also another outspoken peculiarity of Lydgate’s in our poem, namely, that he rhymes words in -ere with those in -ire, as has been noted by others in more than one place. See, on this matter, Chapters V and VI.

The best account of Lydgate’s metre, and the most successful in its results, seems to me to be contained in Prof. Schipper’s Englische Metrik. The unmistakable characteristics of the verses of our monk exhibit themselves throughout the Temple of Glas.1 See Chapter V.

Lydgate’s style is justly denounced as being intolerably drawled-out, incompact, and full of anacolutha; and although the greater part of the Temple of Glas may, on the whole, be superior to his lengthy works, yet the Lydgatian “drivelling” 2 long-windedness is not to be mistaken in the speeches of our poem.

ample examples have been given in the notes illustrating some

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1 I would here note that I had myself, in every respect, arrived at the same conclusions before consulting Schipper’s book. I merely make note of this in order to corroborate the distinguished scholar’s statements.

2 For this expression, which so exactly hits the right nail upon the head, I am indebted to Kitson, with whom, however, I have a bone to pick by and by.
of Lydgate’s favourite expressions and ideas; thus his pen quakes, when he has to “endite of wo,” l. 947; thus he invokes the Furies, instead of the Muses, when he has to relate something dreadful (l. 958); the lady with hair “like gold-wire” is not wanting, and at the end, in the Envoi, he has not omitted his favourite request to “correct” his poem, if “any thing be missaid in it.”

Lastly, the entire atmosphere of the poem, the framework of a vision, the allegories, the whole range of ideas, and the motifs borrowed from Chaucer, Gower, the “Roman de la Rose” etc., are essentially the same as in several of the monk’s earlier works, particularly the Complaint of the Black Knight, the Flour of Curtesie, and his hitherto almost unnoticed best work, Reason and Sensuality.

CHAPTER VIII.

CHRONOLOGY OF LYDGETE’S WRITINGS.

“For myne wordes here and every parte,
I speke hem alle under correccion.”—Troilus, III, 1282, 1283.

§ 1. Lydgate’s Life.

The exact dates forming the boundary-lines of Lydgate’s life have never been precisely made out; nor can we affix a certain date to the greater number of his works. Still there is in his case comparatively less ground for complaint than in other instances, with regard to the scantiness of information accessible to us; for it has been at least possible to fix approximately the dates of the longer writings of Lydgate’s second period, and no doubt, after a careful collection and investigation of the materials extant, many more points connected with chronological questions will be brought to light.

It is in view of assigning to the Temple of Glas its proper place amongst Lydgate’s other writings, and also, I hope, of offering some help to the investigator of particular works of the monk’s, that I here attempt a rough outline of his life and his most important works, in chronological order—with great mistrust in more than one point, I confess, and always “under correccioun.”

We know that the monk was born at Lydgate1 (near Newmarket),

1 Falls of Princes, fol. 217 d:

“Borne in a village which called Lydgate,
By olde time a famous castel tonne;
In Danes time it was beat[e] donne,
Time when saint Edmund, martir, maid, & king
Was slaine at Oxone, record of writing.”

⁴b., 176 d:

“I was borne in Lydgate,
Where Banchus hicour doth ful scarly Sete.”

Æsop, Prol. 32: “Have me excused, I was born in Lydgate.”
whence he derived his name. But there has been much dispute as to the year of his birth. Bale says of him (*Catalogus*, 1557, p. 587): "*Claruit sexagenarius, anno ... 1440.*" Pits, "illius pro more exscriptor," makes of this (cap. 820): "(Buriae tandem) circiter sexagenarius mortuus & sepultus est circa annum ... 1440", adding in brackets: "malè etenim vitam eius producit Iosephus Pamphilus vsque ad annum Domini 1482."

This censure is well-deserved by Pamphilus, who seems to confuse Lydgate with the Augustinian (or Ipswich Carmelite?) John of Bury, as has been remarked above in the footnote on page lxxvii. The exact words of Pamphilus concerning Lydgate are (*Chronica ordinis fratrum sancti Augustini*, p. 88): "Claruit Buriae, vbi tandem decessit, anno. 1482." This date has also been wrongly defended in the *Catalogue of the Harleian MSS.*, No. 2251, Article 3, on the grounds that a stanza on King Edward IV. is, in that MS., added to Lydgate's stanzas on the Lives of the English Kings. Again, Ghilini, dependent on Pits, says: "Finalmente nell'età di 60. anni, passò all'altra vita nel suo Monasterio di Sant' Edmondo, circa l'Anno 1440" (Testro d'luomini Letterati, II, 131), and Papadopoli, following him, has: "Decessit in patria an. MCDXL aetat. LX" (Historia Gymnasii Patavini, II, 165). Papadopoli had evidently well mastered the first rules of arithmetic; for, from Ghilini's evidence, he has been able to make out the date of Lydgate's birth, which he is the first to state expressly as 1380. This year, however, is certainly too late. It has since been concluded from more than one reason that the monk must have been born some ten years earlier.

The facts which are of first importance to us in attempting to settle this much disputed point, are contained in the extracts from certain MSS. quoted by Tanner in his *Bibliotheca Britannico-Hibernica*, p. 489. The dates we gather from these extracts, are the following:


This entry is from the register of Robert Braybrook, Bishop of London from 1381—1404; it certainly has reference to the four minor ecclesiastical orders. The next three entries, which I have had the opportunity of examining myself, are contained in MS.

1 In the first edition, however (1548, folio 203 a), Bale wrote: "Claruit ab incarnato Dei urbe. 1470. su's regre Edwardo quarto."
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Cotton Tib. B. ix, the register of William Cratfield, abbot of Bury St. Edmunds from 1389—1414. According to them, the young monk of Bury received letters dismissiony for the office of subdeacon on [Dec. 1] 17th, 1389 (Cotton Tib. B. ix, fol. 35 b); for that of deacon on May 28th, 1393 (ib., fol. 69 b); for the order of priesthood on April 4th, 1397 (ib., fol. 85 b). According to a MS. note in Tyrwhitt’s copy of Wayland’s Falls of Princes (now in the British Museum, marked 838. m. 17), Lydgate was ordained priest by John Fordham, Bishop of Ely, on Saturday, April 7th, 1397, in the chapel of the manor at Dounham.

From these dates it has been reasoned backwards that Lydgate must have been born about 1370. So by Ward, Catalogue of the Romances in the British Museum, I, 75, and by H. Morley, English Writers, II, 421. Tame, Life of our Lady, p. III, and Th. Arnold, A Manual of English Literature, 6th ed., p. 134, conclude the date to be 1368; but this date does not agree so well with certain allusions to his age made by Lydgate himself in several of his works, allusions which will be discussed in full below.

Nothing seems to be known about his family, or as to how he came from his native village of Lydgate to the Monastery of Bury St. Edmunds. Papadopoli, indeed, has: “A puero Monasticam D. Benedicti regulam professus est, primasque literas didicit in conobio,” which is not unlikely at all; but, in Papadopoli, this statement seems merely to be a guess, and not drawn from any older reliable authority.

If I interpret the passages in Lydgate’s Testament rightly, this poem would seem to warrant the conclusion that he was received into the monastery as a “child,” “within 15 years age,” although the lines in question are not very clearly put. He says that

1 The month is wanting in the MS., owing to its being much damaged by fire. Tanner has December. The date immediately preceding in the MS. is Oct. 26th, 1389.

2 Printed in A. Hortis, Studi sulle opere latine del Boccaccio, p. 641, note 2, not always quite correctly. It runs as follows: “Frater Iohannes Lydgate Monachus de Bury, ordinatus Presbiter per Iohannem ffordham Episcopum Eliensem in Capellâ magni Manerii de Dounham, die Sabat. 7 April. 1397.” The passage professes to be transcribed from a Register of Bishop Fordham of Ely, which was in 1728 in the hands of “ff[rancis] Blomefield de flersfield.”

In his Testament (Halliwell, p. 255) he says of himself (speaking of his school-days):

“Made my freendys ther good to spende in yd!”

and, further on, p. 256:

“Saybbyd of my freendys such techehys for tamende,
Made dofe cce, lyst nat to them attende.”
Chapter VIII.—Chronology of Lydgate’s Writings.

"Duryng the tyme . . . of my yeers greene,  
Gynnyng fro childhood stretchithe up so fere,  
To the yeers accountyd ful fiftene,  
he was a naughty, mischievous boy, "loth toward scole," "strauenge to spelle or reede"; then he tells us that he entered the monastery as a novice:  
"Entryng this tyme into religioun,  
Unto the plouhe I putte forth myn hoon,\(^1\)  
A yeer complest made my professioun;"  
but he did not like much to follow "blessed Benet’s doctrine,"  
"Which now remembryng in my latter age,  
Tyme of my childhood, as I reherse shal,  
Witheyne fiftene holdyng my passage,  
Mid a cloisitre depict upon a wal  
I sauehe a crucifix."

This would go very well with Temple of Glaz, ll. 196, etc. I believe that Lydgate was certainly thinking of himself when he wrote those lines, and that he also was "entered in childhood into religion before he had years of discretion." Certain is that in the extracts referred to above, the dates of which range from 1388 to 1397, Lydgate is always called a "monachus de Bury."

Besides the instruction which he would thus have received during a considerable number of years in the monastery, Lydgate seems to have enjoyed the benefit of a University education. Bale says of the monk in his Catalogus, p. 586:

"Didici tamen, post perlustratas Anglorum academias, Galliam & Italiam, descendarum linguarum gratia, petijse illum."

His statement, which I do not consider very trustworthy in itself, is, so far as Oxford is concerned, corroborated by an entry in MS. Ashmole 59, where we have, on fol. 24 b, in Shirley's handwriting, the following title to part of Lydgate’s Æsop:

"Here begynynge . a notable proverbe of Ysopus Ethiopyen in balad . by Daun Iohan Liedegate made in Oxenford."

Of course, it does not follow from this passage that Lydgate was then studying at Oxford, as a member of the University; still, I think, this would be the most natural interpretation.\(^2\) According to Taun,  

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\(^1\) This expression, taken from the Bible, occurs also in the Pilgrimage, fol. 298 b:

"I sette myn hand vnto the plough."

\(^2\) Is it a grateful reminiscence of Oxford, when he, in his old age, writes in the Secreta Secretorum (MS. Ashmole 46, fol. 123 b):

"As the sonne shewythe in his gyse  
Mong smale sterryts with his beemys bryght,  
Right so in the same manner wyse  
An universe shewyth out his lyght,  
In a kyndoon, as it shulde be of ryght"?

But see also his verses on the foundation of the town and University of Cambridge, printed in the Retrospective Review, 2nd series, vol. 1, p. 498.
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Lydgate would then have been attached to Gloucester Hall, where the Benedictines used to send their pupils.

After finishing his academic studies in his native country, a tradition, repeated from Bale downwards, supposes Lydgate to have travelled abroad and studied in France and Italy. That the monk was at one time at Paris, we shall see presently; but whether he was there in his youth, for the purpose of study, seems doubtful enough. His translation of Deguileville’s First Pilgrimage would have afforded him an opportunity of showing off his knowledge of Paris University-life; but in the passage in question he adds hardly anything of his own to Deguileville’s words. The original reads (Barthole and Petit’s print, fol. 50 b):

“Car se aux escolles a paris
Anoit par quarante ans apris
Ung pourre / qui mal vestu fust” . . .

Lydgate translates (Cott. Vit. C. XIII, fol. 176 a):

“Thogh a man wer neure so wys,
And hadde lernyd at parys,
Thys thrytty yer at scule be
In that noble vnyuercyte,
And hadde ful experyence
Off eury wysdam & scyence,
& koude expounes eury doute,
And wer but porely clad with-oute” . . .

It is even more doubtful whether he was ever in Italy. Papadopoli, Historia gymnastii Patavini, II, 165, has: “Joannes Ligdat (sic) unus est ex antiquissimis alumnis Patavini lycei. Ejus in monumentis gymnasticis vix obiter semel mentio est, memoratur attamen à Ghilino, ut diuturnus hospes Patavii.” I wish Papadopoli had given in full the reference he alludes to from the “monumenta gymnasticæ,” instead of quoting Ghilini.—Or is it a mere creation of his own imagination? “Vix obiter semel” is a very suspicious expression.1

In one of his poems in MS. Harl. 2255 (fol. 148 a—150 a)—the genuineness of it is vouched for by the “Explicit quod Lydgate” of the MS.—Lydgate says:

“I have been ofte in dyvers londys
And in many dyvers Regiouna,
Hauo eskapyd fro my foole hondys,
In Cites, Castellys, and in tous;
Among folk of sundry nacionaun
Wente ay forth, and took noon hede:
I askyd no manere of protecciona;
God was myn helpe ageyn al drede.”2

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1 In Jacopo Facciolati’s Fasti Gymnastii Patavini, Patavii 1757, I do not find Lydgate’s name.  
2 Also printed by Tate, Life of our Lady, p. viii.
Chapter VIII.—Chronology of Lydgate's Writings.

The first line of this stanza is quoted in Warton-Hazlitt (III, 53, note 2), and again referred to by Koeppel, *Falls of Princes*, p. 76. It is, however, not the first line of the whole poem, as Koeppel was led to suppose from Warton-Hazlitt, but it stands in the middle of it (MS. Harl. 2255, fol. 149 a, top). The last line, as given above, forms, with slight variations, the refrain throughout the poem, which is, in fact, an illustration of this burden. We cannot draw much in the way of a definite conclusion from these lines.

The last support which I can bring forward for the hypothesis that Lydgate was ever in Italy, is contained in the following passage from Papadopoli, *Historia Gymnasiae Patavini*, II, 165, in which the author expresses his belief that a certain Joannes Anglus, mentioned by Salomoni, must be identical with our John Lydgate, not with Duns Scotus, as Salomoni had imagined. Papadopoli says of Lydgate:

"nece alius sit à Joanne Anglo, quem à se in antiquissimis quibusdam albis Salomonius inventum, notatunque scribit, ac vir bonus Joannem Scotum princepsm Scotistarum existimavit: cum nomen patria, quæ Scotto Caledonia, Anglo Anglia, & Ordo sacrae Familiae, quæ Anglo Benedictina, Scoto Franciscana fuit, alterum ab altero discriminat, sed etiam etas, quæ Scotto annum MCCCVIII. emortualem prostituit, natalen Anglo MCCCLXXX." 

I do not know whether Papadopoli refers to Giacopo Salomoni's *Agri Patavini inscriptio sacrae et prophane*, Patavii 1696—1708; I certainly have not been able to find the reference in this work. With regard to the question before us, everything depends upon whether this Joannes Anglus was stated by Salomoni himself, on the authority of old documents, to be a Benedictine, born in 1380. I am hardly inclined to believe it; the documents would scarcely have given the wrong date, 1380, for Lydgate's birth, which was suggested to Papadopoli by the statements of his principal authority, Ghilini. If Salomoni himself does not call this Joannes Anglus a Benedictine, born in 1380, I should then prefer to believe that his Joannes Anglus might have been some other Englishman, perhaps the distinguished Earl of Worcester, John Tiptoft (executed in 1470), who, according to Warton-Hazlitt, III, 337, note 1, occupied a professorship at Padua for some time. As I know of no further evidence which could supply us with information concerning this period of Lydgate's life, I am inclined to acquiesce in Koeppel's opinion concerning the monk's relations to Italy (*Falls of Princes*, p. 82), namely, that he was never in the country, and knew nothing of its literature in the *lingua vulgare*. 
Chapter VIII.—Chronology of Lydgate’s Writings

Of our monk’s successive advances in the priestly office we have spoken above. From 1397 to 1415 we lose sight of him and his outward life, nor do we know, with one exception, a precise and certain date for any of his writings before the Troy-Book. Bale, followed by Pits, Gilrini, Papadopoli, Fuller, Winstanley, etc., says that after returning from his travels and studies abroad Lydgate opened a school for the sons of noblemen; later writers (from Warton downwards) have made this school to be in the monastery of Bury, others (Berkenhout, copied by Burrowes’s Encyclopaedia) in London. However that may be, it seems to me not unlikely that, about this time, Lydgate was in London. He evidently knew London-life very well from his own experience, a fact which would be amply proved by his London Lick-penny alone. ¹

Whether Lydgate knew Chaucer personally, can, I think, neither be proved satisfactorily, nor entirely disproved. On the one hand he frequently mentions Chaucer, as the note to l. 110 will show, usually with the epithet “my maister.” In the Troy-Book, 1513, fol. N 4 a, we read:

“And Chaucer now, alas, is nat alhyt,  
Me to reforrne, or to be my rede,  
For lacke of whom slowre is my spede”;  
in the Life of our Lady, fol. e, b:

“For want of hym now in my grete node,  
That shold, alas, conneye and dyrecte,  
And with his supporte amende and correcte  
The wronge traces of my rude penne,  
There as I erre and goo not lyne right;  
But for that² he ne may me not keune,  
I can nomore . . . . (but pray for him).

Chorl and Bird is dedicated to his “maister,” who, I suppose, can hardly be anybody else but Chaucer, with the following lines:

“Go, gentille quayer! and recommaunde me  
Unto my maister with humble affection²;  
Beseke hym lowly, of mercy and pite,  
Of this rude makyng to have compassion.”

But compare, on the other hand, the quotation on p. lvi, where Lydgate says he had “no guide to reduce him, when he went a-wrong,” and the end of the Troy-Book, MS. Cotton Augustus A. IV, fol. 153 a:

¹ Stowe, in his Add. MS. 29729, fol. 166 a, has the entry:  
“And now here foloweth an ordenaunce of a preseson of y* fest of corpus  
cristie made in London by daune (MS. dame) John Lydgate.” See the poem in  
Halliwell, M. F., p. 95—103.

² Thus in MS. Harl. 629; Carton has that for.

³ Halliwell (from MS. Harl. 116) affection.
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“My maister Chaucer, has founde ful many spot,
Hym liste nat pinche nor gurche at ery blote,
Nor meue hym sif to perturbe his reste,
I haue herde telle, but selde alweye be best.”

Nor does the epithet “my maister,” which Lydgate is so fond of bestowing on Chaucer, go to prove much; King James, and even Gawain Douglas, call Chaucer also their master.

Tanner adduces MS.evidence that, in 1415, Lydgate lived at Bury, “ubi electioni Gul. Exeestr. adfuit”; his statement is taken from the Register of William of Exeter, who was elected abbot of Bury St. Edmunds after the death of Cratfield in 1414. We meet again with Lydgate’s name in one of the Minutes of the Privy Council, dated Feb. 21st, 1423. We read there (Proceedings of the Privy Council, ed. by Sir Harris Nicolas, III, 41, taken from MS. Cotton Cleopatra F. IV, fol. 7 a) the decree that all the lands appertaining to the Priory of St. Fides of Longville are to be let to farm to certain persons named by Sir Ralph Rocheford, among which a monk John Lydgate figures, who is, no doubt, our Benedictine. Compare also Sir Harris Nicolas’s Preface, p. lixix.

In June 1423 Lydgate was elected Prior of Hatfield Broadoke (also called Hatfield Regis), see Tanner; and, on April 8th, 1434, he received permission from “Prior Johannes” to go back to Bury “propter frugem melioris vitae captandum.” See again Tanner, and particularly, the above-mentioned MS.note in Tyrwhitt’s copy of Wayland’s Falls of Princes, where the whole Dimissio is quoted in full from the Register of abbot Curteys (1429—1445).

In the meantime, our monk must have been for some time in Paris. In MS. Harl. 7333, fol. 31 a, occurs the following heading to a poem:

1 My attention was drawn to this, as well as to another passage (given lower down) from the Proceedings, etc., by Dr. Furnivall.
2 “... dimittanter modo ad firmam domino Iohanne Lidgate & Iohanne de Tofte monachis. Iohanni Glaston & Willamo Maltoni Cappellanis ad nominacionem prefati Radulphi Rocheford, etc. . . .”
3 Tame, Life of our Lady, p. ix, says that Lydgate had leave to return to his monastery again in the following year, 1424, and quotes MS. Cott. Tib. B. IX (not, however, the folio). This must be one of Tame’s mistakes; it seems that he misread Tanner’s date MCCCCXXXIV as MCCCCXXIV.
4 There is a gap in the list of the Priors of Hatfield Broadoke, as given in Dugdale, Monasticon Anglicanum, IV, 453, between William Gulle, elected prior in 1395 (and, it seems, mentioned again in 1413), and John Derham, who is named as being prior in 1430 and 1432. The latter must be our “Prior Johannes.”
5 This note has also been printed by A. Hortis, in his Studij sulle opere latine del Boccaccio, p. 641, note 2.
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"Here begynneth A remembrance of a pee deuure how that the kyng of England, Henry the sext, is truly borne heir unto the Corone of France by lynyall Successiouys, als wele on his fader side Henry the fifth, whom god asoill as by Kateryne queene of England, his modir, whom god asoile, made by Lydgyate John the monke of Bury at Parys, by þe instaunce of my lord of Warrewyk."

This says clearly that Lydgate was in Paris, at a time not earlier than 1421, in which year Henry VI. was born. We are even able to determine the date still more exactly. The poem, besides alluding to contemporary events, mentions the king as

"Henry the sext of Age ny fyve yer en";
it was begun on July 28th, I suppose in 1426. The poem itself says:

"I meved was . . . by . . . commaundement
Of . . . My lord of Warrewyk . . .
Beyng present that tyme at parys,
Whan he was thas repaired again
From seint Iulian of marns oute of Mayfi."

"My lord of Warrewyk" is, of course, Richard de Beauchamp, Earl of Warwick, who was then Regent of France during the absence of the Duke of Bedford. Evidently the leaders of state-affairs wished to proclaim in every possible way that Henry was the true king of France, so the Duke of Bedford commanded Laurence Callot to compose a poetical pedigree which should serve this purpose, and the Earl of Warwick employed the pen of our monk to translate it. That the notice in the Harleian Ms., which ascribes the poem to Lydgate and makes him be in France about 1426, is correct, is borne out by a passage in Lydgate's writings themselves. In the beginning of his Dance of Macabre the monk says (Tottel's edition of the Falls of Pr., fol. 220 a):

"Like thensample which that at Parise
I fonde depict ones in a wal,"

and again, at the end (fol. 224 d):

"And from Paris to England it sent."

Henry V. is called the conqueror of France in this poem, which would go very well with the above-given dates. Mention is also made in it, on fol. 224 a, of the death of Master John Rikil, whilom "Tregetour" of Henry V., the date of whose death is, however, unknown to me. We may further compare Miss Yonge's Cameos from

1 I should express myself with greater certainty were I sure what the "reîn" in the MS. means. An astronomical calculation based on the detailed description of the position of the principal planets, given towards the end of the poem, would no doubt settle the year precisely.
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English History, II, 357, where she says that in 1424, for more than six months, the Dance of Death was acted out by living performers in Paris.

To strengthen this argument, we might also adduce here another passage taken from the prologue to Lydgate’s translation of Duguileville’s First Pilgrimage (MS. Cotton Vit. C. XIII, fol. 4 a):

"And of the tyme playnly & of the date,  
When I be-gan thys book to translate,  
Yt was ... [1426] ...  
My lord that tyme beyng at Parys,  
Wych gaff me charge, by hys dyscrete arys,  
As I hyde erst, to sette myn entent  
Vp-on thys book to be dylygyent,  
And to be-gyynne vp-on thys labour."

This passage, of course, only says that Lord Salisbury was at Paris in 1426; but it may indeed have been that Lord Salisbury personally gave the monk the commission

"Thys seyde book in englyssh for to make,"  
as the date 1426 (expressed in a very circumlocutory way) tallies exactly with what has been said above.

Still this sojourn at Paris, and Lydgate’s priorate at Hatfield Regis, give rise to several questions which I am not able to solve. When did Lydgate return from Paris, and where was he after his return? One would think that he wrote his Life of St. Edmund (in 1433; see below) at Bury, or at least saw King Henry VI. there; but his “Dimissio” from Hatfield is dated April 8th, 1434. What induced or compelled him to go to Paris? When did he give up his office of Prior of Hatfield Regis? I suppose when he went to Paris; most likely Derham was then chosen in his stead.

From 1434 until his death, Lydgate seems to have lived again at Bury St. Edmunds, where he certainly was buried (cf. Bale and Archaeologia, IV, 131). The precise date of his death has never been made out. The year 1482 we have already discarded as being quite impossible. Nor is there any certain fact warranting the supposition that Lydgate did not die before the accession of Edward IV. in 1461. In favour of this theory it has been adduced (for instance in the Catalogue of the Harleian MSS., under No. 2251, art. 3) that among Lydgate’s stanzas on the kings of England occurs one on Edward IV. Halliwell already (Minor Poems, p. vi) has pointed out this argument to be a delusion; in the older copies such a stanza does not appear. I mention only the one in MS. Ashmole 59, in which case we know very well why Henry VI. is the last king mentioned. For this copy
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is written by Shirley, who died himself in 1456. Nevertheless, the verses existed then already. So the stanza on Edward is evidently spurious, a fact further certified by its being written in the 8-line stanza, whilst the others are all in the 7-line stanza (MS. Harl. 2251, fol. 4 a). By this mode of argumentation we might easily prove that Lydgate became not only 112 years old, but even some 180; for in MS. Royal 18 D. II (and, I think, in the print by Wynken de Words), a stanza on Henry VIII. is added. In this recension the earlier stanzas also deviate greatly from the original text, although we can clearly see that they have been built upon Lydgate’s groundwork.

Very much the same holds good with respect to the poem “Ab inimicis nostris” . . . quoted by Warton-Hazlitt, III, 53, note 1, for the same purpose. The greater part of the poem may be genuine, the last stanza in MS. Harl. 2251, fol. 11 a, recommending King Edward IV. and his mother to God, is certainly not so. The refrain in this stanza differs also slightly from that employed in the preceding ones.

A proof that Lydgate was alive in 1446, is adduced by Warton-Hazlitt, III, 53, note 1. We there find the assertion that Lydgate in his poem Philomela mentions the death of Henry Lord Warwick, “who died in 1446,” and are referred to MS. Harl. 2251, fol. 255. Now it is true that at this place in the MS. in question (new pagination, fol. 229 a) there is a poem by Lydgate, entitled (by Stowe) “A sayonge of the nyghtnygale,” but I cannot find the reference to Henry of Warwick. In MS. Cotton Caligula A. II (fol. 59 a—64 a), however, is also a poem “The nightyngele,” and this contains, on fol. 63 a, the following stanza:

“A myghty prince, lusty, yonge & fier,
Amonge the peple sore lamented ys:
The Duc of Warwyk—entryng the oure of trecce,
Deth toke hym to—whom mony sore shall myss:
All-myghty Ihesu, recyue his soule to blisse,
Both hye & lowe, thenk well that ye shall henne:
Deth wyll you trie, ye wot not, how ne whenne.”

This stanza was, of course, written after the death of Henry of Warwick—brother-in-law of the kingmaker—which, however, accord-

1 The Catalogue of the Harleian MSS. itself says (No. 2251, article 3) that the stanza relating to K. Henry VI. looks as if it were written in that king’s prosperity.

2 This poem occurs also in Stowe’s MS. Add. 29729, fol. 161 a.

3 This latter poem has 57 stanzas (in rhyme royal); Lydgate’s poem (MS. Harl. 2251, fol. 229 a—234 b, and Add. 29729, fol. 161) has 54 stanzas. It is unfinished; the Harl. MS. has the colophon:

“Of this Balade Don John Lydgate made nomore.”
Chapter VIII.—Chronology of Lydgate's Writings.

ing to the Nouvelle Biographie générale, took place on June 11th, 1445, not in 1446. But it seems that these two poems are by different authors; their subject only is the same, namely, an allegorical interpretation of the nightingale's song. Both poems are perhaps independent treatments of John of Hoveden's Philomela (see Warton-Hazlitt, II, 33 top, and II, 93 note), which I cannot investigate at present.

Again, there is an Epitaphium ducis Gloucestrie (MS. Harl. 2251, fol. 7 a to 8 b), attributed to Lydgate by Ritson, No. 139, and in Warton-Hazlitt, III, 50, note 8. This would bring us down to 1447. But it must first be proved that the poem is genuine. I am inclined to believe that the internal evidence is against its being so; of external evidence I am ignorant: Ritson's opinion as to the authorship of the poem is, of course, worthless.

But we have fortunately two or three certain dates for these latter years of Lydgate's life. The first of them is already referred to in Warton (ed. Hazlitt III, 54, note 1); it is contained in a notice of Stowe's, in his Annals of England, 1615, p. 385, which states that Lydgate made the verses for the pageants exhibited at Queen Margaret's entry into London. This was in 1445. Further, Lydgate is mentioned as living by Bokenam, in his Legend of St. Elizabeth, with the following words (13, 1075):

"For, now I had knayng for to ryme,
And eek to endytyn as copyously,
As had Gower & Chauncers in perytyme,
Or as now hath ye munk of Bery,
Joon Lytgate, yet cowd not I . . . . ."

Bokenam's Legenda were written between 1443 and 1447; that of Elizabeth appears to have been the last in order of time, and was, according to Horstmann's Introduction, p. viii (at the top), written in 1446.

On viewing the above facts, it however becomes clear to us that we reach the last certain date connected with Lydgate's life by means of a document published by Professor Zupitza in Anglia, III, 532. This is a receipt signed by John Baret for a sum of £3 16s. 8d. received by him for himself and for our monk, as a half-yearly instalment of a pension granted to them jointly. That such a pension was given to

1 Perhaps in compliance with his request to Duke Humphrey at the end of the Falls of Princes (finished about 1498, or 1499?), fol. 217 b:

"Trusting agaynward, your liberal largesse
Of thy quiduidian shall releue me . . . .
[Hope] Sayd, ye, my lord, should have compassion,
Of royall pitye support me in mine age."
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Lydgate and John Baret had already been known from the Proceedings of the Privy Council, 1835 (ed. Sir Harris Nicolas), V, 156, from which we gather that there were at first some formal difficulties as to the payment (cf. also Sir H. Nicolas’s Introduction, p. clvii). The entry in the Proceedings, taken from MS. Add. 4609, art. 27 (fol. 64), is dated Nov. 14th, 1441, the document published by Zupitza, Oct. 2nd, 1446. So far we can follow our monk, the latter being the latest certain date which we have concerning Lydgate’s life. We may suppose that he died soon after this; several of the MSS. of the Secreta Secretorum, his last work, mention his death. In whatever year he may have died, certain it is that, for his literary fame with posterity, he lived some thirty or thirty-five years too long. Had he died before 1412, or at least written no more, the epithet of a poet—cum grano salis, of course—might have been given him less hesitatingly by our generation.

I have already indicated above that we know little of Lydgate’s private life, and nothing of his family. They were, I suppose, village-folk, and the boy most likely attracted the notice of the neighbouring monastery by his natural gifts. Considering that he passed the greater part of his life in the monastery, and moreover received frequent commissions for literary work from the highest personages in the land, it seems rather strange that we hear him so often complain of his straitened circumstances and the emptiness of his purse. We should have supposed that many of Lydgate’s complaints on this score were only humoristic; for instance, his frequent hints that an occasional glass of Bacchus’ finest gift would be a most desirable incentive to spur on a poet’s flagging imagination. Some such passages are:

Falls of Princes, fol. 176 d: "I was borne in Lydgate,
Where Bacchus licour doth ful scarcely fete,
My drie soule for to dews and weie."

Ib., fol. 90 c, the monk tells us that poets should

"eschew all ydlenes,
Walke by riuers and welles christalline,
To hie mountaines a-morow ther cours dresse,
The mist defled whan Phebus first doth shine,"

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1 See supra, p. xcii, note 1.
2 Those who care to know it may be informed that our monk wore spectacles:

"Myne ymen misted and darked by spectacle" (Falls of Princes, fol. 217 e).
It was, I suppose, in imitation of his brother-poet that Bokenam also took to spectacles; cf. his Legend of Margaret (1,656):

"mys handys grace to feynye,
My wyt to duliyn, and myne eyne bleyyte
Shoude be, her helpe of a spectacle."
and, especially,

“Drinke wine among to quick(en) their diligence.”

Ib., fol. 217 a, he speaks of a “thrustlew axesse” as “cause of his langour,” because “of Bachus seared were the vines,” and complains of the “ebbes of constrained indigence,” and that there is in him

“None egal peysae : heart heavy and purr light.”

Of his life in the monastery, he says in his Testament (Halliwell, p. 258):

“I savouryd mor in good wyn that was cler
And every hour my passage for to dresse,
As I seide erst, to royt or exesse.”

The monk seems to have been of a kindred spirit to Heraclius, of whom he says (Fall of Princes, fol. 200 a):

“And therwithall he had a froward lust
Euer to drinke, and euer he was atherst.”

As we have said, we should be inclined to look at this entirely from the humoristic side, although we might possibly find in it grounds for the suspicion that our monk belonged to the confraternity of “bibuli,” in which the thirstier souls of the monastery may have been united in Lydgate’s time as in the days of grand old Abbot Samson.¹

There is further Lydgate’s “Litera ad ducem Gloucestrie pro oportunitate pecunie in tempore translacionis Bochasii” (printed in Halliwell, p. 49), in which he asks the Duke

“To se thentent of this litel bille,”

in which “nic hil haben is cause of the compleyt.” This again might be interpreted, from its humoristic tone, as a mere imitation—playful or pedantic, however we choose to call it—of Chaucer’s Complent to his Purse. That the literal interpretation is, however, the right one, is confirmed by a passage in the Fall of Princes (fol. 67 d), in which Lydgate thanks the Duke for his liberality:

“My lorde, fredom and bounteous largesse
Into mine heart brought in suche gladness,
That through releyynge of his benign grace
False indigence list me nomore manace;”

further, by the wording of his “Dimissio” from Hatfield Broad-oak,

¹ See Jocelyn de Brakelond and Carlyle’s Past and Present. With respect to Lydgate’s time compare a passage in Dr. Logeman’s Introduction to his edition of the Rule of S. Benet, p. xvi: “About the year 1421 we find that degeneration had again set in, and that a reform was contemplated. At a meeting in Westminster Abbey between King Henry V and the Abbots and prelates of the Order of Black Monks, more than 360 in number, a reform was decided upon.”
Chapter VIII.—Chronology of Lydgate's Writings.

which was granted him "propter frugem melioris vitae captandam" (see above); also by his petition to the king for the confirmation of a grant, in which he calls himself "youre pouere and perpetuell Oratour John Lydgate" (see above, p. xcvii), and lastly by two passages from Shirley, namely the one given above on page lxxxiii (last line), and the following one from Addit. MS. 29729, fol. 178 a (copied by Stowe from Shirley):

"Yet for all his much konnyng,
Which were gret tresore to a kyng—
I meane this Lidgate, munke daune (MS. dame) Iohn—
His nobles bene spent, I leue ychon,
And eke his shylings nyghe by ;
His thred-bare coule woll not ly.
Ellas! ye lordes, why nill ye se,
And reward his pouerete!"

These lines betray, however, a reminiscence of the Prologue of the Story of Thebes, with its humoristic description of the monk’s slabby appearance, which makes it questionable whether Shirley had more resources to draw from than the passage alluded to and his own poetical inspiration.

§ 2. Chronological sequence of Lydgate's writings.

Lydgate's writings seem naturally to group themselves into two periods, that of his early works up to 1412, and that of his long translations—of the Stories of Troy, of Thebes, and the Falls of Princes, together with Deguileville's First Pilgrimage—as well as the legends and minor poems of his old age, a period lasting from 1412 to his death.

We have already spoken of Lydgate's sojourn at Oxford, which was most likely devoted to study in that University. It seems that when there he wrote his Æsop, which gives a very drawled-out version of some six or seven Æsopian fables, which have been printed by Sauerstein in Anglia IX, p. 1, etc., and again by Zupitza, in the Archiv, vol. 85, p. 1, etc., from a different MS., with important additions, and corrections of Sauerstein's mistakes. The date of this Æsop would then be about 1387; but there still appears to me to be room for some doubt in the matter.

The first certain date for any of Lydgate's writings has been made known to us by Miss Toumin Smith; it is the date for the prose-work, The Serpent of Division, or, The Damage and Destruction in Realms. According to vol. 35 of Lord Colthorpe's Yelverton MSS.,
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this tract was composed by Lydgate in 1400 (December 1); see Miss Toulmin Smith's edition of *Gorbovius*, p. xx, etc.

A poem which, I think, we must not place later than 1400, is *Chorl and Bird*. The Envoy of it is directed "Unto my maister with humble affeccioun," praying him to correct and amend it. As far as I am aware, Lydgate calls no one his master, except Chaucer, and I think this envoy can be addressed to none other than him. Chaucer, of course, must have been still living then, so that the latest date we can assign to it would be 1400.

Certainly the influence of Chaucer, whom he may have known personally, is most perceptible in Lydgate during this period, to which we may assign those works most clearly impregnated with the ideas of his great master, dimmed and diluted as they may be after having gone through the alembic of Lydgate's mind. To this category belong the *Flour of Curtesie*, the *Black Knight*, the *Temple of Glas*, as well as *Reason and Sensuality*, the *chef-d'œuvre* of this period, as it is of all Lydgate's writings. It is a great pity that we have not one certain date for any poetical work of this period, which more than any other does credit to Lydgate's poetical faculties. The *Flour of Curtesie*, however, must have been written after Chaucer's death, as its Envoy proves, and the *Temple of Glas* not far from 1400, as I hope to show is probable in § 3 of this chapter. The *Black Knight* is a palpable imitation of the *Book of the Duchesse*, and may come before the *Temple of Glas*, as this last-named poem is evidently a more ambitious effort, in which Lydgate stands, it seems, for the first time, upon his own feet, the invention of the whole work originating entirely with him. Thus I believe that the three works, the *Flour of Curtesie*, the *Black Knight*, and the *Temple of Glas* were written in this sequence, most likely between 1400 and 1403.

I have little doubt that between this time and the translation of the *Troy-Book*, *Reason and Sensuality* was written, as well as the *Life of our Lady*. But as there are no certain dates recorded for these comprehensive works, and our reasons for placing them here, will become all the more evident later on, we will now, by a considerable jump, proceed at once to the lengthy works of the second period, which we may date from the year 1412.

There is, first of all, the *Troy-Book*. We have fortunately a certain knowledge of the approximate dates\(^1\) for this work, which

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\(^1\) A chronological discussion of the three best-known works of Lydgate—best-known by name only, of course—forms the introduction to Koeppel's treatise
Chapter VIII.—Chronology of Lydgate’s Writings. heads the series of those long, spun-out and entirely unoriginal writings which have so justly discredited Lydgate’s Muse. From the Prologue to that work we easily gather that Lydgate must have begun it in October 1412. With the same preciseness we know that it was finished in 1420. For we have in Pynson’s Troy-Book (1513), sign. Dd, d:

“And tyme comple of this transalcyon . . . .
Was a thousande and foure hundred yere,
And twenty nere—I knowe it out of drede . . . .
The syghte yere, by computacyon,
Suyng the Coronacyon
Of hym . . . . . . . . Herry the fytthe,”

the reading of MS. Cotton Aug. A. IV, fol. 152 b, agreeing word for word with this. To Koeppel, only the modernization of the Troy-Book, printed in 1614 by Th. Purfoot, was available. In this the passage is different, and points to 1421 as the date of the conclusion of the poem. Perhaps the expression “twenty nere” warrants the inference that the Troy-Book was finished between March 21st and March 25th, 1420 (new style). Henry V’s eighth year lasted from March 21st, 1420, until March 21st, 1421; so the date must be after March 21st, 1420 (old style, 1419), and if we have to interpret “nere” as meaning “nearly,” “not quite,” it must be before March 25th, 1420: the days from March 21—25, 1419 (new style, 1420), lie in the eighth year of Henry V, and are “near” the year 1420, from Lydgate’s standpoint. I believe, therefore, that the Troy-Book was begun in the autumn of 1412, and finished in the spring of 1420.

The work we have next to discuss is the English prose-translation of Deguileville’s Second Pilgrimage, i.e. of the Soul, printed by Caxton in 1483. We know—for instance, from Caxton’s colophon and MS. Egerton 615—that this translation was made in 1413, but the great question is whether it was done by Lydgate. It has several times been alleged, as a proof for Lydgate’s authorship, that Chapter XXXIV of the Life of our Lady, and Chapter XXXIV of the Pilgrimage are one and the same. It is curious to compare the wording of these assertions. We read in the Catalogus Bibliothecae Harleiana, 1744, III, 126:

“This is remarkable, that the 34th Chapter of that Poet’s [Lydgate’s] Life of the Virgin Mary is a Digression in Praise of Chaucer . . . and

on the sources of the Story of Thebes. His dating of the Troy-Book and the Story of Thebes are certainly in the main successful; with respect to the Falls of Princes I shall be obliged to somewhat modify his results. It will be seen that the conclusions I have arrived at concerning these works tally more closely with those obtained by Ward, Catalogue of the Romances, I, 75.
that the 34th Chapter of the Second Book of this *Pilgrimage* should be the same Poem.* There is, indeed, a panegyric on Chaucer in the 34th Chapter of the *Life of our Lady*, as is very well known; but the second part of the above statement is not correct. There is no 34th Chapter at all in the second book of Caxton's print of the *Pilgrimage*, as the numbers of the chapters go on without a break through the first two books (1—39 being contained in the first book, 40—65 in the second). Chapter XXXIV of the first book contains the "Charter of Mercy" for the pilgrim, but no eulogy on Chaucer. Again, Miss Cust, in *The Booke of the Pilgrimage of the Soule translated from De Guileville*, 1859, p. iv, says: 'The translator, or at least the author of the "additions," was in all probability Lydgate; for the 34th chapter of Lydgate's metrical "Life of the Virgin Mary" is literally repeated in the 34th chapter of this translation of "The Charter of Mercy."' Very much the same thing is stated in *Warton-Hazlitt III*, 67. It is quite true that the 34th, or rather 35th, Chapter of the *Pilgrimage* (Caxton’s numbering is not quite correct) contains the Charter of Mercy, but not so the 34th Chapter of the *Life of our Lady*. The part of the *Life of our Lady*, which somewhat recalls this Charter of Mercy in the *Pilgrimage*, is Chapters XI—XIV, which contain the dispute between "Mercy, Pees, Rightwysnes and Trouthe, for the redempcion of mankynde"; but there again, I cannot find any verbal coincidences. It may be that some of the stanzas, interspersed between the prose of the *Pilgrimage*, can be identified with others in the *Life of our Lady*; but I must add, that a comparison of the French and English texts of the *Pilgrimage* shows the English stanzas to be in all cases renderings of the French original.\(^1\)

In perusing this translation of the *Second Pilgrimage*, nothing in the way of internal evidence has struck me which points decidedly to Lydgate as the author, either in the prose or even in the stanzas, and yet Lydgate is, as a rule, easily enough detected. Further, it seems to me highly improbable that Lydgate, just after having begun the translation of the *Troy-Book*, at the command of

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\(^1\) Even if a more careful investigation than I am at present able to carry out, should after all identify some of the stanzas in the two works, this would not necessarily be a proof of Lydgate’s authorship; the case would then be exactly parallel to the intended insertion of Chaucer’s *A B C* in Lydgate’s verse-translation of the *First Pilgrimage*. For later on I hope to make it probable that the *Life of our Lady* was written before 1415, and could thus have been made use of by anybody.
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Prince Henry—in 1413, King Henry V.—should only a few months later have started a translation of another work of by no means contemptible dimensions (I should think, some 10,000 lines in the original). Moreover, in his Prologue to the verse-translation of the First Pilgrimage (that of Man), begun by him in 1426, he would scarcely have omitted some reference to his former rendering of Deguileville’s Second Pilgrimage. I am, at present, aware of only one passage which could possibly be construed into a proof that Lydgate was the author of this translation of the Second Pilgrimage in prose. I mean the following lines from Stowe’s MS. Add. 29729, fol. 178 a, which have been copied by Stowe from one of Shirley’s “poetical” lists of the contents of one of his MSS.:

"First y* humayne pilgrymage,
Sayd all by proose in fayre langage:
And many a roundell and balade,
Which y* munke of bury hath made."

But then this seems to refer to Shirley’s Sion College MS. Archives 2. 23, which contains a prose-rendering of the First Pilgrimage, called in one of the headlines of the MS., “be pilgrymage humayne.”¹ I suppose this prose-translation in the Sion College MS. is essentially the same as the one published by W. Aldis Wright for the Roxburghe Club in 1869, from MS. Ff. 5. 30 in the University Library, Cambridge. The title “humayne pilgrymage,” if taken literally, only applies to the First Pilgrimage, the “pelerinage de la vie humaine,” which Lydgate later on translated in verse. No one would suppose Lydgate to have translated the same work twice over, first in prose, then in verse, all the less as no decided authority can be adduced for such a supposition. Although I have not been able to examine the Sion College MS. personally, yet I should think that the last line from Shirley given above can only mean that Lydgate was the author of “many a roundell and balade” in this MS., but not so of the “humayne pilgrymage.”

Thus I believe that Lydgate certainly translated Deguileville’s First Pilgrimage in verse, in 1426, etc., but he neither made the prose-translation of the Second Pilgrimage in 1413, nor (as scarcely any one will assume) translated the First Pilgrimage in prose.

Lydgate’s next large work, after the Troy-Book, is the Story of Thebes. The monk was “nie fiftie yere of age” when he wrote the

¹ See Dr. Furnivall’s Odd Texts, pp. 65 and 78; compare also his Trial-Forewords, p. 13.
prologue to this work, which opens with a description of spring. We may therefore fairly assume that Lydgate began the work in the spring of 1420, after having finished the Troy-Book; the expression, "Mid of April,"¹ in the Prologue to the Story of Thebes, would tally very well with the end-date for the Troy-Book. Taking one consideration with another, it seems to me most likely that the Story of Thebes was begun in April 1420. For this would also agree best with the "nie fiftie yere of age" of the Prologue; if Lydgate was born in 1371—we scarcely can make it later—he was in 1420 exactly 49 years old. If he was very "near fiftie," he might have been born early in 1371, or better still for our chronology, towards the end of 1370. As regards the end-date for the Story of Thebes, Koeppel rightly points out that Lydgate would not have omitted in his Epilogue to lament the death of Henry V., after the 31st August 1422, on which day that monarch died. At all events, we cannot be very far wrong if we say that the Story of Thebes was written between 1420 and 1422.

It would seem also that Guy of Warwick belongs to this time; Prof. Zapitza has conjectured its date to be 1420. Perhaps it was written shortly after the Story of Thebes, when the monk appears to have had more leisure after the completion of his two large translations.

With respect to the Troy-Book and the Story of Thebes, I agree in the main with Dr. Koeppel, as to the dating of them; making only the slight change of 1421 to 1420, which change is warranted by texts of the Troy-Book of better authority than the one which was accessible to Koeppel. But I can no longer share his opinion as to the date of the Falls of Princes. On the strength of two passages in that work, Koeppel came to the conclusion that it must have been written from 1424 to about 1433. Now we shall presently show that, in 1426, Lydgate undertook the translation of Deguileville's First Pilgrimage for the Earl of Salisbury. This work has more than 20,000 lines, and thus it would seem unlikely that the Falls of Princes, being done at the command of the Regent of England and uncle of the king, should be broken off for an indefinite time for another big undertaking. Still, we should nevertheless be forced to assume that such was the case, if the date 1424 could be inferred unmistakably.

¹ Compare, however, Wülcker, in Allgemeines Lutherbuch II, 270, who thinks that this statement as to the time is simply made by Lydgate in accordance with the beginning of the Canterbury Tales.
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from Lydgate's own words in the Prologue to the Falls of Princes. We should then assume that Lydgate, after having written the two first books of the Falls of Princes from 1424—1426, wrote, in the course of the next years, the translation of the Pilgrimage, and then returned to his former and much duller work. Thus his deep sighs in the Prologue to the 3rd book would be all the more understandable:

"Thus my self remembryng on this boke,
It to translate how I had vndertake,
Full pale of chere, astonied in my loke,
Mine hand gas treble, my penne I felt[e] quake . . .
I stode checkmate for feare whan I gan see,
In my way how little I had runne" (P. Pr. fol. 67 d).

Indeed, there was reason for "trembling and standing checkmate;" 11,627 lines, and only two out of nine books done! Surely, his breast must be girt with "robur et as triplex" who could be impervious to all feelings of pity for our sorely-tried monk.

But, as I have said, the Falls of Princes was not begun in 1424. The passage adduced by Koeppel for this conclusion is wrongly interpreted (see also Ward, Catalogue I, 75, and Th. Arnold, A Manual of English Literature, 6th ed., p. 137, note). The lines in question, from the Prologue to the Falls of Princes, fol. A, a (Koeppel, Story of Thebes, p. 14), are as follows (the punctuation is mine):

"Eke in this land, I dare affirme a thing,
There is a prince, ful mighty of puissance:
A kinges sonne, & vnkle to the king—
Henry the sixt, which now is in fraunce—
And is lieftenant & hath the gouernance
Of our Brityn . . . . . . . . . . .
Duke of gloucoster men this prince cal."

The relative sentence, "which now is in fraunce," must certainly refer to Henry VI., an assumption which at once makes everything clear. Henry VI. was in France from April 1430 to the end of 1431; it will tally best with the other evidence to assume that the Prologue to the Falls of Princes was written in 1430.

But, before his Falls of Princes, Lydgate made another lengthy translation for a famous English nobleman. As I have already said, the Englishing of Deguileville's Pèlerinage de la vie humaine, in four-beat couplets, was undertaken by him, in 1426, for Thomas de Montacute, Earl of Salisbury. I should think that the monk finished it between the years 1426 and 1430, at his average rate of producing 4000 or 5000 lines a year. 1 In my opinion, not the slightest doubt

1 The Earl of Salisbury, as is well known, had fallen in the meantime, being shot in the siege of Orleans. Lydgate, however, does not allude to the event
remains as to its genuineness; the Prologue (in heroic couplets) is thoroughly Lydgatian; there is the allusion to his master Chaucer (fol. 256 b), and to the niggardliness of "Jove's butler Ganymede" to our monk (fol. 4 b); we have further the authority of Speght (see No. 3 of the Lydgate-list in the Chaucer-edition of 1598, fol. 394 a), and thus also, I think, indirectly, of Stowe, who supplied many missing headings in the MS. Cotton Vit. C. XIII. The language,\(^1\) the manner of translating, \&c., are entirely those of Lydgate.

The next work to which we can assign a certain date is the short Legend of St. Margaret. According to the Durham MS., this little work was written "A° VIII° h[enrici] VI,\(^2\) i. e. between Aug. 31st (on which day Henry V. died in 1422), 1429, and August 31st, 1430. It evidently stands between the Pilgrimage of Man and the Falls of Princes.

The Prologue to this latter work, as has already been pointed out, must have been written in 1430 or 1431. The monk seems first to have finished Books 1 and 2, after which a break of a few months must have occurred. For in 1433 Lydgate certainly wrote the Legend of St. Edmund and Fremund. He says himself in that poem that Abbot William [Curteys] commanded him to write the life of the patron-saint of his monastery during the visit of King Henry VI. to the shrine and convent of St. Edmund (l. 187, \&c.). This visit lasted from Christmas 1432 to Easter 1433. Lydgate's own words as to his beginning the poem are not quite clear: from l. 134, \&c., in the Prologue, it might appear that he began the poem at Christmas (1432); but lines 151, \&c., of the Prologue were clearly written after the king's departure. There can be no doubt however that the main part of the Legend was written in 1433. In this case we need not wonder that the monk stopped short in his translation of the Falls of Princes for Duke Humphrey; for Edmund was written for the king himself. Lydgate brought great zeal to bear on his treatment of this Legend, and the work is by no means his worst.

For the last time we get a glimpse of something like poetry in the in the course of this work; but we have a reference to the Earl's death in his Minor Poems, Halliwell, p. 126.

\(^1\) Note particularly the not unfrequent use of the word "chaumpartie," used in a sense which seems to have originated in Lydgate's misunderstanding of a line in Chaucer. See note to l. 1164. Other favourite expressions of Lydgate's are of frequent occurrence in the Pilgrimage, as the notes will to some extent show.

\(^2\) See the edition of this Legend in Horstmann's Allenglische Legenden, Neue Folge, p. 446.
now aging monk, when it devolved upon him to shed all possible
lustre upon his glorious martyr-king. For in true piety, which comes
straight from the heart, there always lies a touch of poetry.

After this labour of love, our poor monk went on—amid the deep
sighs and groans described above—with his Tragedies of John Bochas
on the Falls of Princes. “Tragedies” indeed, inspiring the Aris-
totelian terror and pity in no common degree: terror by their bulk,
and pity for their author—and ourselves into the bargain, when we
feel bound to wade through them. This time the monk went right
through to the bitter end. In the Prologue to the 8th book,1 Lydgate
complains of his great age, which is “more than three-score years,”
and of his trembling joints. We may suppose that this passage was
written about 1436, at which time Lydgate was sixty-five years old.
I should think that the monk finished this dreary compilation in
1438 or 1439, and I readily believe that he said a very heartfelt
“Deo gratias” after it. He need not in his next work have ex-
pressly drawn our attention to the fact that his wit was irretrievably
“fordulled.”

In 1439, abbot Whethamstede of St. Albans wished to see the
patron-saint of his monastery and protomartyr of England glorified in
the same way as St. Edmund had been. Lydgate was again chosen to
carry out this work, and he thus wrote a Life of Alon and Amphabel,
on a similar plan to the Life of St. Edmund, but, as may be easily
understood, inferior to it in every respect.

After 1439 we hear little of any poetical efforts of our monk.
Still his fame had not died before him; for in one of his last years,
1445, he was called upon to write the verses for some pageants
exhibited on Queen Margaret’s entry into London. About the same
time he was engaged in commemorating in verse certain miracles,
wrought by St. Edmund in 1441, and again in 1444, the which
verses are printed by Horstmann at the end of his edition of Lyd-
gate’s St. Edmund (Altenfische Legenden, Neue Folge, p. 440, &c.).
We may also suppose that Lydgate’s Testament belongs to this time.
We know with certainty that he died when in course of writing the

1 Ward, Catalogue of the Romances, I, 75, says that this passage occurs in
the contemporary MS. Harley 1766, on folio 184, in the middle of the 6th book.
This is quite correct; but the passage stands in reality in the same place as in
Tottel’s print, the numbering of the books in the Harl. MS. being in great con-
fusion. It counts only eight books, whereas Boccacio’s work has nine; and
from the very passage in question, as it stands in Tottel as well as in the Harleian
MS., we gather that this Prologue was to be followed immediately by “two
books.”
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Secreta Secretorum, which was finished by Bennet Burgh. Lydgate's part ends with the line—

"Deth al consumyth, whych may nat be denied,"

which may have been the last verse that came from the monk's pen. Immediately after it the MSS. have the rubric: "Here deyed this translateur and nobyl poete / And the yonge folwere gan his prolege on this wyse" (MS. Ashmole 46, fol. 131 a).

We must now return to certain works of Lydgate's, the classification of which we postponed until we should find ourselves on firmer ground. We will first consider the Life of our Lady. I have little doubt that this was the last important work of Lydgate's first period, before he began the translation of the Troy-Book in 1412. For we know that it was undertaken at the command of Henry V. Now we have seen that Lydgate, from 1412—1422, was occupied with the Troy-Book and the Story of Thebes. Therefore, it seems most natural that the Life of our Lady should have been written before these works. Moreover, we have an astronomical datum in the work: On folio 1, b, we hear that our monk made a certain prayer when "Lucina was passed late from Phebus," and the statement seems to refer to the first of January. There was a new moon, in 1410, on the 26th of December (see infra, p. cxiv), which agrees very well with this statement. I should think that the Life of our Lady was written about 1409—1411. The poem, with its comparative freshness—at least in some parts—still belongs to Lydgate's better works.

For Reason and Sensuality I know of no external evidence which would warrant a certain date for the year of its composition. The work is of considerable length (about 7400 four-beat lines), and there remain only three periods in which Lydgate could possibly have found time to write it, namely, 1422—1426, 1439—1445, and the time immediately before 1409. I believe that 1422—1426, and still more 1439—1445, are quite impossible dates; the monk was much too "fordulled" at that time, and had sunk from what was, at any rate, some approach to a poet, to a mere rhymester and unoriginal translator. He can only, I believe, have written the best production of his life in his prime, and I consider the Flour of Curtesie, the Black Knight, the Temple of Glas, as works which lead up to the only one of Lydgate's poems which we can read with real interest and enjoyment. Thus we are, perhaps, not far wrong in believing that Reason and Sensuality was written between 1406 and 1408.
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Of the monk’s larger works, Horse, goose, and sheep, De duobus Mercatoribus, the Assembly of Gods, and the Court of Sapience remain. With respect to the chronology of these I feel extremely doubtful. The least thing which I should feel it incumbent upon me to do before venturing on any definite opinion as to their dates, would be to read them again carefully, which I have at present no opportunity of doing. The first of these poems has the approximate date, 1470, in the *N. E. Dictionary* (under *bouge*), which, of course, is absolutely impossible. Lydgate cannot have written it after his death. Of the *Assembly of Gods*, otherwise called *Assemble de dyeus*, or *Banquet of Gods*, we have a late MS., Royal 18 D II.; and the poem was printed by Wynken, Pynson, and Redman (it would seem, altogether five times; see Hazlitt, *Handbook*, p. 358). The MS. is later than Wynken’s first print;¹ its text follows Wynken de Worde’s print (C. 13. a. 21. in the British Museum) very closely; indeed, it seems to be a copy of it. Prefixed to the poem itself we find in the prints the *Interpretation of the names of gods and goddesses*, enumerating the principal heathen deities, and also indicating their respective spheres of action (for instance, Pluto = God of helle, Morpleus (sic) = Shewer of dremes, &c.). This *Interpretation* has often been mistaken for a separate work, which it is not; it seems only to be Wynken’s addition to make the poem more easily understood by those of his readers who were less versed than he in classic mythology. In the MS. it does not appear. The metre of the prints and the MS. is exceedingly irregular, much more so than in any other poem of Lydgate’s; but as the lines on the Kings of England in the Royal MS. show the same metrical corruption, besides great arbitrary changes, I am inclined to believe that this *Assembly of Gods* may have been tampered with in a similar way. Still it is not absolutely certain that Lydgate was the author; but I suppose the following item in Hawes’s list of Lydgate’s works (*Pastime of Pleasure*, Chapter XIV) can only mean our work:

> “And betwene vertue and the lyfe vycyous,  
> Of goddess and goddess[ees] a boke solacyous  
> He did compyle” . . .

Further, Bale mentions *De nominibus Deorum* among the writings.

¹ That is to say, the second half of it; the first part, containing the *Troy-Book* and the *Story of Thebes*, with beautiful illuminations, is in a much older handwriting. The second hand (beginning of the 16th century) has written the *Assembly of Gods*, further, a poem by Skelton, Lydgate’s *Testament*, and his *Stanzas on the Kings of England*, the latter with additional stanzas down to Henry VIII. (also copied from a print by Wynken!). See Dyce’s *Skelton*, p. x.
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of Lydgate; so also, following him, Pits, Ghilini, &c. It may, however, be that Bale simply drew his statement from a title-page of Wynken de Worde’s, as found in the copy of the British Museum, marked C. 13. a. 21, which seems to have been a joint issue of Lydgate’s Story of Thebes, Assembly of Gods, and Temple of Glas (see Hazlitt, Handbook, p. 358). The first stanza reminds one strikingly in its tone of the beginning of Piers Ploughman:

“Whan Phæbus in the crabbe had nere his cours ronne,
   And toward the Leon his journey gan take,
   To loke on Pyctagoras spere I had belgone,
   Sytting a soltyrly alone byside a lake,
   Museyng on a maner how that I myght make
   Reason and sensaulyte in one to accorde:
   But I coude not bryng about that monacorde.”

The poem certainly deserves a re-edition.

I feel almost certain that the date of the Court of Sapience could be made out by a careful investigation. As to its genuineness I have not the slightest doubt; Blades’s scruples on this score, as brought forward against the opinion of W. Oldys (Caxton, II, 115), are hardly justifiable. Blades would consider the Court of Sapience Lydgate’s finest work, if it were his, and wonders that such a remarkable poem should be so scarce then, compared with the monk’s other writings. But it cannot be said that the poem is so very scarce; for we have, besides Caxton’s print, and the Trinity College MS., a print by Wynken de Worde, of the year 1510, and further, Addit. MS. 29729, which was copied out by John Stowe (from Shirley, or a print!). Moreover, the first part of it, the pleading between Mercy, Truth, Right, and Peace, occurs at the end of MS. Harl. 2251, and some stanzas of it found their way into the Chaucer-print of 1561 (see Chapter XII). We have, moreover, Hawes’s (Pastime of Pleasure, Chapter XIV) and Stowe’s plain testimony that Lydgate was the author. Stowe’s testimony (in MS. Addit. 29729, fol. 87 a, in the Trinity College MS., and in the list contained in Speght’s Chaucer, 1598) perhaps goes back to Shirley, not to Hawes, as Blades supposes.

I feel far less certain as to its date. The poem in MS. Harl. 2255, fol. 21 (“Mercy and trouthe mette on an hib mounteyn,” etc.), written after Henry V.’s death, or the passage in Pur le Roy (about 1432), Halliwell, p. 11 &c., or the first book of the prose-translation of the Pilgrimage of the Soule (1413), have hardly any direct contact with the Court of Sapience. Who is the “soveraign,” by whom the author was “constrained to write”? So far as I am aware at
present, this question of the date requires us to take into especial
consideration the following line of the prologue:

"Let ignorance and chyldhode have the wyte."

But was Lydgate favoured so early by the Court? By Henry IV.? Or is the word chyldhode here not to be taken in its natural and
usual sense referring to age? Some critics even feel inclined to
believe that this Prologue is not by Lydgate, but was added by
somebody else, perhaps Caxton. I repeat that a careful investigation
must almost certainly lead to a definite solution of these questions,
which will make a re-edition of the poem all the more interesting.

Speaking generally, I believe that further observations will
disclose more and more decisive characteristics, from which we may
ascribe an earlier or later origin for those works to which we have as
yet the most difficulty in assigning a place. For as Koeppel truly
remarks, we still stand "in den Anfängen der Lydgate-Forschung;"
and only gradually, by careful investigations and editions of each
separate work, shall we be able once and for all to disperse the doubts
and solve the questions which attach to all the more interesting works
of Lydgate. Until now, with hardly a single exception, Lydgate's
dullest works alone have been treated of by Historians of Literature.

At present we can only with certainty say this much, that there
is a wide difference in poetical value, in tone and style, between the
more imaginative writings of his earlier time, and the dry, monotonous
translations spun out through thousands and thousands of lines in his
later days; between the jovial humour, or keen enjoyment of nature
in the first period, and the cumbersome and dismal pages of the Falls
of Princes, or the philistine rules—often disgracefully devoid of
taste—for the health, diet, and general conduct of a prince in the
Secreta Secretorum. We may safely say, that, after our monk had
reached the zenith of his power in Reason and Sensuality, the poetical
value of his works decreases in direct proportion to the distance from
this better time.

Whether the same is true of his metre, further investigations
have to establish. As regards versification, the Story of Thebes is
indeed, of all his works, generally made out to be the scape-grace of
the family, whilst the metre of the Falls of Princes is applauded as
being far superior. True enough, if we take the two texts as they
stand, the one in the Chaucer-Print of 1561, the other in Tottel's
edition of 1554. But I should not be astonished if Dr. Erdmann's
forthcoming edition of the Story of Thebes proves that its black-letter
text is much more corrupted than that of the *Falls of Princes*; for Tottel gives us to understand on his title-page that he used more than one MS. for the construction of his text. Still I must not omit to say that Lydgate’s five-beat line always seems more regularly built in the seven-line stanzas than in the heroic couplet.

Lydgate’s style, at all events, changes considerably in the course of time, and, as he grows older, he entirely forgets some of his favourite expressions. His pen certainly had still ample occasion to “quake” in the *Falls of Princes*, and the invocations to the Furies are frequent enough; but the pretty descriptions of nature, his humour, in short, the brighter side of his poetry, is almost entirely gone; his “fresh, fair” ladies have become very scarce, and those with “hair like gold wire” have vanished for ever.

It will perhaps not be amiss to subjoin a short synoptical table of the dates—known and conjectural—of Lydgate’s life and works.

1370 (or 1371), born at Lydgate.
1387, studying in Oxford; his *Æsop.*
March 13, 1388 (new style 1389),
1389, receives the four lower orders of the Church.
Dec. 17, 1389, receives Letters of Dismissary for the order of sub-deacon.
May 28, 1393, ditto for deacon.
April 4, 1397, ditto for the order of priest.
April 7, 1397, ordained priest.
1398 (?), *Choral and Bird.*
1400, *Serpent of Division.*
1400—1402, *Flour of Curtisie, Black Knight.*
1403 (?), *Temple of Glas.*
1405—1406 (?), *Assemble of Gods! Court of Sapience!*?
1406—1408 (?), *Reason and Sensuality.*
1409—1411 (?), *Life of our Lady.*
1412—1420, *Troy-Book.*
[1413, *Prose Pilgrimage* hardly genuine.]
1415, Lydgate living at Bury.
1420—1422 (?), *Story of Thebes.*
Feb. 21, 1423, Lydgate mentioned in the Minutes of the Privy Council.
June 1423, elected Prior of Hatfield Broad Oak.
1423 (?), *Guy of Warwick.*
1424—1426, Lydgate in France.
1425 (?), *Dance of Macabre.*
1426—1430 (?), *Pilgrimage de mounde* (in verse).
1430, *Legend of St. Margaret.*
1430—1438 (?), *Falls of Princes.*
1432, *Par le Roy.*
1433, *Legend of St. Edmund and Fremund.*
April 8, 1434, licensed to go back to Bury from Hatfield.
1439, *Legend of St. Alphon and Amphelab.*
1441, legal difficulties concerning the payment of a royal grant to Lydgate.
1444, *Miracles of St. Edmund.*
1445, *Verses for Queen Margaret’s entry into London.*
1445 (?), *Testament.*
1446 (?), *Secreta Secretorum.*
Dies between 1446 and 1450.

Many of the monk’s smaller poems can be dated; the above list comprises only the more extensive works. I repeat that this attempt at making out the sequence of Lydgate’s writings, is merely a temporary one, given in the hope that, with all its shortcomings, it may throw more light upon the matter, and may be welcome to the
investigator of special works of Lydgate. I shall only be glad if a more thorough study of his particular writings removes any of the above notes of interrogation or assigns the right date to a work possibly inserted in a wrong place.

§ 3. Date of the Temple of Glas.

Unfortunately there is not sufficient evidence to afford us a precise date for the composition of the Temple of Glas. That it, however, belongs to Lydgate’s first period, and was produced before the interminable rhymes of his middle and old age, is proved by the MS. T, which is scarcely much later than 1400. The next-oldest MS., G, seems to have been written about 1430; it exhibits, with S, extensive deviations from the other texts; and the common original of G and S may be some years earlier. This external evidence agrees very well with the classification given above in § 2, and even serves to justify it; the Temple of Glas certainly bears in its composition, its style, and its general tenor, the marks of the early period, as alluded to above. Lydgate’s inveighing against the enforced monastic life (ll. 201—208) strengthens this supposition of an early origin; we know from his Testament that, in his youth, he himself felt little vocation for the cloister. Neither, unfortunately, do the sources the author used advance us much further, nor yet does Shirley’s assertion that the poem was written “a la request dun amoureux.” Whether this statement of Shirley’s was in itself merely a bad guess, must remain a matter of uncertainty; nor have I been able to find anywhere the motto of the lady: “de milieux en mieuxx magre” (in the second version: “humblement magre”). Should, however, the hypothesis that the poem was written somewhere between 1400 and 1415 be correct, then a more precise date within the limits of this period may be assigned to it, or rather we may set on one side certain years in which it cannot have been written. At the opening of the poem is an astronomical statement concerning the

1 Thomas Feylde, also an admirer of Lydgate, addresses his poem Controversy between a lover and a jay in the Envoy thus:

“For made thou was of shorte aduysement
Be meruayllous instance of a louer verament.”

But at the end of the Envoy he has:

“Suche grete vukyndesse...”
“Washowed to a louer called, P. T.,
Her name also begynneth with, A. B.”

F. T. are doubtlessly meant to represent his own initials. Feylde cites in this poem a great many famous couples of lovers; those of the Temple of Glas are also all in it.

TEMPLE OF GLAS.
time of the dream which Lydgate feigns to have had. It says that he had gone to bed one night

"Whan jat Lucina wip hir pale liet
Was Ioyned last wip Phebus in aquarie,
Amyd decembre, when of Ianuarie
Ther be kalendes, of je nwe yere."

The first two lines, of course, refer to the conjunction of Sun and Moon; the key to the exact meaning of the last two we find in Lydgate's poem, _Par le Roy_ (in Halliwell's edition of the _Minor Poeme_, p. 2), of which the first stanza runs:

"Toward the ende of wyndy Februarie,
Whan Phebus whas in the fysshe crowne,
Out of the signe, wiche sallyd is aquary,
New kalendys were enteryd and begone
Of Marchis komynge, and the mery sone
Upon a Thursday sched his bemen bryght
Upon Londone, to make them glad and lyght."  

The date here referred to is February 21st, 1432, relating to King Henry VI's entry into London after his return from France. The above method of fixing the date has, of course, reference to the ancient calendar, according to which, after the Ides of the month, the reckoning would be made by the kalends of the next month. Thus the meaning of ll. 6 and 7 of the _Temple of Glas_ is: in the middle of December, when the new "Kalendæ Ianuaries" have begun, i.e. at the earliest on December 14th, which is the 19th day "ante Kalendas Ianuarias." Now, Professor Tietjen, of the Berlin University, has been kind enough to give me a list of new moons in the December of the years 1400—1420. According to it, there was a new moon in 1400, on December 16th, at 2 a.m.; 1402 on the 24th, 1403 on the 14th, at 9 a.m., 1405 on the 21st, 1407 on the 29th, 1408 on the 17th, 1410 on the 26th, 1411 on the 15th, 1413 on the 23rd, 1416 on the 19th, 1418 on the 27th, 1419 on the 17th; the other new moons all occur before December 14th. Now we must not lose sight of the possibility that Lydgate did not mean the above-quoted words to be interpreted literally; but if we do so, I should think that the two years 1400 and 1403 are of all the most likely, as the date of their new moon agrees so well with the "Amyd decembre" of the poem. And if we have to choose between the two, I think we must choose 1403 as the more probable. For two

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We have also a close parallel to the above lines in MS. Cott. Calig. A II, fol. 99 a:

"And on a nyght in Apryle as y lay
Wery of sleep & of my bed all so,
Whene that the kalendes entred Were of May."
Chapter IX.—The Sources of The Temple of Glas.

reasons. It seems that the Flour of Curtesie (evidently imitated from the Parlement of Foulse), and the Black Knight (imitated from the Book of the Duchesse) procede our more ambitious Temple of Glas. But the Flour of Curtesie was certainly written after the death of Chaucer, which is proved by its envoy. Secondly, I believe that Lydgate, in December 1400, would have mentioned Chaucer with warmer words than the bare mention of his name in l. 110. For scarcely two months had then elapsed since his beloved master had been laid in the grave.

CHAPTER IX.

THE SOURCES OF THE POEM.

§ 1. Lydgate’s learning in general.

We are, indeed, obliged to bring forward a strong protest against certain old admirers of Lydgate, when their effusive eulogies are too freely bestowed on his poetical powers. But we can agree more readily with these ancient literati when they commend our monk’s wide learning. Although we moderns perceive at once that it is—like much of the erudition of the Middle Ages—more extensive than deep or accurate, yet we must not deny Lydgate the epithet of “learned,” which he received for several centuries, and with which he was still honoured, in the midst of the glories of the Elizabethan era, by no meaner poet than Beaumont. Still, even here we must make the necessary deductions from the wholesale eulogies of Bale, Pits, and other early writers, and some of the accomplishments attributed to him all too lavishly by them, we shall do well to strike out altogether from their lists. Thus, if Pits speaks of him as “non solum elegans Poëta, & Rhetor disertus, verum etiam Mathematicus expertus, Philosophus acutus, & Theologus non comtemnedus,” we prefer to believe Lydgate’s own words, when he says (Troy-Book, F1 a):

“For douteles / I radde neuer Euclyde.”

1 And we may perhaps add, his command of language. Bale praises him thus: “Tantæ enim eloquentiae & eruditionis homo iste fuit, ut nunquam satis admirari possint, unde illi in estate tam rudi, tanta accreuerit facundia;” further on: “fuitque post dictum Chancerum, Anglici sermonis illustrator planè maximus” (Catalogus, p. 586).

2 Pits evidently derives his information from the first edition of Bale (Summarium, 1548, fol. 202 b), which reads: “Rhetorem certe, philosophum, mathematicum, ac theologum eun exitisse, scripta eius luculenter ostendunt.” Bale himself thought good to omit this questionable account of Lydgate’s versatility in his Catalogus, whilst Pits was copied by Ghilini, Papadopoli, etc.
Chapter IX.—The Sources of The Temple of Glas.

After this confession we need not wonder that the history of mathematics is silent concerning any “Theorem of Lydgate.”

Similarly, we must not let pass unchallenged Bale’s random guess concerning the authors who served as Lydgate’s chief models. Bale asserts—and his assertion has been adopted even by Warton without due criticism—that Dante, Alanus, and Chaucer were the principal poets whom Lydgate studied and imitated. But of Dante he does not seem to have known much more than the mere name and the title of his great work; further, if by Alanus, Bale meant Alanus ab Insulis, then Reason and Sensuality alone would fully justify the tradition; but he evidently means Alain Chartier, and I must confess that, beyond a general likeness of motifs, etc., current at the time, I am unable, so far as my knowledge goes, to trace any actual interdependence between the two. Some works of Chartier were, indeed, translated into English in the 15th century; but we must note that Lydgate is at least twenty-five years older than Chartier, and can thus have learnt little from him. With respect to the third poet mentioned by Bale, there is no doubt that Lydgate knew Chaucer well, and the present poem would strongly confirm this statement, did it need confirmation. Bale’s authority is here, as unfortunately also in many other instances, altogether unreliable; he evidently chose haphazard three representative poets of Italy, France, and England, and thus two-thirds of his statements are incorrect.

The sources of two of Lydgate’s best known works, the Falls of Princes and the Story of Thebes, have been ably treated in Dr. Koeppel’s two excellent treatises, which, although the two works in question are more or less only translations or paraphrases, yet throw

1 Moreover, let any one who may have imagined Lydgate to be a connoisseur of jewelry, correct his error at once; for he himself tells us in the Secreta Secretorum (MS. Ashmole 46, fol. 109 a):

“I was nevir noon expert Ioweleere.”

Nevertheless we may not inaply apply to the monk Hazlitt’s remark on Herrick, that “from his frequent allusion to pearls and rubies, one might take him for a lapidary instead of a poet” (Lectures on the Dramatic Literature of the age of Elizabeth, Lecture VI).—Concerning Lydgate’s geometry we must, however, in justice add, that he evidently knew the value of $\pi$ for $\pi$ (see note to l. 26). But again, his “Tractatus de Geometria” in the Court of Sapience, fol. f, b to f, b, does not prove him to have been a great adept in the mysteries of Euclid’s science. Cp. also the following passage from the Pilgrimage of Man, fol. 182 a, the purport of which we do not mean to gainsay:

“And many on that thow dost se,  
Ys nat ther-for A Geometryen,  
With-In a compas—ha thy in mynde—  
Thoagh he komme out the centre fynde.”
considerable light upon Lydgate's general knowledge and the manner in which he makes use of it in enlarging upon his originals. Köppel shows, I think conclusively, that Lydgate knew no Greek nor Italian, but Latin and French tolerably. In his so-called translations, the monk usually renders his original in a paraphrastic manner, and puts in many additions foreign to it. He is fond of quoting authorities for his statements; but often enough, he does so—like his great master Chaucer—quite incorrectly and at random. Some investigations have also been made into the sources of certain of his smaller poems; I mention especially Guy of Warwick. But much still remains to be done to make clear his attitude towards the sources whence he derived his other principal works. Thus a treatise on the sources of the Troy-Book would be a very meritorious pendant to Köppel's comparison of Boccaccio, Laurent de Premiérfaït, and Lydgate; it would have to elucidate the manner in which Lydgate follows Guido di Colonna, and how far he deviates from the Sicilian's famous work. The investigator of Lydgate's Secreta Secretorum would have to define the exact relation between this work and the pseudo-Aristotelian tract of that title; and also to show how it is connected with Occleve's De Regimine Principum or Gower's Confessio Amantis, Book VII. An enquiry into the sources of the Court of Sapience will, so far as it deals with the first part of the poem, lead back to the Pleading between Mercy, Truth, Right, and Peace, so often treated in the Middle Ages.¹ In the later parts of the Court of Sapience, the inquirer will have ample opportunity to show his own erudition whilst discussing that of Lydgate. Not the least interesting of such investigations would be that of Reason and Sensuality; Alanus ab Insulis' work De Planctu Natura, the Roman de la Rose, and the moralizations on the game of chess would be found to play a prominent part in it.

If I am not much mistaken, the groundwork of the Assembly of Gods must go back in some way to the Psychomachie of Prudentius, and more than one of Lydgate's stories appear to be derived from

¹ By Lydgate himself in the Court of Sapience, 1st part, in Life of Our Lady, cap. 11—14; it occurs also in Deguileville's Second Pilgrimage, books I and IV of the English prose-translation in Caxton. In book I the Charter of Mercy has reference to the soul of the individual pilgrim only; in the 1Vth to mankind in general. Further treatments of, or allusions to, this Pleading are found in a homily of St. Bernard's, in Grosseteste's Castel d'amour (English version, ed. Weymouth, l. 275 etc.); in the Curzer Mundt, ed. Morris, p. 545—561 (II. 9517—9752); in Piers Plowman, C-text, XXI, 118 etc.; see ten Brink, Geschichte der engl. Litt., I, 444, and particularly, Skeat's note to the passage in Piers Plowman.
the *Disciplina clericalis*, or a French translation of it. Inquiries of the kind indicated would be valuable contributions to the history of English literature in the 15th century, and I should be glad if these discussions instigate other workers in this field to undertake an elucidation of some of the questions set forth above.

§ 2. Current "motifs" used in the Temple of Glas.

Whereas Sandras, some thirty years ago, spoke of Chaucer's works as "véritables mosaiques" of ideas, gathered together from various quarters, a better knowledge of the poet has made it clear to us that Chaucer, although drawing from many foreign sources, still preserved the originality of his singular genius and impressed each of his genuine works with the stamp of his own personality. Later researches have shown that the works to which this remark of Sandras particularly applies, are mostly not genuine, but, as a rule, belong to a post-Chaucerian school of poets, who had learnt their technique of, and borrowed their ideas from, the great master-poet. But if this remark is not appropriate in the case of Chaucer's genuine works, it is certainly applicable to the earlier compositions of Lydgate, and particularly to our poem. For although the *Temple of Glas* may be said to be an original production with regard to its action and composition, yet the most prominent motifs which form the component parts of the story, and serve as vehicles to set the action working, are the common property of the time, heirlooms, some of them, of olden days, modified and enlarged upon by generations of writers.

Thus we have in our *Temple of Glas* the framework of a vision. We can clearly distinguish in the literature of the Middle Ages two separate, yet closely related currents, which represent two different forms of the vision. First we have the vision proper, the religious trance, opening Heaven, Purgatory, and Hell to man's ecstatic gaze. For the origin of this species of the mediæval vision we must turn to the Bible, namely to the visions of Ezekiel and Daniel, the trance of St. Paul, and the Apocalypse of St. John. Again, in the earlier

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1 *So Chorl and Bird* and *De duobus Mercatoribus*. For the latter see Ward, *Catalogue of the Romances*, I. 929, and Zupitza, in his *Archív*, vol. 84, 130 etc.

2 There are also heathen parallels, describing either descents into the lower world, or visions of a life beyond the grave; the 11th book of the *Odyssey* and the 6th of the *Aenid*, the *Culx*, and particularly the *Somnium Scipionis*. In the *Mahābhārata* occurs a famous episode, the *Indralokadhamana*, describing the ascent of Arjuna to Indra's heaven. The popularity of these fictions was so great that it produced parodies and burlesques; two well-known instances are
centuries of the Middle Ages, many privileged mortals, mostly
canonized saints, were credited with having beheld such visions, in
body or in spirit; for the historian of literature the names of St.
Patrick, St. Brendan, Alberic, Tundalas, and the apocryphal gospel
of Nicodemus are of particular interest. The Sólár-Ljóð, Raoul de
Houdenc's Šonge d'Enfer and Voie de Paradis, Hampole's Prìcke of
Conscience, Dunbar's Dance of the seven Deadly Sins, Lyndsay's
Dream, the poem of the Pearl, Deguileville's Pilgrimages, and Alanus' 
Anticleudianus, which latter had certainly no small influence on the
conception of the Hous of Fame, are interesting enough as turning
the vision of other worlds into a poetic theme; but it is, of course,
the Divina Commedìa, which shows in its peerless magnificence what
a poet of Dante's tremendous powers could make of the vision of the
Inferno, Purgatorio, and Paradiso.

On the other hand, the vision is often used more or less as a
poetical framework only; in this case, it usually presents itself to the
poet either in a dream, or when walking forth into the fields on some
fair morning. This secular form of the vision no doubt sprang from the
religious type; the frequent occurrence of the dream-motif appears
moreover to have been partly due to the Somnium Scipionis, with its
widespread popularity in the Middle Ages. As famous examples of this
species of the vision in Romance literature we may mention the
popular work of Boethius, De Consolatione Philosophiae, Petrarca's
Trionfì, Boccacio's numerous visions, and—of great influence upon
Chaucer and his school—the Roman de la Rose, and Alanus' De
Planctu Natura. This type of vision, rather than the preceding, is
also exhibited in Piers Ploughman, and Chaucer made use of it in more
than one of his works, as in the Hous of Fame, the Parlement of
Foûles (in this case following directly the Somnium Scipionis), in
the Book of the Duchesse, and the Prologue to the Legend of Good
Women. It occurs in the pseudo-Chaucerian poems, The Isle of
Ladies, The Assembly of Ladies, and C况ow and Nightingale; in

the Μινύρης Ἐνυργαρία, attributed to Lucian, and, it would seem, con-
temporary with Lydgate, the Scandinavian Skida-Kina by Einar Fostri (see
Vigfússon, Corpus Poeticae Boreale, II, 396, etc.).

1 For the subject of visions see particularly Th. Wright, St. Patrick's
Purgatory; Hammerich, Aelteste christliche Epik, p. 181; Ebert, Allgemeine
 Geschichte der Literatur des Mittelalters, passim; and C. Fritzche, Die lateini-
schen Visionen des Mittelalters bis zur Mitte des 12. Jahrhunderts, in Vollmüller's
Romanische Forschungen, II, 247 etc.; III, 337 etc.

Lit. I, 57; ten Brink, Geschichte der engl. Litteratur II, 86.
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Gower’s Vox clamantis, in Skelton’s Garland of Laurel and Booke of Court, in the Kingis Quair, in Dunbar’s Golden Targe, Henryson’s Æsop (Introduction), Douglas’s Palice of Honour; in Machault, Alain Chartier, etc., etc. Lydgate, who certainly knew Chaucer, Boccaccio, Dugueleville, and the Roman de la Rose, is not less fond of this particular framework than his contemporaries; he has it, in different forms, besides in the Temple of Glas, in the Assemble de Dieus, the Court of Sapience, the Complaint of the Black Knight, and, in a certain degree, also in the Falls of Prince.

The vision of some stately building, a palace or a temple, is common, as the very titles show: Palaces of Honour, Houses of Fame, Temples of Glory, etc., occurring frequently in the English and the Romance literatures. Temples of Venus—for so our Temple of Glas turns out to be—are found amongst Chaucer’s works, in the Knights Tale (l. 1060 etc.), the Hous of Fame (l. 130 etc.), and the Parlement of Foules (l. 230 etc.), from all of which works Lydgate seems to have taken various hints for the present poem. The particular title, The Temple of Glas, may have suggested itself to Lydgate from ll. 119 and 120 of Chaucer’s Hous of Fame, which run thus:

“But as I sleep, me mette I was
Within a temple y-mad of glas.”

The temple spoken of in this passage of the Hous of Fame is also a Temple of Venus.

Further, the enumeration of famous names, and particularly of famous lovers, is a very common feature in works of the afore-mentioned category. These names are naturally most numerous in poems which make the representation and portraiture of personages seen in a vision their primary object, such as Chaucer’s Hous of Fame, Douglas’s Palice of Honour, Petrarca’s Trionfi, Boccaccio’s Amorosa Visione, the Intelligenza,¹ not to mention the Divina

¹ This list is interesting as giving, amongst others, the following pair of lovers (stanza 75, l. 2):

La bella Analida e lo bono Ivano.

This seems to point to one of the Romances treating of Iwain and the Round Table, for the origin of the name Anelida, which would at once upset Bradhaw’s and Prof. Cowell’s ingenious etymologies from Acadic and Anahita; for I do not believe that both the poet of the Intelligenza and Chaucer mistook a t for an l. We have also in Froissart’s Diz du bleu chevalier the line (ten Brink, Chaucer-Studien, p. 213):

“Ywain le pren pour la belle Alydes.”

One and the same personage is evidently indicated by the two names Analida and Alydes for Iwain’s paramour; I am not, however, sufficiently acquainted with the Arthur-romances to know of the occurrence of such a name. Laudine in Chrétien’s Chevalier au Lion is not very like it.
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Commedia. Our poem, however, connects itself in particular with the idea of a “Court of Love,” inasmuch as it enumerates none but lovers in the entourage of Venus, who is represented as “Lady-president of Love”—to use a phrase of Peel’s—with Cupid at her side and lovers of all ages and conditions around her. We need not seek long for Lydgate’s immediate sources among the many Romance and English poems in which this fanciful idea is introduced; Chaucer’s Prologue to the Legend of Good Women and Gower’s vision of the Court of Love,1 towards the end of the Confessio (ed. Pauli, III, 357 etc.), were certainly uppermost in Lydgate’s mind when he wrote the part in question of the Temple of Glas. This is amply proved by the names which occur in our list (ll. 55—142), as well as in the two sources I have just named.2

Lydgate is not, perhaps, quite consistent in the representation of this Court of Love. In the latter part of the poem we find ourselves face to face with living inhabitants of the Temple, who sing the praise of Venus and otherwise join in the action of the poem; but in the beginning we hear of them—even of Venus, l. 53—only as “depainted upon every wall” (see l. 44). Both methods of introducing personages in a vision are common enough with these early “dreamers,” and Warton (History of E. P., ed. Hazlitt II, 192; 275, note 1; III, 63) has given us a series of examples, both from History and Fiction, in which such characters figure in pictures, statues, tapestry, etc. Warton’s list itself may seem superfluous enough, and if, in addition to this, I point to Bèowulf 994, to Úlfr Uggason’s Hústrápa, to Bojardo and Ariosto, to Athis and Propilias, to Blíker von Steinahé’s Umbehane (Gottfried von Strassburg, Tristan 4690), to the Anticlaudian of Alanus ab Insulis, to the Intelligenza, to Benoît de Ste-More, to the Perpetuas of Baldericus

1 A Court of Love meant, of course, originally something different; but our version—Venus as queen listening to the complaints of the lovers—is already found in the 13th century, in Jean de Conde’s Des Charnoineses et des Bernardines (see Morley, English Writers, 2nd ed., V, 143); in fact, we may trace its origin as far back as the classics, for example, Ovid’s Amores I, 2, 25 etc. We have this notion again in Petrarch’s Triumph d’Amore, in the pseudo-Chaucerian poem The Court of Love, in Douglas’s Palace of Honour, in Rolland’s Court of Venus, etc. Cp. also the little poem “The Parliament of Love,” in Furnivall’s Political, Religious and Love Poems, p. 48—51, and the passage from Haweis’s Pastime of Pleasure in the note to l. 50.

2 We may also refer to the list of lovers in Part. of F., 288, and to the enumeration of good women in March. Tale 119 etc., Melite, p. 150; Froissart, Tale 628. In Lydgate similar lists frequently recur; for instance in the Life of our Lady, fol. a 8; in the poem on Duke Humphrey and Jacqeuline, MS. Add. 29729, fol. 1580; in the poem entitled “Of a squire v’serued in loues courte,” ib., fol. 157a; in the Flower of Curtesie, etc.
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Dolensis, to Catullus’ Marriage of Peleus and Thetis (the passage from which Titian drew some suggestions for his glorious picture “Bacchus and Ariadne” in the National Gallery), etc. etc., I willingly plead guilty to the charge of krokeleymos.

Further, the “Complaints” of the Lady and the Knight, as they present them to the goddess, recall to us a certain species of poetry\(^1\) which was at one time much in vogue in England and France. These “Complaints” are usually put into the mouth of a rejected or forsaken lover, bewailing his wretched state, and calling upon his lady for pity. It is not impossible that their origin may have been influenced by Ovid’s Heroides, which enjoyed so remarkable a popularity in the Middle Ages. We have such “Complaints” from French poets—for instance, from Rutebeuf, Christine de Pisan, and Machault; Chaucer wrote the “Complaints” of Mars, of Venus, and of Anelida (of somewhat different genre, the Compleint to Pity, and, turned jokingly, the Compleint to his Purse). Of Lydgate we have the Compleint of the Black Knight, a tangible imitation of the Boke of the Duchesse; the Compleint to his Purse has also its parallel in Lydgate, see Halliwell, M. P., p. 49. Of Surrey, we have the Compleint of a dying lover, and, in fact, this species had not died out in Elizabethan times, witness Gascoigne’s Complaint of Philomene and Complaint of the green Knight, Daniel’s Complaint of Rosamund, Shaksper’s A Lover’s Complaint, etc.

We ought, however, to add here that the “complaints” in the Temple of Glas, and the prayers combined with them, have perhaps been most immediately influenced by the Knightes Tale, with its prayers of Arcite, Palamoun, and Emelie to Mars, Venus, and Diana.

The mode of beginning a poem with a detailed description of the time was also extensively used in those days; every one will at once recall Chaucer’s beautiful descriptions of the May-morning, or the season of spring. These “dreamers” are particularly fond of embellishing their fictions by means of astronomical references; see, for instance, Petrarca’s Trionfo d’Amore, I. 4—6, Skelton’s Garland of Laurel and Bonnie of Court, the Flower and the Leaf, the Kingis

\(^1\) Cp. Marchasundes Tale 636, 637:

“And in a letter wrot he al his sorwe, 
In maner of a compleynt or of a lay.”

Frankeleynes Tale 219, 220:

“. . . made he many layes, 
Songes, compleigutes, roundelaitis, virrelayes.”
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Quair, Dunbar's Golden Targe and Thrissill and the Rois, Hensson's Testament of Cryseide, Douglas's Palice of Honour, Lyndsay's Dream, the Pastime of Pleasure, etc. Nor is Lydgate behind his contemporaries in this respect. His Story of Thebes, the Assemble de Dieus, the Flour of Curtesie, and the Troy-Book (fol. A1 d), begin in a like manner to the Temple of Glas, and these astronomical allusions are also frequently scattered throughout some of his other works.

Lastly, we believe we hear a faint echo of the love-poetry of those times in the admonitions of Venus to the lovers. They are most of them very diluted and commonplace, but sometimes they remind us of certain laws to which the lovers were bound in the Romance Courts of Love, alluded to in Cupid's Code in the Roman de la Rose and in the English poem, The Court of Love. The latter poem in particular enumerates 20 statutes for lovers, of which many coincide more or less closely with some of Venus's exhortations (see further on, § 4). Naturally, in all these regulations with respect to love, we are also sometimes vaguely reminded of "Venus clerk Ovide," one of the favourite classics in mediæval times.

§ 3. Influence of Particular Works on the Temple of Glas.

It has been more than once alleged that the Hous of Fame and Parlement of Foules were imitated and made use of by the author of the Temple of Glas. Although some of the remarks in question do not seem to be more than vague guesses, yet there is at least some little truth in this statement. We have above referred to ll. 119 and 120 of the Hous of Fame, and intimated that Lydgate may have got the title of his poem from there. Lines 19 and 20 of the Temple of Glas must have been written in remembrance of ll. 1128—1130 of the Hous of Fame:

"But at the laste espied I,
And found that hit was, every del,
A roche of yse, and not of steel."

Ll. 130—139 of the Hous of Fame have been made use of in several passages of the Temple of Glas; see particularly ll. 53 and 541. The "wicket," through which Lydgate gains access to his glass-temple (l. 39), is also found in l. 477 of the Hous of Fame; it occurs further in the Romantunt of the Rose, ll. 528, 642; similarly a "guichet" is found in Deguileville's Pilgrimage, etc. Finally, Chaucer also dreams in the middle of December (on the 10th), see
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ll. 63 and 111 of the Hous of Fame; it may be that Lydgate intended to imitate this. 1

If we turn to the Parlement of Foules, we find there also an imaginary Temple of Venus, "peynted over al of many a story;" the names given from ll. 284—292 coincide partly with those in the Temple of Glas. Moreover, l. 442 of Chaucer's poem occurs almost word for word in l. 1042 of the Temple of Glas. In Chaucer it is the female eagle who blushes so deeply. Of course, this coincidence may be purely accidental.

This may also be the most convenient place to note that certain other ideas which appear in the Parlement of Foules, are found occasionally in Lydgate; thus the "pecok with his angells fethers bright" (P. of Foules, l. 356) 2 occurs in Reason and Sensuality, 221 b; also in the Court of Sypience, e 1 b :

(the peacock) "That to the syght he semed every dele
An Archaungel donne frome the heuen sent."

"The cok that orluge is of thorpes lyte" (l. 350) appears in the Troy-Book D 1 a as "the cok comon Astrologero"; see again G 4 a :

"a cokke
Syngynge his houre trewe as any clocke."

Similarly, in Æsop 2, 10 and 11, the cock is called

"commyn astrologere
In thropes small to make hertis light."

As to the expression "Nature, the vicaire of thalmyghty lorde"
(Parl. of F., l. 379, Chaucer's A. B. C., l. 140, and Doctoures Tale, l. 20), compare :

De duobus Merc. (MS. Hh. IV. 12, fol. 70 a) :

(Nature) "Which is of god minister and vicaire;"

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1 Lydgate often alludes to the idea of a house of Fame, for instance, Tr.-B. Q 6 b (Chaucer, the monk says, is to be exalted thither); ib. D 4 a (the same is said of Henry V.). Add to these the instances given by Köppel, Falls of Princes, p. 94, and cp. the poem on Humphrey and Jacqueline, MS. Add. 29729, fol. 159 b :

"He hathe deserved thoroughg his knyghtly name (Duke Humphrey)
To be regystred in the hous of ffaame."

2 The following line 357 of the Parl. of Foules occurs nearly word for word in MS. Gg. 4. 27, fol. 9 b :

"P* fesaunt, scornere of P* cok
Be nhyter tyme in frostis colde,
Blond nestlyth lowe be sum blok
Or be suy rote of bonechis olds."

In the same poem, l.l. 9 a, we have also "Qui bien ayme tard oubluye" sung by the "mawyru" (cf. Parl. of F. l. 679); this motto occurs also in the form:
"Tar vsilia c h i bien eima" as an inscription on one of Francia Bigio's pictures in the National Gallery; see E. T. Cook, Handbook to the National Gallery, 1890, p. 21.
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further, Troy-Book D, d:

"For the goddess that called is nature,
Which next hir lorde [hath] all thynges in cure,
Hath vertue gyue to herbe, gras and stone,
Which no man knoweth but hir selfe alone;"

again, Testament, Halliwell, p. 243:

(Nature which is) "undyr God ther worldly emperesse;"

F. Princes, 93 a:

(Nature) "Which vnder god in heauen aboue reigning,
The world to gouerne, is called themp[e]resse;"

R. Sens. fol. 205 b:

"For she ys lady and maistresse, (Nature)
And vnder god the chefe goddesse."

The same occurs nearly word for word again on fol. 210 a. See further, Black Knight, 491—493, and Pur le Roy, Halliwell, p. 6. Scipio's Dream is mentioned, Troy-Book, fol. R, d (not in Guido). The Parlement of Fowles was evidently in great favour with Lydgate, as with all his contemporaries.

Line 703 of our poem, with the name of Cirrea, suggests line 17 of Anelida and Arcite. "Cirrea" occurs more than once in Lydgate's writings; see note to l. 703. The general composition of Anelida is also somewhat similar to the Temple of Glas, the epic and lyric genre alternating in different metres.

There are also certain points of analogy between the Temple of Glas and the Boke of the Duchesse; the dream-motif occurs in both at the beginning, and the figures of the Duke and Duchess Blanche bear some resemblance to our knight and lady.

One is frequently reminded of the Legend of Good Women, especially of the Prologue, as the greater part of the lovers named in the Temple of Glas also occur there, and some of them, with their detailed history, in the Legend itself. Lydgate may also have been influenced in the portraiture of his lady by Chaucer's description of certain ladies in the Legend; for instance, Alceste, whom Lydgate mentions in l. 74, as having been turned into a daisy. The garments of the Lady (l. 299) remind one also of Alceste's "whyt coroun" and "real habit grene," Prologue 214, etc. Line 60 of the Temple of Glas agrees with the Legend of Dido, l. 385, where Dido also exclaims:

"That I was born! alas!"

Compare, however, for the common occurrence of this expression, the note to l. 60. A "ballade" of similar metrical structure is
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inserted in both poems (Legend, Prol. 249—269, and Temple of Glas, 1341—1361).

The mention of Mars, Vulcan, and Venus, ll. 126—128, may also remind us of Chaucer's Complaint of Mars, and Complaint of Venus.

Lydgate was of course well acquainted with the Canterbury Tales; he himself aspired to add another to their number in his own Story of Thebes. The following of them are referred to in the Temple of Glas:

The Knightes Tale, in ll. 102—110, in which the monk mentions Chaucer's name expressly (l. 110). I have already said that the prayers of the three principal personages in the Knightes Tale bear a certain resemblance to those in the Temple of Glas. The conception of Lydgate's temple may have been somewhat influenced by Chaucer's description of the “theatre” built by Theseus (Kn. Tale, 1027 etc.); the line on Venus, Temple of Glas 53, is almost a literal transcript from Kn. T. 1098 (cp., however, also Hous of Fame, l. 133). Certain ideas and many lesser expressions are common to the two poems, as pointed out in the notes.¹

Further, allusions are to be found to the Clerkes Tale, ll. 75 and 76, to the Squires Tale, ll. 137—142;² to the Frankeleynes Tale, ll. 409 and 410, and to the Marchaundes Tale (ll. 184, 185), which latter has been imitated by Lydgate in his Story of December and July (see Halliwell, M. P., p. 27).

Lastly of Chaucer's works we may mention Troilus and Cressida. The notes will sufficiently show that many of the standard phrases of the monk come from this poem, especially those relating to love and lovers. The monk says of this poem in his well-known list of Chaucer's works in the Prologue to the Falls of Princes:

(Chaucer) "Gave it the name of Troylous and Cresseyde,
Whiche for to rede lovers them delyte,
They have therin so grete devocyon."

(Morris's Chaucer, I, 79.)

Lydgate is also indebted to Gower's Confessio Amantis. First, Gower's representation of the Court of Love seems to have been present in a general way in his mind, as has been said above. More-

¹ Our monk also got the epithet "armipotente" for Mars, in the invocation at the beginning of the Troy-Book, from the Knightes Tale, 1124, or ib. 1583 (and compare the beginning of Andrules and Arcite). The Knightes Tale is twice alluded to in the Story of Thebes, fol. 372 d, and 377 e.

² I do not think that the wording of this passage warrants the supposition that there was more of the Squires Tale written than is now extant (as suggested in Warton-Hazlitt III, 83, note 3); see Milton's Penerose, and the continuation of our story in the Faerie Queene, book IV, and that by John Lane.
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over, the allusion to the story of Phoebus and Daphne (ll. 111—116) seems to have been suggested by the Confessio, book III (ed. Pauli I. 336, etc.); so was certainly the story of Phyllis and Demophoon, the "filbert" tree, which seems to have been introduced by Gower (Pauli II. 30), occurring in Lydgate's poem, l. 90.1

We have furthermore to mention Martianus Capella, whose work, De nuptiis Philologiae et Mercurii is referred to in ll. 129—136. It may be questioned whether Lydgate was acquainted with the original; certain it is that the book was widely known in the Middle Ages; see Warton-Haaditt, III, 77. Chaucer mentions it in the March-awnde Tale, 488, and in the Houe of Fame, 985; Lydgate refers to it again in the Story of Thebes; see Warton, l. c., and Koeppel, Story of Thebes, pp. 25 and 74. Perhaps we must add to Lydgate's sources for the Temple of Glas Fulgentius, on account of l. 248; for in his Troy-Book (G 3 b) the monk tells us that this crystal shield of Pallas is a symbol of force in virtue,

"by manly hye difence
Agayne yvyces / to make resyntence."

For this and other symbolical interpretations Lydgate gives "Fulgence" as his source, ib. G 5 c. In the same passage of the Troy-Book, the monk refers us also to Fulgentius with regard to the doves which he there attributes to Venus as in our Temple of Glas, l. 541. Cp. the notes to ll. 53, 248, 541.

§ 4. Resemblances in Later Works to the Temple of Glas.

After having spoken of the sources of the Temple of Glas and the motives which it has in common with earlier works, it may not be out of place here to add a few words on some resemblances which we find to the Temple of Glas in certain of Lydgate's own works, and in works of later date than our poem.

Of all Lydgate's works, the Complaint of the Black Knight and the Flour of Curtesie are those which a perusal of the Temple of Glas recalls most vividly to our mind, both as regards tone and

1 Koeppel, Falls of Prinques, p. 97, has also pointed out an instance of Lydgate's dependence on Gower, namely in the monk's narrative of the story of Canace (Falls of Pr. I. 23). Lydgate mentions Gower very rarely; he does so, together with Chaucer, in the Court of Sopiences b 2 a:

"Gower, chauncers, erthly goddes two . . .
I you honour, blysse, loue, and gloryfye."

And, again, in Falls of Prinques, IX, 38, fol. 217 c:

"In moral matter ful notable was Gower."
imagery. As the Temple of Glas represents, with its introduction of the dream-motif, one of the popular forms of poetical frame-work, so in the Black Knight we have an example of the other species, opening with a description of the May-morning, and the poet's walk into the woods and by the river. Both poems begin with astronomical allusions; the lines dedicated to "Lucifer" (Black Knight, ll. 5—9) have moreover a close resemblance to ll. 253, 328—331, and 1355—1358 of the Temple of Glas. In both poems we find to a great extent the same mythical and allegorical personages (note particularly Daunger, Malebouche, and the tilbert tree in the story of Phyllis), and the same phrases concerning lovers frequently occur in both (the mischievous "false tongues," the "access" hot and cold, etc.). The figure of the Black Knight is the double of the "hero" of the Temple of Glas; he is introduced and described precisely like the latter, and the Complaints of the two are much in the same strain. Both poems are dedicated, in the Envoy, to the poet's lady; one line (554) of the Black Knight is word for word the same as one which occurs twice in the Temple of Glas (424 and 879); also l. 623 of the first poem is nearly the same as l. 128 of the latter. A more minute analysis of the Black Knight, although by no means devoid of interest, would be out of place here; I can only state my opinion briefly that the form and contents of this poem are thoroughly Lydgateian, and even without Shirley's direct evidence (see p. lxxxiii), it would be emphatically clear that the poem is by Lydgate.

The Flour of Curtesie also begins with a joyous greeting to the morning (this time it is St. Valentine's day), and the poet's walk into the woods. The beginning at once pleasantly reminds us of the Parlement of Foules, nor are the astronomical embellishments wanting here. The two principal parts of the Flour of Curtesie are the poet's complaint on the obstacles to his love, and the description of his ideal Lady-love, the Flour of Curtesie. Both are much like their analogues in the Temple of Glas; the latter particularly, with its profuse comparisons of rubies, roses, and stars closely resembles certain lines of the Temple of Glas (cp. the notes to ll. 251 and 257—261). Lydgate has again managed, in spite of the small compass of the poem, to introduce his favourite personifications from the Roman de la Rose, Daunger, Malebouche, False Envie, and also "false suspicion" (cp. Temple of Glas, l. 153). The names of famous women enumerated are to a great extent the same as those in the Temple of Glas; I would emphasize particularly the occurrence of Alcest
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Grisilde, and Dorigene. At the end of the Flour of Curtesie, Lydgate introduces a ballad in praise of his lady; in the Temple of Glas (l. 1381) he seems to express a similar intention, which, however, he does not carry out. Finally, in both poems, the monk makes mention of his master Chaucer, the closing stanzas of the Flour of Curtesie lamenting his death.

I will now proceed to discuss certain other works which bear some similarity to the Temple of Glas. We have spoken above of Stephen Hawes and his excessive admiration of Lydgate. We have also quoted Wood's assertion that he knew many of Lydgate's works by heart and could repeat them at will. Some lines of the Temple of Glas seem thus to have remained in his memory; there is, at least, a great resemblance between ll. 19—34 of our poem, and Hawes's lines (ed. Wright, p. 15):

``I loked about, and saw a craggie roche ... (cp. T. of Glas, l. 19)
And as I dyd then unto it approche ... (l. 20)
... I sawe ... The royall tower ... Made of fine copper ...
Which against Phebus shone so marveylously, (l. 21)
That for the very perfect bryghtnes,
What of the tower and of the cleare sunne,
I coulde nothyng beholde the goodlines (l. 27)
Of that palaise where as Doctrine did wonne;
Tyll at the last, with mystey wyndes donee, (l. 30)
The radiant bryghtnes of golden Phebus (l. 32)
Auster gan cover with clowde tenebrus.''

Again, a good many parallels of minor importance are to be found between Hawes's poem and the Temple of Glas.

But, as far as I am aware, the two poems that bear the greatest family-likeness to the Temple of Glas are the Court of Love and the Kingis Quair. Tytler, in his edition of the Kingis Quair, p. 49, has already compared King James's poem to the Court of Love—"of Chaucer," he adds, a mistake which we can readily forgive him: he considered the spirit, not the language of the poem. If we are entitled to introduce the Temple of Glas into the family—as its weakest member, we willingly allow—then there would naturally also be a likeness between Lydgate's work and the Court of Love. And a comparison of the two latter poems proves this to be the case. The structure and extent of the Court of Love, the metre adopted, the allegories introduced, the progress of the action, and a great many direct verbal resemblances, remind us frequently of the Temple of Glas. Philogeneret, the poet and hero of the Court of Love, enters the magnificent castle, where the King and Queen of Love, Admetus and Alcestis, have their residence. In it he finds a great throng of young

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and old people (ll. 110 and 111), servants to Love. Within this
castle is the "temple" (l. 229), or "tabernacle" (l. 222), of Venus
and Cupid, which shines "with wyndowes all of glasse" (l. 229),
"bright as the day with many a feire ymage" (cp. Temple of Glas,
l. 45): Dido and Aeneas, and Anelida and Arcite are given as represen-
tatives, of which Dido and Aeneas occur also in the Temple of
Glas, the false Arcite of Thebes in the closely allieled poem of the
Black Knight (l. 379). Philogenet is "sore abashed" to see such a
crowd of people, who, "in here guyse" (Court of Love, l. 245, Temple
of Glas, l. 537), sacrifice to Venus and Cupid (cp. Temple of Glas,
ll. 531—544). He finds a beautiful lady, Rosiall (l. 767), whose
description at once reminds one of the Lady in the Temple of Glas;
Rosiall also, like the Lady, has on the green garments to which one
of the scribes of our poem seems to have had an objection (Court of
Love, l. 816, Temple of Glas, l. 299). Philogenet's prayer to Venus,
l. 631, etc., and his "bille" to Rosiall, l. 841, etc., recall at once
the Knight's prayer to Venus and his suit to the Lady. Rosiall's
answer (ll. 890 and 891):

"Truly gramercy, frende, of your gode wil
And of youre profer in youre humble wise"

has a verbal resemblance to that of the Lady in the Temple of Glas,
l. 1060; lines 1016—1019 also, describing Rosiall's blushing, resemble
Temple of Glas, ll. 1042 and 1043. The praise of Venus by
the fortunate lovers (ll. 591—623) has the same ring as the joyous
ballad at the end of the Temple of Glas. The various complaints of
the lovers in the Court of Love are in part identical with those in
the Temple of Glas; such as the complaints on "Poverte" (Court of
Love, ll. 1137—1148, Temple of Glas, l. 159, etc.), and, particularly,
the complaints of the priests, monks, and nuns (Court of Love, ll.
253—258, 1095, etc., Temple of Glas, ll. 196—208). The latter are
sometimes worded similarly in the two poems; cp. Court of Love, ll.
1116 ("copes wide") and 1104—1106:

"'Alas,' sayn, 'we fayne perfection,
In clothes wide, and lake ooure libertie;
But all the symne mote on ooure frendes be''"

with Temple of Glas, ll. 204 and 208. Lines 50—52 of the Temple of
Glas should also be compared with ll. 575—581 of the Court of Love,
and stanzas 25 b and 25 c (most likely spurious) in the first poem
with ll. 582, etc. of the latter. Some of the allegorical figures in the
Court of Love are identical with those in the Temple of Glas. So
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Daunger and Desdeyne, mentioned together in l. 156 of Lydgate's poem, stand, in the Court of Love, near the King and Queen as attendants (ll. 129 and 130); further, Envie, mentioned in T. of Glas, l. 147, is described in two stanzas of the Court of Love (ll. 1254—1267); lastly, the dispute between Hope and Dispeyre, T. of Glas, ll. 641—661, has its parallel in the Court of Love, l. 1036, etc.

But as I have already indicated at the end of § 2, it is in particular the Statutes of the Court of Love which recur in a diluted form in the Temple of Glas, mostly in the exhortations given by Venus to the Knight, T. of Glas, ll. 1152—1213. The lover is admonished in the third of these statutes to be constant, true and faithful to his lady, and never "to take another love" (Court of Love, l. 316, etc.); the same injunction we find frequently in the T. of Glas; see ll. 1152—1158, 1124—1130; 1188; 1201; cp. also 999, 1005. The second of the statutes enjoins secrecy in love (C. of Love 309); cp. T. of Glas 1005, 1154; the fifth commands the lover "to turne and walowe" in bed and weep; cp. T. of Glas, ll. 1—3 and 12; the 6th, to wander alone and to be reckless of life and death; see T. of Glas, 550 etc. and 939; the 7th, to be patient; see T. of Glas 1203 and 1267, and lowly to obey his mistress (T. of Glas 1007, 1145 etc.); the ninth, never to be overbold or offend his lady (ll. 1013, 1025); the tenth, to ask everything from the mercy and pity of his lady, and never to demand anything as his right (T. of Glas 800 and 979); the 12th, to suffer mortal wounds (ll. 170, 1014); the 14th, to believe no "tales" (T. of Glas 1182); lastly, the 18th, not to be "sluttish," but always clean, "fresh," and courteous (T. of Glas 1166, 1167).

If thus the Court of Love, concerning the author and exact date of which we are so sorely puzzled, reminds us in many particulars of the Temple of Glas, the Kingis Quair, written, it would seem, some twenty years later than our poem, does so perhaps even more forcibly and directly.

This poem, justly famous for its intrinsic worth and the associations connected with it, nevertheless presents two different aspects of poetry, which illustrate in a striking manner the poetical currents of the time. We almost imagine, in the first part of the poem, and again at the end, that we hear Chaucer's own melodious voice once more, speaking to us of beauteous ladies, of the fresh May-morning, and the delightful song of the birds, whose charms alone could lure him away from his beloved books. But the more we feel delight
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in King James's poetry in the first part of his famous work, so much the more are we reminded, in the second part, of Goethe's famous words:

"Weh dir, dass du ein Enkel bist!"

This part, decidedly inferior to the first, is blighted throughout by the baneful influence of the allegorical plots so much in vogue at that day—from which, however, Chaucer wisely kept aloof in his ripest works—and even King James's brilliant genius could not take free flight under the pressure of those leaden wings. This part does not recall Chaucer, but Gower and Lydgate. It is true that, besides Chaucer, King James mentions Gower alone as entitled to his thanks;¹ but my impression is that he must also have read Lydgate. If I remember rightly, some resemblances are found in Reason and Sensuality to the Kingis Quair;² but, of all Lydgate's writings, it is the Temple of Glas of which we are especially reminded in reading King James's poem. The very first lines of it contain an expression which Lydgate seems to have originated, and perhaps, indeed, just in our present poem. We read in the Kingis Quair, stanza 1, ll. 3 and 4:

"And, In Aquary, Citheres the clere
Rynsad hir tresis like the goldin wyre."

Skewat, in his notes, cites many instances of the notion of golden hair, but none which contains the exact comparison of hair to "golden wire." The latter is, however, a favourite phrase of Lydgate's, as the note to l. 271 will amply show, and, once started, this expression lived a long life down to the Elizabethan period, from Lydgate and King James through Hawes and popular ballads down to Spenser, Peele, and perhaps even Shakspeare. I do not think it probable that such an expression should have been started twice independently. Unless, therefore, earlier instances of it come to light, I am inclined to believe that King James borrowed it from Lydgate.

¹ Prof. Schipper evidently quotes from memory in stating the contrary, see his Dunbar, p. 29. Henry Morley, indeed, makes King James finish up with an additional stanza in honour of Lydgate (English Writers, II, 453). Skewat, however, on p. 94 of his edition of the Kingis Quair, rejects this stanza, as obviously belonging "to some other poem"; and rightly so, for it is the closing stanza of Hawes's Pastime of Pleasure.


"When Aurora the ayre droppes shene,
Her teares, shed upon the freshe grene;
Compleaunyng aye in weeping and in sorrow
Her childrens death every soner morowe."

He also points out (p. 31) a general likeness between Kingis Quair, stanza 154—158, and Black Knight, l. 36 etc.
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But, more than this, there is in part of the Kingis Quair great resemblance of subject-matter to the Temple of Glas. This similarity begins at stanza 73, where King James feigns to have been carried up to the Temple of Venus, an episode much resembling part of our poem. Stanzas 82—93, in particular, cover the same ground as ll. 143—246 of the Temple of Glas, both passages containing the complaints of various conditions of lovers, who present their "billes" to Venus. King James's complaint to Venus and her answer to him are much in the same style as the complaint of our Knight and Lady to the goddess and Venus's reply. Portions also of Minerva's answer to King James recall expressions used by Venus in the Temple of Glas; compare, for instance, Kingis Quair, 129, with stanza 55 of Lydgate's poem.

Further, special instances of resemblance occur in the following passages: Stanzas 88—90 of the Kingis Quair, and lines 196—206 of the Temple of Glas; particularly stanza 90 and ll. 207 and 208; stanzas 91 and 92 and ll. 209—214; stanza 93 and ll. 151; stanza 134 and ll. 215—222; stanza 137 and ll. 167 and 168; stanza 144, 1 and 2, and ll. 1061 and 1062. Many more verbal resemblances will be pointed out in the Notes; I would only observe here that "gude hope" is James's guide to Minerva (cp. Temple of Glas, 892 and 1197).  

The names of the lovers in the Temple of Venus, enumerated in Lydgate's poem from ll. 55 to 142, are not given by King James, as, to use his own words, of their

``chancis maid is menesious
   In diuerse bukis, quho thame list to se;
   And therfore here thaire namyis lait I be."

(Kingis Quair, 73, 5—7.)

As instances of the "diuerse bukis" which King James had in mind, Professor Skeat mentions, besides Ovid, the three well-known lists in the Man of Law's Prologue, the Legend of Good Women, and in Gower's Confessio Amantis (ed. Pauli III, 359). I think we may boldly add the Temple of Glas to the books enumerated by the learned commentator of the Kingis Quair.

1 If King James wrongly inferred from Troilus (1st stanza of Canto 1 and last stanza of Canto III) that Tisiphone was a Muse, Lydgate's frequent invocation of that "Muse" was quite calculated to keep this error awake; see Temple of Glas, l. 958 and Note.
CHAPTER X.

STYLE OF THE TEMPLE OF GLAS.

I purpose, in this chapter, to treat of certain characteristics of Lydgate's, which I would handle collectively under the comprehensive heading "Style," although some of them might more properly be assigned a place in Chapter VI on the language, or Chapter IX on the sources and borrowed motifs of the Temple of Glas.

We have already stated, in discussing the authorship of the Temple of Glas (see p. Ixxxiv), that the style of this poem is essentially the same as that of Lydgate's other works. Drawled-out and incompact, are the first epithets which one would most readily apply to the style of the monk's productions. His sentences run on aimlessly, without definite stop, and it is often difficult to say where a particular idea begins or ends. One certainly has the impression that the monk never knew himself, when he began a sentence, how the end of it would turn out. He knows little of logic connection, or distinct limitation of his sentences, and the notion of artistic structure, by which all ideas form, in mutual interdependence, an organic whole, is entirely foreign to him: what is uppermost in his mind comes to the surface without further consideration of the context; for a moment he may lose sight of the first idea when something fresh turns up, to resume it again as soon as his new thought leaves him. Compare, for instance, the list of the lovers, from l. 55—142. In his enumeration, he is evidently only guided by the inspiration of the moment, according to which he either gives a brief summary of the story, or merely indicates it. After line 77, and particularly after 91, one imagines that he is about to close his list, as we find an apparently concluding phrase; but the expected finale turns out to be a delusion, for meanwhile Paris and Helen have flashed across his mind, which sets him going once more in the old strain, on the principle of "The more, the merrier." The same applies to the lengthy list of the complaints of the various lovers, from l. 143—246. He adds one set of complaints after another, just as they occur to him, and as the rhyme may require, so long as he can think of any; nor does it matter much to him if he says similar things twice over.

He is especially in his own element whenever he can bring in long sermons and moralizations. Then showers of commonplaces,
proverbs, and admonitions rain down upon us, the fruits of his extensive reading swelling the vast store of his own commonplaces. In our poem, this natural propensity of the monk is most apparent in the speeches of Venus, who, in this character of a pedantic moralizer, occasionally appears to us in a very philistine aspect.\footnote{Brugari, in a little pamphlet on Chaucer, has a quaint remark concerning the position of Venus in certain poems of this period: "Venera in tota quae letteratura è degradata e rassomiglia ad una vec his douatrière pensionata e collocata a riposo" (Jeffrey Chaucer e la Letteratura Inglese del secolo xiv, p. 13). Similarly Godwin, Life of Chaucer, III, 256, has: [The poets of chivalry] "superannuated her [Venus], and substituted another [Alcestis], as the active and administering divinity, in her room."} More commendable, however, is the zeal with which our monk allows his pen free flight, when he comes to a passage which inspires him with unusual fervour. Then he lets loose the floodgates of his eloquence, and a whole deluge of epithets and images is showered down upon us. Such is usually the case when he comes to a turning-point in his story, or when he wishes to present us with a lively description of Nature, or a portrait of a personage in whom he is especially interested. In our poem, he found unfortunately no opportunity for bringing in one of his famous pictures of Nature, but he more than makes up for it in what he evidently considered the chef-d'œuvre of his poem, the description of his lady. For this, every imaginable simile and comparison is raked up from every possible quarter, and he heaps together sun and stars, May, roses, balm and rubies; it is a wonder how ever Nature could make such an angelic creature; her hair shines like Phoebus' beams, and the entire temple is illumined by her; and, in addition to all this, he winds up with a whole string of womanly charms and virtues in her praise. The "πλέον ἡμυσὺν παντός" evidently never dawned upon our monk.

It is nevertheless in this vitiated, overwrought style that he is at his best, as the good intention of heaping every beauty and virtue upon his ideal lady, or his sincere love of Nature, makes him sometimes really a poet. The worst of it is that he often loses his way and becomes entangled in his own sentences, by reason of overmuch zeal in setting forth what impresses his mind most strongly. The consequence is that the anacoluthon is exceedingly common in all Lydgate's writings. Now, an anacoluthon may be a fine thing—I have always, for instance, admired the one in Hamlet, before the Prince first sees his father's ghost;—but, in Lydgate, it does not usually heighten the beauty of the passage—at all events, if it ever
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does, it must be by a tremendous fluke. What it certainly does, is to make the punctuation very difficult for the editor, especially as it is often impossible, in the monk's interminable sentences, to define with certainty whether we have to do with an anacolouthon. An undoubted oversight of this kind has, however, crept in unawares into his masterpiece, the portraiture of his lady; for it seems impossible to construe ll. 271 etc. grammatically. The same may be said of ll. 548 etc., 563 etc., 603 etc., 614 etc.; stanzas 42, 43, 44, 50, etc. There is, however, no instance of the anacolouthon in our poem quite so bad as the beginning of Guy of Warwick, where, as Professor Zupitza says (Sitzungsberichte der Wiener Akademie, Phil.-Hist. Klasse, 1873, vol. 74, p. 665), not only the predicate of the sentence is wanting, but the subject as well.

We may also note here that sometimes direct and indirect speech flow together in a very careless manner, as in ll. 509 and 510, and in ll. 376 and 377. Our monk apparently here at first intended to give only a few words of reply, for which indirect speech might conveniently be employed; but he changed his mind, and when once in full swing, it is no easy matter to stop him.

Parallel to this carelessness in language, is the monk's inconsistency in depicting his ideas. Thus we first hear of his assemblage of lovers as being painted on the wall, whilst later on we have clearly to do with living personages. Venus herself is first spoken of as "fleding in a asc," evidently in a picture on the wall (l. 53); then, in l. 249, her "statue set on height" is mentioned, before which the Lady kneels to pray, and, throughout the rest of the poem, we find her addressed as a living being, and speaking and acting as such. If we had to do with a poet who can hold his ideas together, we might try and reconcile the discrepancy; but, in the present case, it arises simply from Lydgate's well-known laisser-aller and general muddle-patedness.—In the same manner, also, his mode of expression in the last lines of the poem is unclear, and of the several "treatises" mentioned in ll. 1380 and 1387, it is difficult to know which is which. Such a slight inconsistency as the ἐντερον πρὸς ἐν τῷ in ll. 33 and 39, where he sees the inside of the temple before entering it, of course hardly counts with our monk.

If, however, heathen and Christian ideas are heaped together in a very incongruous medley, the monk is less to blame for it than the general taste of that period. For this feature is exceedingly common throughout the Middle Ages, and is especially in accordance with the
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notions prevailing at the time of the Renaissance. We meet with more or less grotesque confusion of this kind in Dante, Boccaccio, the Italian Humanists, Chaucer, Gower, Camões, etc. In the same way it mattered little to our monk whether he invoked a saint, the Virgin Mary, or a heathen goddess; he did it all in one and the same strain. In our poem Lydgate speaks of “orisouns” to Venus (l. 460), of an “oratory” in her temple (l. 696), and when the scribe of the Pepys MS. once (l. 577) changes tempil into chérche, the alteration is not out of keeping with the general tenour of the poem. The greatest absurdity, however, committed by our monk himself, is that Venus cites the example of “holy saints,” who won heaven through their suffering; but this is more than matched by the Kingis Quair, in which Minerva quotes Ecclesiastes (see the passage in the Note to l. 1203), or by Bishop Gawain Douglas, in whose Palice of Honour a nymph of Calliope’s train expounds the scheme of redemption.¹

We need not be greatly astonished that a rhyme-maker of Lydgate’s order of mind should make ample use of expletives, pleonasm and certain stock-phrases occurring again and again; in fact, if we consider how often a poet like Chaucer has recourse to such means, we wonder that Lydgate does not go still further in that respect. Some of the expressions he uses as a make-shift to fill up the line—mostly also Chaucerian—are the following: Shortli in a clause, 536; shortli to conclude, 545; forto reken all, 579; if I shal not lie, 73; if I shal not feine, 911; what shal I lenger tarie, 1297; per is no more to sein, 1325; some of his set phrases: for wele or (for) wo, 517, 783; hōpe in cold and hete, 512; doumb as eny ston, 1184; stil as eni stone, 689; trw as eny steele, 866; constant as a walle, 1153; favour or be foo, 519. Sometimes he repeats whole lines which form favourite stock-phrases; thus l. 385 is the same as 1295, and l. 424 the same as 879. Paraphrases by means of a relative—

₁ Other incongruities and anachronisms, at which we cannot forbear a smile, occur in the following passages, where Lydgate calls Orpheus a “poet laureate” (Falls of Princes, 32 c), and Gabriel the “secretary of God” (Life of our Lady, fol. 62 b); the Parches are made to keep the library of Jove (Falls of Princes, 27 d); Mercury is chamberlain, secretary and chief notary to Phoebus (R. & Sens., 225 a); Pythagoras is chief clerk to govern the library of “Armetryk” (Par le Roy, Halliwell, p. 11); Ganymede, Jove’s “butler,” and of Venus the monk says (R. & Sens., 222 a):

"For she doth leden and eke gyve
The amerouss constaberry."¹

Sometimes, however, I believe Lydgate must have seen the joke himself, as Chaucer certainly did when he made Pluto quote Solomon (Marschauudes Tale 998).
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for instance: stormes þat be kene for kene stormes (l. 515); clowdes þat ben blake (l. 613)—often help him through, and meaningless little words, such as so, as, gan and other similar stop-gaps, also serve to fill up his line.

To return, however, to points of more general and further-reaching interest than the monk’s individual make-shifts to get his lines right, we must first notice the traces found in the Temple of Glas of the allegorical style so much in vogue at that time. Professor Ward, in his History of Dramatic Literature, I, 56, calls the English an allegory-loving people, and rightly so, no doubt, if we bear in mind Piers Ploughman, Chaucer and his school, Hawes, the Moralties, and above all Spenser, Bunyan, and Swift. Lydgate certainly was acquainted with those of the above-mentioned works which existed at his time; all the instances, however, of allegory, or rather personification, in our present poem, seem to go back, more or less directly, to the Roman de la Rose.¹ In that poem excessive prosopopoeia forms a distinctive feature, and many of its personifications became exceedingly popular with the English poets. So, in numerous passages of our poem (ll. 156, 646, 652, 739, 776), we meet with the great bugbear of the Roman de la Rose, Dangier, who guards the rose-tree from all assailants; in l. 153 we have also a distinct allusion to Dangier’s comrade, Malebouche, called Wikked-Tonge in the English translation (see also stanza 25 b, l. 7). Other such personifications—nearly all of them started by the Roman de la Rose—are the following: Hope (641—686, 736, 892, 1119, 1197) and its opponents Drede (631—686, 893, 1119, 1198), Dispeire (656, 895, 1198), Wanhope (673, 895), and Dislaim (156, 218); further, Reason

¹ Reason and Sensuality, especially, has in many points a distinct connection with the Roman de la Rose; the French poem is directly named on folio 268 b, etc. (MS. Fairfax 16), and the monk says of its author:

“He compiled the romance,
Callyd the Romvance of the Rose,
And gañ his processe so dispose,
That neuer yet was rad noo (read nor) songo
Swich a mother in that tounge,
Nor nooñ that in comparysounñ
Was so worthy of remouññ,
To spekyñ of Philosophie,
Nor of profunde poetrie:
For sothly yet it doth excelle
At that ever I herd of telle.”

This admiration, in his earlier days, for the Roman de la Rose did not, however, prevent Lydgate from trans‘ating, without any comment of his own, Degnì eville’s severe censure of it in the Pelerinage de la vie humaine, MS. Cott. Vit. C. XIII, fol. 201 a, etc.
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(878); Riches 175, Tresour 176, Poverte 159; Mirth and Gladnes 190; croked Elde 182, 187; ñe serpent of fals Ielousie 148 (see also stanza 3 b, and 25 a, l. 7); Suspecioun 153; Envie 147;¹ Covetise 244, Slouth 244, Hastines 245, Reklesnes 246; see also, particularly, stanza 58 and 59. In more than one of the above instances it is, however, difficult to say whether we have to do with a distinct and conscious prosopopoeia.

Another feature of some prominence in our poem is the occurrence of expressions which had arisen from the astrological beliefs of the time. Every planet was supposed to be guided by the heathen god whose name it bore, and star and god were, in the language of the period, often entirely identified. So Venus in our poem is directly addressed or spoken of as a “star” or “planet,” etc., see ll. 326, 328, 715, 835, 1097, 1341, 1348, 1355. The “aspects” of the planets are described as “benign,” l. 449, or “fierce,” l. 1236, and their effect is accordingly beneficial or pernicious. The proper word to express the working of the planets upon human destiny is the word influence, of particularly common occurrence throughout these centuries; so also in the Temple of Glas, ll. 718, 885, 1330; Chaucer, in one place (Man of Law’s Tale, l. 207), introduces the corresponding Arabic word at-taðhîr (infinitive of second stem of ‘athaara, with prefixed article).

Quite in accordance with the style of the age are likewise the portions of the poem referring to love and lovers. As already indicated, the idea of a Court of Love runs through the whole poem; Cupid deals his dreadful stroke (l. 984), and Cupid and Venus keep the books (ll. 1238, 1136, 1234) in which the good and evil deeds of every lover are registered. The poor lover has, indeed, a hard time of it. He is the “man” and “servant” of his lady, and desires to be nothing beyond that; the wounds inflicted by his lady’s “casting of an eye” are always fresh and “green”; his blood rushes to his heart, making him “pale and wan”—the favourite aspect of a man “daunted” by Cupid; he is in a continual “access,” now hot, now cold, constantly swoons and falls down, and is altogether nearly killed. In fact, we hear from the mouth of our lover himself (l. 634) that he is murdered and slain at the loust. Now there is appropriateness in the hyperbole of Harpagon’s “Jo

¹ The seven deadly sins appear to have been particularly often personified at that time; Lydgate himself introduces them thus in the Assembly of Gods, b 7 b, following, it seems, Prudentius’ Psychomachia; and they come, of course, also in his translation of Duguleville’s first Pilgrimage.
suis tuo, je suis tué," after his money-box has been stolen, or in the cowardly "hada mhi, hada mhi:" of Kâlidâsa's Vîdûshaka; but in the case of our innocent though long-winded lover it seems hard lines that Cupid should go so far as to kill him straight off, and, indeed, murder and slay him at the least. We involuntarily ask, if to be murdered and slain is the least that befalls him, what would be the most?

Another similarly absurd way of putting the case is that our lover assures us—evidently with a view to refute those who might not believe it—that he has a mouth (l. 823), with which he is, however, unable to speak. Yet this ridiculous phrase seems not to have been uncommon at the time; see note to l. 823. But among all these absurdities, the palm must certainly be awarded to line 117, where the monk represents

"Κρονίων κινασθόν άρπαγή νίμφης"

as changing his "cope" for the purpose alluded to. Leopold von Schroeder, in his History of Sanskrit-Literature, has aptly drawn our attention to the significant fact that all nations represent their gods as being similar to themselves in appearance and occupation, and he adduces the characteristic instance of the compilers of the Yajur-Veda, who, impressed with the all-importance of their interminable sacrifices, finally make their own gods priests operating with the sacrificial ladle. So our monk, being himself vested in the black cope (see the Prologue to the Story of Thebes), would clothe the "father of gods and men" with the same garment, and the outcome of this "false analogy" is, mighty Jove enthroned on Olympus in a monk's cope.

Another feature characteristic of Lydgate is his self-deprecatory vein. He very frequently introduces modest excuses and phrases; he willingly grants that the Muses did not preside over his cradle, that he knows nothing of the flowers of Tully, that Jove's butler, Ganymede, deals his liquor very sparingly to him (Prologue to the Pilgrimage of Man, and Envoy to Edmund), and that he never slept on the hill of Parnassus; he complains of his "dulness" and asks Calliope to "redress" it; he excuses himself that he is "born in Lydgate,"1 and that thus his English is not the best; his metre, also, he is afraid, may be found wanting, and he even does not

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1 "I will proceed forth with white and black,  
And where I faile, let Lydgate beare ye lack."  
Fruits of Princes, 217 d.
Chapter X.—Style of The Temple of Glas.

hesitate to run down his own character and manner of life.\textsuperscript{1} I have already alluded to his particular mania of ending his poems by an appeal to the reader, or the addressee of his envoy, to correct his poem; for he knows well, as he himself says at the end of the Troy-Book (fol. Dd\textsubscript{3} b), that

“moche thynge is wronge
Falsely metryd / bothe of short and longe.”

Similar requests to correct his verses are found, besides in the Troy-Book, in our Temple of Glas, in the \textit{Æsop} (\textit{Anglia}, IX, 2, 46), in the \textit{Legend of Austin} (Halliwell, p. 149), and elsewhere; see note to l. 1400. In one case he says:

“"If ought be myse in worde, sullable or dede,
Put all defauete upon John Lydgate.”\textsuperscript{2}

Similarly in Guy of Warwick, 73, 7. 8, he has:

“Yif ought be wrong in metre or in substance,
Putte the wyte for dulnesse on Lydgate.”

Yes, certainly, on whom else?\footnote{Cp. his Testament, and Troy-Book, Dd\textsubscript{3} b:}

Almost invariably hand in hand with the demand to correct him, goes the expression “litel boke” bestowed by the monk on his poems in the envoys. Lydgate forgot many a favourite phrase of his youth, when, in later years, the \textit{Falls of Princes} too sorely tried his spirits; but to this particular one he clung most tenaciously. We should have thought the monk might have been content to call the 20,000 lines of the Pilgrimage,\textsuperscript{3} or the 30,000 of the Troy-Book a “litel boke.” But no; after he has tired us out with nearly four myriads of verses of the dullest description in his \textit{Falls of Princes}, he has once more, at the end, the coolness to say in his envoy (fol. 218 c):

“With letters and leaves goe title booke trembling.”

I need hardly add a word on our envoy (ll. 1393—1403), as such terminations occur in dozens and dozens of poems of the time. Nor is indeed self-deprecation, even in its absurd exaggeration, uncommon

\textsuperscript{1} \textit{Cp. his Testament, and Troy-Book, Dd\textsubscript{3} b:}

“Monke of Burye by profesyon,
Usynge an habyte of perfeccion,
Albe my lyfe accorde nat therto.
I fayne nat, I wot well it is so;
It nedeth nat wytyness for to calle;
Recorde I take of my brethren alle,
That wyll nat fayle at so great a nede.”

\textsuperscript{2} \textit{Stans Puer ad Mensam}. I have not yet seen the paper by F. Burhenne, which undertakes to prove that this poem is spurious (\textit{a. Mitteilungen zur Anglia}, 1890, p. 221).

\textsuperscript{3} See MS. Cott. Vit. C. XIII, fol. 257 a.
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in those days. Skeat, _Man of Law’s Tale_, p. xxv, quotes Dunlop’s _History of Fiction_ (3rd ed. 1845, p. 247), who says of Ser Giovanni’s _Pecorone_ (the “Dunce”): “a title which the author assumed, as some Italian academicians styled themselves, Insensati, Stolidi, &c., appellations in which there was not always so much irony as they imagined.” The immediate sources, however, of Lydgate’s self-deprecatory phrases seem to be Chaucer’s humorous excuses for possible shortcomings; for instance, the familiar ones in the _House of Fame_, l. 1098, and at the end of _Troilus_ (V, 1872), and I may add, Lydgate’s personal modesty, especially when he measures himself with his great master. We have seen above how Lydgate himself is apt to fall into absurdities in his handling of these phrases; but they come to sheer stupidity in their treatment by Lydgate’s imitators. Thus one of them (MS. Fairfax 16, fol. 309 a) complains that the Pierides do not favour him “dull ass.” Chaucer is here, as always, the graceful humourist, Lydgate the ungraceful imitator, and our anonymous aspirant at the laurels of Parnassus—“such as he said he was.”

CHAPTER XI.

CONCLUDING REMARKS.

After these strictures on Lydgate’s absurdities it is only fair that we should also hear the other side. If we needed only the laudatory testimony of a successive line of poets, historians, and critics to prove that Lydgate was a great poet, we could, indeed, for this purpose marshal a long and proud array of names. I have spoken above of Hawes’s craze for his favourite author, and of Shirley’s verses in honour of Lydgate; I may further mention, among the less conspicuous admirers of Lydgate, Bennet Burgh, the continuator of the _Secreta Secretorum_, Bradshaw (_Life of Saint Werburge_ II, 2023), Feylde (_Controversy between a lover and a jay_, ProL 19—21), Bokenam (_Legends_ I, 177; II, 4, 612; VI, 24; XIII, 1078) and Ashby, _Active Policy of a Prince_ (see Morley, _English Writers_, 2nd ed., VI, 161). To proceed to greater names, King James I. was, as we attempted above to make probable, acquainted with his writings; Skelton frequently introduces him together with Chaucer and Gower (_Philip Sparrow_ 804—812; _Garland of Laurel_ 390, 428—441, 1101); Sir Thomas More evidently imitated him in his early poems, and the great triad of later Scotch poets never fail to mention him in connexion with Chaucer (ep. Dunbar, _Golden Targe_ 262—270, and
Chapter XI.—Concluding Remarks.

Lament for the Makaris 51; Douglas, Palace of Honour, ed. Small, I, 36, 11; Lyndsay, Papynge, Prol. 12. In the Elizabethan times, even at the close of the period, Lydgate's name was far from being forgotten. In Tarlton's Seven Deadly Sins he appeared before the Elizabethan public as speaker or chorus (like Gower in Pericles), see Boswell's Malone, 1821, III, 348 etc.; Richard Robinson, in the Reward of Wickednesse, 1574, places Googe on Helicon with Lydgate, Skelton and others (Dictionary of National Biography, under Googe); later on, John Lane, in his continuation of Guy of Warwick, again introduces Lydgate as speaker of the prologue and epilogue. Camden praises him very highly indeed,¹ the Polimanteia (fol. R. a) and Beaumont (Chaucer, ed. Spight, 1598) mention him honourably, and but little doubt can be entertained that even Shakspere himself read Lydgate. The Story of Thebes was repeatedly printed between 1561 and 1687, together with Chaucer's works, and even the two longest poems of the monk were reprinted after the middle of the 16th century (the Troy-Book 1555 by Marsh, the Falls of Princes, 1554, by Tottel, and again, 1558 (!) by Wayland). The authors of the Mirror for Magistrates continue his longest and dullest production, and the man who, in 1614, took the trouble to re-write the Troy-Book in six-line stanzas, and the publishers who issued it, must have had no mean opinion of the value of that book. Nay, even a hundred years later, we find the highest compliments paid to Lydgate. Dart, the modernizer of the Black Knight—which he, it is true, believes to be Chaucer's—says in his preface (1718) that he thinks this Complaint “the best design'd of any extant, either Antient or Modern, . . . the Thoughts in the Speech natural, soft, and easy, and the Hint for Invoking Venus, and the Invocation inimitable.” It even seems that this Complaint of our “inimitable” Lydgate biassed Dart not a little in proclaiming its supposed author to be “the greatest Poet that England (or perhaps the World) ever produc'd.”

More than one name of good repute might also be adduced to testify that the Temple of Glas is far from being the meanest work of our “brilliant (sic) disciplo de Chaucer.”² I have above quoted

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¹ “Nec procu dissipatus est Lidgeat viculus, qui hoc nomine nequitiam teceundus, quod in locum Ioannem Lidgeate monachum addiderit, cuius ingenium ab ipsis Muis occitum videatur, ita omnes Veneres & elegantiae in suis Anglicis carminibus reident” (Britannia, 1607, p. 336).
² So is he called by L. Constans, La Légende d'Édipe, p. 368. Also, Life of Our Lady, p. iv, speaks of his “brilliant genius.”
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the excessive praise bestowed upon this poem by a poet laureate
(see p. xiii). Warton’s criticism was fully endorsed by Dibdin I,
309 note: “Whoever may be the author of it (the Temple of Glas),
its intrinsic merits are very great; as the reader will be convinced by
a careful perusal of the brilliant extracts given by Warton.” Hill,
De Guileville . . . compared with . . . Bunyan, p. 35, finds a “decided
similarity” between the preamble of the Temple of Glas and Dante’s
Inferno. He compares, in particular, l. 14 to Dante’s words:

“I’non so ben ridir com’io v’entr’ai;
Tant’era pien di sonno . . .”—(Inferno I, 10).

I must confess that in reading the poem for the first time, I
myself was also vaguely reminded, by certain lines such as stanza 1,
2, 117—119, l. 716, of the Divina Commedia. But this does not go
to prove much for the value of the poem, and even less for the sup-
position that Lydgate had read the Divina Commedia; for such lines
as 329, 330; 1355, 1356 also reminded me vaguely of the hymns to
the Acvins in the Veda, which latter were, most likely, unknown to
Lydgate. Further, Mrs. Browning says that the Temple of Glas
forms, with Piers Ploughman, the House of Fame, and Hawes’s Pastime
of Pleasure, one of the “four columnar marbles, on whose foundation
is exalted into light the great allegorical poem of the world, Spenser’s
Faerie Queene (Book of the Poets, in E. B. Browning’s Greek Christian
Poets and English Poets, p. 123). I do not think that the text of
our poem bears out this statement; if any one of Lydgate’s writings
may be regarded as a forerunner to the Faerie Queene, it would be
the Court of Sapience, which seems to have served Hawes as a model.1

I do not claim such a high place for the Temple of Glas as Warton
and Mrs. Browning. But I think we may fairly allow it some small
amount of poetical merit. It may be that Shirley is right in his state-
ment that Lydgate wrote the poem “a la request dun amoreux;” for
the monk had, all his life, patrons enough: Henry V., Henry VI.,
Humphrey of Gloucester, the Earl of Warwick, the Earl of Salisbury,
Lady March, etc., representing the proudest names among them.
And if it is true that our monk wrote the poem with the view of
celebrating the union of a certain knight and his lady, we must admit
that the machinery he introduces is prettily conceived. The poet
takes up the current motif of a vision, and by this means brings his

1 By a closer investigation the following pedigree might perhaps be made
out—of course, with regard to certain features only—: Martianus Capella—
Anticlaudianus—Court of Sapience—Pastime of Pleasure—Faerie Queene.
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knight and lady, as the most prominent pair among the famous lovers of history and mythology, into the magnificent temple of Venus, where the goddess of Love herself unites them. Of course, our monk does not omit to adorn both with all imaginable excellences, and the picture of the Lady is one of the brightest of any in Lydgate’s works. The rejoicing in the Court of Venus, ending in a ballad which makes the whole temple resound with the praises of Venus Urania for her graciousness to the lovers, leaves an impression at once vivid and pleasing upon the reader’s mind. We can at all events understand the long-enjoyed popularity of our poem in an age which fully appreciated this its brighter side, and perhaps even found the weaker parts to its taste. If I add to this that our poem belongs to the few of Lydgate’s works which are not directly taken from a foreign source, but that it exhibits, at the most, some traces of the poetical currents of the day, and especially of Chaucer’s genial influence, I think I have said about all that can be brought forward in its praise.

I have above pointed to a general family-likeness, and a number of minor resemblances between the Temple of Glas and the Kingis Quair. I must not be understood, however, to wish for one moment to compare the Kingis Quair and its right royal author to our monk and his glass-temple. For although the second part of the Kingis Quair reminds one of Lydgate, and although many passages could be adduced from certain writings of Lydgate which would almost be a match for some of the finer parts of King James’s poem, yet I know full well that there is another side to be considered in this question, namely, the subjective as well as the objective. Two-thirds of the poetry of the Kingis Quair lie in King James himself, his person and fate, his capture, his love, and death. Manly strength and undaunted courage—exhibited in the cause of justice—have seldom been combined in one man with that exquisite tenderness of feeling with which the royal Stuart wooed and won his lady, and the graceful gift of song with which he immortalized it. It is the consciousness of its reality and of a tragic fate lurking behind its sunny pages that gives the Kingis Quair an incomparable interest, and raises many a passage into poetry which otherwise would be flat and meaningless. In what light has subsequent history placed the following passage from it:

“And thus this foure, I can seye [you] no more,
So hertly has vnto my help attendit,
That from the deth hr mañ sche has defendit” (Kg. Qu., 187, 5—7).

TEMPLE OF GLAS.
Chapter XI.—Concluding Remarks.

the absurd counterpart of which we had to criticize severely in Lydgate! It is this personal interest which appeals to us so strongly in the Kingis Quair: the royal poet has in reality loved the beauteous lady of whom he sings, he has made her his queen, and she has defended him in that last terrible struggle, when the “noblest of the Staarts” had to fight for his life. And, moreover, the kindly feeling displayed by the noble prince towards everything surrounding him, animate and inanimate Nature, and the gratefulness with which he thanks the nightingale, the roses, the hedges, Gower, Chaucer, and all the saints of March for their help, win our hearts irresistibly. All these qualities would alone be sufficient to make the Kingis Quair a book of uncommon interest, and as the poetry is occasionally truly beautiful, it will remain a pearl in English literature for ever and ever.

Pour revenir à nos moutons! Although the two poems, in spite of many resemblances, are not for one moment to be compared as regards poetical value or interesting associations, the above discussions have I hope at least shown that a better knowledge of Lydgate’s works would greatly contribute to the elucidation of the more illustrious of his contemporaries, “who sang together at the bright dawning of British poesy.” The monk’s name will certainly be of frequent occurrence in commentaries on Chaucer, Gower, and King James, when the principal of his works are more easily accessible. There is, in the investigation of Lydgate, a wide field for work open to the student: editions, treatises on the sources, the language, the metrics, the text-criticism, the chronology, and also the genuineness of certain poems affording ample material to the philologist, whatever his particular bent may be.

I have spoken above, in the preliminary remarks, of the most important work done in this direction, and, in Chapter IX, § 1, have also pointed to some desiderata towards the elucidation of the monk’s sources. I may add here that a re-publication of the smaller poems, as edited by Halliwell, would be very welcome; it would have to omit the spurious poems1 given by Halliwell, and to collect those not contained in this first edition; its text, of course, would have to be based throughout on critical principles. A not uninteresting col-

1 Also those that form part of larger works of Lydgate’s, as the “Moral of the Legend of Dido” (Halliwell, p. 66), which is identical with the Envoy to Chapter II, 13 of the Falls of Princes, and “A Poem against Idleness” (Halliwell, pp. 84—94), which consists of Falls of Princes II, 15 (beginning with the second stanza), followed by II, 14 and closing with the Envoy to II, 15.
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Collective volume might then be formed by a critical edition of Lydgate's somewhat longer poems in the epic, or lyric-epic genre, such as the Black Knight, Churl and Bird, Horse, Goose, and Sheep, etc.; of the latter Halliwell (Minor Poems, pp. 117—121) and Furnivall (Political, Religious and Love Poems, pp. 15—22) unfortunately only give parts, and the reprint of the whole for the Roxburghe Club from a faulty print, is scarce enough. The Æsop, Guy of Warwick, and the story, De duobus Mercatoribus, belong also to this class. A good critical edition of the Dance of Macabre, or of the Testament, would likewise be very desirable.

To speak of Lydgate's larger works, I should consider an editor of Reason and Sensuality¹ as more fortunate than myself; for this poem appears to me to be by far the finest of all Lydgate's productions. The editor would have to settle definitely the question of the authorship; I can only mention here that there is amongst others Stowe's evidence for its being Lydgate's. The text-criticism would be very simple, as there are apparently only two MSS., Fairfax 16 and Stowe's Add. 29729, of which the first presents a very fair text indeed. The investigation of its sources would be highly interesting, and, if anything definite could be brought to light as to the time of its origin, such a date would be of great importance for the right understanding of Lydgate's development as a poet. Another important contribution would be a treatise on the Troy-Book, with respect to which many questions have to be settled: the classification of the numerous MSS. and Printe, the way in which Lydgate follows Guido di Colonna, the assignment to it of its right place in the literature of the medieval Troy-Saga; its popularity in the Elizabethan time, the authorship of its modernized form, as printed in 1614, and the question as to exactly how much Shakspeare took from it, furnishing ample material for research. The Prologomena would, I suppose, be a good deal more interesting than the edition itself; but, perhaps, some unusually courageous philologist will also one day undertake this; and then he had better at once set about the Falls of Princes into the bargain. Previous researches in the text-criticism of at least parts of these two big works would make the matter considerably easier, and not tax the patience of one individual too sorely.

Further, it would be no thankless task to compile a good and clearly-put treatise on the two Pilgrimages, and to settle their author-

¹ Skeat, M. F., p. xii, l. 9, means this poem, and quotes from it on p. 349, where he has the title.

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ship, their relation to the French original, etc. Lydgate’s last work, the *Secreta Secretorum*, with its curious lore—not poetry, I must add—might induce a scientist among the philologists to publish it and compare it with other poems based on the same grounds. Perhaps Dr. Horstmann will one day reprint the *Life of our Lady* in full, and tell us something definite about its date. An edition of the *Serpent of Division* would be interesting as a specimen of Lydgate’s prose, and even more in its connection with Gorboduc; perhaps the careful investigator would find that it was not unknown to Shakspere.—Of the forthcoming editions of the *Story of Thebes*, *De duobus Mercatoribus*, and the *Court of Sapience* I have spoken above, and from the prospectus of the Early English Text Society I see too that it has an edition of the *Pilgrimages* in view.

I need hardly mention that a careful and exact bibliography is one of the greatest desiderata for Lydgate-literature. And now for my bone with Ritson. We are usually referred to his list of 251 “works” (*Bibliographia Poetica*, p. 66, etc.) as the “fullest and best” account and synopsis of the monk’s literary productions. I call this “fullest and best” list an Augsean stable of disorder, glaring mistakes and inextricable confusion. For first, this appallingly tedious medley is arranged according to no apparent principle whatever, neither of chronology, nor length, nor importance, nor genre, nor anything else. Ritson’s intention seems, indeed, to have been to enumerate the printed works first (No. 1—36); but this is a ridiculous division, the best copies of the first numbers being, of course, also as a rule in the MSS. Moreover, this pretended classification is a mere delusion; for—to give only one or two examples—the very next number 37 is also in print, forming part of the *Falls of Princes*; No. 11 is *Parvus Catho*, No. 54 *Magnus Cato*; but in the very print by Caxton mentioned in No. 11, *Magnus Cato* is of course also included, etc. etc. The whole list is a thoughtless jumble copied without understanding from headings of MSS. and entries in Catalogues, and from earlier writers whom Ritson reviles with the utmost impertinence, whilst at the same time transcribing and distorting their statements with a coolness sans pareil. Ritson says he believes his list to be the complete that can be formed “without access, at least, to every manuscript library in the kingdom, which would be very difficult, if not impossible, to obtain,” thus implying hypocritically that he at least consulted the libraries easily accessible to him. But a consultation of the British Museum or the Bodleian alone would have been more
than sufficient to prevent the incredible mistakes which I have here to expose. Indeed the worst of them he ought surely to have avoided without any library at all. Nobody but Ritson would want access to “every library in the kingdom” to know the Canterbury Tales! Of Bala, who has also, it is true, serious mistakes in his list, Ritson says: “but it is the constant practice of that mendacious prelate to split one book into several.”¹ Let us see what Ritson himself does.

First, he has made two works of the Secreta Secretorum, which he mentions in No. 36; in No. 52 they come again as “Regimen principum,” sive “De Aristotele & Alexandro,” called also “The booke of all goode thewe, and Secreta secretorum.” Again, he has made two works of Albion and Amphabel, which he mentions under No. 7; but under No. 249 he has once more: Vita S. Albani martyr vis ad J. Frumentarium abbatem. Similarly, of Aesop’s Fables—the “notable proverbs of Ysopus in balade, made in Oxford (canis & umbra)” in No. 44 is part of No. 45: “Isopes fabules.” Further, of the Testament, which he mentions under No. 33; but in No. 214 we read: Christ a lamb offered in sacrifice: “Behold o man, lift up thy eye and se”; this is in reality part of the Testament, occurring in Halliwell, p. 259. Also of the “Dietary,” Nos. 55 and 61 belonging to the same poem; see Halliwell, M. P., p. 66; Skeat, Bruce, p. 537. Again, No. 58 “Of a gentlewoman that lived with (read loved) a man of great estate,” is the same as No. 110: A love balade: “Allas i woful creature,” printed by Halliwell, p. 220, as “A Lover’s Complaint,” and declared to be altogether spurious by Koeppel, Falls of Princes, p. 76, note. Then, No. 22 of our “learned” Ritson’s list: “A balade of gode counseile, translated out of Latin verses,” is identical with No. 62: “Consulo quis quis eris, &c.” “I counseile whatsoever thou be,” and No. 84 is again the same: Balade of wysdome: “Counseillyer, where that ever thou be.” Besides this, our “accurate Ritson” has made three works (at least) of the Court of Sapience; namely, No. 12: “The werke [or Court] of Sapience,” and No. 225: “The court of sapience in heaven for redemption of mankind”; further, No. 51: The vision:

¹To adduce an instance, which Ritson omits to do—he almost invariably gives again in his own list these split-up books, enumerated as separate works by Bale—Leland, Collectanea II, 428, has: “John Lidgat, monke of Byri, made a treatise of king Athelstan, and Gui of Warwike that swel Colbrond the Dane.” Bale has, as three separate articles (pp. 586 and 587): “Vitam regis Ethelistani ; Acta Guidonis Vuaruuicensis ; De Guidone & Colbrando.”
Chapter XI.—Concluding Remarks.

“All busy swymmyng in the stormy floode” (Harley MSS. 2251) is nothing else than the beginning of the Court of Sapience, after the Prologue. We have again three separate works made of the Life of our Lady, in No. 5: “The lyf of our lady”; No. 8: “Part of the life of the virgin Mary,” etc., contained in the Pilgrimage of the soule, printed by Caxton (on this see Introduction, Chapter VIII, p. ci); further, in No. 187 we have: On the same subject [i.e. In praise of the virgin Mary]: “O thoughtful herte plunged in distresse.” But these words are actually the beginning of the Life of our Lady. Sometimes these mistakes are very complicated and difficult to unravel. Compare No. 158: “Moralisation of a fable, how the trees chose them a king.” Sauerstein, Ueber Lydgate’s Aesopübersetzung, p. 13, believes that Ritson refers to the beginning of Chorl and Bird, a not unlikely supposition in itself. This is, however, not the right solution. Ritson saw in MS. Ashm. 59, fol. 34 b, the following entry by Shirley: “et folowethe howe a notable moralisacion made by Lidengate of a fabul poetical. howe trees chose hem a kyng bytwe ne pe pe [sic] Ryal Cylre of pe hye montayne and pe thowthistell of pe lowe valeyne. pis moralisacion is in pis same boke tofore.” Thus Shirley was on the point of copying over again a piece already transcribed a few pages back in his MS., namely No. 3, on fol. 16 b: “pis moral Epistel sent kyng Amasias to kyng Johas made by . . . Lidengate”; but Shirley saw his error, did not transcribe a second time this epistle to Amasias, and proceeded to copy a new piece. Thus Ritson’s No. 158 is a mere imaginary shadow. Nor is this epistle to King Amasias itself a separate work, although Ritson, in No. 72, has put it down as one; it is nothing else but part of Book II, Chapter 16, of the Falls of Princes.

We have again a complete meddle in Ritson’s Noes. 13, 112, and 113. No. 112 reads: “Play at the chesse between Reason and Sensualitie”; No. 113: “Banket of gods and goddesses, with a discourse of reason and sensualitie”: “To all folkys vertuose” (Fairfax, MSS. 16: Royal MSS. 18 D II); No. 13: “The interpretation of the names of the goddes and goddesses”; printed by W. de Worde. Two works are totally confused in these three numbers. MS. Fairfax 16 contains Reason and Sensuality (No. 112), beginning “To all[e] folkys vertuose”; Royal MS. 18 D II contains the “Assembly [or Banket] of Gods”; No. 13: “The interpretation of the names of the gods” is a printer’s addition to the Assembly of Gods, on the

1 Not from Amasias; see the Falls of Princes II, 16, and Kings II, 14, 9.
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title-page of that work, to render the heathen names more familiar to the reader. See Chapter VIII, p. cix. So much for learned Ritson’s account of Lydgate’s best work, which of course he had never even seen. This number 113 is, by the bye, not the only one which exhibits a tendency of Ritson’s to make up for his chorizontic work; in No. 213 also two distinct works are mixed up: “A saying of the nightingale touching Christ”; “In June whan Titan was in Crabbes hede” (Caligula. A. II. & the Harley MS. 2251); as has been said above, on p. xcvi, the poems in the two MSS. are two distinct works.

But we have not yet done with Ritson’s feats in “splitting up one work into several.” Of the Legend of St. Edmund and Fremund he has made at least four works; in No. 243, “The martyrdom of saint Edmund” is put down as one work; but No. 244: A poem on the banner and standard of St. Edmund: “Blyssyd Edmund, kyng, marty, and vyrgyne,” is equivalent to Edmund I, 1 (Prologue) in Horstmann’s edition; No. 245, “A ballad royall of invocation to saint Edmond at thenstaunce of kynges Henry the sixt”: “Glorious master [read martir], that of devout humblesse” [read, of course, humblesse], is nothing but Legend of Edmund, Book III, ll. 1456, etc. No. 247, Vita sancti Fremundi martiris; constitutes Book III of Edmund and Fremund. No. 246: Miracula S. Edmundi may stand as a separate work; see above, p. cvii. But Ritson’s masterpiece in “splitting up” is his account of the Falls of Princes. These are first cited as number 2 in his list. But then we have besides this, in No. 37: “De rege Arthuro”; in No. 38: “De ejus mensa rotunda”—both numbers thoughtlessly copied from Bale. They are, of course, one and the same, and form Book VIII, Chapter 24 of the Falls of Princes; MS. Lansdowne 699, fol. 50 b, gives “Arthurus Conquestor” as a separate work. That No. 72, identical with No. 158, “Morall epistle sent [from] kyng Amasias to kyng Johas” forms part of the Falls of Princes (II, 16), I have already mentioned. No. 93: Of poverty: “O thou povert, meke, humble, and debonayre,” is I, 18 (stanza 4, etc.) of the Falls of Princes. No. 73 reads: “Epistle of varnous ensines eschewing idlenesse”; this I suppose is nothing else but II, 15 of the Falls of Princes, also printed as “A poem against Idleness” by Halliwell, pp. 84—94 (“Two maner of folkes to put in remembrance”); it may, however, also be that it is the same poem as Ritson’s No. 141. I am not sure whether No. 117 etc. of the list are also taken from the same passage of the Falls of Princes. Lastly, in No. 17 we have the
Chapter XI.—Concluding Remarks.

"Proverbs of Lydgate" (on the Falls of Princes) printed by Wynken de Worde. The very title of Wynken ought to have shown Ritson that these proverbs would, in part at least, be taken from the Falls of Princes. So the Falls of Princes come at least about seven or eight times in Ritson's list. We see that "mendacious" Bale's feats in splitting up are very poor performances indeed as compared with those of "accurate," "learned" Ritson.

But this is not all. Ritson ascribes to Lydgate any number of early English pieces, the titles of which he happens to have come across: thus the Assemble of Ladies (No. 27), Remedia of Love (No. 29), Craft of Lovers (No. 30), Childe of Bristow (No. 42), De fabro dominam reformante (No. 44), the "Coventry Plays" (No. 152, see Halliwell, p. 94), "Dantis opuscula," "Petrarchae quodam" (No. 159, 160, copied from Bale), etc., etc., are all by Lydgate! In No. 38 he attributes the Siege of Jerusalem to Lydgate, forgetting that on p. 24, No. 6, he had already ascribed it to Adam Davie. He sometimes also attributes spurious writings to Lydgate, and then again splits them up into two; we have noted this already in the case of No. 58 and 110; we have further in No. 53: Vegetius de re militari, and again in No. 144: "De arte militari." We also find Bennet Burgh's translation of Cato among Lydgate's pieces, again split up into Parvus Catho, No. 11, and Liber magni Catonis, No. 54.

But the worst is yet to come. In No. 21 we have: "Balade of the village without paintynge." This is, of course, Chaucer's Ballade of the visage without painting. No. 206 reads: Another [i.e. poem in praise of the Virgin Mary]: "Almighty and almerciable quene." Of course, Chaucer's A. B. C. In No. 85, Ritson has the Complaynt d'amour. Prof. Skeat says that the poem is by Chaucer; it forms No. XXII. in his edition of Chaucer's Minor Poems. Here, indeed, it is possible that Ritson may not be wrong. But it would

¹ That these "Proverbs" were not entitled to be put down as a separate work of Lydgate's, the identification of the contents of Wynken's print will clearly show: "Go kyse ye steppes" . . . = Falls of Princes, fol. 218 e (the three last stanzas); "Sodeyns departynge" . . . = Falls of Princes I, 1 Envoy (5 stanzas); then follow Chaucer's Fortune and Truth; further: "The vnsure gladnes" . . . = Falls of Princes I, 12 Envoy (4 stanzas); "Vertue of vertues" . . . = Falls of Princes IX, 31 Envoy (9 stanzas); "Myn auctour" . . . = Falls of Princes VI, 15, stanzas 1, 30, 39—47; "This tragedye" = Falls of Princes V, 25 Envoy (4 stanzas). Then follow the two poems: "I Counseyll what so ever thou be," already amply represented in Ritson's list, as No. 22, 62 and 84 (in Halliwell, Minor Poems, pp. 173—178, called "The Con cours of Company"), and "Toward the ende of frostye Januarye" = Ritson 99 (in Halliwell, Minor Poems, pp. 155—164, with the title "A Poem against Self-love").
be a rash conclusion to think that any merit in the case belongs to Ritson; he has merely copied Tanner. No. 28, "A praise of women," is printed in Morris's Chaucer, VI, 278; cp., however, Skeat, Minor Poems, p. xxvi. No. 31: "A balade teching what is gentilnes" is, I suppose, again Chaucer's work. But Ritson's supreme ignorance of Chaucer becomes most transparent, when we look at Nos. 46 and 235 of this "fullest (full, indeed !) and best" list of Lydgate's works. No. 235 reads: Vitæ Sanctæ Cecilie: "The ministre of the (read and) norice unto vices." Of course, this is the Second Nun's Tale! No. 46: "Tale of the crow." The precedence of "accurate, learned" Ritson also induced Sauerstein to regard this "Tale of a Crow" as a fable by Lydgate; but Zupitza, in the Deutsche Litteraturzeitung 1886, col. 850, showed that this "Fable," "little known and never published," was in reality Chaucer's well-known and somewhat frequently published Mauniples Tale. Ritson, I suppose, had heard that Lydgate's Story of Thebes was intended to form an additional Canterbury Tale, and so the "learned" reviler of Warton seems to have thought Lydgate must also be the author of those which one usually ascribes to Chaucer. I am in justice bound to add that "accurate" Ritson makes up for this by attributing works of Lydgate to Chaucer; but I am afraid that the Black Knight is but a poor compensation for some half dozen of Chaucer's poems.

And here I think I had better stop. It would go far beyond my knowledge and patience to set all Ritson's errors right, or even to find them all out; I have here merely censured his more glaring and obvious mistakes. I would only add that Ritson's references are very often faulty, and always exceedingly poor; in the case of many of the most interesting works they are only conspicuous by their absence. Of course, Ritson never even saw many of Lydgate's principal works; much less did he know anything of their contents. He found it easier to revile the monk than to know him: reviled he must be, for Warton had praised him.

Still, after all this, I owe some thanks to Ritson. It is for having himself put into my mouth the very words which constitute the truest criticism on him. I myself could have found none so appropriate as the following, with which Ritson sums up his arrogant attack on Warton, who was in every way his superior.

"I have at length, Mr. [Ritson], completed my design of exposing to the public eye a tolerable specimen of the numerous errors, falsities, and plagiarisms of which you have been guilty in the course
Chapter XI.—Concluding Remarks.

of your celebrated ["fullest and best"] list of Lydgate's works]. And, though I am conscious of having left considerable gleanings to any who may be inclined to follow me, I trust I have given you much reason to be sorry, and more to be ashamed. . . . Your indolence in collecting and examining materials; and, beyond every thing, your ignorance of the subject, should have prevented you from engaging in a work which [requires, if certainly no vast amount of genius, yet care, diligence, and learning]; in which, whatever might be your progress, how uninformed soever you might esteem the bulk of your readers, you were certain, at last, of encountering detection and disgrace.

These words are literally taken from Ritson's "Observations on . . . the History of English Poetry" (by Warton), p. 47; the words in brackets only replace such words as are, indeed, applicable to Warton's great History of English Poetry, but not so to Ritson's bibliographical gallimaufry.

The least thing we expect from a list of an author's works is an insight into the extent of his productions; but this is certainly impossible in Ritson's list. I should not point out the self-evident absurdity of putting little trifles of a few lines only, on a level with the Falls of Princes or the Troy-Book, if I had not, in ever so many books, met with the number 251 given as the fixed and sacrosanct number of Lydgate's "works." Such a method of proceeding gives a most inadequate idea of the monk's productions, the combined length of two particular works out of the list being more than all the remaining 249 put together. The truth is this. There are two or three works of the monk's, translated by the command of the Court, which indeed exceed all ordinary limits. I mean, of course, the Falls of Princes, consisting of nearly 40,000 lines, the Troy-Book of about 30,000, and the Pilgrimage of Man, of some 22,000 or 23,000. The subjoined list enumerating the monk's principal works, together with the number of lines they respectively contain, will I hope be welcome to the reader:1

1 In some cases, the number of lines is only roughly estimated, by multiplying the number of pages with the approximate average number of lines contained on one. Had I counted line for line, the result would again have only been approximate, as lines are sometimes wanting in the MSS., etc.
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Fell's of Princes ... ... 36,316 lines (cp. Köpzel, F. Pr., p. 87).
Troy-Book ... ... about 30,000 " (Ward, Catalogus I, 75).
Pilgrimage of Man ... " 22,000 "
Reason and Sensuality ... " 7,400 "
Life of Our Lady ... " 5,936 "
Alban and Amphabel ... " 4,724 "
Story of Thebes ... " 4,715 " (Ward, Cat. I, 87).
Edmund and Fremund ... " 3,693 "
Court of Sapience ... " 2,282 "
Assembly of Gods ... " 2,107 "
Secreta Secretorum ... " 1,484 "+ 1239 by Burgh)."
Temple of Glas ... " 1,408 "
\( \frac{\Xi}{\sigma} \) ... " 959 "
De duobus Mercatoribus ... " 910 "
Testament ... " 897 "
Dance of Macabre ... " 672 "
Horse, Goose, and Sheep ... " 658 "
Guy of Warwick ... " 592 "
Par le Roy ... " 544 "
Legend of St. Margaret ... " 540 "
December and July ... " 520 "
Miracles of St. Edmund ... " 464 "
Legend of St. Austin ... " 468 "
Chori and Bird ... " 386 "
Legends of St. Giles ... " 368 "
Flour of Curtius ... " 270 "

Total 130,249 lines.

Hereto we have to add the smaller poems, especially those in Halliwell, which are not comprised in the above list, and possibly also a number of pieces of doubtful authenticity. We are, however, at all events, not far from the truth, if we say that the number of lines our monk produced, is, in round numbers, 130,000—140,000. There are, as we see, three works of indeed stupendous length, which betray their origin in one of those "collegiate establishments, where the patient monk, in the ample solitude of the cloister, added page to page, and volume to volume, emulating in the productions of his brain the magnitude of the pile he inhabited." 1 There are, further, some four or five works of no mean bulk, and, again, some four or five of less significant length, some dozen of a few hundred lines only, besides numerous smaller pieces. I hope that the above synopsis I have given will at least prevent the repetition of the absurd statement that the monk wrote 251 "works." In comparison with the corypheis of prolific production—take Lope de Vega as an example—our monk is but an innocent baby, and even among the "drivellers" of our 19th century, called Novel-Writers, 2 who are the nearest

2 Henry Morley, English Writers II, 424 note, wishes to rebut the accusation of tediousness often laid against Lydgate, with the fact that when he was one of the novel-reading "boys" in the British Museum Library, a MS.
brethren to Lydgate I can think of, he would be one of the more harmless delinquents.

To sum up, I certainly shall not subscribe to the insipid eulogies of a Shirley, a Burgh, or a Hawes; I find Warton's praise far too high, and in some cases even ten Brink's, or Koeppel's, well-tempered commendation of Lydgate's better-known works somewhat beyond the mark. But neither, on the other hand, do I endorse the slighting remarks of Pinkerton and Pauli, and still less do I mean to act the advocatus diaboli, by joining in Ritson's Billingsgate. It certainly does not occur to me to claim for Lydgate a place in the realms of higher poetry; but I think we must allow that not unfrequently do we meet in his better works, especially in those of his youth, with passages which breathe true poetry, or at all events, lie on the borderlands of true poetry. There is certainly many a felicitous line and many a poetical sentiment or piece of imagery to be found in his works that would not deface the finest page of a true poet. Moreover, his love of Nature, his humour, his earnest piety,¹ his admiration of his betters or of genius beyond his reach—always tendered ungrudgingly—the love of his country, his national pride,² his high reverence for woman, cannot fail to win our hearts; certainly these qualities incline us to forgive much.

Ten Brink, in his History of English Literature, and Professor Minto in his Characteristics of English Poets, have some admirable remarks showing that many of the monk's most prominent faults arise from his being an epigone of greater masters; our motto at the head of the second part of the Introduction will have shown that we judge of many of Lydgate's peculiarities from the same point of view. There cannot be, moreover, the slightest doubt that Lydgate's commissions from the Court, resulting, amongst other productions, in his two most bulky works, had a baneful influence upon his further

Lydgate, with a long saints' legend, was as pleasant to him as Tyndey Hall or Peter Simple. Sir W. Scott calls Hawes "a bad imitator of Lydgate, ten times more tedious than his original"—which, be it said by way of parenthesis, means not a little.

¹ Especially in the Life of our Lady and the Legend of Edmund.
² Compare Lydgate's amusing rebuke of Boccaccio, whom he pays out soundly for having slighted his dear Albion (the passage refers to the battle of Poitiers, and the capture of King John):

"Hys fantasye nor hys opinion [Boccaccio's]\nSode in that case of none autorite:\nTheur king was talle, thery knihtes did[e] flee:\nWhere was Boclas to help hem at such mede?\nSawe with his pen he made no man to bled."

Fails of Princes, fol. 216a and b.
development. I believe that the scales will be decidedly turned in Lydgate's favour, and ten Brink's comparatively high opinion of the monk still further justified, when certain of his works which lie as yet unpublished in various libraries are made generally accessible. Then it will appear more and more clearly that, in estimating him as a poet, the stress should not so much be laid on the unoriginal and spun-out rhymes of his later age, but rather on the more spontaneous and animated productions of his earlier years. The best turn we can do Lydgate—and ourselves in studying him—is certainly to leave the nauseating tirades on Fortune in the Falls of Princes, and the soporific speeches in the Troy-Book alone, and to take up one of his earlier and more attractive works—such as Reason and Sensuality, which we put down with real regret at its unfinished state. Of works of the first stamp we say with Taine: "On s'en va et bâille," while those of the second are sure to engage our interest. At all events, in criticizing Lydgate's abilities, we must not lose sight of one fact which will always incline us to a mild judgment:—as Lydgate has often and justly been praised for his reverence of woman, let me express it in the words of an accomplished woman:1 "When he ceased his singing, none sang better; there was silence in the land."

CHAPTER XII.

THE APPENDICES.

I. The Compleynt.

I have already, in Chapter III, § 1 and Chapter IV, § 1, sufficiently expressed my opinion concerning these lines which MSS. G and S give as a continuation of the Temple of Glas. I ought perhaps to apologize for the publication of such worthless rhymes; but I need hardly assure the reader that it was not as a pleasure that I resolved upon the printing of them. When I first came upon this Compleynt in the London MS., it was, I confess, with many a deeply-heaved sigh to Apollon Apotropaia that I perused it; but the piece turned up again in the Cambridge MS. Gg. 4. 27, which, with S, formed a conspicuous group by itself, and therefore it had to be printed, were it only for the sake of the text-criticism.

The date of this "Compleynt" cannot be much later than that of the Temple of Glas; I should think, it is about 1420 or 1430.
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Later than 1430 we cannot make it, since it occurs in MS. G, which is one of our oldest texts, and supposed to be written about that date. We have also distinct reminiscences of Chaucer in the poem. I mean the allusion, in ll. 394—437, to the worship of the daisy-flower, which reminds us at once of the Prologue to the Legend of Good Women.

Line 575 may also be a reminiscence from Anelida 211:

"So thirleth with the poynt of remembrunce"

The evidence of the language is quite in accordance with the above date. In fact I do not see any remarkable discrepancy between the language of the Compleynt and that of Lydgate. The rhymes, although often faulty from Chaucer’s standpoint, nevertheless agree with Lydgate’s principles of rhyming. That the poem is not northern, we see at once by rhymes like abod : stod, 207 ; oones : sones, 619.

We have further the rhyme y : is in l. 86: mercy : dye; l. 447: dayesye : pryvyly; further, trespass : grace 603; mynde : finde 39; but also mynde : ende 287; fyr : cler 607; dye : preye 625; eye : espeye 183; recure : endure 93; further, dysdeyn : peyne 89; ageyn : peyne 407; seyn : peyne 615; holde : cold 305; among : vndyrfonge 171 (or have we to read amongst? cf. stanza 25 c, l. 6); whether sloo : foo, l. 295, is a Lydgatian rhyme, I am at present unable to say. In ll. 395, 396 we have only an assonance; Shirley’s reading, however, differs here from G.

Moreover, the inflexions, as shown by the metre in the middle of the line also, are exactly the same as in Lydgate. The ratio of the number of instances in which the final e is sounded, to those of its apocope, at the end of nouns—of Teutonic or Romance origin—and in the conjugation of the verb is very much the same as in the Temple of Glass. I speak with diffidence of the metre, as I have not analyzed Lydgate’s four-beat line with the same care as his five-beat one. If there are many more monosyllabic first measures in the Compleynt than in the Temple of Glass, this need not surprise us; for in the four-beat line a trochaic beginning has not an unpleasant effect on the ear, and consequently it is also frequently used by poets with an unmistakably fine perception for rhythm. Lydgate himself has this asecephalous type very often, as the perusal of any one page of Reason and Sensuality will amply show.

But in spite of all this I cannot help thinking that the Compleynt

\footnote{The form sloo occurs in the rhyme in the Siege of Jerusalem, and more than once in the Romamont of the Rose (ll. 1965, 2592, 3150, 4592).}
not only has nothing to do with the *Temple of Glas*, but that it is not Lydgate's production at all. The piece is so thoroughly stupid. Now Lydgate's poetry was, it is certain, only occasionally inspired by Apollo and the Muses, but I do not think that I have read anything so wretchedly poor as this in his acknowledged works. The only piece of Lydgate's that reminded me slightly of it, is the poem on Thomas Chaucer's departure for France.¹ But even that is not quite so miserable a production as this Compleynt, and besides, it is contained within merciful limits.

There was little doubt as to which MS. was to be chosen as the basis of the text, G being older and evidently better than S. Where G is deficient, we had to rely on S; the text is then sometimes hopelessly corrupt. In no case am I a great advocate of conjectural emendations; in the instance of these silly rhymes it would certainly have been ridiculous to deliberately sit down and try one's ingenuity in improving upon them.

I need hardly add that the principles adhered to with respect to punctuation, orthography, etc., are the same as those I have followed in the *Temple of Glas* itself. The headlines and the short summary of the contents on p. 58 were done by Dr. Furnivall.

II. The *Duodecim Abusiones*.

In the description of the Prints, in Chapter II, I have spoken of the errors and disputes which exist with respect to the Prints of the *Temple of Glas* by Caxton and Wynken de Worde. It is not always easy to see which particular print Herbert and Dibdin mean; but these *Duodecim Abusiones*, occurring in W, W₂, w and b, and given as specimens (with the beginning of the *Temple of Glas*) by Herbert and Dibdin, help to make their statements clearer.² It was therefore with the view of enabling the reader to judge for himself which print the historians of Typography meant in each respective case, that I thought it advisable to subjoin Appendix II. The text is taken from W, i. e. Wynken de Worde's first edition of the *Temple of Glas*, which has been faithfully reproduced, with the addition of stops only. All the variations of W₂, w and b are given, including even those of mere orthography.

¹ I fully concur in Dr. Furnivall's opinion that Thomas Chaucer was not the son of Geoffrey, as expressed in *Notes and Queries*, 1872, May, p. 381 etc. Lydgate would not have let this opportunity slip of introducing an allusion to his "master."

² Unfortunately, their orthography (even Herbert's) seems anyhow to be somewhat incorrect, whatever print they used.
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But I hope the present reprint will also serve another purpose. A very important task of Chaucer-philoology is the critical analysis of Stowe’s Chaucer-print of 1561, the object of which must be to eliminate the supposititious works, and to assign, as far as possible, each of the spurious pieces to its real author. Now these Duodecim Abusiones appear also in this Chaucer-print (on folio 336 d), that is to say, the two English stanzas only without the Latin text. They have been reprinted in Bell’s Chaucer, ed. Skeat IV, 421, and again in Prof. Skeat’s edition of Chaucer’s Minor Poems, Introduction p. xxix. Skeat has pronounced his opinion as to the authorship with great decision: “Surely it must be Lydgate’s,” and I think he is right. The appearance of the Abusiones in the above-mentioned prints, annexed as they are to a work of Lydgate’s, can only tend to strengthen the learned Professor’s supposition.¹ I have added the few variations of importance (not the orthographical ones) of the earlier Chaucer-prints.

There are similar pieces to these Duodecim Abusiones in earlier English literature (see ten Brink, Geschichte der englischen Lit., I, 268, and note). The “twelf unstawas” existed also in Old-English; a homily on them is printed in Morris, Old English Homilies, p. 101—119. It is based on the Latin Homily, “De octo viciss et de duodecim abusivis huius seculi,” attributed to St. Cyprian or St. Patrick; see Dietrich in Niedner’s Zeitschrift für historische Theologie, 1855, p. 518; Wanley’s Catalogus, passim (cp. the Index sub voce Patrick). In the Middle-English period we meet again with more or less of these “Abusions”; see Morris, Old English Miscellany, p. 185 (11 Abusions); Furnivall, Early English Poems, Berlin 1862 (Philological Society), p. 161: “Five evil things”; Wright and Halliwell, Reliquiae Antiquae, I, 316 and II, 14.

¹ In another case, which concerns a work of Lydgate’s in Stowe’s Chaucer-print, Skeat is on the right track, without however arriving at the ultimate conclusion. I mean the passage in M. P. XLVI. top of page. The poem on the “Fall of Man” in MS. Harl. 2251 is part of Lydgate’s Court of Sapience.
The Temple of Glas.

For thoust, constreint, and greuous heuines,  
For pensifhede, and for heig distres,  
To bed I went nov pis ophir nyzt,  
Whan fat Lucina wip hir pale list  
Was loy ned last wip Phebus in aquarie,  
Amyd decembre, when of Januarie  
Ther be kalendes of pe nwe yere,  
And derk Diane, horned, notking clere,  
Had [hid] hir bemyss vndir a misty cloude:  
Wipin my bed for sore I gan me shroude,  
A long while desolate for constreint of my wo,  
The long[e] nyzt waloing to and fro,  
Til [at]e last, er I gan taken kepe,  
Me did oppresse a sodein dedeli slepe,  
Wip-in pe which me pouzt[e] put I was  
Rauyshid in spirit in [a] temple of glas— 16  
I nyst[e] how, ful fer in wildernes—  
That foundid was, as bi lik[ly]nesse,  
Not opon stele, but on a craggly roche,  
Like ise Ifrore. And as I did approche,  
Again pe sonne that shone, me pouzt, so clere 20


TEMPLE OF GLAS.
the Temple
alone clear
as crystal
against the
sun;
the light
alone so
dazzlingly
in
my face,
that I could
perceive
nothing,

till at last
some dark
clouds drifted
before the
sun,
so that I
could see all
around me.

This place
was circular,
round in
shape.
After I had
long sought,
I found a
wicket, and
entered
quickly.
I cast my eyes
on every side,
and saw pic-
tured on the
walls images
of sunry
lovers.

As any cristal, and ever nere and nere
As I gan heigh this grisli, dreadful place,
I wax astonyed: the liȝt so in my face
Bigan to smyte, so persing euier in one
On euere part, where þat I gan gone,
That I ne myȝt noþing, as I would,
Abouten me considre and bihold,
The wondre *estres, for bristnes of þe soone;
Til at[le] last certein skyes done,
Wip wind Ichaced, hwe her cours I went
To-fore þe stremes of Titan and Iblent,
So þat I myȝt, wip-in and wip/-oute,
Where so I walk, biholden me aboute,
Ferto report the fasoun and manere
Of al þis place, þat was circulere
In compaswise, Round bentaile wrouȝt.
And whan þat I hade long gone & souþt,
I fond a wicket, and entred in as fast
Into þe temple, and myn eijen cast
On euere side, now lowe & eft aloft.
And riȝt anone, as I gan walken soft,
If I þe soth ariȝt report[e] shal,
I saȝe depeynet opon euere wal,
From est to west, ful many a faire Image
Of sondri louers, lich as þei were of age
I-sett in ordre, aftir þei were trwe,
Wip lifli colours wondir freesh of hwe.

22. 1st nere] the nere P.  23. gan] cam C. b.  24. wex] was L.  25. persing] passyng w. b.  26. euere part] yche apart S. gan] konde S. om. W2. w. dye b.  28. me] me to P. Between 28 and 29 are the following two lines in S:

And many a story / mo þan I reken can, (= line 91)

Hem to reheres / I trowe þer might no man.

Pictures of Famous Lovers.

And, as me poute, I saufe somme sit & stonde,
And some kneeling wip billis in hir honde,
And some with compleint, woful & pitous,
Wip doleful chere to putten to Venus,
So as she sate floting in pe se,
Vpon hire wo forto haue pite.

And first of al I saugh peere of Car[ta]ge
Dido pe quene, so goodli of visage,
That gan complein hir adventuro & caas,
Hov she deceyued was of Eneas,
For al his hestis & his opis sworne,
And said: 'alas, pat euer she was borne,'
Whan pat she saugh pat ded she most[e] be.

And next I saugh the compleint of Medee,
Hou pat she was falsed of Iason.

And nygh bi Venus saugh I sit Addoun,
And al pe maner, hov pe bore him slough,
For whom she wepte & hade pein Inouye.
There saugh I also, hov Penalope,
For she so long hir lord ne myst[e] se,
Ful oft[e] wex of colour pale & grone.

And alde next was pe fresh[e] quone,
I mene Alceste, the noble tw[e] wyfe,
And for Admete hou sho lost hir life,
And for hir trouthe, if I shal not lye,
Hou she was tarynd to a dai[e]sie.
There was [also] Grisildis innocence,
And al hir mokenes, & hir pacience.

There was eke Isaadde—& meni a noþ[ir] mo—

Pictures of famous Lovers

Tristram and Iseult, And al þe turment, and al þe cruel wo,
That she hade for Tristram al bir liue. 80

Pyramus and Thisbe, And hou þat Tesbie her hert[e] did[e] rife
Wip þilk[e] sword of him Piramus; 84
And al þe maner, hou þat Theseus
The Minatawre slow amyd þe hous,
That was for-wrynked bi craft of Dädalus,
When þat he was in prison shette in Crete. 88
And hou þat Phillis felt of loues hete
The grete fire of Demophon, alas,
And for his falshe and [for] his trespas
Vpon þe walles depeint men myȝt[e] se,
Hov she was honged vpon a filbert tre.
And mani a stori, mo þen I rekin can,
Were in þe tempil, & hov þat Paris wan 92
The faire Heleyne, þe lusti resshe[e] quene,
And hov Achilles was for Policene
I-slain vnwarli within Troi[e] toune:
Al pis sawe I, [walkynge vp & doun. 96
Ther sawe I] writen eke þe hole tale,
Hov Philomene into a nytyngale
Iturned was, and Progne vnto a swalow;
And hov þe Sabyns in hir maner halowe
The fest of Lucrese ʒit in Rome tovne.
There saugh I also þe sorow of Palamoun, 100
That he in prison felt, & al þe smert,
And hov þat he, purugh vnto his hert,

in the Temple.

Was hurt vnwarli þurug[?] casting of an eyȝe
Of faire fressh, þe þung[e] Emelie,
And al þe strife bitwene him & his brothir,
And hou þat one fauȝt eke with þat opir
Wip-in þe groue, til þei bi Theseus
Acordid were, as Chaucer telli?] us.

And forþipmore, as I gan bihold,
I saw how Phæbus with *an arrow of gold
I-woundid was, þurug oute in his side,
Onli bi envice of þe god Cupidis,
And hou þat *Daphne vnto a laurere tre
turned was, when she did[e] fie;

And hou þat Ioue gan to chauce his cope
Oonli for love of þe faire Europe,
And into [a] bole, when he did hir sue,
List of his godhode his fowrme to transmwe;

And hou þat he bi transmutacioun
The shap gan take of Amphitrioun
For *hir, *Almen, so pass[i]?g *of beaute;
So was he hurt, for al his deite,

Wip loues dart, & mygt it not ascape.

There sauȝ I also hou þat Mars was take
Of Vulcanus, and wip Venus found,

Wip þe Cheynes invisible bound.

Ther was also al þe poesie
Of him, Mercurie, and Phil[ropic]y[e],


With loues dart he myght
he myght it nouȝt saschaþ. it] om. B.

Complaints of the Lovers

And hou þat she, for hir sapience,
Iweddit was to god of eloquence,
And hou þe Musis • lowli did obeie,
High into heuen þis ladi to convuei,
And with hir song hov she was magnified
With Iupiter to bein Istellified.

132

And vppermore depeinte men myst[e] se,
Hov with hir ring, goodli Canace
Of suere foule þe ledne & þe song
Coud vndirstond, as she welk hem among ;
And hou hir broþ[e] so oft holpen was
In his myschesfe bi þe stede of bras.

136

And forpermore in þe templi were
Ful mani a þousand of louers, here & þere,
In sondri wise redi to complein
Vnto þe goddes, of hir wo & pein,
Hou þei were hindrid, some for envie,
And hou þe serpent of fals Ielousie
Ful many a louer haþ iput o bak,
And cause[e]les on hem Ilaie a lak.

140

And some þer were þat pleyed on absence,
That werin exiled & put oute of presence
Thuruþ wikkid tungis & fals suspicions,
[With-oute mercy or remyssyon.] And oþer eke hir surise spent in vain,
Thuruþ cruel daunger, & also bi diyalyn ;
And some also þat loued, soþ to sein,
And of her ladi were not louyd again.

144


With owte answar weche was no resoun.

154. or[ ] or any L. Pr. 155. eke] also W. W2. w. b. surise] lwlys P. 156 and 157 om. Pr. 156. also] al P. 157. loued] lwth P. 158. And[ ] om. L.
And opir eke, pat for pouerte
Durst *in no wise hir grete aduersite
Discre ne open, lest pat were refusid;
And some for wanting also werin accusid,
And opir eke pat loued secreli,
And of her ladi durst aske no merci,
Lest pat she would of hem haue despite;
And some also pat putten ful grete wite
On double louers, pat loue pingis wwe,
Thurgh whos falsnes hindred be pe trwe.
And some were, as it is oft[e] found,
That for her ladi meny a blodi wounde
Endurid hap in mani [a] regionis,
Whiles pat an opir hap possesion
Al of his ladi, and berip awai pe fruyte
Of his labur and of al his suyte.
And opir eke compleyned *of Riches,
Hou he with Tresour dop his besines
To wynnen al, agaynes kynd & ryth,
Wher trw louers haue force noon ne myst.
And some were, as maydens yung of age,
That pleined sore with peping & with raghe,
That pei were coupled, agaynes al nature,
Wip croked elde, pat mai not long endure
Ferto perfourme pe lust of loues plai:
For it ne sit not vnto fressb[e] May
Ferto be coupled to cold[e] Iauari—

Others were
or loved
secretly, not
daring to
declare them-
selves;
others blamed
false lovers,
who blotted
the faithful
ones.
Some had en-
dured bloody
wounds in
distant re-
gions,
whilst
another pos-
sessed their
lady.
Others com-
plained
against
Riches, who,
with Tre-
sure, wins
the field
against true
lovers.
Young maid-
ens com-
plained, that
they were
coupled with
crooked Old
Age:
for fresh May
should not be
coupled with
old January:

159. opir eke] also other W. W2. w. b. 160. in] on T. F. B. 161. ne] in
G. S. 162. And] om. S. wanting] avaunte S. 163. opir eke] also other W.
W2. w. b. 164. And] om. L. 165. she would of hem] of hem
S. 170. meny a blodi] haden many a S. 171. hap] hadde G. haue b. and
al Pr. 178. Wher] Where as Pr. force noon] noo force W. W2. w. b. no
W2. playne w. b. sore] so L. Pr. peping] piping L. pipyng C. W. W2. w.
were] om. P. coupled] compelled S. agaynest S. agayn Pr. 182. elde] olde G. W. W2. w.
b. old P. 183. lust of loues] lustis G. 184. it ne sit not] it is nat syttynge
b. vnto] to S. 185. to] vnto G. with P.
Complaints of the Lovers

Old Age and Youth are so different.

Thei ben so diuers þat þei most[e] varie—
For eíd is grucching & malencolious,
Ay ful of ire & suspicious,
And iouth entendeth to Ioy & lustines,
To myrth & plai & to al gladnes.

‘Alas! that sugar should be mixed
With gall! these young folks cried.

*Alas! that sugar should be mixed
With gall! these young folks cried.

These yong[e] folk criden oft[e] sipe,
And praised Venus hir pouer forto kipe
Vpon þis myncheif, & shape remedie.

And ript ancon I herd eþir crie
With sobbing teris, & with ful pitious sone,
Tofore þe goddes, bi lamentacion,
That *were constrayned in hir tender yuþe,
And in childehood, as it is oft[e] couþe.

*Yentred were into religioun,
Or þei hade yeres of discresioun,
That al her life cannot but complein,
In wide copis perfeccion to feine,
Ful converti to curen al hir smert,
And shew þe contrari outward of her hert.

Thus saugh I wepen many a faire maide,
*That on hir frendis al þe wite þei leide.

Thus went many a hir maid, blam-

And ofþer next I saugh þere in gret rage,


to Venus.

That pei were maried in her tendir age,
Wip-out her freedom of electioun,
Wher love haþ seld domynacions:
For love, at laerge & [at] libertè,
Would freli chese & not with such trete.
And oþer saugh I ful oft wepe & wring,
[That they in men founde swych varynge,]
To love a seispun, while þat beuete floureþ,
And bi disein so vngoodli loureþ
On hir þat whilom he callid his ladi dere,
That was to him so pleasaunt & entere;
But lust with fairnes is so ouergone,
That in her hert trouþ abideþ none.
And som also I saug in teris reyne,
And pitouli: on god & kynd[e] pleyne,
That euer pei would on euy creature
So mych beuete, passing bi mesure,
Set on a woman, to yseue occasioune
A man to loue to his confusion,
And nameli pere where he shal haue no grace;
For wiþ a loke, forthþi bi as he dop pace,
Ful of[e] falleþ, puruþ casting of an yeþ,
A man is woundid, þat he most nedis dyeþ,
That neuer efter peraunture shal hir se.
Whi wil god don so gret a crueltie
To any man, or to his creature,
To maken him so mych wo endure,

Vision of the Fair Lady:

For his percaes, whom he shal in no wise
Reioise neuer, but so forþ in Iewish
Ledin his life, til þat he be graue.
For he ne durst of hir no merci craue,
And eke peranenture, þouþ he durst & would,
He can not wit, where he hir find[e] shuuld.
I saugh þere eke, & þerof hade I roupe,
That som were hindered for couetise & slouth,
And some also for her hastines,
And oþer eke for hir reklesness—
But alderlast as I walk & biheld,
Beside Pallas wiþ hir cristal sheld,
Tofore þe *statue of Venus set on height,
Hov þat per kneled a ladi in my syzt
Tofore þe goddes, which riȝt as þe somne
Passeþ þe sterres & dop hir stremes donne,
And Lucifer, to voide þe nyȝtes sorow,
In clerenes passeþ erli bi þe morow,
And so as Mai hāþ þe souereinte
Of euere moneþ, of fairnes & beautie,
As May is the fairest of all months,
And as þe rose in swetnes & odoure
Surmountþ floreþ, and bawme of al licour
Hauþ þe pris, & as þe rubie briȝt
Of al stones in beaute & in siȝt,
As it is know, hāþ þe regaliþ:
This lady
Riȝt so þis ladi wiþ hir goodli eige,

And with his stremes of hir loke so brijt,
Surmounteth al þurugh beaute in my siȝte:
Forte tel hir greet semelines,
Hir womanhed, hir port, & hir fairnes,
It was a meruaile, hou euer þat nature
Conde in hir werkis make a creature
So aungellike, so goodli on to se,
So femynyn or passing of beaute,
Whose sonnyssh here, briȝter þan gold were,
Lich Phebus bemyss shynyngh in his spere—
The goodlihed eke of hir freshhli face,
So replenysshid of beaute & of grace,
So wel ennuyd bi Nature & depeint,
That Rose and lilies togedir were so meint,
So egall bi good proporciouns,
That, as me pouȝt, in myn inspeccioun
I gan meruaile, hou god, or werk of kynd,
Miȝten of beaute such a tresour find,
To yeven hir so passing excellence.
For in goode faip, þurȝ hir heȝi presence
The tempil was enlumyned environ,
And forto speke of condiciouns,
She was þe best þat myȝt[e] ben on lyve:
For þer was noon þat wip hir myȝt[e] striewe,
To speke of bounte, *or of gentilles,
Of womanhed, or of lowlynes,
Of curtesie, or of goodlihed,
Of spech, of chere, or of semlyhed,
Of port benigne, & of daliance,

Her Attire.

The best[e] tauȝt, & perto of plesaunce
She was þe wel, and eke of oneste
An exemplarie, & mirour eke was she
Of secrenes, of trouth, of faithfulnes,
And to al oþer ladi & maistres,
To sue vertu, whoso list to lere.

And so þis ladi, benigne and humble of chere,
Kneling I saugh, al clad in grene and white,
Tofore Venus, goddes of al delite,
Enbroued al with stones & perre
So richeli, þat ioi it was to se,

Wip sondri rolles on hir garnement,
Forto expoune þe trouth of hir entent,
And shew fulli, þat for hir humblilles,
And for hir vertu, and hir stabilines,
That she was rote *of womanli plesaunce.

Therefore hir woord wipoute variance
Enbroued was, as men myȝt[e] se:
‘De mieulx en mieulx,’ with stones and perre:
This [is] to seim þat she, þis benigne,
From bettir to bettir hir hert[e] dop resigne,
And al hir wil, to Venus þe goddes,
Whan þat hir list hir harmes to redresse.


Was vp & doun as men myghte (mighiten S) so
In freus (fresshely S) enbroudhyt humblemunt magre.
310. and] of L. C. W. Wz. w. 311. This] þat S. is] om. T. L. pis] is S. was L. was so Pr. 312. From] fro P. for L. 313. And al hir wyl to] In to the handys of G. S. 314. Whan] Quhame P. 1st hir] she P. harmes] harmes P.—Line 314 reads is b; She stode at poynt redy to expresse.—Between 314 and 315 the following 4 lines are interpolated in b:

And her humbley of mercy for to pray
For her dolen remedy to puruaye
Glady she wolde the goddesse shulde attende
Her sorrowes all and harmes to amende.
The Lady's "Bille."

For as me * sought sumwhat bi hir chere,
Forto compleyne she had a gret desire:
For in hir hond she held a litel bil,
Forto declare þe somme of al hir wil,
And to þe goddes hir quarle forto shewe,
[The effect of which was this In wordys fewe.]

1.
‘O ladi Venus, modir of Cupide,
That al þis * wor[e][d] hast in gouernaunce,
And hertes high, *pat hauteyn [ben] of pride,
Enclynyst mekli to þin obeiisance,
Causer of ioci, Relese of penance,
And with þi stremes canst euori ping discerne
*Thurȝ heuneli fire of loue þat is eterne;

2.
O blisful sterre, persant & ful of liȝt,
Of bemy s gladsome, devoiwer of derknes,
Cheief reconcord after þe blak nyȝt,
To voide woful oute of her heuynes,
Take nov goode hede, ladi & goddesse,
So þat my bil your grace may atteyne,
Redresse to finde of þat I me compleyne.

3.
For I am bounde to ping þat I nold;
Freli to chese þere lak I liberte;
And so I want of þat myn hert[e] would;

315. * sought] jinke þe S. 315 reads in b.: And euermore me thought by her chere. 316. Forto] To b. gret] right great b. 317. held] had S. 318. Forto declare] Wherin was writte b. þe somme] some part S. of] and P. al] om. S. will] stylle Wz. skylle w. b. 319 reads in b.: And all that she wolde to the goddesse shewe. to] om. L. 320 om. T. B.; in F Stone supplied: hir matire was of thes ballads fewe. This is also the reading of P.; only of is wanting in the latter MS. was] foloweth b. this] om. L. Pr.

Her Complaint

my body may not follow my thought, my outward conduct must be at variance with my heart's desire.

The body [is] knyt, al þouȝe my þouȝt be fre,
So þat I most, of necessite,
Myn hertis lust ouȝt[e]ward contrarie ;
Thogh we be on, þe dede most[e] varie.


Stanzas 3–7 (l. 335–369) are missing in G. S.; in their place the following four are found:

3 a.

So that sow lyst of yowre benyngete,
Goodly to see & shape remedye
On wekkede tongis & on the crewelte,
That they compasse thourgh maleys & envye,
To quenche the venym of here felonye,
Wher as they hyndere wemen gitelles :
*Styneþe this were & lat vs leue in pes.

3 b.

I pleyne also vp on Ileusye,
The vile serpent, the snake tegritys,
That is so crabbit & frounyng of his ye,
And euere grochyng & suspicyous,
Lfest with eyes that makyth hym dispytous,
Of euery thyng the werste for to deme,
That the is no thyng that may his herte queme.

3 c.

Thus is he fryed in his owene gres,
To-rent & torn with his owene rage,
And euere *froward & frounyng causesle,
Whos resoun faylyth in elde thourgh dotage :
This is the maner of krokede fer in age,
When they ben couplyd with youte the *þey can no more,
But hem werreyen, which wemen beyth ful sore.

3 d.

Thus euere in *tourent & yre furyous
We ben oppresse—alias the harde stounde !—
*Rygh[t] as yowre selve were with Wilkanus
Ageyn yowre wil & yowre herte bounde,
Now for the Ioye, whilom that þe founde
With Mars, yowre knuyght, vp-on myn complaynt rewe,
For love of Adon that was so frosch of hewe.

Mi worship sauf, I faile electioun,
Again al'riñt, boñe of god and kynd,
There to be knit vndir subieccion,
Fro whens ferre * are bope[e] witte & mynde;
Mi pou't gope forpe, my bodi is behind:
For I am here, and yonde my remembrance;
Atwixen two so hang I in balaunce.

5.
Deuoi de ioie, of wo I haue plente;
What I desire, þat mai I not possede;
For þat I nold, is redi aye to me,
And þat I lone, forto swe I drede,
To my desire contrarie is my mede;
And pus I stond, departid euon on tweyn,
Of wille and dede Ilaced in a chaine.

6.
For þouge I brenne with feruence and with hete,
Wip-in myn hert I mot complein of cold,
And þurʒ myn axcesse those I sweltre and swele,
Me to complein, god wot, I am not boold,
Vnto no wït, nor a woord vnfoild
Of al my payne,allas þe hard[e] stond!
That hatter brenne þat closid is my wounde.

7.
For he þat hap myn hert[e] feipfulli,
And hale my luf in al honesti,
With-oute chaunge, al be it secreli,
I hane no space wip him forto be.
O ladi Venus, consider now & se

Vnto þe effecte and compleinte of my bil,
Sip life and dep I put al in þi wil.'

8.
And þo me pouȝt þe goddes did enclyne
Mekel hir hede, and soflly gan expresse,
That in short tyme hir torment shuld[e] fyne,
And hou of him, for whom al hir distresse
Contynued had & al hir heuynees,
She *shold haue Ioy, and of hir purgatorie
Be holpen some, and so forþ lyue in glorie.

9.
Saying: And seid[e]: 'Douȝter, for þe sad[de] troupe,
The feiful menyng, & þe Innocence,
That planted bene, withouten eny sloupe,
In ȝour persone, deuode of al *offence,
So haue atteyned tooure audience,
That þurȝ our grace ȝe shul be wel releuyd,
I ȝov bihote of al þat hap ȝov greued.

10.
And for þat ȝe euer of oon entent,
Withoute chaunge or mutabilite,
Haue in ȝour peyne ben so pacient,
To take louli ȝoure aduersite,
And þat so long þurȝ þe cruelt
Of old Saturne, my fadur vnfortuned,—
Your wo shal nov no lenger be contuned.

11.
It will soon be assaghed and pass over;
And þpinkiþ ȝis : within a litel while
It shal assavage, and ouerpassen soe ;
to the Lady’s Complaint.

For men bi laiser passen meny a myle.
And oft also, aftar a dropping mone,
The woddir clerch, & whan þe storme is done,
The soinne shine þe in his spere bryst,
And ioy awakip when wo is put to fiȝt.

12.
Remembreþ eke, hou neuer ȝit no wiȝt
Ne came to wirship withowte some debate,
And folk also reioseþ[e] more of liȝt,
That þei wiȝt derknees were waped & amate;
Non manis chaunce is alwaï fortunate,
Ne no wiȝt preiþeþ of sugre þe swetnes,
But þei afore haue tasted bitterness.

13.
Grisild[e] was assaied at[te] ful,
That turned aftar to hir encrese of Ioye;
Penalope gan eke for sorowis dul,
For þat [hor] lord abode so long at Troie;
Also þe turment þere coude no man akoye
Of Dorigene, flour of al Britayne:
Thus euer ioy is ende and fine of paine.

14.
And trusteþ þis, for conclusion,
The end of sorow is ioi I-voie of drede;
For holi saintis, þuruz her passioun,
Haue heuen Iwonne for her souerain mede;
And plentli gladli folioþ after nede:

394. also om. Pr. dropping] drepyng G. W. W. w. b.
400. folk] folkes b. also reioseþ reioysa also C. W. W. w. reiooseþ rechen P.
401. That] þenne S.
403. wiȝt] whit G. 404. þei afore] if þai to forne S.
408. her] om. T. F. B.
409. turment] torment G.
410. flour] the flour P.
of] is S.
413. The] Thus S. I-voie] y woded P. voyde Pr.
416. folioþ] folowad W. W. w.

TEMPLE OF GLAS.
Venus' Answer

so I promise you pleasure
after grief.

For Love first wounds
and then

gives joy:

so consolation is now your due.

You shall soon possess him whom you cherish,
because your intent is to love him best.

For your chosen one shall be yours till death:
so have I set him afore.

His heart I will bind to you so humbly

And so my douther, after your greuence,
I sow bihote 3e shul haue ful plesunsce.

15.
For euere of love pe maner and pe guyse
Is forto hurt his servaunt, and to wounde;
And when pat he ha[s]e tounge hem his emprise,
He can in ioli make hem to abonde;
And si[ ]pat 3e haue in my lase be bound,
Wipoute greu[ ]ching or rebellion,
Ye most of riȝt haue consolacion.

16.
This is to sein—douteþ neuer a dele—
That 3e shal haue ful possesion
Of him pat 3e cherish now so wel,
In honest maner, wipoute offencious,
Because I knowe your entencion
Is truli set, in parti and in al,
To loue him best & most in special.

17.
For he pat 3e haue chosen sow to serne,
Shal be to sow such as ye desire,
Wipoute chaungae, fulli, til he sterue:
So with my brond I haue him set afore,
And with my grace I shal him so enspre,
That he in hert shal be ryȝt at your will,
*Where so 3e list to saue him or to spill.

18.
For wnto sow his hert I shal so lowe,
Wipoute spot of eny doublenes,
That he ne shal escape fro pe bowe—

to the Lady's Complaint.

Thou hast him list puruʒ vnstidfastnes—
I mene of Cupide, þat shal him so distres
Vnto your hond, wip þe arow of gold,
That he ne shal escapen þouʒ he would.

19.

And sipe ʒe list, of pite and of grace,
In vertu oonli his ʒouʒe to cheriche,
I shal, baspectes of my benygne face,
Make him teshwe euere synne & vice,
So þat he shal haue no maner spice
In his corage to luye þingis nwe :
He shal to you so plain be found & trewe.'

20.

And whan þis goodli, faire, fressh of hwe,
Humble and benygne, of trouth crop & rote,
Conceyued *had, hov Venus gan to rwe,
On hir priery plainli to do bote,
To chaunge hir bitter stonnes into soote,
She fel on kneis of heig deuocion,
And in þis wise bigan hir orisoun :

443. him list] he wolde b. list] self C. W. Wz. w. þuruʒ] by Pr. || vnstid-
S. 452. lyue S. þingis] thinges F. B. 453. plain playnyli P. 454. In the margin of B in red tak : His vague verba Veneris ; is b in the heading The author before l. 454. faire] ladi b. fressiʒ and fresshe S. 456. had] hov T. 457. priery] prayer S. prayer prayer P.

In MSS. F. B. G. S. the following stanza is found between ll. 453 and 454.

19 a.

And whi that I so sore to ʒow hym bynde,
Is [for] that þe so manye han forsake,
Bothe wyse & worthy, & gentyl [eke] of kynde,
Pleynly refused, only for his sake :
He shal to ʒow, wher so þe slepe or wake,
Ben euene swich, vndyr hope & drede,
As þe lyst ordeyne of youre womanhede.

19 a. 1. so sore to you] to you so sore F. B. 2. for] that G. þet
for S. 3. G. eke] eke gentyl G. eke gentil S. 5. wher so þe]
wher he S. 7. þe] you S.
The Lady's Thanks

21.
'Heiȝest of high, quene and Emperice,
Goddes of loue, of goo de ȝest best,
ȝat þurȝ ȝouȝ [beauté], withouten any vice,
Whilom conquered þe appel at þe fest,
That Iubert þurugh [his hyȝ request]
To al þe goddesse above celestial
Made in his pales most imperial:

To ȝov my ladi, vaphrager of my life,
Mekli I þæke, so as I mai suffice,
That ȝe list nov, with hert ententif,
So graciously for me to deuyse,
That while I liue, with humble sacrificse,
Vpon your auters, your fest þere bi þere,
I shal encense casten in þe fire.

22.
Meekly I thank you for your gracious promises,
and while I live I will sacrifice at your yearly feast.

For I now have joy and ease,
as you deigne to appese my pain.

For sipin þe so mekli list to daunte
To my seruyce him þat loueþ me best,
And of your bounte so graciously to graunte,
That he ne shal varie, pouze him list,
Whereof my hert is fulli brouȝ[t] to rest:

23.
From euere trouble vnto Ioy & ease,
That sorois al from me ben exiled,
*Siþ ye, my ladi, list nov to *appese
Mi peyneþ old, & fulli my disease
Vnto gladnes so sodeinli to turne,
Hauynge no cause from hennes forþ to mourne.

24.
For of your grace I am ful reconciled
From euere troubel vnto Ioy & ease,
That soroirs al from me ben exiled,
*Siþ ye, my ladi, list nov to *appese
Mi peynes old, & fulli my disease
Vnto gladnes so sodeinli to turne,
Hauynge no cause from hennes forþ to mourne.

25.
For as you bind him to my servyce
As you deigne to appese my pain
For sipin þe so mekli list to daunte
To my seruyce him þat loueþ me best,
And of your bounte so graciously to grante,
That he ne shal varie, pouze him list,
Whereof my hert is fulli brouȝ[t] to rest:

26.
to Venus.

For now and euer, o ladi myn benygne,
That hert and wil to sowe hole I resigne. 488

25.
Thanking yow with al my ful hert;
at, of your grace and visitacions,
So humb[e]ll list him to convert
Fulli to bene at my subieccon,
With-out chaunge or transmutacions,
Vnto his *last: [now] laude and reverence
Be to youre name and [to] your excellence.

487. of now B. om. S. 488. wil] al F. B. G. S. to sowe hole I] hol I to
now G. I hooly to you Pr. hole] om. P. 490. of] om. S. and] and god P.
to om. w. to bene at] in to b. bene] ben hole P. 493. With-out]
With eny P. 494. Vnto] Now vn to s. last now] lest T. L. life P. now

Between 495 and 496 the following three stanzas are
interpolated in F. B. G. S:

25 a.
And in despit platly of hem alle
That ben to love so contraryous,
I shal hym cheriche, what so euere falle,
That in love so pleyn & vertuous,
Maugre alle tho that ben so desyrous
To spekyvn vs harm, throughg grochysg & envye
Of thilke serpent I-callyd Ielosye.

1 I shall
cherish him

spite of all
who would
burn us
through
Jealousy.

25 b.
And for hem, lady, jif I durste preye,
Menynge no vengeunce, but correccyon,
To chastysse hem with torment, or they dcye,
For here vntrouthe & fals suspecyon,
That deme the warste in here opynyoun,
With-out desert, wherfore that je vouche
To ponsshe hem dewely for here male bouche.

1 I pray you
chastise them
for their
untruth

7 and 'male
bouche,'

25 c.
So that they may stondyn In reprof
To alle loveris for here cursedenesse,
With-outyn mercy forsakyyn at myschef,
Whan hem lysse best han helpe of here distresse,
And for here falshe & here doubilnesse
Had In dispit, ryght as a-mong foulyss
Ben Iayis, Fyis, Lapwyngis & these Oulyss.

1 that they
may be a
reproof to
all lovers,

as are laxes,
pies, lap-
wingas and
owls to birds.

amonge F. amonge þes S. 7. Iayis Fyis] pyes layes F. B. Lapwyngis}
þes lapwynges S.
Venus' exhortation

26.

This is the substance of my request,

This al and some & chefe of my request,

And hool substance of *my ful entent,

Yow pankyng euer of your graunt & hest,

Bop nou and euer, pat 30 me grace haue sent

To conquer him pat neuer shal repent

Me forto serue & humbli to please,

As final tresur *of myn hertis ease.'

27.

Then Venus cast down into the lady's lap hawthorn branches,

And pan anon Venus cast adoune

Into hir lap, braunchis white & grene

Of haw[e]thorn, pat wenten enviroun

Aboute hir hed, pat 3oi it was to sene,

And bade hir kepe hem honestli & clene—

Which shul not fade ne nevir wexin old,

If she hir bidding kepe as she hap told.

28.

Saying:

'Do as these branches teach you:

'And as þese bowzis be bop faire & swete,

Folowip pefect pat þei do specifie:

This is to sein, bope in cold & hete,

Be unchang- ing like these leaves,

As ar þese leues, þe which mai not die

which no storm can kill.

puruȝ no dures of stormes, þat be kene,

No more in winter þen in somer grene.

to the Lady.

29.

Riȝt so bensample, for wele or for wo,
For ioy, turment, or [for] aduersite,
Wheroso pat fortune favoure or be foo,
For pouert, riches, or prosperite,
That ye youre hert kepe in oo degre
To loue him best, for noying pat ye feine,
Whom I haue bound so lowe vndir youre cheine.'

30.

And with pat worde pe goddes shoke hir hede,
And was in peas, and spake as po no more.
And perwhithal, ful femynye of drede,
Me pouste pis ladi sighen gan ful sore,
And said again : 'Ladi pat maist restore
Hertes in Ioy from her aduersite,
To do zoure will de mieulx en mieulx magre.'

Thus euer sleping and dremynge as I lay,
Within pe templ me poust[e] pat I sey
Gret pres of folk, with murmure wondrousfull,
To croule and shove—pe templ was so ful—
Euerich ful bise in his owne cause,
That I ne may shortli in a clause
Descriuen al pe Rithes & pe gise,
And eke I want kunynge to deyse,
Hou som per were with blood, encense & mylk,

to the goddess,
And som with flores sote & soft as silk, 540
*And some with sparovis & dovies faire & white,
That forto oferein gan hem to delite

entreatiing release from their pains.
Vnto þe goddes, wip sigh & wth prayer,
Hem to relese of þat þat most desire;
That for þe presse, shortli to conclude,

Leaving the crowd,
I went my way for þe multitude,
Me to refresh oute of þe presse allone.
And be my self me þoust, as I gan gone

I saw a man walking in solitude and complaining.
Wip-in þe ðestres & gan awhile tarie,
I saugh a man, þat welke al solitarie,
That as me semed for heunyes and dole

Were it not for his heaviness, he seemed the very model of a man.
Him to complein, þat he walk so sole,
Wip-oute espiing of eni ðhir wight.
And if I shal descriyuen him ariþ,

But, for lack of his desire, he made lamentation,
Nere þat he had be ben in heunyes,
Me þoust he was, to speke of semelynes,
Of shappe, of fourme, & also of stature,
The most passing þat euir ȝit nature
Made in hir werkis, & like to ben a man;
And þerwith-al, as I reherese can,
Of face and chere þe most gracius,
To be biloued, happi and Ewrours.
But as it semed outward *by his chere,

That he compleyned for lak of his desire—
For *by himself, as he walk vp & doune,
I herd him make a lamentacion,

545. for] for to P. præse] price L. Lines 545—548 read in b:

And shortly this thyng to conclude
So great and huge was the multytude
That I was fayne out of the preace to go
And as I was alone with me no mo.

546. If It P. my] ne P. for þe from þat S. 547. to j for to C. W2. w.
550. I saugh] I was wel ware of S. þat welke] om. S. 551.
553. b.] sole] hole L. 554. if] covered by a spot in the parchment in T.
555. Nere] bere S. Nere þat he ade] Yf that he had not Pr. þat om. L.
557. 1st Of] and F. 2nd Of] and F. B. L. fourme] strine (?) P. 558. þat euir ȝit
self T. himself] my self L.
The Knight’s Soliloquy.

And seid: ‘Allas! what þing mai þis be,
That nou am bound, þat whilom was so fre,
And went at laarge, at myn eleccion:
Nou am I cauȝt vnder subieccioun,
Forto bicom a verre homagere
To god of[f] loue, where þat, er I come here,
Felt in myn hert rijt nouȝt of loues peine;
But now of nwe within his fire cheyne
I am enbraced, so þat I mai not striue
To loue and serue, whiles þat I am on lyue,
The goodli fresh, in þe tempil yonder
I saugh rijt nou, þat I hade wonder,
Hon ouer god, forto reken all,
Myst make a þing so celestial,
So avngellike on erpe to appere.
For wip þe stremes of hir eyen clere
I am Iwoundid euen to þe hert,
Þat fro þe deþ, I trow, I mai not stert.
And most I mervaile þat so sodenli
I was Þeolde to bene at hir merci,
Wheso *hir list, to do me lyue or deie:
Wip-oute more I most hir lust obeie
And take mekeli my sodein auentur.
For sip my life, my deþ, and eke my cure
Is in hir hond, it would[e] not auail
To gruch again; for of þis bataile
The palme is hires, & pleini þe victorie.
If I rebelled, honour non ne glorie

I myȝt[e] not, in no wise, acheue.
Sip i am yold, hou shuld I þan preue
To gif a werre— I wot it wil not be—
Thou; I be loos, at laarge I mai not fle.
O god of loue, hov sharpe is nov þin arowe!
Hou maist þou nov so cruelli & narowe,
With-oute cause, hurt[e] me and wound,
And tast non hele, my soris forto sound!
But lich a brid, þat fleith at hir desire,
Til sodeinli within þe pantire
She is Isaȝt, þou; she were late at laarge—
A nwe tempest for-castep now my baarge,
Now vp nov dovne with wind it is so blowe,
So am I *possid and almost ouerbrowe,
Fordrie in dirknes with many a sondri wawe.
Alas! when shal þis tempest ouerstocke,
To cier þe skies of myn aduersite,
The lode ster when I [ne] may not se,
It is so hid with cloudes þat ben Blake.
Alas when wil þis turment ouershake?
I can not wit, for who is hurt of nwe
And bledip inward, til he wex pale of hwe,
And hap his wound vnwarli fresh & grene,
And is not kouþe vnto þe harms kene
Of myȝtli Cupide, þat can so hertis davnte
That no man may in your werre him vaunte.

Soliloquy.

To gete a pris, but oonli bi mekenes—
For þere ne vaileþ strif ne sturdines—
So mai I sain, þat with a loke am yold,
And haue no power to stryue þouze I would.

Thus stand I euen bitwix life and deþ
To loue & serue, while þat I haue breþ,
In such a place where I dar not pleyn,
Lich him þat is in torment & in pain,
And knoweþ not, to whom forto discure;
For þere þat I haue hooly set my cure,
I dar not wele, for drede & for daunger,
And for vnknowe, tellen hou þe fire
Of louis brond is kindled in my brest.

Thus am I murdríd & slain at þe lest
So preueli within *myn [owne] þouȝt.
O ladi Venus, whom þat I haue souȝt,
So wisse me now what me is best to do,
þat *am distraȝt within my self[en] so,
That I ne wot what way for [to] turne,
Sauf be my self solein forto mourne,

Hanging in balancce bitwix hope & drede,
Withoute comfort, remedie or rede.
For hope biddþ pursue & assay;
And drede againoward answeirþ & saipur nau;
And now wiþ hope I am *set on loft,
But drede and daunger, hard & noping softe,
Haue ouerprowe my trust and put adoune;

Now at my laurge, nou feterid in prisone,

---

Nov in torment, nov in souerein glorie,
Nou in paradise & nov in purgatorie,
As man dispereid in a double *were,
Born vp wiþ hope, & þan anon daunger
Me drawip abak, and seith it shal not be.
For where as I, of myn aduersite,
Am *bold somewhat merci to requere,
þan compe dispeire & ginneþ me to lere
A nwe lessoun, to hope ful contrare—
Thel be so diuers þei would do me varie—
And þus I stond dismaiased in a trauaunce:
For whan þat hope were likli me tanaunce,
For drede I tremble and dar a woord not speke.
And if it so be þat I not oute breke
To tel þe harmes, þat greuen me so sore,
But in *myself encrese hem more & more,
And to be slain fulli me delite,
þen of my deþ sho is noþing to wite;
For but if she my constreint pleini kuwe,
Hou shuld she euer opon my paynþe rwe!
Thus oft[e] tyne with hope I am I-nevid
To tel hir al of þat I am so greued,
And to ben hardi on me forto take
To axe merci; but drede þan dop awake,
And *purgh wanhope answerip me again,
þat bettir were, þen she haue disdeyne,

To deie at onys, vknnow of eny wipt.
And þere-wit[h][al] bitt hope anon ryzt
Me to þe bold, to prayen lir of grace;
For sip al vertues be portreid in hir face,
I was not sitting þat merci were běhind.
And rjʒ anone wīthin my self I finde
A newe ple brouȝt on me wīthin drede,
þat me so masep þat I se no spede,
Becaue he seith, þat stoneþ al my bloode,
I am so symple & she is so goode.
Thus hope and drede in me wil not ceassae
To plete and streue myn harmes to encrese.

But at þe hardest jit, or I be dede,
Of my distresse siȝ i can no rede,
But stond[e] dovmb stil as eni stone,
Tofore þe goddes I wil me hæt anone,
And complein woulte more sermon;
þouȝ deth be fin & ful conclusion
Of my request, þit I will assai.'
And rjʒ anon mæ þouȝ[te] þat I say
This wouful man, as I haue memorne,
Ful lowly entre into an oratorie,
And kneled[a]doun in ful humble wise
Tofore þe goddes, and gan anon deuyse
His pitous quarrel wip a dolesful chere,
Saying rjʒ þus, anone as þe shul here:

The Knight's

31.

*'O Cytherea, who gladness all Cirreas, Redresse of sorrow, o Citheria, That wip þe stremes of þi plesaunt hete Gladest þe contre of [al] Cirrea, Where þou hast chosen þi paleis & þi sete, Whos brisþ bemes ben washen and of[f] wete In the riuier of *Elicon þe well : Haue nou pite of þat I shal here tell.

32.

And, of your grace, deign to redresse my mortall wo, And not disdeyne þ of your benigne, Mi mortal wo, o ladi myn, goddes, Of grace & bounte and mercifull pite, Benig[ne]li to helpen and to redresse ; And þouȝ so be I can not wele expresse The grecous harshe þat I fele in myn hert, Haueþ neuer þe les merçi of my smert.

33.

Clear light of heaven, This is to sein : o clere heuens liȝt, That next þe sonne cerced haue your sperre, Síþ þe me hurten wip your dредful myȝt Bi influence of your bemys clere, And þat I bie þour seruise nov sodere, As þe me brouȝt into þis maledicie, Beþ gracious and shapeþ remedy.

34.

For you alone can help ; For in sow hoolli liȝt help of al þis case, you know my pain. And knowe best my sorow & al my peyne : For drede of deþ hou I ne der, alas !
Complaint to Venus.

To axen mercy ones ne me compleyne.

You wish your fire hire hert[e] so restreyne,
With-out more, or I die at the lest,
That she may wete what is my requeste:

That she may wete what is my requeste:

35.
Ho! I nofting in all this world desire,
But forto serue, fulli to myn ende,
That goodli fresh, so womanli of chere,
With-out change, while I haue life & mynde;
And pat 30 wold me such grace send
Of my scruye, pat she not disdeyne,
Sipen hir to serue I may not restreyne,

And sip pat hope haue yeue me hardines
To love hir best and neuer to repent,
Whiles pat I lyue, with al my bises
To drede and serue, pouz daunger neuer assent.
And hereapon ye knowen myn entent,
Hov I haue vowed fulli in myn mynde
To ben hir man, pouz I no mercy finde.

37.
For in myn hert emprentid is so sore
Hir shap, hir fourme, and al hir semelines,
Hir port, hir chere, hir goodnes more & more,
Hir womanhede, & eke hir gentilines,
Hir trouth, hir fai[p] & hir kynd[e]nes,
With al vertues, Iche set in his degre;
There is no lak, saue onli of pite.

38.

Hir sad demening, of wil not variable,
Of looke benyigne & roote of al plesaunce,
And examplaire to al pat wil be stable,

Discrete, prudent, of wisdom suffaunce,
Mirror of wit, ground of gouernaunce,

A world of beaute compassid in hir face,
Whose persant loko dop puru; myn hert[e] race;

39.

Besides, she is faithful, bountious,
And ouer pis secre & wondre trwe,
A well of fredome, and rjst bovntevous,
And euer encreasing in vertue nwe & nwe,

Gracious and humble:
Of spech goodli and wonder gracious,
Deuoiode of pride, to pore not dispitous,

And if pat I shortli shal not sypne,

Saue opon merci I noyng can compleyne.

40.

What wonder pan pou; I be wip drede
Inli suprised forto axen grace
Of hir pat is a quene of womanhed;

For wele I wot, in so heigh a place

It wil not ben; *perfor I ouerpace,
And take louli what wo pat I endure,

Til she of pite me take vnto hir cure.

41.

But oone *avowe pleinli here I make,
That whepir so be she do me lyve or deye,
I wil not gruch, but humble it take,

Complaint to Venus.

And thank[e] god, & wilfulli obey;
For, be my thought, myn hert shal not reneye,
For life ne dep, merce *ne daunger,
Of wil and pouȝt to ben at hir desire,

42.

To bene as true, as * was Antonyus
To Cleopatru, while him lasted brepe,
Or vnto Tebe jung[e] Piramus
*Was feithful found, til hem departid depo:
Riȝt so shal I, til Antropos me sleiphe,
For wele or wo, hir faithful man be found,
Vnto my last, lich as myn hert is bounde,

43.

To loue aswel as did Achilles
Vnto his last þe faire Polixene,
Or as þe gret famous Hercules,
For Dianyre þat felt þe shottes kene—
Riȝt so shal I, y sei riȝt as I mene,
Whiles þat I lyve, hir boþe drede and serue,
For lak of merci þouȝ she do me sterve.

44.

Nou ladi Venus, to whom nôping vnknowe
Is in þe world, I hid ne not mai be—
For þere nys þing, nephir heigh ne lowe,
Mai be conceided from your privete—
Fro whom my menyng is not nov secre,
But witen fulli þat myn entent is trwe,
And lich myn trowth nov on my peyn[e] rwe.


TEMPLE OF GLAS.
The Knight's

45.

For more of grace \textit{pan} presumptuous
I axe merci, and not of duete,

Of louli humblesse, wipoute offensiou, 799
That ye enclyne, of your benyntyte,

Your audience to myn humylite, 803
to graunt[e] me, \textit{pat} to 30v clepe & calle,

Somm elese 3it of my paynes alle. 805

of your grace, to grant me release.

46.

As you hold, 806
In your hand the reward for true lovers,
Ou of [your] grace and pite take p[ade] hede
Of my distresse, \textit{pat} am vindir your bond

So lovi bound, as 3e wele vndirstond:
Nou in \textit{pat} place, where I take first my wound,

Of pite suffer[ie] my helth mai be found— 812

so let me there find my health, where first I was wounded.

47.

That lich as she me hurt[e] wip a sigte, 813
Rist so with helpe let hir me sustene,

As \textit{pe} stremes of hir ey3en briot
Whilom myn hert, \textit{wit} woundsis sharp & kene,

Thuruz Berned haue, and 3it bene fresh & grene: 817

so as she me hurt, nou let hir me socoure,

Or ellis cernet I mai not long endure. 819

As the rays of her bright eyes once pierced my heart,

48.

For lack of speech, I can say no more; 820
For lak of spech I can say nov no more:
I haue mater, but [I] can not plein;

Mi wit is dulle to telle al my sore;

so let her now socoure me.

Complaint to Venus.

A mouth I haue, & set for al my peyne,
For want of woords I may not now atteyne
To tell[en] half pat dop myn hert[e] greue,
Merci abiding, til she me list releue.

49.

But pis the effecte of my mater finallle:
Wip dop, or merci, reles forto finde.
For hert, bodi, bourgh, life, lust and alle,
Wip al my reson and alle my ful mynde,
And fiue wittes, of oon assent I bind
To hir service, wip-outen eny strife,
And make hir princesse of my dop or life.

50.

And 3ov I prai of routh and eke pite,
O goodli planet, o ladi Venus bright,
That 3e yourse sone of his deite—
Cupid I mene, pat wip his drouthful myst
And wip his brond, pat is so clere of liite,
Hir hert[e] so to fire and to mark,
As 3e me whilom brent[e] with a spark:

51.

That euenlich, and with the same fire,
She mai be het, as I nov brenne & melt,
So pat hir hert be *flauned bi desire,
That she mai knowe bi feruence hou I swelt;
For of pite pleinli if she felt
The selfe hete pat dop myn hert enbrace,
I hope of roupe she would do me grace.'

824. words fall me
to tell half my
heart's grief.
826. For my whole
being is bound to her
for ever.
827. words fall me
in death or
mercy;
831. words fall me
in death or
mercy;
833. words fall me
in death or
mercy;
834. words fall me
in death or
mercy;
835. words fall me
in death or
mercy;
836. words fall me
in death or
mercy;
840. words fall me
in death or
mercy;
841. words fall me
in death or
mercy;
845. words fall me
in death or
mercy;
847. words fall me
in death or
mercy;
Venus' Answer

52.

And perwithal Venus, as me pouz, 848
Toward pis man ful beny[n]eli
Gan cast hir eyse, liche as pouz she rouzt
Of his disease, and seid ful good[e]li:
'Sip it is so pat pou so humb[e]lie,
Wip-oute gruchyng, oure hestis list obey,
Toward pin help I wil anoth puruey.

53.

And Cupid, too, shall help,
He shal ben helping, fulli to perfourme
jour hole desire, pat nopeing behind
Ne shal be left: so we shal refourme
The pitous compeint, pat makip pe to mourn,
That she for whom pou soroiust most in hert,
Shal puruz hir merci relese al pi smert,

54.

Whan she sep tympe puruiz oure purueance.
Be not too hasty,
For in abidyng puruiz lowli obeisance
Lip ful redresse al pat ze nov fele,
And she shal be as trw as eny stele
To zowe allone, puruiz ouro myz[t] & grace,
3if iz lust mekeli abide a litel space.

55.

But vndirstondzop pat al hir cherishing
Shal ben grovudid opon honeste,
That no wiȝt shal, puruuh euil compassing

to the Knight.

*Denem anys of hir in no degre:
For neiuer merci, roupe, ne pite
She shal not haue, ne take of pe noh hede
Ferpe ten longip vnto hir womanhede.

56.

Beşe not astoneid of no wilfulnes,
Ne nouzt dispeared of pis *dilacioun;
Lete reson bridel lust bi buxummes,
Withoute grucching or rebelloun;
For ioy shal folow al pis passion;
For who can suffe turment & endure,
Ne mai not faile þat folow shal his cure.

57.

For toforn all she shal þe louen best:
So shal I here, withoute offencioung,
Bi influence enspire[n] in hir brest,
In honest wise, wip ful entencioun,
For to enclyne, bi clene affeccion,
Hir hert fulli on þe to haue roupe,
Because I know þat þou menyst troupe.

58.

Go now to hir, where as she stant aside,
Wip humble chere & put þe in hir grace,
And al biforne late hope be þi guide,
And pouze þat drede would[e] with þe pace,
It sitteþ wol; but loke þat þou arace
Out of þin hert wanhop & dispaire,
To hir presence er þou haue repaire.

Venus' Answer

59.

'Mercy,'

And merci first shal þi wai[e] make,

And honest menyng afor do þi message,

To make merci in her hert awake;

And sorenes, to furþer þi viage,

Wip humble port to hir þat is so sage,

Shuí menes ben, & I myself also

Shal þe fortune er þi tale be do.

60.

Go forth at once:

Go forþe anon, & be rjit of goode chere:

For specheles noping maist þou spede;

Be goode of trust, & be noping in were,

Siþ I myself shal helpen in þis nede;

For at þe lest, of hir goodlihed,

She shal to þe hir audience enclyne,

And lovli þe here, til þou þi tale fyne.

61.

Thou must speak out;

Fore wele þou wost, zif I shal not feine,

Without spech þou maist no merci haue:

For who þat wil of his preve peine

Fulli be cured, his life to help & saue,

He most mekoli out of his hernis graue

Discure his wound, & shew it to his lech,

Or ellis deie for defaute of spech.

62.

In mischeif one much seek help;

For he þat is in myschef rekeles

To sechen help, I hold him but a wrecch;

And she ne maie þin hert[e] bring in peas,

But if þi compleint to hir hert[e] strech.
to the Knight.

Wouldist thou be curid, & wilte no salue fecch,
It wil not be: for no wiȝte may atteyne
To come to blis, if he lust lyue in peyne.

63.

Therefore at ones go in humble wise
Tofore pi ladi & louli knele adoun,
And in al trouthe pi woordis so denyese,
That she on pe haue compassiou:
For she þat is of so heigh renounz
In al vertues as quene & souerain,
Of womanhed shal rwe opon þi pein.'

And whan þe goddes þis lesson bade him told,
Aboute me so as I gan bihold,
Riyt for astonneid I stode in a traunce,
To *seen þe maner & þe covntenance
And al þe chere of þis woful man,
That was of hwe deedli pale & wan,
Wip drede supprised in his owne þouȝt,
Making a chere as *þouȝ he rouȝt[a] nouȝt
Of life ne dep, ne what so þim bitide :
So mych fere he hade on euere side,
To put him þerpe forto tel his peyne
Vnto his ladi, oþer to compleyne,
What wo he felt, torment or disease,
What dedli sorov his hert[e] did[e] sease,
For rouȝe of which his wo as I endite,
Mi penne I fele quaken as I write.

Of him I had so great compassions,
Forto rehearse his weymentacious,
That, wel vnnepe þouȝ with my self I striue,
I want connynge, his peynes to discryue.
Alas! to whom shal I for helpe[ç] cal I
Not to þe Musis, for cause þat þei ar al
Help of riȝt in ioi & not in wo,
And in maters þat þei delite also,
Wherefore þei nyl directe as now my stile,
Nor me enspire, alas þe hard[e] while!
I can no ferþer but to Theisiphone
And to hir aустren forto help[e] me,
That bene goddesses of torment & of peyne.
Nou lete your teris into myyn inke reyne,
With woful woordsis my * paper forto blot,
This woful mater to peint[e] not, but spotte,
To tell þe maner of þis dредful man,
Vpon his compleint, when he first bigan
To tel his ladi, when he gan declare
His hid[de] soroius, and his euel fare,
That at his hert constreyned him so sore,
The effecte of which was þis wþh-oute more:

The effect of which was this with-out more:

64.

*Princesse of youth,
Princes of ioue, & flour of gentilesse,
Ensampl of vertue, ground of curetlesse,

950, 951 read in b:

Ye / though I with my selse striue
Unneth my connynge may his paynes discryue

Wooing of the Lady.

Of beaute rote, quene & eke maistres
To al women hou þe shul hem gie,
And soþfast myrrour to exemplifie
The rıȝt[e] wei of port & womanhed:
What *I shal sai of merci takeþ hede—

65.

Biseching first vnto youre heigh nobles,
Wip quaking hert of myn inward drede,
Of grace and pite, & nouȝt of rıȝtwisnes,
Of verrai rouþ[e], to help[on] in þis nede:
That is to saie, o wel of goodlihed,
That I ne reche, þouȝ ye do me deie,
So þe list first [to] heren what I saiæ.

66.

The dreadful stroke, þe gret[e] force & myȝt
Of god Cupide, þat no man mai rebel,
So inwardly þurȝ out myn hert[e] rıȝt
I-persid hāþ, þat I ne mai concele
Myn hid[de] wound, ne I ne may aþele
Vnto no grettir: þis myȝti god so fast
Yow [for] to serue *hāþ bound me to my last,

67.

That hert and al, withoute strīfe, ar yolde,
For life or deþ, to sōure seruoie alone,
Rıȝt as þe goddes myȝti Venus would:
Toforene hir makeni when I made my mone,
She me constreyned, withoute chaunge, anone

The Knight's

me to do,
To youre seruise, & neuer forto feyn,
*Where so *ye list to do me ease or peyne.

64.

so that I can only cry mercy.
So pat I can no pynge but merci crie
Of 3ov my ladi—& chaungyn for no nwe—
That 3e list goodl[i], tofore [er pat] I deyse,
Of verrey roupe opon my paynes rwe.

Verryly, if you knew all, you would have pity.
For be my troupe, & pe sope knyve,
What is pe cause of myn aduersite,
On my distrse 3e would haue pite.

63.

For I will be true and humbly devoted to you, For ynto 3ow trwe & eke secre
I wol be found, to serue as I best can,
And þerewith-al as lowli in ich degre To 3ow *allone, as euir þit was man
Vnto his ladi, from þe tyme I *gan,
And shal so forpe, withouten any sloupe,
Whiles þat I lyue, bi god & be my troupe.

70.

I would rather die than offend you. For leyyr I had to dei[e]n sodeini,
Than yow offend in any maner wise,
And suffre paynes inward priueli,
Than my seruise 3e shuld as nov despise.
For I ryt nouȝt wil asken in no wise,
But for youre servaunt 3e wolde me accepte,
And, whan I trespase, goodli me correcte,

71.

And forto graunt, of merci, þis praier,
Oonli of grace and woman[i] pete,
Fro dai to dai þat I myȝt[e] lere

Woos of the Lady.

3ow forto please, & þerwith-þat þat zo,
When I do mys, list [for] to teche me,
In youre servyse hou þat I mai amende
From hens-forþe, and neyr þow ofende.

72.

For vnto me it dop inouʒ suffise,
That for youre man zo would me reseyue,
Fulli to ben, as you list deuyse,
And as ferforþe *my wittes con conceyue,
And þerwithal, lich as zo perseyue
That I be trwe, to guerdone me of grace,
Or ellis to punyssh aﬁr my trespace.

73.

And if so be þat I mai not atteyne
Vnto your merci, ʒit graunte þat [þe] lest,
In youre service, for al my wo & peyne,
That I mai deijen aﬁr my bihest.
This is al & som, þe ﬁne of my request :
Oþir with merci ʒour servant forto saue,
Or merciles þat I mai be graue.

74.

And whan þis benygn, of hir entent trwe,
Conceyued hap þe compleiſt of þis man,
Rijd as þe freʃsh rodi rose nwe
Of hir coloure to wexin she bigan ;
Hir bloode astonyed so from hir hert[e] *ran
Into hir face, of femyny[ni]þe :
Thuruh honest dredre abaiished so was she.

1023. how to please you,
1025. and how to amend, if I do amaze.
1026. For I am content to be your servant:
1030. reward or punish me as I deserve.
1032. This is the whole of my request.
1033. And if I cannot obtain your mercy,
1037. this is the whole of my request.
1040. When this might lady heard this,
1044. she waxed red as a rose.
1046. so om. Pr.
The Lady's

75.
And humb[e]le she gan hir eizen cast
Towards him, of hir benegnyte,
So put no woord bi hir lippes past
For hast * nor drede, merci nor pite.
For so demeyned she was in honeste,
That vnnavised noþing hir astert:
So mych of reson was compast in hir hert—

76.
Til, at þe last, of roupe she did abraide,
When she his troupe and menyg did[e] fele,
And vnto him ful goodli spake & soide:
'Of ȝour [be]hest and of ȝour menyg wele,
And ȝoures seruise so seifil euereðel,
Which vnto me so lowli now þe offre,
Wiþ al my hert I ranke ȝow of ȝour profir—

77.
That for as mych as ȝoure entent is sette
Oonli in vertu, I-bridelid vnder drede,
3e most of riȝt nedis fare þe bette
Of ȝoure request, and þe bettir spede.
But as for me, I mai of womanhede
No ferpir graunt to ȝov in myn entent
Thanne as my ladi Venus wil assent.

78.
For she wele knowþ I am not at my laarge
To done riȝt nouȝt but bi hir ordinaunce;
So am I bound vndir hir-dredful charge,
Hir lust to obey without variaunce.

1047. gan] began L. Pr. 1048. Tovarde b. of] right of S. 1050. 1st
vnduyesed W. vndeuyesed Wz. w.—no thyng no thyng P. noþing hir hir
nothyng myght G. hir astert] fro her stert Pr. 1053. compast] composed
b. hir] om. W. Wz. w. 1054. at þe] atte C. W. Wz. w. F. at B. of roupe]
so moche b. roupe] whiche G. W. Wz. w. 1055. his] is C. menyng] meunng
w. dij] well dyd b. 1056. 1st And] That b. vnto] to G. S. spake & k] thus
That] And b. om. S. as mych as] so muchas L. so moche C. W. Wz. w.
1069. bi] at G. 1070. bound] drowned Pr. 1071. to obey] to him S.
But for my part, so it be plesaunce
Vnto pe goddes, for troupe in your emprise,
I 3ow acceppe fulli to my seruyse.

79.
For she myn hert hap in subiecious,
Which holi is your es and neuer shal repente,
In pouxt nor dede, in myn eleccioun:
Witness on Venus, pat knowe myn entent,
Fulli to obeie hir dome and Iugement,
So as hir lust disposed and ordeyne,
Riȝt as she knowe pe trouth of vs twayne.

80.
For vnto pe time pe Venus [list] prouyde
To shape a wai for oure hertis ease,
Bope ȝe and I mekel most abide,
To take a[t] gre, & not of oure diseas
To grucch again, til she list to appese
Oure hid[de] wo, so inli pat constreyneþ
From dai to day & oure hert[es] peyne.

81.
For in abiding, of wo & al affray—
Whoso can suffre—is founden remedie,
And for pe best ful ofte is made delay,
Er men be heled of hir maladie;
Wherfore, as Venus list þis mater to guie,
Late vs agree & take al for þe best,
Til her list set oure hertes bope at rest.

Venus' Address

82.

For she it is þat binede & can constreyne
Hertes in oon, þis fortunate planete,
And can *relesen loures of her peyne,
To turne fulli hir bitter into swete.

Now, blissful goddess, be
friend us from thy starry
seat.*

And then I saw these
lovers pass
before the
goddess,
who linked
their hearts
together with
a golden
chain,

And þerwithal, as I myn eyzen cast
Forto perçeiu þe maner of þese twein,
Tofore þe goddes mekel[i] as þei past,
Me þouȝt Í saw, with a golden cheyne,
Venus ano[n] embracen & constrein
Her boph[e] hertes, in oon forto perseuer,
Whiles þat þei liue and neuer to desseuer.

83.

saying: 'My
daughter,
of your grace,
receive this
man.

Saiyng rïȝt þus with a benuyng cheere:
'Sip it is so ȝe ben vndir my myȝt,
Mi wille is þis, þat ȝe, my douȝter dere,
Fulli accepte þis man, *as hit is rïȝt,
Vnto ȝour grace ano[n] here in my siȝt,
That euer hïp ben so louli ȝou to seruue:
It is goode skil ȝour þank þat he desseuer.

84.

It is fitt[ing]
that you
should
cherish him,

Your honour saue, and eke ȝour womanhed,
Him to cherissh it sittip ȝov rïȝt wele,
Siȝp he is bound, vnder hope & drede,
Amyd my cheyne þat made is of stele;

to the Lady and the Knight.
3e must of merci shape bat he fele 1121 and be gracious to him.
In sov som grace for his long seruise, 1123
And bat in hast, like as I shal deuyse.

86.
This is to sein: bat 3e taken hede, 1124 Consider how, for all
Hou he to 3ov most faful is & treu 1125 his faithfull-
Of al 3our seruautus, & noping for his mede 1126-ness,
Of 3ov ne askip but bat 3e on him rwe; 1127 he only asks
For he haue *vowid to chanche for no nwe, 1128 your pity:
For life nor deh, for ioy[e] ne for peye— 1129 he has vowed
Ay to ben 3ours, so as 3e list ordeyne. 1130 never to

87.
Wherfore 3e must—or ellis it were wrong— 1131 Wherefore, admitter him
Vnto 3our grace fulli hym receyue, 1132 to your favour;
In my presence, bicause he haip so long 1133
Holli ben 3oures, as 3e may conceyue
That, from 3oure merci nov if 3e him weyue, 1135 else I must
I wil my self recorden cruelte 1136 record cruelty
In 3oure persone, & gret lak of pite. 1137 against you.

88.
Late him for truth pen find[e throut] again; 1138 Let grace be
For long seruice guerdome him with grace, 1139 his guardian;
And latep pite we[e] doun his pein;
For tympe is now daunger to arace 1142 root (Danger
Out of 3oure hert, and merci in to pace; 1143 out of your
And loute for loute would[e] wele bisene 1144 heart,
To yeve agein, and pis I pleini烛e. 1145 and let

1121. 3e] She S. of merci shape] nedys of mercy P. he] ye W2 w. b.
Pr. rwe] to rue b. 1128. haje vowid] vowed hath L. Pr. vowid] wold T.
3e] yowe S. 1131. 3e] yow S. 1132. fulli hym] him fully to S. 1133. he] that he L.
1135. 3oure] om. w. b. nov] om. G. Pr. 3e I S. weyue] rewe P.
p W2 w. finde throut] trouthe the fynde G. 2d throut] truew S. om. T. F.
w p. W2 w. b. wele doun] awaye doon S. 1141. to arace] for tarace G. for
1143. And] for P. would] It wel G. hit wolde S. world C. bisene] seeme
S. 1144. pis] thus L. P. G. S. 1] om. S.
Venus’ Address

89.
I will stand surely for his dutifulness. And as for him, I wil bene his borow 1145
Of lowlihed and bise attendaunce, Hou he shal bene, bop at eue & morov, Ful diligent to don his observaunce, And euer awayting you to do plesaunce; 1149
And thon also, my son, list to my counsel. Wherfore, my sone, list & take hede 1151
Fulli to obey as I shal þe rote.

90.
First, be faithful and humble; And first of al, my wil is þat þou be 1152
Feipful in hert and constant as a walle, Trwe, humble and meke, & þerwithal secre, Withoute chaunge in parti or in al; 1156
In every troubl let thy heart be rooted in steadfastnes. And for no turment, þat þe fallen shal, 1158
Tempest þe not, but euer in stidfastnes
Rote þin hert, and voide doublenes.

91.
For thy lady’s sake, And forormore, haue in reuerence 1159
Thes women al for þi ladi sake, And suffre neuer þat men *hem don offence,
Revere and defend all women. For loue of oon; but euermore vndirtake 1163
Hem to defend, wheþer þei slope or wake, And ay be redi to holden champartieth
With al[la] þo, þat to hem haue envie.

92.
Be courteus, fresh and seemly; Be curteis ay and lowli of þi spech 1166
To riche and poure, ai fressh & welbesein,
Help all true lovers; And euer bisie, weies forto sech 1169
And euer louers to releise of her payne,
Disdain no one; Sip þou art oon; and of no wïȝt haue dislein— 1170
do not vaunt thyself of being cherished. For loue hap pouer hertis forto daunt—
And neuer for cherisshing þe to mych auautte. 1172

to the Lady and the Knight.

93.
Be luste eke, deuid of al tristesse,
And take no poust, but euer be Iocond,
And nouzt to ponsif for non heuynes;
And with þi gladnes let sadnes ay be found;
When wo approcheþ, lat myrþ most habound,
As manhood axeþ; and þouþ þou fele smert,
Lat not to manie knowen of þin hert.

94.
And al vertues biseli þou sue,
Vices eschow, for þe loue of oon;
And for no tales þin hert[e] not remue:
Woorde is but winde, þat shal sone ouergon.
What euer þou here, be dovmh as eny ston,
And to answere to sone not þe delite;
For here she standeþ þat al þis shal þ þe quite.

95.
And where þou be absent or in presence,
None oþris beate lat in þin *herte myyne,
Sip I haue *zyue hir of beate Excellence,
Aboue al oþir in vertue forto shine;
And þenk *in fire hou men ar wont to fyne
This purid gold, to put it in assay:
So þe to preue, þou art put in delay.

96.
But tyne shal come þou shalt for þi sufferaunce
Be wele apaide, and take for þi mede
Thi lies Ioy and al þi suffisauance,


TEMPLE OF GLAS.
Venus' Address

So þat goode hope alway þi bridel lede.
Lat no dispire hindir þe with drede,
But ay þi trust open hir merci ground,
Sip noon but she may þi sores sound.

97.
Eche houre and tyme, weke, dai and zere,
Be iche feithful, and varie not for lite;
Abide awhile, & þan of þi desire
The time neigheth, þat shal þe most delite;
And lete no sorow in þin hert[e] bite
For no differing, sip þou shalt for þi mede
Reioise in þees þe flour[e] of womanhede.

98.
Thenk hou she is þis wor[l]dis somme & liht,
The sterre of beaute, flour eke of fairnes—
Boþe crop and rote—and eke þe rubie brijt
Hertes to glade Itroubled with derknes,
And hou I haue made hir þin hertes emperesse :
Be glad perfere to be vndir hir bonde.
Nou come nere, douster, & take him bi þe hond,  

99.
Vnþo þis fyne þat, after al þe shoures
Of his torment, he mai be glad and liht,
W[h]an, þuruþ þoure grace, þe take him to be þoures
For euermore, anon here in my ayþt ;
And eeeke also I wil, as it is ryþt

Kiss him here in my presence ;
Withoute more his langour forto lisse,
In my presence anoon þat þe him kisse—

100.
That þere mai be of al þoure old[e] smertis
A ful relese vndir ioy assured ;

1197. þat shal S. alway] ay S. þi the p. 1199. opon] on b. 1200. may]
ne may G. sore] sorowes L P. sorowe Pr. 1201. 1st and] om. b. weke]
G. S. differing] desyryng S. shalt] shall P. om. Pr. 1207. Reioise| Shal
Shalt b.] reioyse Pr. 1208. þiþe S. world[is] wordis T. G. &] om. B.
1209. flour[] the flour Pr. eke] and eke L. 1210. eke] etc w. 1211.
theses Pr. shoures] sorowes L. 1216. his] thy F. hire L. 1217. Whan]
Wan T. puruþ by Pr. to be] to S. 1219. eeeke also] forþermore S. also I will]
I will also Pr. 1220. lisse] lease P. 1222. þere] here T. F. B. F. 
to the Lady and the Knight.

And þat ȝ00 lok be of ȝoure boþe hertes
Shet with my key of golde so wel depurred,
Oonli in signe þat ȝe haue recured 1226 ȝoure hole desire here in þis holi place,
Within my temple, nou in þe þere of grace. 1228

101.

Eternalli, be þe bondes of assurance,
The cnott þis knytt, which mai not beþ vnbovnd,
That al þe goddis of þis alliancse,
Saturne, & Ioue, & Mars, as it is founnde,
And eke Cupide, þat first þou diþ[e] wounde,
Shal bere record, & euermore be wrêke
On which of þou his trowþe first doþe breke : 1235

102.

So þat bi aspectes of hir fereþ[e] lokes,
Wip ouþe merci, shal faþ[e] þe vengeaunce
Forte be raed clene out of my bokes,
On which of ȝow be found[e] variancse.
Þerfore stones setteþ þour plesauns
Fulli to ben, while þe þe haue life and mynd,
Of oon accord unto þoure lyues ende, 1242

103.

That, if þe spirit of nynfangilnes
In any wise þoure hertes would assaille,
To move or stir to bring in doublines
Vpon þour trowþe to giuen a bataile,
Late not þoure corage ne þoure force fail,
Ne non assautes þov ȝitten or remewe : 1247
For vn-assaied men may no trowþe preue.

1224. of [on S. 1225. so wel] wel G. depured] pured Pr. 1226. hauæ
bounse T. P. L Pr. S. 1230. is] þe T. F. B. L. is knytt] om. P. which] the
wheche G. that Pr. 1231. goddis] knottys G. 1232. 1æ &] of P. om. Pr. Ioue]\nune L. w. une b. 24 &] as P. 1233. eke] bowe S. you diþ[e] did you
L. Pr. ded yow P. did him S. 1234. euermore] euermore T. L. C. be wrêke]
Venus' Address.

104.

For white is whitter, if it be not bi blak,
And swete is swetir eftir bitternes,
And falshode euer is drive & put a-bak,
Where troupe is rotid withoute doublines;
Wip-out[e] prefe may be no sikirnes.
Of loue or hate; and perfor of sowl [w]oon
Shal loue be more, but it was boust with wo.

105.

As euere ping is had more [in] deinte,
And more of pris, when it is dere boust;
And eke pat loue stand more in surete,
When it tofore with payne, wo & poust
Conquerid was, first when it was soust;
And euere conquest hap his excellens,
In his pursuite as he fin restance:

106.

And so to sow more sote and agreeable
Shal loue be found—I do you pleaun assure—
Wiþ-oute grucching pat ze were suffrable
So low, so meke, pacientli tendure,
That al atones I shal now do my cure
For now and euere your hertis so to bynd,
That noust but deþ shal þe *knot vynbynd.

107.

To make it short—be
Nou in þis mäter what shuld I lengir dwel?
Comeþ [off] at ones, and do as I haue seide.

The Lady and Knight united.

And first, my doughter, pat bene of bounte* well,
In hert and pouȝt be glad, and wele espaied
To done him grace pat hāp, & shal, oleid
3our lustes ever, and I wole for his sake
Of trouȝe to sowe be bounde and undertake.'

108.

And *so forȝewith, in presence as þei stonde
Tofore þe goddes, þis ladi faire & wele
Hir humble servant *toke goodli bi þe honde,
As he toforne here mekleli did knele,
And kissed him after, fu[f]illyng eueredele
Fro point to point in ful *prifti *wise,
*As þe toforne haue Venus herd deuyse.

109.

Thus is þis man to ioy and al pleasaunce,
From heuynes & from his peynes old,
Ful reconciled, and haþ ful suffisaunce
Of þir þat euer ment[e] wel, & would :
*That in goode faith, *and I tell[e] shuld
The inward myrþe dide hir hertis brace,
*For al my life it were to lit a space.

110.

For he hâpe wonne hir þat he louȝ best,
And she to grace hâpe take him of *pite ;
And þus hir hertis beþe boþe seþ in rest,
Wir-outen chaunge or mutabilite,
And Venus hâp, of hir boyngete,
Conformed all—what [shal] I lenger tarie?—
This tweyn in oon, and neuere forto varie :

111. That for þe Ioy in þe temple aboute
Of þis accord, bi grete solemnyte,
Was lade and honoure with-in and with-oute
Þene vnto Venus, and to þe deite
Of god Cupide, so þat Caliope
And al hir sustren in hir armynye
*Gunne with her song þe goddes magnyfie.

112. All did her reverence:
And al at ones, with notes loude & sharpe,
Thei did her honour & her reverence,
And Orpheus among hem with his harp
Gan strengis touch with his diligence,
And Amphion, þat hape suche excellence
Of musike, ay dide his bisynes
To please and queme Venus þe goddes,

113. Oonli for cause of þe affinite
Betwix þese two not likli to desseuere;
And euere louter of loug & heij degre
Gan Venus pray, fro þens forþ & euere
That hool of hem þe loue may perseuere,
Wip-out[en'] ende, in suche plite as þei gonne,
And more encresse þat it of hard was wonne.

114. So the goddes made a solemn promise,
And so þe goddes, hering pis request,
As she þat knew þe clene entenciouyn
Of hop[e] hem twyne, hap made a ful bihest,
Perpetuell, by confirmaciouyn,
by the Lovers:

Whilest þat þei lyue, of oon afeccion
Thei shal endure—þer is no more to sein—
þat neiþer shal haue mater to compleyne.

115.
‘So ferforþ euer in oure eternal se
The goddes haue, in *her presscience,
Fulli deuyseþ þurūþ hir deite,
And holie concluidid bi hir influence,
That þurūþ hir myst and iust[e] *providence
The loue of hem, bi grace and eke fortune,
Wip-oute chaunge shal euer in oon *contume.’

116.
Of which[e] graunt, þe templ environ,
Þurūþ heij confort of hem þat were present,
Anone was gon[n]e with a melodious sowne,
In name of þo þat trouþ in loue ment,
A ballade nowe in ful goode entent,
Tofore þe goddes with notes loude & clere,
Singyng rïst þus anon as þe shal here:

117.
‘Fairest of storres, þat, wip þoure persant list
And with þe cherishing of þoure stremes clere,
Causen in loue hertes to ben list,
Oonli þurūþ shynyng of þoure glade spere:
Now laude and pris, o Venus, ladi dere,
*Be to þour name, þat haue withoute synne
þis man fortonud his ladi forte wynne.


1335. laud and praise be to you, O Venus.

The Lovers' Song.

118.

Bright Mesterus,

helper of all lovers,

honour be to you from all present.

Willi planet, O Esperus so briht,

pat woful hertes can appese and *stere,

And ever ar redi þuruz yow grace & myȝt

To help al þo, pat bis loue so dere,

And haue power hertes to set on fire:

Honor to ȝow of all þat bene here-inne,

That haue þis man his ladi made to wyne.

119.

Mighty goddes, day-star after night,

we lovers all thank you for your favour to these two:

O mysti goddes, daister after nyȝt,

Glawing þe morow whan ȝe done appere,

To voide derknes þuruz fresshnes of yowr sȝt,

Oonli with twinkaling of ȝoure pleasant chere:

To þov we þank, louers þat ben here,

That þe þis man—and neuer forto twyn—

Fortuned haue his ladi forto wyne.

And with þe noise and heuenli melodie

*Which þat þei made in her armonyne

þuruz ȝoute þe temple, for þis manes sake,

Oute of my slope anone I did awake,

And for astonied knwe as þo no rede;

For sodein chaunge oppressid so with drode

Me pouȝt I was cast as in a traunce:

So clene away was þo my remembrance

and at losing sight of this lady:

Of al my dreme, wher-of greþ pouȝt & wo

I hade in hert, & nyȝt what was to do,

For heuynes þat I hade lost þe sȝt


The Author's Awaking.—L'Envoy.

Of hir þat I, all þe long[e] nyȝt,
Had dremed of in myn auisionw:
Whereof I made gret lamentacioun,
Because I had neuer in my life aforne
Sei[n] none so faire, fro time þat I was borne;
For loute of whome, so as I can endite,
I purpose here to maken & to write
A litel tretis, and a processe make
In pris of women, oonli for hir sake,
Hem to comende, as it is skil & rjit,
For here goodnes, with al my ful[le] myȝt—
Prayeng to hir þat is so bounteu(u)ȝ,
So ful of vertue and so gracius,
Of womanhed & mercifull pite
This simpil tretis forto take in gre,
Til I hau be leiser, vnto hir heig renoun
Forto expoune my feresid visioun,
And tel in plein þe significauce,
So as it comep to my remembraunce,
So þat her-after my ladi may it loke.
Non go þi wai, þou litel rude boke,
To hir presenc, as þe þe comauind,
And first of al pou me recomand
Vnto hir & to hir excellence,
And prai to hir þat it be noon offence,
If eny woorde in þe be myssaidc,
Biseching hir she be not euell a payd;
For as hir list, I wil þe etfe correcte,
When þat hir likeþ againward þe directe:
I mene þat benygne & goodli of *face.
Non go þi way & þe in hir grace.

1376 for never had I seen so far a one before.
1380 a little 'processe' in praise of women,
1384 praying her to accept this treatise
1388 until I can fully expound my vision.
1396 Now go thy way, thou little book,
And recomand me unto my lady.
1400 I will correct it.

1373. þere in the margin, marked by a caret to be put before al S. 1375

—For the colophons in the MSS. and Prints, see the Introduction.
APPENDIX I.

Compleynt.

[This ditty (595) or little book (822), given in MSS. G and S as a continuation of the Temple of Glass, was written by a lover to express his feelings, when he took leave of his mistress Margaret (the day's eye, 305), on the last day of March. In her presence, he cannot speak; she will not help him, or bid him do aught for her, the she sees his sorrow and love for her. On this March 31, the Sun rejoices because he'll spend the night with Diana; but the Poet has left his love. He reproaches March for its changes, and describes the charms of his Mistress. He appeals to Fortune to let his Margaret, the day's eye, whose beauty he praises, give him her grace and love in April, for he is hers only, till death; she is his joy, his heart's rest, but also also the cause of his woe. For her, he is in a fever, first hot, then cold; he ever burns like the lamp of Albiston in Venus's shrine. Never had he felt such pain till this last of March, when he parted from his Love. So he writes her this Ditty to tell her his woe. He prays to look at his little book; to tear it, if she will, with her soft hands: but rather look on it with her goodly face, and take heed of him, who is hers for ever.]

Allas for thought & inward *peyne,  
That myn herte so constreyne,  
With-oute reste daye be daye,  
Euere sythe I wente a-way,  
Out of youre syght, myn lady dere,  
That there is no thynge that may store  
Myn dolfull harmys nor myn wo,  
That ben so fer on me go,  
With-oute remedy or bote,  
Euyn onto myn herte rote,  
That wel I fele by myn smert  
That I from deth may not auster;  
And trewely that is lytly woundyr,  
Sythe that we are so fer asundyrr,  
Myn lyuus lust, myn hertys queene,  
So sayr, so good vp-on to sene,  
That by myn trouthe, wher so I be,  
I fare, when I may 30w nat se,  
As doth the fsych vp-on the stronde,  
Out of the watyr brought to londe,  
That spraulynge deyth for dysteresse:  
Ryght so fare I for heunysse,  
When I of 30w haue lost the syght.  
More drery than the derke nyght  
For wantynge of the sterres clere,  
Ryght so forderkyd is myn cheere,  
Lych as aashis dede, pale of hewe.  
So myn constreynt doth renewe,  
And euere encresith more & more;  
At myn herte it sit so sore,  
Whan that I haue in remembraunce,  
Myn owene souereyn suffysance,  
How I of 30w myn leue tok,  
And in every membre quok;  
For verry wo & dystresse  
Ne myghte [I] not a word express  
Of al myn wo, allas the whyle!  
For al myn olde peynetode style  
Was cleue a-gon & out of mynde:  
For I ne coude a word not fynde  
To spake to 30w, I was so dul;  
Fortune hath 30ue me swich a pul  
In youre surveysche, that al is gon,  
And mynne wittys, euery-chon,  
Bothe toge, speche & euery del,  
Thow I recorde neuere so wel,  
That I am come to 3oure presence,  
Farwel, speche & eloquenc;  
Whan I of 30w haue lost the syght.  
A tunge I haue, but wordys none,  
But stonde mut as *any stone.  
I fele smert, & can not pleyne,  
So *hoot myn feuere in euery *veyne,

The wheche I haue so longe enduryd,
Wondryt but myn wounde is curyd;
And 30e, that myghte ben myn leche,
Hau me for-nome tunge & speche, 56
Wit, & mynde, & al myn thought,
So that with me is left *ryght nou[gh]t,
But good wil only 30e, servye,
Withoute chaung, tyl that I sterue.
God wol, I haue no more rychesse, 61
Joye, merthe, nor gladnesse,
But fully theron for to thyneke,
Wher so that I *wake or wyneke, 64
For to a-swayne myn inward smert.
For wel 30e wetyn that myn hert
With 30w obit & nat rememy[y]h,
And aftyr mercy eueremor seythyn 68
In 30w to fynde pete or grace,
Sum reuth ek in 3oure goodly face.
And *er I deye for treuth & drode,
Ay thynkyng on 3oure womanhede,
On 3oure beute & semelynesse, 73
Recordynge ay in myn distresse
3oure schap, 3oure forme, & 3oure glad chere,
Thow 30e ben there, & I am here, 76
Allas! *tour[yl] clewel aucture,
3oure schap, 3oure forme, & 3oure fygyure
Amyd myn herte depeynyd be:
By god, thow I may 3ou nat se, 80
The prent is there so depe I-grawe;
And eueremor schal so god me se,
I 3ow ensure, by myn trothue,
Thow that 30e neuer haue on me routhe,
Ne neuer ne wele me do mercy,
3yt schal I seruyn, tyl I dey,
By god, on-30u womanhede,
How euere it falle, that I spede 88
Of whyche 3yr 30 han dysdeyn,
It *wolde double al myn peyn,
And castyn me in swich sekenesse,
That I ne schulde, in sothfastnesse,
To helthe neuer a-gynyn recure, 93
But euere in maledy endure
Vnto myn laste—thys is the trouthe—
For that 30e leste to haue no routhe 96
Vpon 3oure seruaunt & 3oure man,
In at 30e euere I may or can.
And of on thyng, sorth for to seyne,
I haue gret mater to compleyne, 100
That 30e no wolde, of al the tyme,
Nothyng at eu ne at pryyme,
C0maunde me to do ryght nought,
Wherof I have so meche thought, 104
And ay castynge in myn fantasye,
How 3e, for ought I can espye,
Of myn servise have no deynte, 107
And seye: “allas what may this be?”
Astonyd so in al myn blod,
That I to symple—& 3e to good—
For 3oure worthy excellencye, 111
That myn kendenesse yow doth offence,
Sythe 3e [ne] wele In word ne thought
3owere servaunt bidding do ryght nought.
What have I gile, alas, alas! 116
Othyry offendyt, in ony caus,
3oure womanhede * or 3oure heyghnesse,
Ageyn 3oure trouthe & gentilisesse,
I-wis I se no other caus,
To telle shortly in a clause, 120
But only this that myn symple
Vnworthy is, to 3oure heighnesse
To do seruice agreeable.
Allas, allas, I am vnable

Lady, set me some task to do for you!
You see my sorrow. 61

Of cunninge—& non-suffysaunce—
To sow, myn lady, to don pleasance,
And 3e ne wolde of crewelte
Onys [list] to comaunde me.

And sit this vow to god I make,
How eure it be, that 3e it take,
To goe or hate in ony wyse,
Herte, body, & myn servise,
Konnyng, wit, & diligence,
Absent & in 3oure presence,
To sow 3e seve & to no mo,

Myn hertys quen, myn swete fro.
I leynly it may non othyre be,
For lak of mercy thow that 3e.
Me slyne & don non othyre grace,
Wherso I be, in ony place.
For I am bounde of olde & newe
To sow a lone to ben trewe,
And to no mo in al myn lyve,
Ageyn the whiche I ma[y] nat stryve,
Thow that I wolde, 3e *knowe it wel.

Wherfore doth away the stel,
I mene the hardnesse of 3oure herte,
And leteth pete sow converte,
To leple me 3oure owene man,
To serve forth, as I be-gan.

And 3oure serveant me to calle,
And letyth nat swich vengeaus fall,
Myn hertys lady, vp-on me—
Presyng of 3oure benygnete,
3if that 3e lyste myn lyf to save,
And me to kepyn from myn grave,

Me to comaunde hastely,
Of 3oure womanly mercy,
Of newe to don sow sum servise
By sum offys or sum emryse,
Wherwyth I myghte sow delyte.

The which[e] thyng but 3if 3e wryte,
As I have seyd, to biddyn me,
Myn herte shal neuere in osc be,
I sow ensure by myn trouthe.

On March 31 the Sun is glad; he'll meet Diana; but I am sad.

The body wente, the herte a-bod.*
So pytously with me it stod,
That, as me thoughte, thowurw myn
syde
A sword of sorwe dede glyde,
That made me ful refully
To loke thanne, so that I
Was lyh a veryr ded ymage.
It sene was in myn visage,
The sorwe that at myn herte sat,
Takyngne non hed of this ne so that
Save by myn self, at good leyeer,
A-syde that no man cam me ner,
To sygyn & to make mone,
And pytously *I gan to grone:
I felte so gre aduersite,
That it wolde non othyr be,
WHER-so me were lef or loth.
And with the same I was rygh[t]
woth
That he shon so bryghte & shene,
Whil that I felte so gret tene,
And that he shewed hym so bryght,
And of hyse bemyss glad & lyght,
Whils I was in so gret trouble.
Myrthe made myn sorwe double;
For Ioye & sorwe a-cordyn nought;
No gladnesse to an hevy thought,
No laughtyr to hym that is in pynye.
For non acord may ben a-twenye,
But they in herte & thought ben on
To parte, wher[e] they ryde or gon,
Ioye & wo, eene a-lyche,
Whethyr they be pore or ryche.
Wherfore It sat me wondyr sore,
That Phebus alwyes more & moore
So cler was shynynge In his spere,
Whils I so hevy was of chere,
Awaytynge, whan it wolde reyne,
With me to wepyn & compleyne
Myn hidde dol & drenyssesse
But cause, I trowe, of his gladnesse,
And that he was so frosch & gay,
In March vp-on the laste day,
Was for that he shulde mete
With Dy[a]ne in the aryete,
His owene lady & his quene,
And al the nyght to-gedere bene,
Ful merye as hy commyxytoun,
And make non departicyoun,*
Be nesm[a] day til hit be Eeve,
Pat pe Moone take pe hir love,
And to pe whyte bulle hir dresse,
But I, alias, in hevynesse,
Be same day of Marche pe last,
But fro moys lady sithe I past,
Of lyf, of dethe al cast in were,
Whas shynynge of hir eyen clere
And comfort of pe bight[e] lemys,
Of pe same bright with his bemyss,
Of hir looke so aurjellyk,
Pat in pis worlde is noon hir lyke,
Ne noon was, with-owten weene,
Heleynye neyper Polixeone,
To reken alle hir semlyness,
To hir of beauete ner feynesse,
And hir trouthe hoppe in feere,
Pat with my lady may appere,
For to Alayne my distresse,
To recomforten and restresse
My woful lyff to myrthe ageyne;
For pen is noon suche fer to sene
In al pis worlde, only but she,
That may til myn aduersite
Do remedye ne medecyne,
Sane she pat may my sorowes fyne,
To seken out est and west,
I mene you, myn herti rest,
Of whame pis day in ful gret sorwe
I tooke my leve by pe morowe,
Ful trist and hevy in weping,
And wonder sore of compleyning.

Treacherous March, I've lost my lovely and charming Mistress. 63

Treach'rous Marche ha'pe made an hevy sende,
And take his leve ful bitturly, 289
That weot no man so wel as I,
Ne is expert, what his may meene,
But I alloone, bat al sustene, 292
With boone so hote sette a fyre.
His crueltie, and wouful Ire,
Allas pe whyle! hit wol me sloo,
Departing fro my sweete foo. 296
O Marche, I may ful wel warye,
That art to me so contrayre,
Proving ay myn hevenesse,
As Judith ful of doublenesse, 300
Wonderful, and ay vystable,
Right dyuers and varyable:
Now canst pow Reyne, now shyne,
And so wrongely drawest pe lyne, 304
And al pe cours dost holde:
Nowe art pow hoot, now art pow colde,
Nowe canst pow loude and fully blowe,
Nowe smoope and stilly bere pe lowe,
Now canst pow newe, now canst pow heyle,
And vs with stormes sore assayle;
Ful seeld in oon pow doost abye,
Gret cause hane I pe to chyde, 312
bat hast pis day so gret delaute,
As hit wer verray for despyte
Of me, to ben so gladd and feyre,
Whylest my lyf hongepe in despeyre
Of parting, al in dolore and dred, 317
Frome pe floure of wommanhed,
Whiche ha'pe my lyff and despe in honde,
Bope in water and in londe, 320
And is pe fyrest and pe best,
In whame yche vertue is at rest,
Bounte, yoppe, and gentylesse,
Beautye, glad cheere, and semlynnesse,
Wysdam, maner, and honesty,
Prudence and femynnytee,
Sykurnesse, and assurance,
Stylye porte, and gouvernaunce,
Lowlynesse, and al-so dred,
Sadesnesse ymeint with goodoylehed,
Troute, feyth, & stedfastnesse:
To alle eexaemple & maystorye 332
That lest in vertu for to lere;
To telle hire port & hire manere:
Large in refus & dangerous to take, 344
*Streyttest of grant, ay redy to forseke,
Ferful euere to don a-mys, 337
Ful shamesfast & suore I-wys,
Merour of attemperaunce,
And rygh[t] demeur of dalyaunce; 340
Of worluyue, honour & mesure
She is the welle, I pow ensure;
Iotous of tynys, that ben large;
So hol in vertu is hire *charge,
In alle hire dedys vertuous,
And [to] a coward *despitos,
As deth hatynge dyshonest,
In here entent so clene is she. 348
How meche wit she can ek shewe,
Where as she lest, in wordys fewe!
There is no lak in no degree,
But of mercy & pete,
To sweeche as ben in hyre servyee,
Thus may I seyn in myn avise,
That d[i]eth though the me crewelte,
That leste not on-to me 356
Vnclose hyre lyppys for to speke.
Allas! she is to sore I-w[e]ke,
Sythe that she wolde me nat comand,
Nor hyre centence countyrmaunde,
In here servyse ne contyne, 361
This day of March——allas, Fortune,
Thyn double whel that can so varye:
Thyn storny cher may I wel warye,
64. Fortune, turn my lovely lady Margaret, the day's eye, to me!

That whylom is so glad & lyght, 365
Now deryk as is the donne nyght;
Now fayr & frosch & pleyn of face,
Now frounynd & devoyd of grace;
Now lau[.]yunge, & rygh[.] merye of
cheere,
Now dedly pale & nothyng cleere;
Now bryghtere than the cleere sonne,
Now blak as ben the skyis donne; 372
Now as the rose, frosch & newe,
Now as the netyl row of newe;
Now canst thou settte men aloft,
And now hem plouchyn ful vnssoft,
Down from hegh felycye,
Swich is thytn mutabylitye.
Now canst thow smyle, & make a mowe,
Whan men arn wol from the I-thowe:
Thus may I seyn, allass, allass! 381
That causelle, for no treepas,
Hast mad myn lady most soureyyn
Myn symple seruyse to dysdeyn. 384
Allas, therby I wol ryght wel,
But thow turne a-gyn thyyn whel,
To make me a-gen purchace
Mercy of hyre & getyn grace,
Ther is non othyrr remedye,
But shortly this that I mot deye.
Now mercy, Fortune, & haue pyte
On myn grete aduersyte.
And on myn woful maladye.
And graunt[.] that the day[e]ye,
The wheche is callyd margaret,
So fayr, so goodly & so meke
Of flour, of stalk, of crop & rote,
So frosch, so banygne & so sote,
That may a-lone to myn langour
Don remedye, to myn socour, 400
And lyssyn al myn langvissesynge,
Of whych I am so compleynynge,
From day to day, with-oute socour,
For lakkyngyn of this frosche flour, 404
That hath in curys so gret fame,
And 'petty comfort' berthy the name.
For it can sonde & hele a-gyn
Hertys worsuid, that fele peyn, 408
Whos crowne is bothe whit & red,
The stakkye euere grene & nevere ded,
In medewe, valeysis, hillys & clif,
The whiche flour pleynly jif
I myghte at leyer onys se,
And a-byde at lybertye,
Where as it doth so fayre sprede
A-gyn the sume in euery mede, 416
On bankys hy a-mong the bromys,
Wher as these lytylle herdegromys
Floutyn al the longe day,
Bothe in apyrle & in may,
In here smale recorderys,
In floutyn & in rede sperys,
Aboute this flour, til it be nyght;
It makyth hem so glad & lyght, 424
The grete beute to be-holde
Of this flour & sone onfolde
Hyre goodly fayre white levis,
Swettere than in synge grevis.
Is cheyryfolyr or hawethorn,
Whan piente with hire fulle horn
Hyre sote bama doth out-shede
On hony-souklyye in the mede,
Fluyteyn ful of sugre newe;

Yit is ther non so frosch of hewe, 436
Nor halfe so fayr vn-to myn ye, 436
As is the lusty dayeseye, 436
Whos Froscbe beute nygh me sleth. 440
For in hyre mercy [is] lyf & deth, 440
Ioye, helthe & euerystele, 440
That in short tymes, but I fel 440
Sum grace in this goodly flour, 440
I mott be ded of this langoure.
*Yit god me sende this Aperyll
In syght therof to han myn fille, 444
More than I hadde in march now late, 444
When I tok leene now at the yate 448
Of this goodly day[e]ye, 448
With *sighing inward pryvylye, 448
I mene myn soureyn herdys rest, 448
For whom myn herte were to-brest, 448
But she the rathere mercy shewe, 448
And Fortune ek, in wordys fewe, 452
Do here besynesse & cure, 452
To helpe to myn aventure.
Now helpe, Fortune, & have pete!
And help, myn owene lady fre, 456
For whom this pitouss wo I make,
Sythe it is only for 3oure sake,
And for non othyr, by myn trouthe!
Now mercy, swete, & hauyn sum rothe!
That I may only at the leste
To 3ow fulfyllyn myn beheste,
And myn *avow & oth also,
To servyn 3ow in wele & wo,
Whil that I leue, & not departe,
Tyl dethis darte myn herte parte—
That I to myn recomfortyng
May han this charg be 3oure bedynge,
And by 3oure commandement,
With al myn fulle beste entent

To ben 3oure man in euerly thynge,
With-oute chaung or departynge, 472
And ouer this, ay newe & newe
Vn-to 3oure man, that is so trewe,
How dere of hym that it be bought,
Eveyn as it ly[e]th in •your thought,
With-oute feynynge or feynytysse, 477
To bidde & charge in every wise,
To dom in Ioye, *or in diseese
Euerly thynge, that may ben ese
Vn-to 3ow, myn lady dere.
And letyth outwar[d] more appere
3oure inward hidde secrenesse,
So that 3oure tunge more expressse 484
Youre hertys wil & pryuite
Pleynly, myn lady, onto me,
That am 3oure owene man I-s bore,
With herte & mouth & wil, wherfore
3e shulde nat so straung be,
Sythe wel 3e wete, how that 3e
Of herte, body, good & al,
And euerly thynge In specyal, 492
In verrey trewe sothfastnes
Ben soureyn lady & maystresse,
Myn wor[l]dely goddesse, & also 495
Myn Ioye, myn helthe & ek myn wo,
Myn fulle trust & myn grevaunce,
Myn seknese, & myn hol plesaunce,
Myn myrthe & ek myn maledye,
Myn langour & ek myn romedy,
Myn hertys rest & perturbaunce,
Myn syghynge & myn sufvaunce,
Myn comfort & contrycyon,
Myn dol, *myn consolacyyon,
Myn laughynge & myn wepyng ek,
And cause whi that I am sek,
Myn thought[a]t a day, myn wach a
nyght,


TEMPLE OF GLAS.
I am in a fever; I burn like the Albistyn in Venus' shrine.

Myn dredful pes, myn glade fyght,
Myn quiete & myn busy werre, 509
Myn pensyfled bothe nygh & ferre,
Myn softe salve, myn sharpe wounde,
Myn pley, myn penaunse most loconde,
Myn holsum drem whan that I slepe,
But whanne I wake, thanne I wepe;
Myn hertys Ioye, where 3e gon,
And I in langeur ly alon, 516
Nothyr fully quik nor ded,
But al amasid in myn hed,
By-twixe hope & dred apeyrid,
Of myn lyf almost dispeyrid,
*By constreynyt of myn greeete penaunce,
And ofte I lay thus in a trauence;
Myn feuer is contynuall,
That me aayeth stoundemel, 524
Now hattere, than the verray glede,
And now as cold, with-oute drede,
As frost is in the wynyr mone;
And thanne sodeuly & sone 528
For hete & cold a-non I deye,
And thus forpossid *be-tween tweye,
Of hasty cold & sodeyn hete
Now I cheuere, & now I swete, 532
And now I am with cold I-shake,
And thanne a breuynyng doth me take
Of fer, that may nat quenchid be
With al the watyr in the se, 536
Myn hete is so violent,
Wherwyth myn pitous herte is brennt,
That may ben ilkkenyd to a ston,
Which is I-callyd alibston, 540
That onys whan it hath caught feer,
Ther may no man the flauzne steer,
That it wel breune aftyr euere,
And newere from the fer disseuere,
So they acordyn of nature,
And for this ston may longe endure,
In fer to brene fayr & bryght,
As sterrys in the wyntyre nyght, 548
I fynde, in Venus oratoyre,
In hir worshepe & memoreye,
Was mad a lampe of this ston,
To brenee a-fere here euere in on,
For to queme the goddesse: 553
Ryght so myn ladye & maystresse
Myn herte, as 3e shal vndyrstonde,
Ifredde with Cupides bronde, 556
That hath—& shal bothe day &
nyght—
So hot, so clery & so bryght
Enflaunmid me, in wonur wyse,
And only brend in youre servise, 560
With-oute smoke of doublinesse,
Chaung[e] or newfongylnesse.*
Qwyte of al, for welo or wo,
Saue of loue—per ben no moo 564
That may me lyf or detho cumaunde,
Pleyly pat is no demausde;
And per-fore, as ye willen hit be,
I mot obeye, at al degras, 568
And pleynyly pus make hape go,
Euer sith I ported yow fro,
Sijen, alias, I sayde amyase
Of oure departing last wyssse. 572
For sithen I had first a sight
Of youre peersand eyen bright,
pe sharpe poynct of Remembraunce
Mad[e] no disseuerence, 576
bat hit hape steked in myn hert
Contynuall, of Ioyes or smert,
And not departed truvely,
But witted oon thing fethyfull: 580
In al my lyf, sithe I was borne,
As felt I neuer suche peyne afore,
Of no departing noon suche offence,
As whane I went from youre presence,
In Marche nowe pe last[e] day. 585
For euer sithe in suche affray

My Love, read this! Tear it, if you will; but look on it, and love me!

Myn hert hase been, in sothefastnesse, I pray you first to maken cler 588
In suche annoye and duresse, With a goode looke, and with no more.
hat hit hase brought me right lowe. And if hit shal be al to-tore,
And for by-cause ye shal hit knowe, With-outen mercy, and to-rent,
My sighing and my woful care, I prey yowe with my best entent, 612
And euer sith howe I haue fare, hat with youre owen handes sofft
Al be I can not tellen al, hat ye reende and brek it offt:
To you I wryte in speecyal For youre touche, I dare wel seyne,
A certayne dytee, hat I made, Wel þe lasse shal ben his payne, 616
And offt[e] sythes a balade, If ye may haue so myche grace,
þe whiche I made þe selff[e] day, þat you list with goodely face
From you when I went away, þer-on for to loken oones,
With þis compleynt here byfore, And to rede hit eft sones, 620
And syþen howe I haue me bore, þer-on wel to beholde,
Day and night, in youre service, And þe litel book vnfolde,
Beseeching þat ye not despysse Of þe storye þat ye take heede;
þis litell quarell, but doþe grace I desyre noon oþer mede. 624
For to forguye þis trespas;
If my wordeþe amysse be spoke, And euer of mercy I you prey,
And or þat þer-on be broke, Whedir þat I lyf or deye;
To casten fully in þe fyr, þis is al and some, my lady dere, 627
And I youre man frome yere to yere.
APPENDIX II.

\| Duodecim abusiones.

Rex sine sapiencia.  Episcopus sine doctrina.
Dominus sine consilio.  Mulier sine castitate.
Miles sine probitate.  Iudex sine Iusticia.  3
Diues sine elemosina.  Populus sine lege.
Senex sine religione.  Sernus sine timore.
Pauper superbus.  Adolescens sine obediencia.  6

Goo forth, kyng, reule the by sapyence;
Bysshop, be able to mynystre doctrine;
Lord, to treu counceyle yeue audyence,
Womanhed, to chastyte euer enclyne;
Knyght, lete thy dedes worsyhp deternyne,
Be rightouus, Iuge, in sauyng thy name;
Ryche, doo almes, lest thou lese blys with shame.
People, obeye your kyng and the lawe;
Age, be thou ruled by good religyon;
True seruaunt, be dredfull & kepe the vnder awo,
And thou, poure, fye on presumpeyon:
Inobedyence to yougth is vttre destructyyon.
Remembe you how god hath sette you, lo!
And doo your parte, as ye ar ordeynd to.

1. ¶ Rex b.—sapiencia w. b.—Episcopus b.  2. Dominus b.—consilio W2. b. 3. probitate b.—iustitia b.  5. religiose
W2. w.  6. Pauper b.—superbus b.—sine b.—obediencia W2. obedientia
w. b.  7. Go w. ¶ Go b.—forthe b.—kyng w.—reull W2. rule w. b.  8.
Bysshoppe b.—mynyster w. mynistre b.—doctrine w.  9. Lorde w. b.—
trewe w. true b.—counseil w. censesle b.—gyue w. b.—audience b. 10.
Womanhede w. Womanheed b.—chastite b.  11. lette w. let b.  12.
rughtwyse w. rightous b.—sauyng w.  13. do w. b.—lose b.—blyese w. b.
14. kyng w.  15. releygyon w. religion b.  16. Treu W2. Trewe w.—
seruant b.—dredful w. dredefull b.  17. poore w. b.—fye onj defye b.—
presumpcion b.  18. Inobediencen b.—youth w. b.—distрукcion b. 19. youj
om. b.—howe w. b.—set b.—loj so b.  20. Andj Than b.—do w. b.—part
b.—are w. b.—ordeyned W2. w. b.
The Chanter-Prints of 1561 and 1598 (fol. 336 d, in both), omit thou in l. 15, and have be for ar in l. 20. It would serve no purpose to give their
orthographical variations.
NOTES.

LINES 1—3. The author seemingly wishes to represent himself in the light of a lover; at least his wofulness in going to bed and his wallowing to and fro is quite in accordance with Cupid's injunctions in the Rom, of the R. 2553—2564. See similar lines in Part, of F. 88, 89, and cp. the 5th Statute in the Court of Love (l. 334). See also Ovid, Amores I, 2, 1—4; and note to l. 12 below.

1. thou.] This word is common in the love-poetry of Lydgate's time in the emphatic meaning "hevy thought," "sorrowful meditation," "trouble"; cp. for instance: "take no bount," T. of Glæ 1174; "peyne, wo & pouit," ib. 1260; "gret pouit & wo," ib. 1370; "thought & inward peyne," Compleynt 1; "sorwe and thought," Falls of Pr. 207 c, Rom. of the R. 308, 2728, and Court of L. 990; "turment and thought," Frank. Tale 356; "care and thought," Troy-Book Cæc; "thought, pyne, and aduersite," Kingis Quair 175, l. 2. Shakspeere still frequently uses the word in this sense. Compare further:

"And thus to bedde I went with thought my gost,"

Court of S. a, b;

"Devoide of heynyness and thought," Reason and S. 271 b;

"For thought and woe peytenously wepyng," Troy-Book Tæc;

"glad and mery . . . voyde of thought," Falls of Pr. 113 b.

constreint.] Occurs again in ll. 11 and 667; see also Compleynt 28 and 521. Very common in this context; see, for instance, Falls of Pr. 9 b: his [Jupiter's] constrint & his mortal distres; Troil. Ii. 776: joye, constrayne, and peyne: IV, 713: wo and constraynte. Cp. also note to l. 11. The reading compleynt in G and S is certainly wrong.

2. pensifhe.] The word occurs also in the Black Knight 102; De duobus Meratoribus, MS. Hh. IV, 12, fol. 73 b: Reason and S. 237 b; Compleynt 510; print w replaces it by the modern pensynes.

3. To bed I went.] Similar beginnings of these "dreamers" : Rom. of the R. 23; Court of S. a, b (see note to l. 1); Part. of F. 88.

4—7. For the meaning of these lines see the Introduction, p. cxiv.

Titans (see l. 32) and Phebus are very common in Lydgate for the sun, Lucyna for the moon. Cp. for instance, Troy-Book Kæ a:

"And Appollo is called eke Titan . . .
And he also yalled is Phebus."

Life of our Lady, fol. a: a:

"she fayrer was to see (the Virgin)
Than outhur Phebus platly, or Lucyn, With horns ful on (Caxton of) heuen whan they shyno."

See Koeppel, Story of Thebes, p. 78, l. 4.

4. "Lucyna . . . with hir pale lyght" comes also in the Troy-Book Dd, a;

"Lucyna of colour pale and wan," ib. fol. A1 d.


Bradshaw's Life of Saint Werburge also begins "Amyddes Decembre," when "pale Lucyna" illumines the earth.

11. Cp. Troy-Book S₁ b and U₁ c:
   "For the constrynyt of his hyylde (dedely U₁ c) wo";
   Jb. U₁ d: "Denoyde of slepe for constrynyt of his wo."
   Jb. S₁ a: "Aye on his bedde walowyng to and fro,
   For the constrynyt of his hyylde wo."

Falls of Pr. 201 a: "for constrainyt of her wo." Cp. note to l. 1.

12. waloing] i.e. turning restlessly. The word occurs again, in the same meaning, in the Leg. of Good W. 1166:
   "She waketh, walweth, maketh many a brayd..."

Wife of Bath's Tale 229:
   "He walwith, and he torñith to and fro."

Rom. of the R. 2562: "And walowe in wo so longe nyght."
Compare also the quotation in the preceding line, from the Troy-Book, fol. S₁ a; further, the expressions: "walow and wepe," Troil. I, 699; "for-wakit and for-walowit," Kings Quainr 11, 1. Similar expressions referring to the restless state of lovers during the night are:
Rom. of the R. 4152: "Long vacche on nyghtsis, and no sleponge..."
   "With many a turnynge to and froo";

Trot. II, 63: "And made ar it was day ful many a wente";
Dunbar, ed. Laing, I, 68, l. 213:
   "Than ly I walkand for wa, and walteris about."

Cp. the note to ll. 1—3.

13, 14. Cp. Troy-Book C₉ b:
   "And with their songe, or he take kope,
   He shall be brought in a mortall sleepe." (Ulysses and Sirens.)
   "Take kepe" = take heed, a very common expression; cp. Chaucer's Proli to the Cant. Tales 398, 503; Knight's Tale 531, etc.

Line 14 struck Hill, De Guileville... compared with... Bunyan, p. 35, as being similar to Canto I, 10, of the Inferno; see the Introduction, p. cxliv.

15, 16. Cp. House of F. 119, 120:
   "For as I sleep, me mette I was
   Within a temper y-mad of glas."

This seems to have suggested the title of our poem. See further Pope's Temple of Fame, ll. 132—134:
   "The wall in lustre and effect like glass,
   Which o'er each object casting various dies,
   Enlarges some, and others magnifies."

Cp. also Falls of Pr. 105 b:
   "Whose temple is made of glas & not of stolke" (Fortune's),
   and The Isle of Ladies, l. 72, 751.

17. I nyste how.] Cp. Piere Pl., l. 12:
   "That I was in a wildernesse, wist I neuer where;"

Further Court of S. as b:
   "Thys brought on slepe my spurrete forth gan passe,
   And brought I was, me thought, in a place deserte,
   In wyklerne; but I byt when I was."

The expression occurs also in the House of F., l. 1049.

18. (as) bi likynesse.] Cp. Falls of Pr. 9 d:
   "which, as by likelines,
   Was a place pleasant of largenes,"
The expression occurs also Troy-Book H₉ a; M₃ c; P₉ a; C₀ c; Assem. of Gods c₀ b; Edmund I, 464; Pilgrim. 161 b; 173 a:
   "A woman as by lykynesse."

Or may we read "likynesse," as the reading of MSS. T, F, B, L suggests?

Ll. 19—54. Stephen Hawes seems to have had these lines in his memory when he wrote the passage in the Pastime of Pl., quoted on page cxxix.

Notes to pp. 1—2, ll. 10—37.

A curious, indirect mode of expression. Cp. *Falls of Pr.* 93 c:

“This Erebus hath, of yfou, not of stone,
For avarice built a foule great citie.”

*Ib.* 105 b: “Whose temple is made of glas & not of stelē” (*Fortune’s*),
a symbolism which is explained by *Falls of Pr.* 127 b:

“Fortunes favours be made—who loke wele—
Of brotill glasse, rather than of stelē.”

Cp. further, *Reason and S.* 278 b:

“And the poynetes of ech hehe
Nat of Iref, but of lede.”

*St. of Thebes* 356 b: “In a Cope of blakke, and not of grene.”

roche.] Similarly *Hous of F.* 1115, 1116:

“How I gan to this place aproche
That stood upon so high a roche.”

The Castle of Sapience (*Court of S.* 59 a) stands also on a “roche”; Nimrod’s tower, *Falls of Pr.* 5 b, is

“Like to a mountaine bilt on a craggie roche.”

Many of Hawe’s towers or castles stand “on a craggie roche,” so the Tower of Geometry, Chapter XXI, the Tower of Correction, Chapter XXXII, etc.

21, 22. Cp. *Troy-Book* B 4 d:

“froshie ryuere, of which the water clene
Lyke cristall shone agayne the sone shene.”

*Douglas*, ed. Small, I, 50, 14: “Agane the sone like to the glas it schone.”

29. *extra* = “inner parts” of a house. See Skeat, *Leg. of Good W.*, note to l. 1715. The word occurs again in l. 549; *Falls of Pr.* 74 b; *Reason and S.* 280 a, 282 a; *Knights Tale* 1115; *Roman of the Rose* 1448, 3826, etc.

30—32. Similar expressions in *Life of our Lady* 1, b:

“I fynde also that the skyes donne,
Whiche of custome curteyne so the nyght,
The same tymne with a sodayn sone
Enchaiced were that it wexid al light,
As at mydyday when phebus is most bright” (*at the birth of Christ*).

*Falls of Pr.* 160 d: “Though it so fall, sometime a cloudy skye

skyes donne] very frequent expression; see, for instance, *Falls of Pr.* 193 b;

*Albion* II, 1131; *Pilgrims* 58 b; *Compleympt* 372; *Flour of C.* 115; *Departing of Th. Chaucer*, etc.

33. The *virgis* is somewhat anticipating, as Lydgate first tells us of his entering into the temple in l. 39.

36. Of similar construction to our Temple of Glasse is the Palace of Priam in the *Troy-Book*, fol. F 4 a (repeated on fol. Ra 4 a, and alluded to in the *Court of S.* 69 b):

“He made it bylde, hye upon a roche . . .

The syght of whiche, lustly circuler
By compasse cast, round as any sper.”

In this case the monk gives us also the exact dimensions, and shows off his knowledge of geometry:

“And who that wold the content of y* stonde
Truely aounte, of this place rounde,
In the theatre firste he muste entre,
Taking y* lyne y* kereth thorough the centre,
By geometre, as longeth to that art,
And trebled it, with the seventhe part . . .”

So our monk had an inkling of the Archimedean value of \(\pi = 3^\frac{1}{2}\).

37. In compaswise.] So again *Falls of Pr.* 154 d:

“In compas wise closed him without.”

We have several times “In compas rounde” in Lydgate; for instance: *Albion* I, 358: “in compas rounde and large”; *Black Knight* 39: “a parke, enclosed
with a wallyn compass rounde." So also in the *Rom. of the R.* 1313 : "The tour was rounde maad in compass." Cp. also *Knights Tale* 1031 : "Round was the schap, in manner of compass."

bentaile.] *entail* here seems simply to mean "forme," "shape"; in which meaning it is not uncommon in Lydgate, cp. *Reason and S.* 226 b : "Of entaille and of fassous

Lyche the blade of a fawtcoun" (a sword);

a little lower down Lydgate says that Hercules, Hector, or Achilles

"had no sword of swich entaylle;"

further, *Falls of Pr.* 63 a : "craggy roches most hidous of entaille;"

Jo. 174 d : (yron barres) "Brode of entayle, rounde and wonder long;"

Alton 1, 256 : "harnesse of plate and maille,

"Curiously forged after moost freshe entaille;"

*Alton* 1, 249 : ""The was one of stature and entaille, (Amphibilus)

As ferre as kinde coulde her crafts preuaile;"

*Edmund 1, 659, speaks of God's* "disposicious most vnknoch off entayle;"

*Pilgrim.* 271 a : "And made hym ffyrst off swych entaylle" (the carpenter his idol)

*Story of These 357 b : (walles)"Passynge riche, and roiall of entaille."

Cp. also *Rom. of the R.* 3711 : "This lady was of good entaille" (Venus).

39. *wicket.* These "dreamers" usually find access to their Castles and Palaces and Temples through such "wicketts" ; cp. *Hous of F.* 477 ; *Rom of the R.* 528—530 :

"Tyl that I fonde a wicket smalle

So shett, that I ne myght in gon,

And other entre was ther noon."

Compare with this the version in *Reason and S.* 228 b :

"Til he fonde a smale wicket,

The which agyen[e]s him was shet,

And fonde as tho noon other wye."

Further, *Pilgrim.* 9 b :

"And ther I sawth a smal wyket

loypynge evyne vp-on the gate."

See the Introduction, *Ch. IX.* § 8, p. cxviii.

as fast.] This pleonastic prefix as is very common, especially before adverbs : as faste *Troil.* 11, 657, 898, 1358 ; *Chan. Yem. Tale* 94 ; *Troy-Book G.* d ;

*Reason and S.* 281 a ; as swythe *Man of Lawes Tale* 539 ; *Chan. Yem. Proli.

383 ; *Chan. Yem. Tale* 19, 183, 283, 295, 325, 415 ; *De duob. Merc.* fol. 60 b ;

*Reason and S.* 283 b ; as blive *Court of L.* 1441 ; *Fawke 1108* ; *Troil. II.* 1513 ;

*Troy-Book Y.* a ; as here *Docourses Tale* 103 ; as now *Troil. III.* 584 ; *Khygyn.

Tale* 52 ; *Melibe.* p. 178, etc.

44. *depent* p. p. = depented. The line is of type C ; the full form *depeinted* would make it of type A. The contracted form of the p. p. occurs again in *Il.* 89, 137, 275, in the last case rhyming with *meint.* Similarly, *depeint* : *saynt*,


45. *ful many a faire Image*] *Cp. Court of Love* 230.

46, 47. The division of lovers according to their age is carried out at some length in the *Kynge Quair* , *stanza 78*, etc.; see also the *Court of L.* , and compare *Troy-Book M.* a : "Lyke theyr degrees, as they were of age."

50. *billes.*] These lovers "billes," presented to the pitiles loved one or to the Queen of Love herself, when she holds her "high parliament," occur in many poems of Chaucer and his school; cp. again *Il.* 317, 333, 368 of the *Temple of G.* ; further *March. Tale* 293, 708 ; *Kynge Quair* 82, 6, etc.; *Isle of Ladies* 1, 920, etc.; *Assem. of Ladies* , *assim* ; *Court of Love* 577, 639, 916 ;

*Pari. of Love* 85 ; *Lancolot of the Latif.* Proli. 142 ; *Hawes Patience of PL.* , *Chap. XXIX* (ed. Wright, p. 142):

(lovers) "Whiche in the temple did walke to and fro,

And every one his byll did present

Before Venus in her hygie parliament."
Notes to p. 3, ll. 53—60.

Cp. also Chaucer's *Compl. to Pite* 43:

"A compleynyt hadde I, written, in my hond,
For to have put to Pite as a bille."

53. Venus is often thus represented, see *Hous of F.* 130—133:

"Hit was of Venus redely,
This temple; for, in portrayture,
I saw noon-right hir figure
Naked fletinge in a see."

*Knights Tale* 1097, 1098:

"The statun of Venus, gloriouns for to see,
Was naked fletyng in the large see."

*Troy-Book* K, b:

"And she stant naked in a wavy see."

In the *Troy-Book*, sign. G, b this is symbolically interpreted (according to Fulgentius):

"And therfore Venus fleteth in a see,
To shewe the trouble, and aduersyte
That is in loue, and in hir stormy lave
Whiche is byset with many sturdy wawe," etc.

Fulgentius (ed. Münck), p. 72, says: "Hanc stiam in mari natantem pingunt, quod omnis libido rerum patiatur naufragia."

55—61. Dido was a favourite and often-quoted figure in medieval times, owing, of course, to the pathetic treatment of her story by Virgil. Compare Chaucer's *Legend of Dido*, and the Prologue to the *Legend* 263; *Hous of F.* 140—382; *Duchess* 731—734; *Parl. of F.* 259; *Rom. de la R.*, ed. Mémon, I, 13878, etc.; Gower, *Confessio*, Book IV (ed. Pauli, II, 4 etc.); *Court of L.* 231; *Intelligens* 73, 3 and 4. Lydgate has treated Dido's story in the *Falls of Pr.* 11, 13; cp. further, for Dido and Aeneas, *Falls of Pr.* 139 d; *Reason and S.* 261 b; *Edmund I* 275; *Black Knight* 375; *Troy-Book* U, b, Bb, a; *Life of our Lady* a, b, b, a; *Fleur of C.* 211. There was another version of Dido's story current in the Middle Ages, according to which Dido put an end to herself, in order to escape another marriage and remain faithful to her dead husband. See *Falls of Pr.* 51 c and their original, Boccaccio *De Casibus* II, 10; see also Körtin's *Petrarca*, p. 505 and 561; *Triumphen of Petrarch*, edited for the Roxburghe Club, by Lord Idesleigh, Preface, p. vi; Koeppel, *Fails of Pr.*, p. 93, to whom I am indebted for most of the last-given dates. In our passage, as in *Reason* and *S.*, Lydgate follows the common version, according to Virgil. Aeneas, as arch-traitor to Troy, plays no very creditable part in the *Troy-Book*, see sign. Y, c, Yc and d; Aa, b; he is also sharply rebuked for his faithlessness to Dido in the *Troy-Book*, Bb, a:

"And how that he falsede (Pynson falsedeye) the quene,
I mene Dido, of womanhede flour.
That gane to hym hir rychesse and treasure ... .
But for all that how he was vkynde—
Rede Eneydos, and there ye shall it fynde;
And how that he falsely stalle away,
By nyghtyme, whyle she a bedde lay."

57. "And tak thyne aventure or cas." *Hous of F.* 1052.

59. *Troy-Book* D, a:

"And how that he was false and eke vnykynde
For all his othes ... ." (*Jansyn*).

60. The words "alas, pat euer she was borne" agree with *Leg. of Dido* 385:

"That I was born! alas! what shal I do!"

and with *Hous of Fame* 345:

"O, welawe that I was born!"

But, at the same time, the exclamation: "alas, that (ever) I was borne," is in poems of that time so commonly put into the mouth of those in extreme distress that Lydgate need not here have copied from either of these two poems; see *Knights Tale* 215, 365, 684; *Maunc. Tale* 169; *Beves T.* 139; *Doctor T.*
215; Shipm. T. 118, 119; Frankel. Tale 725, 814; Duchesse 586, 686, 1301; Troilus III, 255, 1024, 1374; V, 690, 700, 1276; Cleopatra 79; Thiéb. 128; Cuckoo and Night, 208; Isle of Ladies 1611, 1643; Black Knight 484; Halliwell, M. P., p. 115. In Duchesse 90, Monk’s Tale 439, and Legend of Adrian 302, with slight variation: “Alas . . . that (ever) I was wrought!” Compare also the Passion of Plesure, Chapter XXXII, where Godfrey Goleville gives vent to this exclamation, when whipt by Corcecioun (ed. Wright, p. 156).

62. The story of Medea and Jason is given at great length in the TROY-BOOK, Book I, Chapter V, VI, VII (the description of Medea, etc., TROY-BOOK 13, 13, is by no means the least of Lydgate’s poetical achievements); again, in the Falls of Pr. I, 8, and in the Confessio Amantis, Book V (ed. Pauli II, 236 etc.). Jason is sharply lectured by the monk for his inconstancy in the TROY-BOOK D, 9—D, c.—See further mention of Jason or Medea Black Knight 372, 373; Story of thebes 371 b; Flower of C. 214; Reason and S. 261 b; Asoup 4, 100; Legend of Hypsipyle and Medea, beginning; Prologue to the Legend 266; Squieres Tale 11, 202; Man of Law’s Prologue 74; Hous of F. 400, 1271; Duchesse 830, 726; Rom. de la R. 18432, etc.; Intelligenza 73, 3. Medea is mentioned, with Circe, as an enchantress in the Knights Tale 1086.

63. falsed = deceived; see Troilus III, 735, 757; Anelida 147; Duchesse 1234, etc.

64—66. Adoun.] Compare Falls of Pr. 32 a; Black Knight 386—388; Knights Tale 1366; Troilus III, 671. Lydgate has also the form Adounë, rhyming with percels (Falls of Pr. 32 a), and Adonide, Reason and S. 252 b. The prints corrupt the name into Atheon, which could only mean Ateon; see Knights Tale 1445. The Italian form Atone occurs in Frezzè’s Quadriregio I, 137, and Taccone wrote a drama Atone (see Gasparry II, 216). The story of Ateon is given by Gower I, 58 and alluded to in the Black Knight, II, 94—98.

67—69. Penelope.] See Gower, Book IV (Pauli II, 6 etc.), and list at the end of the Confessio (Pauli III, 383); Rom. de la R. 8683. High praise is bestowed on Penelope’s faithfulness in Troy Book Co. e and d; see, further, Triorfo d’Amore III, 23; Duchesse 1081; Legend, Prologue, 293; Anelida 82; Man of Lawes Prol. 75; Frankel. Tale 707; Trojanus V, 1792; Intelligenza 74. See also, further on, L. 407; Flower of C. 203.

69. pale and grene.] Frequent formula; see Duchesse 497, 498; Anelida 353; TROY-BOOK H 6 b: “Now pale and grene she wyeth of hir chere.”

70. alderne.] Similarly alderlast 247. Alder, of course, is O.E. eala, of all; Lydgate has even “for our alder ease,” TROY-BOOK Y 4 a; “of their alder sorowe,” ß Y 4 d; in thevy alder syght, Albon II, 588.

70—74. Alcest.] On Alcestis, her transformation into a daisy, and the poetical worship of that flower, see Skeat, Leg. of Good W., p. xxii, etc.; Minor P., p. xxv; ten Brink, Geschichte der engl. Litter., II, II; Morris, Prologue, XVIII; H. Morley, English Writers, 2d. ed., V, 133. Compare particularly the Prologue to the Leg. of Good W.; Confessio Amantis, book VII (ed. Pauli III, 149), and list at the end (III, 364); Court of L. 105, etc.; Lydgate’s Minor P., p. 161 (Halliwell); Falls of Pr. 37 b; Secreta Secretorum (Ashmole 46), fol. 127 a:

“What the Crowne of Alcest whyte and Red,
Aurora passyed, ful fresshely doth appere,
For love of which with hevenly nootys Cler.
The brigdes syngen in ther Armonye,
Salwe that seson with sugryd mellodye.”

See further, Troilus V, 1540, 1792; Frankel. Tale 706; Lancelet of the Laik, ProL 57; Flower of C. 198; Add. MS. 29729, fol. 157 a; Compleynct 484—487; Ocleeve, Letter of Cup, ß, stanza 6 from end; Flower and Leaf 343. Compare further, note to l. 510. As is well known, the story of Alcestis has often been treated in poetry and music; in modern times by Hans Sachs, Hardy, Quinault, Wieland, Herder, Handel, Gluck, etc.; see G. Ellinger, Alcest in d’s mod.rnen Literatur. For the mention of Alcestis, and poetical treatments of her story,
in ancient times, see Sandras, *Étude sur Chaucer*, p. 58. In the following words "Ce sujet que la science moderne croit retrouver dans la voilée littérature de l'Inde," Sandras alludes, I suppose, to the beautiful *Savitrityupakhyana* in the *Mahabharata*.

75, 76. Grisildis.] This is, of course, from the *Clerkes Tale*. The story comes, as is well known, from Boccaccio and Petrarch, has been praised by Pinturichio, and again treated by Radcliffe, Dekker, Chettle and Haughton, Hans Sachs, Lope de Vega, Halm, etc. Compare F. v. Westenholz, *Die Griseldisage*. Griseldis is also mentioned in Lydgate's *Bycorne* 87; *Flower of C.* 199; Add. MS. 29729, fol. 157 a; *Fall of Pr. Aa* a; 60 b; 99 a (where Lydgate mentions Petrarch's treatment), and again in our *Temple of G.* 405. Also in MS. Ashmole 59, fol. 53 a:

"Greylyde whylome shee hade gret pacynce,
As it was prooved far vp in Tyecle."

Further, in Feyldis's *Controversy* (twice), etc.

77—79. Isold.] *Confessio*, Book VI (Pauli III, 17). Tristram and Le Bele Isoldis head Gower's list in Book VIII. See also *Triunfo d'Amore* III, 80, 82; *Parl.* of F. 290; *Hous of F.* 1796; *Leg. of Good W.*, Prologue, 254; *Black Knight* 366; *l. Lady* l, a; *Le Dit du bleu chevalier* 299; *Intelligence*, 72, 7.

80, 81. Pyramus and Thalie.] Mentioned again, l. 780. Compare particularly *Reason and S.* 256 b, where the story is told; further, *Leg. of Thalie*, and Prologue 261; *Parl.* of F. 259; *March. Tale* 864; *Confessio*, Book III (Pauli I, 824, etc.), and list in Book VII; *Triunfo d'Amore* III, 20; *Troy-Book Xa* a; *Black Knight* 365; "yonge Piramus," *see Temple of G.*, l. 780; *Le Dit du bleu chevalier* 242, 243.—Of course I might mention Ovid, Shakspeare, etc.

81. him Piramus.] With respect to this combination of pronoun and proper name, see l. 123: *hir Almen*; 130 *him Mercurie*; *Black Knight* 368: of him Palomene; *TroiUs III, 834: she Crysyeve*; *Nom. Protes* *Tale* 574: he lakke Straw: *ib. 321: Lo hire Andromacha*; *Knights Tale* 352: him Arcite; *Duchesse* 286: he mette, king Scipion; *March. T.* 124: *him Ophelisie*; *ib. 129: him Marsche*; *Boethius* 388: hym Triqwille, etc.

82—85. Theseus.] *See Leg. of Ariadne*, and Gower's *Confessio*, Book V (ed. Pauli II, 302, etc.); *Hous of F.* 405, etc; *Knights Tale*, 122; *Fall of Pr.* 3 c; 14 b; 25 c.

84. Dedalus.] *Hous of F.* 919, 1920 (see Skeat's note); *Duchesse* 570; *Rom. de la R.* 5241; *Fall of Pr.* 86 c. The Story of Dedalus and Icarus is given in *Reason and S.* fol. 259 a and b.

for-wrynkked.] *Leg. of Ariadne* 127: "for the hous is crinkled to and fro,
And hath so quente wayes for to go."

*Fall of Pr.* 14 a: "Labirinthus, diners and vincouth,
Ful of wrinkles and of straungenesse."

*Reason and Sens.*, fol. 251 b:

"For this the house of Dedal..."

It is so wrynkled to and fro.

Chancer's *Boethius*, ed. Morris, 2981: "Pat hast so worsen me wi7 bi resouns.
Be house of didalus so entrelaced, hat it is vnable to be vnslaxed."

86—90. Phyllis and Demophoon.] Their story was very popular in the Middle Ages; see Chancer's *Leg. of Phyllis*, and Prologue, 264; *Man of Law's Head-Link* 65, and Skeat's note; *Hous of F.* 388—396; *Duchesse* 728; *Rom. de la R.* 13414—13417; Dante, *Paradiso* IX, 100; *Triunfo d'Amore* I, 127; *Fall of Pr.* 87 a; *Reason and S.* 261 b; *Flower of C.* 204; Gottfried von Strauburg, *Tristan* 17198; Dirck Potter's *Mysen loep* I, 325, etc.; Al. Chartier, "L'Hospital d'Amours." Lydgate represents here, and Black Knight 89—70, Phyllis as hanging herself on a filbert-tree. This seems to originate in Gower's *Confessio*, Book IV (ed. Pauli, II, 30):

"That Phillis in the same throve
Was shape into a nutte-tre,
That a le men it mght se;"
And after Phillis philibiberd
This tre was cepled in the yerid."

See Skeat's *Etymological Dictionary*, under *filbert*, and Webster. This version is not, as far as I know, borne out by the classics. Ovid, *Heroides* I, gives no particular tree (nor does Chaucer); see further the short account in *Hyginus* (59 and 248, not quite consistent with each other). According to a tradition given by Servius (ad Virg. Eccl. V, 10) Phyllis was changed into an almond tree, which tree seems to be meant in *Pline* 16, 45; *Palladius*, *De insitithus* 61, and 97; and *Culce*, ll. 130, 131; cp. *Spenor's translation*:

"And that same tree in which Demophoon,
By his disloyalty lamented sore.
Eternal hert left unto many one."

We read further in *Rolland's Court of Venus*, book III, 30:

"The Que for Phillis, and luif to Demophoon,
And in ane tre schoo was transfigurat,
[Quhen he on sey se be storme was tributat."

Our version with the filbert tree, however, seems to have sprung from one of Virgil's *Eclogues* (VII, 63):

"Phyllis amat corylis; illas dum Phyllis amabit,
Nec myrtus vicem corylos, nec laurae Phoebi."

92, 93. Paris & Elyone.] See particularly *Troy-Book* II, Chapter XIII, where the rape of Helen is narrated in detail. See also *Duchesse* 311; *Parl. of F.* 290, 291; *Legend*, Prologue 254; *Hous of Fame* 399; *Squieres T.* II, 202; *Man of Law's Prologue* 70; *March. Tale* 510; *Troyl. I*, 62, 455; *V*, 890; *L. Lady a*, b, 1, a; *Flower of C.* 191; *Albon I*, 475; *Intelligenza* 71, I, 8.

Line 93 occurs nearly word for word in the *Troy-Book* H, b:

"This fayre Elyone, this freshe lusty quene."

94, 95. Achilles and Polixena.] *Troy-Book* IV, Chapter XXXII, tells how Achilles was treacherously slain in Troy; see also *Falls of Pr.* I, 21. Cp. further *Duchesse* 1067 (and Skeat's note); *Parl. of F.* 290; *Legend*, Prologue 258; *Troyl. I*, 455; *Black Knight* 387; *Flower of C.* 190; *T. of Glor* 785 and 786; *Intelligenza* 72, 1, 2, and 273, 1, 2.

97—99. Philomene.] See Chaucer's *Leg. of Philomel*; *Gower*, book V (ed. Pauli, II, 313, etc.); also *Trol. II*, 64—70; *Falls of Pr.* 9 a; *Black Knight* 374; *Kingis Quair*, stanza 55. The above form of the name, instead of Philomene, is common in the Middle Ages, not only in England. There was, for instance, a *Hist. of Feliz and Philomena*, acted 1584 (interesting with respect to *The Two Gent. of Ver.*); the name of the maid in Ayer's *Pelinor* is Philomena; Lope de Vega wrote a *Philomena*, and Gascogne a *Complain of Philomena*. In the *Kingis Quair* 62, 1, Philomene rhymes with quene (see Skeat's note): 16, 110, 3 with scene; in Lydgate, *Falls of Pr.* 9 a, with cleene; Gower rhymes the name with tene, betowe, sene, grene, mene; Andrew of Wyntoun (Cromyk 2 II, 1419) with tene; Pulci, *Morgante maggiore* I, 3, 1 with penne.

100, 101. Lucrce.] See *Livy* I, 57—59; Ovid, *Fasti* II, 721—852 (and, of course, Shakspere, Thomas Heywood, etc.). Chaucer has also treated the story in the *Leg. of Luc.*; cp. also the Prologue 257, and Skeat, *Legend*, p. xxi; St. Augustine, *De civ. Dei*, caput XIX; *Gesta Rom.*, Tale 135; *Gower*, *Confessio* book VII (ed. Pauli, III, 251 etc.), and, again, the list in the eighth book. Lydgate has treated the same story in the *Falls of Pr.* II, 5; and, again, III, 5 (see Koeppep, *Falls of Pr.*, 66, 68). See further *Life of our Lady a*, b; *Flower of C.* 201; *Edmund I*, 277; and Lydgate's *Poem on the Mar. of Humphrey and Jacqueline* (MS. Add. 29729, fol. 158 b); further, *Duchesse* 1082 (and Skeat's note); *Frank. Tale* 669—672; *Man of L. ProL* 63; *Anelida* 82; *Rom. de la Rose* 8649; *Boccaccio*, *De claris Mul.* 46.

100. The expression: *to halowe a feas* occurs often; for instance, *Troy-Book* H a; S d; T a; *Falls of Pr.* 14 b; 174 c, etc.

102—110. Palamon and Arcite.] This, of course, is from the *Knightes Tale*. Lydgate alludes to the same story again in the *Black Knight* 368, and *Story of Thes*es, fol. 272 d. Many of the expressions in our passage agree word for word.
with the *Knightes Tale*; cp. *Kn. T.* 219: He caste his eyen upon Emelya (see also 238); 13: eek hire yonge suster Emelye; 114: Emelye hire yonge suster schene; 177—179:

"Emelye, that faire was to scene
Than is the lillie on hir stalks grene,
And frescher than the May with flores newe;"

190: I-cloathed was sche fresh for to devyse; 210: the freshe Emely the scheene. *Line 976* speaks of the "stryf and jelousye," *l. 1926* of the "stryf and rancour" between the two brothers. If Shirley, in *l. 82*, speaks of *Duc Theuse*, it is quite in accordance with the *Knightes Tale*, where Theuse is often called "Duke," see *l. 9, 15, 35*, etc. We have a "Duke Theuse" also in the *Falls of Pr.*, *15 a, 23 b*, etc.; a "Duke Hannibal" in the *Falls of Pr.*, a "Duke Moyse" in the *Secreta Secretorum*, etc.

105. These "castings of an eye" were very dangerous at that time; cf. *Troy-Book A* & *b*:

"Whan that he was wounded to the herte,
With the castynge onely of an Eye" (*Achilles*).

*De duobus Merc.* (MS. *Th.* IV, 12, fol. 62 a):

"Cupides dart on me hath made arest,
The clere streames of castynge of an eye:
Thys is the arow that causyth me (for) to deye."

See again *ll. 231, 232*, and compare *Merciles Beaute*, *l. 1* etc., *Trovilus II*, 554, etc.

110. Chaucer.] Lydgate is fond of introducing the name of his great "master" into his writings. Koepell, *St. Thebes*, p. 78, has pointed out the instances in the *Story of Th.*., and the *Falls of Pr.*, namely *Th.*., *Prologue*, fol. 356 *a* and *b*; fol. 377 *c* (Chancer edition of 1661); *Falls of Pr.*, *Prologue*, fol. A*4 b*, I, 6 (fol. 8 d), VI, 16 (fol. 164 *c*, *Leyg. of Antony and Cleopatra*):

"Thynge once sayyd by labour of Chancer,
Wer presumptioun me to make agayn";

*VIII, 6* (fol. 180 *a*); *IX, 38* (fol. 217 *c*), to which *II, 4* (fol. 46 *a*) and *III, 18* (fol. 90 *c*) may be added. I have made note of the following occurrences in other works: *Troy-Book N*, *a*:

"And Chaucer now, alas! is not alyue,
Me to reforme, or to be my rede:
For lacke of whom slower is my spede;
The noble Rethor, that all dyde excellre:
For in makyng he dranke of the well
Under Pernaso, that the muses kepe,
On whiche hylle I myght never slepe
Unneeth smolme, for whiche, alas, I playne."

See further *ib*, *l. 1* and *d* (*Story of Crinysde*); *Dv* c; *Court of S.* *a* *a* (see Introduction, p. cxxxvii, note 1, together with Gower); *Horse, goose, and sheep*, 76 and 77 (see note to *ll. 141, 142*); *Life of our Lady a* *b*:

"And eke my master chaucreis now is graue . . . "

(a well-known passage, see Morris’s *Chaucer I*, 81); *Flour of C.*, 236; *Minor P.* (Halliwell), p. 28 and 128; the *Serpent of Division* (see Miss Toulmin Smith’s *Gorboeke*, p. xxii); Translation of Deynulfo’s *First Fol.*, MS. Cott. Vit. C. XIII, fol. 256 *b* and 257 *a* (see Skreit, *M. P.*, p. xlviii; Dr. Furnivall’s *Trial Forewords*, pp. 13—15 and 100; *Hill*, pp. 8, 9).

Does "my maister" in *Chorl and Bird*, 380, also refer to Chaucer? The *Court of S.*, fol. *h*, speaks of "Galfryde the poete laureate"; but this, I believe, refers to Geoffrey de Vinsauf, the highly-celebrated author of the *Nova Poetria*, not to Chaucer. Galfridus de Vinseulvo, also called "Galfridus Anglicus," wrote a didactic poem "De nova Poetria" (dedicated to Pope Innocent III.), a monody on the death of Richard I., and treatises on Rhetoric and Ethics (see Morley, *English Writers I*, 603 and 604). He is very frequently quoted by poets of that time, and celebrated for his "purpurat colours of rhetorike." Chaucer’s humorous allusion to him in the *Nonne Prezest Tale* (*l. 527*, etc.) is
well known. He is further unmistakably quoted by Bokenam, Prol. 83, etc. (Horstmann, Introduction, p. xi, is on the wrong track in believing that Chaucer is meant in this passage):

"Aftir the scole o the crafty clerk
Galfryd of Ynglond, in his newe werk,
Entytlyd thus, as I can aspye:
"Galfriedus anglicus," in his newe poertye," etc.

Cp. also "Galfryd of Ynglond" in l. 171, Chaucer being mentioned in addition, together with Gower and Lydgate, further on, l. 177.

The poem by the "Dull Ass" (cp. Introduction, p. cxlii) in MS. Fairfax mentions both, Chaucer and Geoffrey de Vinsauf, side by side (fol. 309 a):

"Cum oii, Tullius, with sum of thy flouris;
Engleshe geffrey with al thy colourys,
That wrote so wel to pope Innocent;
And mayster Chaucer, sourys and fundement
On englyshe tyme sweteles to endyte—
Thy soule god haue with virgynes white!—
Moral gower, lydgate, Reter and poete;
Ouide, stase, lucan of batylls grete" . . .

Chaucer and his older namesake are similarly put together in Little John (Speght's Chaucer, 1598, fol. c. ii):

"O cursed death, why hast thou those poets slain,
I meane Gower, Chaucer, and Gaufrade."

It is thus extremely doubtful to me that the "Galfride" in the Court of Love (l. 11) is intended for Chaucer, as Skeat, Chaucer's Minor Poems, p. xxxii, maintains.

112—116. Phoebus and Daphne.] The story is alluded to in Reason and S. 236 a and 247 a, and told at length in the Confessio, book III (ed. Pauli I, 336), where Cupid "casts a dart throughout Phoebus' heart"—

"Which was of gold and all a fire,
That made him many fold desire
Of love more than he delee.
To Daphne eke in the same stede
A dart of led he caste and smote,
Which was all colde and no thing hote."

In a similar way we have in the Kingis Quayn, stanza 95, a reference to Cupid's different species of arrows, viz., of gold and steel, with the addition of silver ones, which, it seems, King James introduced on his own account. This fiction comes from the Rom. de la R., where (English Translation 918, etc.) Sweete-lokyng, in attendance on Cupid, carries two bows, made of different kinds of wood, and two sets of five arrows, the first of which is of gold. Lydgate has introduced this into Reason and S. (MS. Fairfax 16, fol. 277 a, etc.); his first bow is made of ivory, the second black, full of "knotties" and "skarrys." The names of all ten arrows are given as in the Rom. de la R., and it is stated that the first set had heads of gold, the second of lead. Cf. also N. Thebes, fol. 366 b:

"That his [Cupid's] arrowes of gold, and not of stele
Yperced han the knightes hertes twelwe."

Spenser also speaks of Cupid's "bow and shafts of gold and lead" (Colia Clowd, l. 807), and we read in the Court of L. 1315 and 1316:

"The Golden Love, and Leden Love they hight:
The tyme was sad, the toder glad and light."

"The arrow of gold" occurs again in T. of Glas 445, and in Reason and S., fol. 236 a, where the story of Daphne is told. Cp. also Watson's sonnet 63, where the first book of Conrad Celtis's Odes is quoted. Barnfield, in his Tears of an affectionate Shepherd (Arber, p. 6), speaks of

"Death's black shaft of steel, Love's yellow one of gold."

Line 114, with its allusion to Cupid's envy, is explained by the following passage from Troy-Book Ks a, which speaks of Apollo's victory over the dragon Python:
Notes to p. 5, il. 115—128.

"For of Phothen he had the victoreye,
When he hym slewe, to his encrease of glorye,
The great serpent, here in erthe love,
With his arowes and his myghty bowe,
Of which he conqueste the great[e] god Cupyde
Hadde enuye, and euens though the syde
He wounded hym, depe to the herte,
With y[e] arowe of gold, y[e] made hym sore smerte."

This goes back to Ovid, Metam. I, 452 etc.
The amours of Phoebus are also alluded to in Black Knight 358—384, and
Troilus I, 659—665; the whole story of Phoebus and Coronis is given in Gower's
Confessio I, 306 etc., and in Chaucer's Manesucles T. (according to Rice, a
Fable of Lydgate, No. 46 of his list).

115. Daphne.] Diane, the reading of MSS. T. P. F. B, is of course wrong,
as Daphne is meant; but perhaps I might have left the Dane of MS. G in the
text; see Knights T. 1204—1206:

"Ther sawgh I Dane ytourned til a tree,
I mene nought the goddesse Dyane,
But Penus daughtore, which that highte Dane."

To discriminate between three names as similar as Diana, Danse, and Daphne
was too much for the Middle Ages; so Dafne occurs for Danse in Edition B of
Calderon's La Vida es Sueño III, 560. See further Troilus III, 677—679 (with
the form Dane); Black Knight 64; Reason and S. 236 a (Fairfax MS. 16 has
rightly Daphne); Court of L. 824: Dane = Danse; both names, Daphne and
Danse, occur close together in Reason and S., with curious spellings in MS.
Fairfax 16, fol. 247 a.

117—126. Jupiter and Europa. See Leg. of Good W., Prologue 113;
Troilus III, 678; Falls of Pr. I, 7; Reason and S. 247 a; Troy-Book A₄ d;
Court of L. 823; Court of S. 5₂ a:

"He come an oxe, and toke Europa, they sayd,
Wherefore the bole they worship of theyr grace."

117. For Jove's cope, see the Introduction, Chapter X, p. cxl.

121—126. Amphitrion and Alcmene.] See also Gower's Confessio, Book II,
ed. Pauli I, 242 (where Amphitrion supplants his friend Geta in the love of
Alcmene). "Alcmenia" is also mentioned Court of Love 821.

124. for al his deyte.] Similarly Troy-Book, A :-
"for all his deyte (Jupiter and Alcmene)
He was rayshed thurgh luste of his beaute.""Falls of Pr. 9 b: "As he that was, for al his deyte, (Jupiter and Europa)
Supprised in hert with her great beaute."
Troy-Book D₄ b: "Jupiter, for all his deyte,
Upon Dyane (:) begat them all[e] thre." (Helen, Castor and Pollux.)
Falls of Pr., fol. 8 b: (Isai) "enclined her heart unto his deittie.
Cp. also Petrarch, Triunfo d'Amore I, 159, 160:
"E di lacciuoli innumerabil carco
Vien catenato Giove innanzi al coro."

126—128. Mars & Venus.] Alluded to again in stanza 3 d. See further,
Chaucer's Compl. of Mars, and Compl. of Venus, and Skeat's note, M. P., p. 274
(to the classical names given there, Lucian might be added); Gower's Confessio,
Book V (ed. Pauli II, 148); Knights Tale 1525; Troil. III, Proem 22; III,
675 ("Cyphes" in Morris must surely mean Cyprie). Compare Reason and S.
254 a:

"the bed of Vulcanus,
Al with chyvyes rounde enbracyd,
In the which he bath ylayd
Hys wyf Venus and Mars yfere,
Whan Phoebus with hys bomyss cler
Discrude and be-wreyed al,
Notes to pp. 5–6, l. 129—132.

And al the goddys celestial
Of scorne and of deriscioun
Made a congregiacion."

In the Troy-Book, at the monk invokes Mars thus:
"Nowe for the love of Vulcanus wyfe,
With whom whylom \( y^2 \) were at myscyfis take,
So helpe me now, onely for hir sake."

Lines 127 and 128 are similar to ll. 621–623 of the Black Knight:
"For that joy thou haddest when thou leye
With Mars thi knyght, when Vulcanus \( yow \) founde,
And with a cheyne unvisibill \( yow \) bounde."

Curiously enough, the monk is quite on the side of the guilty couple; see Reason and S. 254 a: Black Knight 389–392:
"But Vulcanus with her no mercy made,
The foule chorde had many nyghtis glade,
Wher Mars, her worthy knyght, her trench man,
To fynde mercy confort noon he can."

In the Troy-Book, at he ventes his sipe on Phoebus, who swoke them, thus:
"And for that he so falsly them swoke,
I haue hym sette laste of all my boke."

129–136. Mercury and Philology.] This alludes to Martinius Capella’s work, De Nuptis Philologici et Mercurii, which was much read in the Middle Ages (see Warton-Hazlitt III, 77; ten Brink, Chaucer-Studien, p. 99; Koeppe1, St. Thebes, p. 25 and 74; Skeat, M. F., p. 344). Chaucer mentions him, March.
Tale 488; Fame 975; so does Bennet Burgh in an Epistle to Lydgate, MS. Add. 29729, fol. 6 a. See further, Story of Thebes, fol. 350 a and b, and Falls of Pr. 87 d:
"Mercurie absent and Philologiae."
Edmund I, 99:
"For Mercurie nothir Philologiae,
To-gidere knet and Loyed in marrage,
Without grace may haue noon saluestige."

A similar passage to that in our text occurs in Lydgate’s poem on the marriage of Duke Humphrey and Jacqueline of Holland, Stowe’s MS. Addit. 29729, fol. 160 a:
(and Hymenæus, thou) "Make a knot, feythfull and entiere,
As whylome was betwene phylologyse ()
And Mercury eke, so hyghe aboue \( y^2 \) skye,
Wher \( y^2 \) Clye, and eke Calyope,
Sange \( w^4 \) hir sustren in nombre thryse thre."

132. god of eloquence.] The article, as supplied by the Prints, is not necessary; see again, l. 572: "To god of lone"; so also Troll. I, 967; Black Knight 304; Rom. of the Rose 3288. Mercury is very commonly called the "god of eloquence" by Lydgate; cp. for instance, Assembly of Gods b, b:
"In eloquence of langage he passed all the pake."

Troy-Bk. G, a: "The sugred dytees, by great excellence,
Of rethyroke, and of eloquence,
Of which this god is soneraygne & patrowne."

Ib. G, b:
"This god of eloquence kynge."
Ib. K, d (Mercurius):
"That in speche hath moste excellence,
Of rethyroke, and sugred eloquence,
Of musyke, songe and Armonye
He hath lordshyp, and hole the regalye."
St. Thebes 357 a: "Mercurie, God of eloquence."
Secrets Secr. 124 b: "In Rethoryk helpith Mercuryyn."
Falls of Pr. 67 a: "Wynged Mercury, chief lord and patron
Of eloquence, and of fayre spekayng."

Ib. 168 b:
See particularly the description of Mercury in Reason and S. 225 a, etc.
Notes to p. 6, ll. 136—142.

Compare also the Interpretation of the names of the gods and goddesses, prefixed to the Assembly of Gods, where “Marcurius” is called the “God of language.” Cf. further Dunbar, Golden Targe 116, and Lyndsay’s Dream, 393:

“Than we ascend to Mercurius,
Qahilq Footh callis god of Eloquence,
Rycht Doctouryke, with termes delicious,
In arte exparte, and full of sapience.”

136. Istelliell[.] Occurs frequently; see House, of F. 1002: Legend, Prologue 525; Troy-Book c, e (referring to Callisto); ib. 106 (Castor and Pollux); Falls of Pr. 65 a (Romulus); ib. 107 b (Alexander), etc. In our passage the word scarcely means “placed as a star in the firmament,” but “received into heaven and there glorified”; cp. Pilgrims, MS. Cott. Tib. A. VII, fol. 48 a:

[Cyprian] “is in heuenes stelleyfied,
And with seynytis glorifyd.”

The French original here has only: “Et est au ciel glorifie.”
Cp. also Skelton, Garland of Laurels 961:

“’I wyll my selfe applye ....
Yow for to stelleyfye.”

137—142. The story of Canace is the subject of the unfinished Squieras T. Waldron, as quoted by Park in Warton-Basilit 111, 63, note 3, seems to think that our passage proves that Chaucer wrote more of this Tale than is now existing; but the passage hardly bears out this supposition: ll. 138—140 are sufficiently illustrated in Chaucer’s Tale; and with ll. 141 and 142 compare Squieres T., II, 317—320:

“And after wol I spoke of Algariif,
How that he wot Theodora to his wif,
For whom ful oft in great peril he was,
Nad he ben holpen by the hors of bras.”

MS. Ashmole 53 gives John Lane’s continuation of the Story; on the back of the last leaf 81, Ashmole has written ll. 137—142 of the T. of Glas (see Dr. Furnivall’s edition, p. 237). Spenser’s version of part of the Story in The Faerie Queene, Book IV, is well-known; cf. also Milton’s Pнесенroso:

“Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarisfe,
And who had Canace to wife,
That own’d the virtuous ring and glass;
And of the wondrous horse of brass,
On which the Tartar King did ride.”

This Canace is mentioned again by Lydgate in Fleur de Curteis, 1, 206. The magic mirror of Canace occurs also in Douglas’s Palace of Honour I, 57, 11 (ed. Small):

“Or git the mirrour send to Canace,
Qñifarin men micht mony woders se.”

Not to be confused with this Canace is the other Canace, whose story is told in Ovid’s Heroides, ep. XI. Gower introduced it at the beginning of Book III of the Confessio, and Chaucer’s allusion to it in the Man of L.’s Prologue, l. 77, etc., is well known. It has been advanced that Chaucer meant, in this passage, rather to humour his “moral” friend than to censure him; a further argument in favour of this opinion would be that our monk also did not take exception to this story, but introduced it at great length into the Falls of Pr. (1, 22 and 23), evidently, moreover, making use of this very narrative of Gower’s (see Koepel, Fails of Pr., p. 98). This story from the Falls of Pr. is very highly praised by Gray in his article on Lydgate (Works, ed. Matthais II, 66, 67), and is also the very one selected in Thomas Campbell’s Specimens of the British Poets, p. 15. See also Legend, Prologue 285, and Thomas Feild’s Controversy. Gottfried von Strassburg mentions this Canace also (Tristan 17194); so does Petrarch in the Triomfo d’Amore II, 181—183, and Skelton, Garland of Laurels 934; Spenser Speroni wrote a drama Canace.

There is a third person with the very similar name Candace, connected with

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the Alexander-Saga; she is mentioned, Paral. of F. 288; Ballade on Newangelness, l. 16; Gower, Confessio, Book V (ed. Pauli, II, 180). Cp. further Thomas Feyde’s Controversy, fol. R₂b, where “Candacys” is mentioned; MS. Ashmole 55, folio 52b:

“And ryche was soke he faire wone Candace.”

Life of our Lady, l. a: “Riche candace of ethyope quene.”

The last line reminds one at once of Candace, queen of the Ethiopians, whose eunuch Philip baptized (Acts viii, 27). According to Pliny (VI, 35), “Candace” was a transmitted title of the Ethiopian queens; cp. also Strabo XVII, 820, Dio Cassius 54, 5, and Suidas. For the story of Alexander, Candace, and her son Canauleas, see especially, Wars of Alexander, l. 5090, etc. (ed. Skoat, p. 257); Kyng Alexannder, ed. Weber, p. 305, etc.; Intelligens 229, etc.; La Romans d’Alxandre, by Lambert li Yors and Alexandre de Bernay, ed. Michelant 371, etc.; 380, etc. This story goes back to the Pseudo-Callisthenes III, 18, etc.—Calderon, in La Sibilla del Oriente, has a King Candaces of Egypt, reigning at the time of Solomon.

138. For the magic power of Canace’s ring, see Squieres Tale I, 138, etc.; for that of the “stede of bras,” ib., I, 107, etc.

139. lude] = language; comp. Squieres T. II, 89, 90, 132; Albion II, 873; Warton-Hastil II, 58, note 2; Harl. 2251, fol. 229 a (A saying of the nightingale); Pilgrim. 22 b:

“A sould that was of colour blak,
And in lyys Lydene thus he spak.”

Spenser, Colin Cloute, l. 744; Intelligens 3, 6:

“Udea cantar li augelli in lor latino.”

141, 142. hir brodir.] Algaris; see Squieres T. II, 317, etc. Lydgate has another allusion to the Squieres T. in Horse, goose, and sheep, l. 76, 77:

“Chawcer remembirith the sword renge & glassse
Presented were vpon a stede of brausch.”

144. mani a thousand.] Shirley, not content with this, makes it many an hundred thousand. But he is beaten by King James (Kingis Quair 78, 4), who has “mony a mylyous” of lovers, and King James, in his turn, is outdone by the Court of Love, l. 589, where we find “a thousand million” lovers.

145. comp. lene.] Very similar to the following list of complaints is the one in the Kingis Quair and also in the Court of L.; see the Introduction, Ch. ix, § 4.

147. Envie.] Personification from the Rom. de In R. (Rom. of the R. 248, etc.); Reason and S. 270 b; Pilgrim., fol. 228 b, etc. Sins of Envie fill the second Book of Gower’s Confessio. See also Black Knight, l. 257, and 336:

“The mere he was hindered by enuye,” and Flower of C. 84.

In the Assembly of Gods, b. b, Envy is introduced as one of the seven deadly sins, sitting on a wolf. Cp. further the description of Envy in the Court of Love, l. 1254, etc.

148. Ielousie.] Parl. of F. 252; Kingis Quair 87, 7; Reason and S. 280 b; Black Knight 663, and see the Rom. de la R., English Translat. l. 3820, etc.

“Serpent Ialounie” occurs again, stanza 3 b and 25 a; in Troll. III, 788; in the Falls of Pr., fol. 124 a:

“Stirred by the serpent of false golounye.”

Similarly “a fals serpent, called Ignorance” occurs, Edmund III, 147; “serpent of doublenes,” Falls of Pr. 21 c; “serpent of discorde,” Troy-Book Y₁b; “serpent of forgetfulness,” Troy-Book A₂a; “serpent of newfangleines, Falls of Pr. 53 b; “the false serpent of discencion,” Falls of Pr. 79 b; “serpent of high presumption,” Falls of Pr. 82 a; “serpent of envy,” Falls of Pr. 141 a.

The “Serpent of Division” is the title of a work by Lydgate.

149. yput aback.] So again l. 1252, Secreta Secret., fol. 111 a, etc.

151. In the Falls of Pr., fol. 99 a, Lydgate says that Ovid wrote:

“Fell many a pistle compleying for absence.”

He means, of course, the Heroïdes. In the Kingis Quair 93, the lovers also complain of “dissequence.”
Notes to pp. 6—7, ll. 153—161.

153. Wicked Tongues.] Personification from the Rom. de la R. (English translation, II. 3027, 3257, 3799, etc.); the French name Malebouche appears in stanza 25 b ; in Flower of C. 84 ; Black Knight 260 ; Reason and S. 280 b ; Flower and Leaf 580 ; in the Pilgrim., fol. 202 a and b. Compare l. 1182 of the T. of Glas, and stanza 3 a, 3. In the Black Knight, l. 207, we have

"false tongues, that with pestilence
Sle trowe men that never did offence."

Flour of C. 157 : "Dreadful also of tongues that ben large."

Falls of Pr. 91 a :

"But there is no poysan so wel expert nor preued,
As is of tongues the hateful violence,
Namely when princes list yene them audience."

Pilgrim. 121 b : "For ther ys addere nor serpent
So dreadful nor malcyous,
As ys a Tonge venymous."

Troy. I, 38 speaks of them

"that falsy ben apevred
Thorwgh wikked tongues, be it he or sche."

Ib. II, 785 : "Also thise wikkedel tongues ben so preste
To speke us harne" . . .

See also ib. II, 804, and V, 755 and 756, and cp. Mauncipes Taise 215—258.

fals suspicion.] Cp. Black Knight 505, and Flower of Curtesie 86.

154. This is a stock-line of Lydgate’s ; it occurs again in Troy-Book I, a, and
Y, d ; Falls of Pr. 57 c, and 147 d ; cf. also Pilgrim. 206 b :

"For mercy nor remysayoun."

Similarly, Falls of Pr. 39 a :

"Voyle of al mercy and remission.
Alton III, 875 : "Without mercy of any remysayoun" ;
ib. II, 418 : "Without favoure or remysayoun."

156. Daunger.] He and Malebouche are (together with Shame) the guardians of the Rose-tree in the Rom. de la R., and frighten away those who intend to pluck the rose ; Rom. of the R. 3015, etc. ; 3130, etc. Cp. also Legd. of Good W. 160, and Skeat’s note (to which, towards the end, the Court of S. might be added). This cruel “Daunger,” the lover’s principal opponent in the heart of his mistress, is very frequently introduced, as a more or less distinct personification, often together with his associates Dislayn, Pride, Drede, as opposed to Pity and Grace. See, again, T. of Glas, L 631, 646, 652, 739, 776, 1141; further, Parl. of F. 136 ; Troy. II, 384, 399, 1376 —Black Knight 13, 250 ; Falls of Pr. 31 b ; Reason and S. 238 a ; 238 b ; 280 a (following closely the Rom. de la R.) ; 294 b ; Flower of C. 81 ; Isle of Ladies, 472 ; Merciless Beaste 16 ; Court of Love 831, 973 ; Rut of the Rose 1524. In Al. Chartier, Le Parlement d’Amour (ed. Tourangeau, 1617, p. 696), we read :

"Et sur icelle estoit montez (la porte)
Dangier, pour y faire le guet."

Danger occurs also frequently in the same poet’s Hospital d’Amours. In Skelton’s Bovage of Court (l. 69), Daunger is "chief gentlywoman" to Dame Sancce-pere.

Dislayn.] A similar personification to Daunger. He is “chambreleyne” to the lady of the Black Knight (see that poem, l. 504); in the Court of Love, ll. 129 and 160, Daunger and Dislayne are the chief councillors of King Admetus and Queen Alceste. In the Parlament of Foutez also, l. 136, Dislayn and Daunger are mentioned together. Cp. also Bovage of Court, l. 140.

159—161. poverté.] Cp. the Rom. of the R. 450 etc., and Reason and S., fol. 270 b. “Poverty” is also a personification in the Falls of Pr., disputing with Fortune (Book III, beginning). Cp. further Court of L. 1137—1139 :

"And as ye yede, full naked and full bare
Some I behold ye, lokyng diapteously
On poverté, that dedely caste here ye."

Kingis Quair. 87, 4 : "Sum for desyre, surmounting thaire degree."
Notes to pp. 7—8, ll. 161—186.

161. Perhaps in open (reading of G and S) is right; cp. Falls of Pr. 47 c:
   "To you in open my gyft I wil confess."  
\textit{Ægo}p 2, 124 "shewyd in opyn."

162. wanting.] Wanting in what? In means? or good looks? Cp. Court of Love 1161—1163. In the \textit{Kingis Quair}, stanza 87, l. 7, there are also some who complain "for to moch."

165. \textit{Kingis Quair} 87, 5: "Sum for dispite and othir Inmytee."

166—165. \textit{Kingis Quair} 136, 1, 6, 7:
   "Fy on all suich fy on theire dobleinesse! . . .
   That feynen outward all to hir honour,
   And in theaire hert hir worshipd wold denoure."

\textit{Kingis Quair} 137, 4—7:
   "for quich the remanant,
   That menen wele, and ar nought variant,
   For othere gilft ar suspet of vntreuth,
   And hyndrift oft, and truely that is reuth."

169—174. The same sentiment is expressed in the \textit{Legend of Hysipyle} 17—21, and in the \textit{Black Knight}, ll. 412, 418. Cp. further \textit{Duchesse} 1024, etc., and Skeat's note, who quotes Gower, Book IV (Pauli II, 56), the \textit{Rom. de la R.} 1849—1856, and Machault's \textit{Dit du Lion}.—See also \textit{Kingis Quair} 86, 7.

175—178. Richesse is again a personification in the \textit{Rom. de la R.}; see the English translation, l. 1033; she is "porter" of Venus in Parl. of F. 261. Cp. also \textit{Rom. of the R.} 5360, etc.

179 etc., and the similar complaints in 209 etc., may be compared to \textit{Kingis Quair} 91 and 92, which speaks of people whose bodyes were
   "bestowit so,
   Quhare bothe theaire hertes gruch[en] ther-aginey,
   for which "Thaire lyf was nought bot care and repeatenance."
See th., 92, 5—7:
   "Off jong[en] ladies faire, and mony lord,
   That thus by maistry were fro thair chos dryve,
   Full redy were thaire playntis there to gyve."

180. peping.] "An imitative word, allied to pipe, to express the chirping of a bird." So says Professor Skeat in his note to the following line from the \textit{Kingis Quair} 57, 6: "Now, suete bird, say ones to me 'pepe.'" Cp. also Dunkar, ed. Loeg I, 85, l. 64: "Quhen of the tald was hard no pelp," and Lyndsay's \textit{Peder Cofeffe} 23: "Pepand peurly with peteousss grania."

182. croked Elde.] One of the pictures in the \textit{Rom. de la R.}; see \textit{Rom. of the R.} 349, and \textit{Reason and S.}, fol. 270 b. The expression "croked elde" occurs again \textit{Falls of Pr.} 3 a; \textit{Rom. of the R.} 4859; "croked age," Troy-Book T, a; \textit{Falls of Pr.} 176 e; \textit{Reason and S.} 289 a; \textit{S. of Thebes} 360 b; Testament, Halliwell, p. 241, 246; \textit{Edmund III}, 422; "age croked and lame" \textit{Falls of Pr.} 18 b; "stale croked age" \textit{Falls of Pr.} 67 d.

184, 185. May and January.] This is an allusion to the \textit{Marchaundes Tale}, with the story of the ill-coupled old, gray January and fresh May. Lydgate himself has imitated this story in a poem printed by Halliwell (page 27—46), containing the story of December and July. Lydgate quotes Chaucer in this story (\textit{Halliwell}, p. 28):
   "Remembre wele on olde January,
   Whiche maister Chaunceres ful seriously descrytheve,
   And on fresshe May . . .

King James has also an allusion to Chaucer's tale (\textit{Kingis Quair} 110, 2):
   "Eke January ye is [yn] like vnto may."

186: Cp. \textit{Story of Thebes}, fol. 370 b:
   "Thus solde is sex, the trouthe to termine,
   That age and yonthe drawe by O lync."

\textit{Müller's Tale} 43: "Men schulde wedde aftir here astaat,
   For elde and youthe ben ofte at debat."
189. *Rom. of the R.* 82:

"Thau younge folk entend on ay
For to ben gay and amorous."

*Ib.* 1288:

"For younge folk wolde, witen ye,
Have lytel thought but on her play."

*Reason and S.* 279 a: (these lusty folkes all—youth among them):

"Netente nyght nor day
But vn-to merthe and vn-to play."

The same is said of Cupid and Deduit in *Reason and S.* 268 a:

"The which entende never a day
But vnto myrthe and vnto play."

189. *Myrthe* is "lord of the garden" in the *Rom. de la R.;* see *Rom. of the R.* 601, etc., and 817, etc.; and "Dame Gladness" is "his leef," *ib.* 848; but in the present passage we have hardly a prospopopeia. "Gladness" is personified in *Reason and S.* 274 b.

190. *Rom. of the R.* 3893, 3894:

"For he loveth noon hevenesse, (Bisiancoil)
But mirthe and pley, and alle gladnessse."

191. Cp. Chaucer’s *Compleynt unto Pite* 23:

"Alas! that day! that ever hit shulde falle!"

The repetition of *pet* is peculiar; but the best MSS. have it, and, without it, the metre is incomplete.

192. sugre and gal.] A frequent simile; compare, for instance, *Falls of Pr.* 24 d:

"Their pompous suger is meint with bitter gal" (of princes).

*Reason and S.* 248 b: "The sugre of his drynkes all (*Venus*)
At the ende ys meynt with gall."

*Pilgrim,* fol. 2 a: "hyr sugr vnder-spreynt wyth galle" (*Fortune’s*).

195. shape remedie.] See again l. 721; *Story of Thebes,* fol. 364 b; *Alben* II, 1289. The expression occurs frequently elsewhere in Lydgate; also in the *Kingis Quair* 102, 5:

"and shapith remedye
To sauen me, of jor benigne grace."

196—208. This passage seems to have served as a model to *Kingis Quair* 88—90, and *Court of L.,* 1095, etc. (see also ib. 238). Compare particularly *Kingis Quair* 90, 3—7, with ll. 207 and 208 of our poem:

"Sum bene of thaðn that haldin were full lawe,
And take by frendis, nothing thay to wyte,
In youth from lufe into the cloistes quyte;
And for that cause are cummyne reconcilsit,
On thame to pleyne that so thaðn had begilte."

See further *Kingis Quair* 88:

"Jone were quelium folk of religiouns," etc.

Very similar is also the passage in the *Court of L.,* 1095—1136; particularly 1104—1106:

"Alas! . . . we fayne perfeccion,
In clothes wide, and lake our libertie;
But all the synne mote on our frendes be."

the "copes wide" (l. 204) are also found in *Court of L.* 1116, and the "tender youpe" (l. 199) in *Court of L.* 1111. Cp. further ll. 198 and 197 with *Court of L.* 1100:

"Se howe thei crye and wryng here handes white,
For thei so sone went to religion!"

and with *Court of L.* 1135:

"Thus leve I hem, with voice of pleint and care,
In ragyng woow crying full petiously."

The passage is quite in accordance with Lydgate’s views on monastic life as
expressed elsewhere; see his Testament. In the Troy-Book Dd, b he represents himself as

"Usynge an habyte of perfeccyon,
Albe my lyfe accordes nat therto."

209—214. See above, under 179.

215—222. Cp. Kingis Quair 134:

"Bot there be mony of so brukill sort,
That fayns treuth In lufe for a quhile,
And setten all thaire wittis and disport
The sely Innocent womans to begyle,
And so to wynne thaire lustis with a wile."

Troilus II, 786:

"ek men ben so untrew,\[newline]
That right anon, as cessed is hire lest,
So cesseth lëve, and forth to love a newe."

See also Fama 341, etc.

219. Aucilida 251: "Upon me, that ye calden your maistresse."

220. entere] = entirely devoted; cp. Troy-Book C 4 d:

"Whiche is to me moste pleasant and enteer."

The word is common in this sense; we have also a noun formed from it, with similar meaning, in Edmund II, 998:

"How gret enternesseye hadde vnto thor kyng."

The synonym hool is also used in the same way: trew and hool Troilus III, 952.

223. Similarly Troy-Book Q 2 c: "And into terys he began to rayne."

Falls of Pr. 16 d: "Like a woman that would in teres reyne."

Ib. 39 b:

"I pray the not diadayne,
Upon my grace some teares for to rayne."

Cp. also Troilus IV, 818 and 845, and further on, l. 961 and note.

228. Falls of Pr. 13 b: "But she al turned to his confusion."

229. Black Knight 479:

"Mote axe grace, mercy, and pite,
And namely ther wher noon may be founde."

230. forth-bi pace.] So again Falls of Pr. 18 a; Rom. of the Rose 4096; Pard. Tale 206; Prior. Tale 117. To "passe (or come) forby," is also not unfrequent; see, for instance, Doct. Tale 125; Troilus II, 658, and op. Skeat's note to l. 175 of Chaucer's Prologue to the Cant. Tales.

231, 232. See note to l. 105.

233. peraunfure.] To be read as a trisyllable peraunter; so also, for instance, Troil. II, 921, 1373; III, 442. Cp., further on, l. 241.

234. The same sentiment occurs in the Comple. of Mars, l. 281:

"And that is wonder that so los an king
Deths such hardenesse to his creature."

See also Duchess 467—469.

242. This lover evidently endeavours to carry out the 20th Statute of the Court of Love (namely, to seek his absent lady, see Court of L. 498—504); but his bump of locality would not seem to be sufficiently developed for the task.

244. Come is again to be found in the Rom. of de la R., English translation, 181, etc.; and in the Assembly of Gods, 2 l b (riding on an "Olyfaunt"). It is the vice against which the Pardoner preaches with particular zeal; see the Pard. Prot. 138, 147. It is akin to "Avarice," treated by Gower in the 8th book of the Confessio. See further, Melib, p. 152, and Lydgate's Serpent of Division, fol. A 3 a, which speaks of "that contagious sinne Coutousness, intermedelled with Enemie."

Sloth is the subject of Gower's 4th Book. This vice often occurs personified; we have, for instance, a description of Sloth in the Pilgrimage, fol. 210 a:

"My name ys scallyd slouthe;
For I am slowe & encombres,
Haltynges also, and Gotows..."
Notes to p. 10, ll. 245—252.

Off my lymes crampysshynge,
Mayned ek in my goynge,
Coorbyd lyk sfolkys that ben Old,
And afowndryd ay with cold."

In the Assembly of Gods, c. 6, Sloth rides on a "dull asse." See again, l. 379, 1010.—A subdivision of Sloth is "Idellesse" (see the Confessio, book IV), very frequently personified and held up as a thing to be avoided. In the Roman de la Rose, "Idellesse" is "porter" of the garden (see the Engl. Translation 531 etc., 593, 1273 etc.). She has the same function in the Knights Tale, l. 1082, and frequently comes in Lydgate and Hawes. See also Melibe, p. 181; Sec. Nun's Tale 2; Faerie Queene I, 4, 18 etc.

245. hastines.] See note to l. 863.

248. crystal shield.] This attribute of Pallas is often spoken of; cp. Troy-Book G 3 b:

"And next venus, Pallas I behelde
With hir sperre, and hir cristall sheilde."

After these lines follows the interpretation of this symbol, according to Fulgentius, as given in the Introduction, p. cxxvi. Again, ib. K 4 a:

"And Pallas sene with hir cristall sheilde."

ib., Z 4 a: "Whiche on hir brest hauchet of cristall
Hir shelede Eegys, this goddevse immortall."

ib., Z 4 a: "To fayre Pallas with hir Cristall sheide,
Lydgate again has the "sheld of Crystall cleer" and its interpretation as:

"The sheld of fortuyte and of pacience," in the Court of S. e 6 a, and there also refers to Fulgentius, who says (el. Muncker, p. 68): "Gorgonam etiam huic addunt in pectore, quasi terroris imaginem, ut vir sapiens terrem contra adversarios gestet in pectore." See further, Reason and S. 218 b:

"In hir lyfte hande she had also
A myghty sheide of pacience,
Ther-with to make resistance
Ageyn al vices out of drede" . . .

Again, L. Lady I 4 a:

"It [the name of Jove] is also the myghty panyce fayre
Ageyn wanhope and dysperacion,
Cristal sheide of pallas for dispayre."

Assembly of Gods, b 4 a:

"She [Minerva] wered two bokelers, one by her syde,
That other ye wote wherere; this was all her pryde" [namely, on her breast].

Compare also the following passage from Frezzi's Quadrirrego II, 1, 40—42:

"Scolpita avea lorrabile Gorgone (Minerva)
Nel bello scudo, ch' ella ha cristallino,
Il quale porta, e contro & nostri oppositori."

The virtue of this shield is thus expressed (ib., II, xix. 40):

"O figlio mio, se adocchi
Per mezzo del cristallo del mio scudo . . .
Tu vedrai il vero aperto, e nudo;
E non ti curerà dell' apparenza,
Alla qual miri l'ignorante, e rudo."

Cf. also Quadrirrego II, XVI, 18, etc. See further, Poole's Arrainment of Paris IV, 1:

"because he knew no more
Fair Venus' ceston than Dame Juna's maco,
Nor never saw wise Pallas' crystal shield."

251 and 252. Parl. of F. 298:

"ther sat a quene
That, as of light the somer-sone shene
Passeth the storre, right so ouer mesure
She fairer was than any creature."
Notes to pp. 10—11, ll. 253—271.

Floir of C. 113—116:
"Ryght by example, as the somer sonne
Passeth the sterre with his beames shene,
And Lucifer amongethe skies donne
A morowe sheweth, to vode nightes tene"...

Machault, Fontaines Amoureuses (see Skeat, M. P., p. 259):
"Qui, tout auxx com li sola la lune
Veint de clarté,
Avaist elle les autres sormonté
De pris, d'onneur, de grace, de biauté."

253, etc. Compare Story of Thebes, fol. 363 a:
"And like, in soth, as Lucifer the sterre (l. 253)
Gladeth the morowe at his vprising:
So the ladies, at her in coming, (ll. 282 and 283)
With the stremes of her eyen clere.
To al the Courte broughthen in gladnesse."

Cp. also, further on, ll. 328—331 and 1348.

255. Testament, Halliwell, p. 244:
"May among moneths sitte lyk a queene."

257—261. Cp. Floir of C. 120—123:
"And as the Ruby hath the souerainte
Of riche stones, and the regalle;
And the rose, of swetenesse and beaute,
Of freshe flouris, without any lyse."

For eloquent praise of the rose as the queen of flowers, see Dunbar's Thrissill and Rois, l. 141 etc.

259. L. Lady a, b:
"And as the Rubye hath the renoun
Of stones al and domynacion,
Right so this mayde, to speke of holynesse,
Of wymyn alle is lady and maistresse" (cf. l. 296).

Falls of Pr. 88 a:
"so clere his renounne shone."

As doth a Rubye aboue echo other stone."

Edmund I, 977:
"And as the Ruby, kynge of stony alle,
Retoiseth ther presence with his naturel liht."

Albon I, 298:
"As amonge stony the Ruby is moost shene."

Reason & S. 294 a:
"For this Royal stooch famous
Was a Ruby vertuouz,
Which hath by kynde the dignite
Of stonyes and the souereynyte."

ib. 295 a:
"the Ruby vertuouz,
Which is a stooch Most plenteuous,
Of vertu, yff I shal nat tarye,
Preferred in the lapydarye,
With grace and hap a man to avance."

Ll. 265, 266 occur almost word for word in the Troy-Book H3 a:
"So he merayuleth hir great semelynesses, (Helene)
Hir womanhede, hir porte and hir Fayrenesse."

267—270. Troy-Book H3 a:
"For never aorte ne wende he that nature
Coude hare made so fayre a creature:
So angellyke she was of hir beaute,
So femynyne, so goodly on to se."

ib. S60, d: (Achilles)"gan merayle greatly in his thought,
How god or kynde euer myght haue wrought,
In theyr werkes, so fayre a creature."

Cp. also the description of Cristyde, Troilus I, 100—105.

271. This line contains one of Lydgate's favourite phrases, "hair bright like
gold-wire" (golden thread). Compare the following passages:
Notes to p. 11, l. 271.

Troy-B. C 3 c : “His sonnyshye heer, crisped lyke goldel weare” (Jason).

3b. I o : “Hir sonnyshye heer, lyke Phebus in his spere
Bounde in a tressoe, bryghter than golde were” (Cryseide).

3b. I a : “With lockese yelowe, lyke gold golde wyre of coloure” (Paris).

3b. S 8 d : “Hyr heer also resembylyng to golde wyre” (Polyzephyra).

3b. Q 6 c : “And eke vntrusted hir heer abrode gan spredde,
Lyke to golde wyre, for-rent and all to-turne” (Cryseide).

3b. Z 4 a : “With heer to-rent, as any golde wyre shene” (Polyzephyra).

3b. C 4 d : “With berde yspronge, shynynge lyke golde weere” (Jason).

Assembly of Gods b, b:
“Whose long here shone as wyre of golde bryght” (Venus).

Choral and Bird 59:
(a bird) “With sonnyshy foders bryghter then golde were.”

Icon and S. 229 b:
“Whose here as any golde wyre shone” (Venus).

It seems that this expression was started by Lydgate; at last I cannot point to an earlier instance. We have the phrase again in the Kingis Quair 1, 4:
“tressis like the goldin wyre;”
it occurs in one of the Roysthurpe Ballads (62, stanza 5):
“First is her haires like thredes of golden wyre;”
cp. further, Henryson, Testiment of Creweide 177:
“As golden wier so glittirng was his heare” (Jupiter);
Lyndsay, Ane Satyre, 342:
“Hir hair is like the golde wyre.”

These two examples are also quoted by Henry Wood, Chaucer’s influence upon King James I., p. 5, note.

Hawes, Past. of Pleasure, p. 79:
“Her heer was downe so clereley shynynge,
Lyke to the golde, late purifyed with fyre;
Her heer was bryght as the drawne wyre.”

It is found in Spenser’s “Hymn in honour of Beauty,” stanza 14:
“That goldne wire, those sparkling stars so bright,
Shall turn to dust, and lose their goodly light;”

further in his Ruins of Time, stanza 2:
“A woman ... Rending her yellow locks, like wyr solow,
About her shoulders careless down trailing;”

more than once in the Fairy Queen; for instance, II, 3, 80, 1:
“Her yellow locks, crispes like golden wyre” (Belphebe);
cp. also 3b, II, 4, 15, and II, 9, 19; in Gascoigne’s Don Bartholomew, stanza 9; and several times in Peele; see David and Bathsheba II, 2:
“Thou fair young man, whose haires shine in mine eye
Like golden wires of David’s ivory lute” (Absalon),
and, again, II, 3:
“His haire is like the wire of David’s harp,
That twines about his bright and ivory neck.”

Even Shakspere seems to allude to the phrase, in the Sonnets 130, 4:
“If haires be wires, black wires grow on her head;”
cp. further King John III, 4, 64.

A passage in the Celestina has also this idea; Calisto praises his beloved Melibea thus: “Comienço por los cabellos: ¡vés tú las madejas del oro delgado que hilan en Arabia? Más lindos son, y no resplandecen menos” (see the English translation in Dodgley-Hazlitt, I, 61). The notion of “golden,” “sunning” hair, as being ideal in colour, was common at the time; Chaucer also has it frequently; see Duchess 868; House of F. 1387; Doctor’s Tale, l. 37 etc. (Virginia); Knights Tale 191, 1308, 1431; Wife of Bath’s Prolog. 304; Troilus IV, 708:
“Hire ownded here, that sonnysh was of hewe.”

3b. IV, 788: “Hire myghty trosseis of hire sonnyshys houre.
See further, Kingis Quair 46, 2 (Lady Joan is described as having “goldin haire”), and Rom. of the R. 539 (Idlehese); Court of Love 138, 654, 780;
Douglas’s *Palace of Honour* I, 10, 22 (ed. Small); Dunbar, *Golden Targe* 61 and 62 (similar to *Parl. of Foulis* 267, 268) and I, 61, l. 19 (ed. Laing):

“...so glitter in the gold what therin glorius gilt trescis.”

*Troy-Book* I, 4 b: “Lyke golde hir tresses” (*Andromache*);

*Story of Thebes* 37 b c:

“...And gan to rende her gylte tresses clere.”

*Court of S. a, ab*: “She gan vnlace her tressed sonnyshe here” (*Mercy*).

*Par le Roy*, Halliwell, p. 8:

“Lyke Phebus bemysh shone her gouldyn tresses” (and cp. p. 6, l. 18).

*Falls of Pr.* 15 b:

“Her father had a fatal heere that shone (Scylla and Nimus)

Brighter then gold” (occurs again in *Reason and S. 261 b*);

*Ib. 60 b*: “Her her untrasssed like Phæbus in his sphere.”

*Ib. 119 b*: “Her golden heere was al to-torne and rent.”

Cp. also *Ballad of the fair Rosamund* (in Percy):

“Her crisped lockes like threads of golde

Appeard to each man’s sight.”

I hope these passages will sufficiently prove that Shakspere had not to go to Italy for this idea. Some of the Italian paintings present to us, it is true, an exact illustration of this “hair like gold-wire,” especially those of the Venetian school, and many of Botticelli’s.

272—277. Compare the description of Helen in the *Troy-Book, Hα*, which bears a striking likeness to our passage:

“Hir golden hew, lyke the somme stremes

Of fresshe Phebus with his bryght[e] benes,

The goodlylode of hir fresshely face, (l. 273)

So replainshed of beante and grace, (l. 274)

Even ennewed with quokynes of colour,

Of the rose, and the lylyes flour,

So egally that nother was to wyte,

Thorough none excesse, of moche nor of lyte.”

275. ennewyd.] See the passage quoted in the last note; also *Life of our Lady a, a*, where the Virgin is described as “ennewyd” with the “rose of womanie sufferance and the lily of chastity”; further *Troy-Book C, b*:

“But ever amonge, to ennewe hir coloure, (Medeis’s)

The rose was meynyt with the lylse flore.”

*Reason and S. 217 a*:

“And hir coloure and hir hiwe

Was euer ylych[e] fresh and nywe” (*Pallas*).

*Cp.* also *Calisto and Molibana* (Dodsley-Hazlitt, I, p. 62):

“Her skin of whiteness endarketh the snow,

With rose-colour ennewed;”

further, Skelton, *Philip Sparrow* 1003, 1032; *Garl. of Laurel* 985; also *Garl. of Laurel* 389, *Phil. Spar.* 775, and Dyce’s quotations in the note to the last-named passage. See also the quotation from Skelton in note to next line.

276. L. *Lady a, ab*:

“Whos chesc he ren, her beante for to eke,

With lilies meyne & fresch[e] roses red.”

Skelton, *Garland of Laurel* 883:

“The enbudded blossoms of roses rede of hew

With lillis whyte your bewte doth renewe.”

*Cp.* also *Doct. Tale* 32—34.

279, etc. Compare 111, 267, etc.; and 578, etc. Similarly, *Chartier*, p. 695 (ed. 1617):

“Tant bien l’ont voulu apprester

Dien & nature à leur vouloir.”

238. sustiuym.] It is a poetical idea that the Lady’s beauty should “illu-
"And as she entred, a newe sodeyn light
All the place enlumyned enyuryn"

(The Virgin in the stable at Bethlehem).

Similarly, *King Horn*, l. 391, 392:
"Of his faire sijte
Al bo bur gan liyte";

Dunbar, *Thistles and Rois* 155—157:
"A coistly crowne, with clarefeid stonis brychyt,
This cumly Quene did on hir heid inclois,
Quhyll all the land illumynit of the licht."

*Edmund III*, 224: "a child . . . Which sholde enlumyne al this regioun."

*Troy-Book* Ci, c:
"That hir comynge gladeth all the halle" (*Medea*).

*Intelligenza* 15, 1:
"La sua sovrannobile bieltate
Fa tutto l mondo piu lucente e chiaro."

*Cf. also Reason and S. 204 b, etc.:
"the beaute of hir face, (*Dame Nature*)
The whiche aboutes at the place
Caste so marvelous a lyght,
So clere, so percyngge and so bryght . . .
That I ne myght[e] nat sustene
In hir presence to abyde,
But went[e] bak and stood asyde."

284, etc. Compare with these lines the very similar description of a lady in the *Parliament of Love*, 60 etc.

291. dalliaunce.] Very much the same as "beauparlaunce" in the *Court of S. f, b*, and "parladur" in the *Intelligenza* 7, 9. In Lydgate the word *dalliaunce* seems always to refer to speech; cf. *Falls of Pr.*, fol. 53 b and 145 d:"
(faire) speche and dailaunce," and f, 118, fol. 34 c:
"He axed was among great audience, (*Xenocrates*)
Why he was solayne of his dailaunce:
His answere was that neuer for scilence
Through litle speaking he felt[e] no greuaunce."

*Ib. 69 b*:
"Men with the wyll haue no dailaunce" (*Poverty*).

*Ib. 119 d*:
"Under a curtayn of double dailaunce."

*Ib. 144 c*:
"John Bochas sate & heard al her dailaunce."

*Ib. 163 d*:
"Of Rethoriciens whilom that wer old,
The sugred language & vertuous dailaunce."

*Ib. 197 a*:
"Through his substill false dailaunce,
By craft he fell into her acquaintaunce."

*Albben II*, 780, 781:
"Of Christis sayth and (of) his religion
Was theyr [talkyng] and theyr dalyance";

*Ib. II*, 1612: "theyr langage and theyr dalyance"
In the *Pilgrimage of Man*, MS. Cott. Thb. A. VII, fol. 43 b, we have the lines:
"Though sache and I bothe two
Hadde I-sere longe dalyaunce,"
which are a translation of the French:
"Combian qua moy long parlement
Ait tenu" . . . (*Bartholeis et Petit*, fol. 63 b).}

*Ib. MS. Cott. Vit. C. XIII*, fol. 10 a: (Doctors and prelates) "By speche and by dallyaunce
Toching pylgrymes."

292. The beste taunt.] See p. lxix of the Introduction, and *ten Brink* § 246, end of note. L. 558 is doubtful (The moste passing!).

292, 293. well of plesaunce.] *well* is very common in this usage; cf. *Wife*
of Bath's Prose II. 107; Sec. Nun's Tale 37, etc.; so is mirror (I. 294); see again, T. of Glass, I. 754 and 974; Man of Law's Tale 68, etc.

295. secrenes.] This is the 2nd Statute in the Court of Love (I. 309) and always much commented on by lovers; see again I. 900; 757, 1005, 1154; Troil. III, 93, 429.—Ib. I. 245:

"That firste vertue is to kepe tonge."

The same maxim occurs also in a poem of Lydgate's in the Harl. MS. 2255, fol. 150 a:

"And Catoë wrytt in pleyne language,
The first vertue, whoo-so lyst it rede,
Keep your tonge from al Outrage."

In the Kinge Quair, stanza 97, I. 3, "Secretoe" is "chamberere" of Venus.

296. Troy-Book Y c:

"Of women all lady and maystrasse" (Penthesilea).

See again I. 972, and note to line 259. The expression "lady and maystrasse" occurs also in the Pilgrimage 59 a; Isle of Ladies 2003; Rom. of the Rose 5881; Douglas's Palace of Honour, ed. Small, I, 3, 17, and frequently elsewhere.

297. Life of our Lady a a:

"If that hem lyst, of hyr they myght[e] lere" (the Virgin Mary).

Lere (O.E. leren) meant originally "to teach," as in I. 686; here and in I. 1021, it means "to learn." Vice-verst, "leame" (O.E. leornjan) means also "to teach," for instance, Falls of Pr. 213 e. Similar to our passage is further Doct. Tale 107—110. In the Sec. Nun's Tale 92, Chaucer explains the name of St. Cecilia as meaning

"the way of blynde,

For sche en sample was by way of techynge."

299. Greene and white]. This, the redactor of group A changed into in black In red, as the green colour was considered the token of inconstancy, whilst blue signified faithfulness; cf. Chaucer's Ballade on Neve-fanginesse, of which the burden is:

"In stede of blew, thus may ye were al grene."

This is taken from Machault (ed. Tarbé, p. 56). See also Squieres T. II, 298, 299, and Skeat's note; further, Court of Love 246, etc.; Anselida 146, 830, and Skeat's note, where he quotes from Lydgate:

"Watchet-blew of feyned stedfastnes, . . .

Meint with light grene, for change & doublenes."

(Falls of Pr., fol. 143 e.)

In the Rom. of the Rose 573, Ydelnesse is represented as wearing a coat of green colour; in The Flower and the Leaf, the worshippers of the quickly fading flower are clad in green (I. 329, etc.).

But there was nevertheless no occasion to make the alteration in Group A. Thus, Alceat in Chaucer is "clad in real habit grene" (Legend, Prologue, 214); similarly Emelye in the Knighthes T., I. 828, corresponding to Boccaccio's Teesseide; cp. canto XII, stanza 65 of that poem:

"ella fosse ... ricamante

D'un drappo verde di valor supremo Vestita."

Diana's statue is "clothed in gaude grene," Knighthes T. 1221, and Rosia in the Court of L. 816, has a green gown on. In Edmund III, 115, we read:

"The wairry greene shewed in the Reynbowe

Off chastitie disclosed his clennesse."

Piligrim. 12 b:

(Grace Dieu) "In a surcote at off whyt,

With a Tyssu gyrt off grene,

And Endlong ful bryht & shene";

the French original reads:

(sembloit) "Vestement avoir dor batu

Et cinete estoil duns verd tissu."

Ib., fol. 100 a:

"thys skryppe . . . mot be grene,

Wych colour—who so lookes a-ryht—"
Notes to pp. 12—13, ll. 301—322.

Doth greet comfort to the syght,
Sharpest the Eye, yet ys no dred.

Compare also Barclay, as quoted in Dyce's Skeleton, p. xiv:
"Mine habeit blacke accordeth not with grene,
Blacke betokeneth death as it is dayly sene;
The grene is pleasour, freshe lust and jolite;
These two in nature hath great diuersticie."

In the Castle of Perseverance, Truth is represented as wearing "a sad-coloured green"; see Skeat's note to Piers Plowman, C-text XXI, 120 (p. 406).

Kindermann's Teutscher Wohnderer (Appendix, p. 19) has: "Grün gibt Freude / Ehre / Liebe und Hoffnung zuerkennen." Green was, according to the astrology of that time, Venus’s colour; see Morley, Eng. Writers, 2nd ed., V, 139; and cp. Love’s Labour’s Lost I, 2, 60: "Green, indeed, is the colour of lovers."

301. stones and perre.] Occurs again in l. 310. Lydgate has it often, for instance, Falls of Pr. 109 b; 128 c; 159 a; 170 d; 191 c; 198 c; “perre and stones” occurs in Falls of Pr. 183 c.

301, etc. Cp. Assembly of Ladies 257 c:
"Her gowne wel was embrouerd certainly
With stones after her owne devise,
In her purfl her wordes by and by
Bien & loyalmente, as I coude devise."

311. This is to sein.] Very frequent in Lydgate; it occurs again in ll. 426, 512, 715, 1124. Also in Chaucer, Squ. T. II, 186, 293; Prior. T. 48; Melibe, p. 146, 158, 159, 161, 163, 168; Pers. T., p. 266, 286, 289, etc.

312. For the motto see Flower and Leaf 548—550:
"For knyghtes ever shall be perseruyng,
To seeke honour without feintise or sloth,
Fro wele to better in all maner thing."

Edmund I, 361: "Fro good in vertu to bretre he dide encrese." Pilgrim. 291 b: "Fro good to bet alway prolyte."

Lydgate seems to have some difficulty in explaining the motto; at any rate, he does so very awkwardly, which might point to its being the actual family-motto of some fair lady. Similar mottoes with comparatives are not rare; for instance: "Altieras peto," or "Excelsior." Numerous French mottoes are found in the Assembly of Ladies, but none like ours. Perhaps a negative counterpart to our present expression may serve to illustrate it further, Falls of Pr. 133 a:

"Fro better to worse she can so wel trassume [Fortune]
The state of them that wyll no vertue sene."

320. This line occurs word for word in the Troy-Book B, c. See also Compl. unto Pite 56:
"The effect of which seith thus, in wordes fewe."

321. Similar in tone to this prayer is the one in ll. 701, etc.; 1341, etc.; Knights T. 1368, etc.; the proem to Book III in Troilus; Kingis Quaires, stanza 52, 99 etc.; Chapter XXX of the Pastime of Pleasure.

322, 323. With respect to this all-dominating power of Venus, Lydgate proposes the following etymology (Reason and S., fol. 265 a):
"Venus ys sayde of venquysshing,
For she venquysseth every thing."

If this etymology should not be acceptable, there is another one, deriving Venus from vener (to hunt), Pilgrim. 128 a, and yet another, deriving Venus from venom (Reason and S. 248 b)—See also note to l. 619.

322. Similar expressions, Leg. of Dido 121:
"Fortune that hath the world in governaunce;"

Doc. Tale 73: "That lordeis doughtres han in governaunce."
Notes to pp. 13—15, ll. 323—342.

Court of L. 1371: "The God of Love hath ereth in goodnaunce."

Generydes (ed. Wright), 2049, 2050:

"The fornest ward... The kyng of Turkey had in goodnaunce."

Compl. of Mars 110: "She that hath thyne heret in goodnaunce."

Reason and S. 299 b: "Which hath lone in goodnaunce" (Venus).

There was, therefore, no need of Caxton’s alteration.

323. Cp. Reason and S., fol. 222 b:

"And thogh bry myght, which ys dyvyne,
She the proude kañ enclyny
to lownesse and humilyte" (Venus).

hauteyn.] The word is curiously corrupted in our best MSS., although it is not of rare occurrence; for instance, Pard. Prolo. 44; Legend of good W. 1120; Rom. of the Rose 6104; Wytouny, Cronynfiel V, 12, 271; De duob. Merc. (MS. Hb. IV, 12, fol. 69 b):

"That whilom was in rychesse so hauteyn" (rhyming with paine).

Magnus Cato: "Refreyne thy self, be nat hawteyne ne to hye"
(Caxton reads haute, which we have also Falls of Pr. 138 b).

Reason and S. 275 a:

"For ther is noother halt nor lare
So hauteyn nor so surquellous...
But they must of diwe ryght...
Stonde under his obeyssance" (Cupid’s).

325. Caesar.] MS. G reads, in opposition to all other texts, Caue, which no doubt is wrong. We read also in the Compleynt of Mars, l. 46:

"The faire Venus, causer of plesaunce."

328. blissful.] Common epithet for Venus; see further on l. 1100; Knightes Tale 1357; Part of F. 113; Froissart II, 234, 680; III, Proem 1; III, 556, 663; IV, 1033; Kings Quair 76, 6; 101, 6; Court of L. 580.

persant.] This does not seem to be a Chaucerian word; see Skeat, Why "The Romaunt of the Rose" is not Chaucer’s, p. 446. It is common in Lydgate; in the T. of Glas it occurs again in ll. 756, 1341; we have it several times in the Black Knight (ll. 28, 358, 591, 613), and elsewhere; also in the Compleynt 574 (and, I believe, does not here denote the northern participle, but is written for ant, awnt). The word occurs further in the Rom. of the Rose, ll. 2809 and 4179; Court of Love 949; Fairy Queen 1, 10, 47, 5 etc. Cp. also Kings Quair 103, l. 1.

332—331. With these lines compare ll. 253, 254, and 1355—1358.

331. woful.] MS. L and Prints read woful hertis, which is too much for the metre. Nor does grammar require it; cp. Man of Loves Tale 752:

"to whom alle woful cryen,"

and Chorl and Bird 249:

"Comfortith sorrowful, and makith heuy hertis light."—

"voide" is similarly construed in L. Lady 14a:

"To voyde hem out of al derknesse."

Stanza 3 a, 3. Wylkedene tonges.] See note to l. 158.

3 b. See note to l. 148.

3 c. fried in his owne grease.] Occurs in the Wife of Bath’s Prologue, l. 487; see Hazlitt, English Proverbs, p. 258.

3 d. For Mars, Venus, and Vulcan, see ll. 126—128, and note; for Adonis, l. 64, and Black Knight 644.

341. The meaning of some of the lines in the Lady’s complaint is not clear; the author makes her express her wishes in a very vague way.

342. Mi worship san.] Similarly Kings Quair 143, 5: "His worship san"—her honour being kept safe; and see th. 149, 7, and Duchess 1271. Cp. also Anelida 267: "My honour save": the same expression occurs in Treil, II, 480; III, 110; and see T. of Glas 1117. In the Falls of Pr. 78 d we read:

"Injury done or any maner wrong,
Agayn my worship or mine honestie" (Luresec).
Notes to pp. 15—16, ll. 346—388.

In Magnus Cato the expression "salvo tamen ante pudore" is paraphrased by:
"Ay sauyng thy worship and honesty."

346. Compare Rom. of the Rose 2424:
"And I abyde ai sole in wo,
Dejarted from myn owne thought,
And with myne eyen se ryght nought."

348. Story of Theses 363 b: "Atwen two hanging in a balance."
Edmund III. 477: "Thus atwen twaynyng hangyn in balancce."
Cp. also further on T. of Glas, l. 641.

350, 351. Compare Parl. of F. 90, 91:
"For bothe I hadde thing which that I nolde,
And eek I ne hadde that thing that I wolde."

Court of L. 998: "But that I like, that may I not come by;
Of that I playn, that have I habounance."

See also Compl. unto Pyle 98, etc., and poem XXI in Skeat, Chaucer's Minor Poems, l. 47:
"For al that thing which I desyre I mis,
And al that ever I wolde nat, I-wis,
That fynde I reyle to me evermore;"

further Boethius, 3 d prose of book III: "Nonne qua vel aberat, quod abesse non velles; vel aberat, quod abesse noluisse"

356 and 357. Heat and cold.] These lovers are constantly in extremes of temperature; see Troil. I. 490; 11, 698; Compl. unto P. 352, etc.

358. access = an attack of fever; cp. Troy-Book Aa. d; Falls of Pr. 172 d; 217 a; L. Lady g.n. a. Exceedingly common with these lovers; see Troil. II, 1315, 1548, 1578; King's Quatr. 67, 5; 144, 5; Skelton, Garland of Laurel 315; Cuckoo and Night. 39; Black Knight 136; De duobus Merc. fol. 62 b; Falls of Pr. 124 a:
"With loues aassesse now wer thei whote now cold."

In the Play of the Sacrament, I. 611, we have the word as a monosyllable ass, rhyming with laxe (see the Transactions of the Phil. Soc. 1890/91, Appendix):
"Who hath[n] y* canker y* colyko or y* laxe,
The terycan y* quartane or y* brynny[n]g ass."

Swealter and sweete.] Rom. of the Ro. 2480:
"Though thou for love sweyte and sweete."

Similarly Miller's Tale 517.

362. Cp. Troil. II, 538, 539:
"And wel the hootter ben the gledis rede
That men hem wren with ashen pale and dede."

De duobus Merc. (MS. Hb. IV. 12, fol. 62 a):
"I am I-hurt, but closed is my wond;
My doshes spere stykkyth in my brest;
My bollyng festryth that it may nat sond,
And yit no cicatrice shewth at the lest."

Fleur of C. 26: "And though your lyfe be medled w* grenaunce,
And at your herte closest be your wounds."

Soliman and Perseda (Dodsley-Hazlitt V, 296):
"And I must die by closure of my wound."

385. This line occurs again word for word further on in our T. of Glas, as l. 1295. Similar to it is line 639 of the Court of Love:
"Withoute offence of mutabilitie."

388. According to Chaucer and Lydgate, Saturn is Aphrodite's father; see the Knightes Tale 1595, where Saturn addresses Venus "my deere daughter Venus"; further on, l. 1819, Saturn calls himself Venus's eye. Lydgate's Reason and Sensuality (fol. 219 b etc., and 221 b etc.) tells the same story concerning Venus's birth, as Hesiod's Theogony, with the difference that the part of Uranus is given to Saturn, and that of Saturn to Jupiter. Comp. especially fol. 222 a:
"For writing of poets hail
Notes to p. 17, ll. 394—404.

That she roes of the foöm most salt,
Which ryseth in the wavves felle,
That fyulye, as clerkes telle,
The See was moder to Venus,
And hir fader Saturnus."

Lydgate may have taken this from his favourite Fulgentius (ed. Muncker, p. 70). Cp. also Rom. of the Rose 5956—5959. Chaucer, however, calls Venus also "daughter to Dyon" (Troilus III, 1758), a version well-known from the Iliad.

—The astrological influence of Saturn is the most benefic of all planets; see Troil. III, 667; Knights T. 229, 470, and particularly 1595 etc.; Dunbar, Golden Targo 114; Kingis Quair 123:

"Or I sail, with my fader old Saturne,
And with al hale oure hevenly alliance (see T. of Glas, l. 1231)
Oure glad aspectis from thame writh and turne."

Lyndsay's Dream, 474:

"Tyll Sâturmús, quhilk trublis all the hewin
With heuy chuir, and culour paull as leid"...

394. I suppose "a dropping mone" means a wet or misty moon, as portending rainy weather. Cp. Falls of Pr. 67 b:

"Of Diana the transmutacion,
Now bright, now pale; now clere, now dreeping."

Some texts of the Temple of Glas also read dreyynge, which, of course, is O.E. strong dreopan, whilst dropping comes from O.E. weak dropian.

395, 396. Cp. Troilus III, 1011—1015; further Guy of Warwick 11:

"The sonne is hatter after sharpe schours . . .
And after mystys Phebus schycheth bright."

Troy-Book I, b: "For after stormes Phebus byghter is."

Albyn II, 1918:

"as passed is the daungere
Of stormy weders, Phebus is most clere."

Piers Plowman, C-text XXI, 456, 457:

"After sharpest shoures ... most sheene is þe sonne;
Ys no weder warmer þan after watery cloudes."

Spenser, A Hymne in honour of Love, ll. 277, 278:

"As after stormes, when clouds begin to clear,
The sun more bright and glorious doth appear."

Cp. also Boethius, De cons. phil., 2nd metre of book III.

397. "Joy cometh after when the sorow is past."


398, 399. Rom. of the R. 2119:

"To worship no wight by aventure
May come, but if he peyne endure."

400 and 401. Similar sentiments in stanzas 104, 105.

401. That.] The same construction in l. 362, and Falls of Pr. 71 d:

"For more contrarye was their falling lowe
That they tofore had of no mischlef knewe."

401. (a)washed and aname], frequent expression; see Black Knight 168; S. of Thebes, fol. 359 d; Troy-Book A c, O, b, Oa, Ua, Xa, d; Pilgrim. 22 a, 298 b. awashed alone occurs Troy-Book Oa, a; Falls of Pr. 39 b; Anclida 215; Legend, ProL 132; Thiue 109; Philomate 94; Gower and Spenser also have it. l. and b read wrapped; cp. Miss Toulmin Smith, Gorbovics, p. 68.

403, 404. Very much the same is expressed in l. 1251. Cp. also Troil. I, 638:

"For how myght euer sweetenesse han ben knowe
To hym that neuer tasted bitternesse!"

Court of S. as: "as tasted byternessse"

All sweete thynge maketh more precyous."

De durbus Merc. (Hh. IV, 12, fol. 60 a): "But as to hem that hath I-tasted galle,
More agreeable is the hony soote."
Notes to pp. 17—19, ll. 405—450.

Court of S. a, b: "And ryght as swete hath his spryce by sour." 
Surrey (Aldine Poets, p. 30): "by sour how sweet is felt the more."
Dunbar, ed. Laing, I, 39, l. 81:
"And how nane deservis to haif swoines,
That nevir taistit bitterness."
The sentiment is reversed in the Rom. of the Rose 4138.
405. Grisilde.] See l. 75.
407. Penelope.] See l. 67.
dulle as an intransitive verb occurs Troy-Book I, b, M, b; Falls of Pr. 35 d, 105 b, 136 b, 159 d; Troilus IV, 1461; Rom. of the R. 4795. MSS. G and S read dwelle; similarly we have in MS. Cott. Tib. A. VII, fol. 88 b (Pilgrimage of Man):
"And after that she lyseth not dwelle,
But gan hir hanker vp to pullle."
409. Dorigene.] This is taken from the Frankclymes Tale. Compare particularly Dorigene’s Complaint, ll. 619—718. She is also mentioned in Flour of C. 192:
"Stedfast of herte, as was Dorigene."
411. Troil, I, 952: "And also joyes is next the fyn of sorwe."
414. Pilgrim., fol. 101 a:
"For seynyts wych that suffrede so,
I wot ryht wel that they be go
To paradys, & Entryd in."
Isle of Ladies 941, 942:
"And saide he trowed her compleit
Should after cause her be conseint."
419. he maner and he guyse.] Common formula; see, for instance, Troil. II, 916; Reason and S. 273 a, 281 a, etc.
421. The word emprise usually means "undertaking"; but it seems also to have the meaning "lode, teaching (cp. apprise), governance"; for instance:
"To folwe themprys of my profession."
Testament, Halliwell, p. 257.
"For whilom he learned his emprise
Of his Maister, Amphiorax the wise." S. of Thebes 376 a.
Cupid’s emprise comes often in the Rom. of the R., see ll. 1972, 2147, 2286, 4908; cp. further, Edmund II, 124, and Reason and S. 286 b:
"Who that ys kaught in his seruise,
And y-bounde to his emprise" (Love’s).
424. Again a stock-line of our monk’s, repeated in l. 879. It occurs also in the Black Knight, l. 554; Troy-Book Bh, d; L. Lady i, a. Similarly, Pilgrim. 183 b:
"Gruchychynge nor rebellious,
Nor no contradicciouns."
431. in parti and in all, Formula, occurring again l. 1155; also in the Troy-Book H, c, N, c, X, c, Y, c; L. Lady a b; Falls of Pr. 184 a; Albion I, 228.
436. See 1. 338. Cp. also Reason and S., fol. 223 b:
(Venus) "hild also in hir ryght honde
Rede as a kote A fyr bronde,
Castyng sparklys for a-broode."
where, in the rubric, the following wise remark stands: "hoc fingunt poetæ propter ardorem libidinis." This passage is immediately followed by an interesting allusion to the Greek fire.
445. he arow of gold.] See l. 112.
450. to eschew vice.] See l. 1181. The sentiment that true love is able to make the lover “eschew every sin and vice,” is frequently met with in poems of this period; cp. Troilus I, 252; II, 1751—1757, and III, poem 24:
"Algytes hom that ye wol sette a fyre,
Thei drenen shame, and vices thei resign."
Notes to pp. 19—20, ill. 451—472.

See further Cuckoo and Nightingale 14, 151 etc., 191 etc.; Court of Love 598 etc., 1065—1078; Al. Chartier, Le Parlement d’Amour, ed. Tourneurhat, p. 697:

"Car leuy, qui n’a comparaison,
Ne peut souffrir en son service."

451. spice.] Cp. Falls of Pr. 115 b:

"And spoyled he was, shortly to specify,
With all the spices of pride and lechery."

Reason and S. 299 a:

(1deinesse) "bryngeth in al maner spices
Of vnthryfe and al vyses."

Cp. also Henry VIII., II, 3, 26:

"For all this spice of your hypocrisie,"

where Al. Schmidt rightly explains spice by taste, tincture. We have similarly "spice of heresy" in Calisto and Meliboea, Doddale-Hazlitt I, 58. Cp. also "a spayed conscience," in Chaucer’s Prol. to the Cant. Tales, I, 526, and Skeat’s note.

455. crop and root.] Common formula of Lydgate’s. See, further on, I. 1210; and Troy-Book A, b, A, d, G, c, H, d, I, c, L, d, O, a, O, a, A, a, c, Dd, c; L. Lady b a; Assem. of Gods b, b; S. of Thesles, fol. 360 d; Falls of Pr., fol. 8a, 30a, 75a, 116b, 198a (ground, chief, crop & roote); Leg. of Margaret 322; Reason and S., fol. 203 b, 205 b (where we hear that the "mevyng of the spere nyne"

"both crop and roote"

Of musyky and of songis soote"), 239 b, 289 b.

Cp. further, Compleynt 387; Troil. II, 349; V, 1245; Generydes, ed. Wright, l. 4940; Letter of Cypard, stanza 3 etc.

We have almost certainly to read trouthe.

460. orison.] Such addresses to heathen gods are often called orisons in the style of this period (see also l. 696). The word occurs, for instance, in the same usage, in the Knights T. 1403; Kingis Quair 53, 1 (in both cases addressed to Venus). In the Troy-Book S, b, "denonte orysons" are offered by the priests for Hector, etc.

462. of goodle sete best.] Cp. the line

"For of al goodle she is the beste lyvyng," which forms the burden of the ballad at the end of Cuckoo and Nightingale.

483, etc. The story is told in the Troy-Book, Chapter XII (Book II), and again in Reason and S.; see particularly fol. 228a—280a. Similar to our passage are the words of Mercury to Paris (Troy-Book G, d), where he tells him that the three goddesses

"Were at a feste, as I the tell[a] shall,
With all the goddes abone celestyall, (cp. l. 466)
That I bythyr helde at his owne borde."

The story is again alluded to in the Assem. of Gods b, a.

Line 466 occurs also nearly word for word in Troy-Book N, c:

"To the goddes abone celestyall."

Cp. also Reason and S., fol. 209 b:

"Lych to the goddys immortal,
That be above celestyall."

In Reason and S. 224 a, Venus holds the apple in her hand, as an attribute, and emblem of her victory.

472. See the similar vow of Aelisla, at the end of Chaucer’s poem, and that of Alcyone, Duchess I. In the Life of our Lady b a we read:

"And with enencess cast in the sencere
He dyd worship unto the auter" (Octavious).

Knights T. 1393:

"Thy temple wol I worship evermo,
And on thin suter, wher I ryde or go,
I wol do sacrifice, and fyres beste."

See also ib. 1417, etc.; Court of Love 324, and T. of Glis 537, etc.
486. To bring to rest, to set in (at) rest, are common expressions; see, for
instance, further on ll. 1095, 1294; Troil. II, 760; III, 917, etc.
490. Compare Lydgate’s poem Wulfscie, l. 8 (Halliwell, p. 72).
494, 495. Troil. III, 1224:

"laude and reverence
Be to thy bounte and thyne excellencie!"

Stanza 25 a, 7. serpent Icelowe.] See l. 148.
Stanza 25 b, 7. Cp. Court of L. 582:

"And ponyshe, Lady, grevously, we prayse,
The false untrew, with counterfete plesaunce."

For Malebouche, see note to l. 153.
Stanza 25 c, 6, 7. Cp. Squieres Tale II, 301—303; further Parl. of F. 346:
"the scorneing lay"; 4b. 345: "the langling pye"; 347: "The false lap-wing"; 348: "The oule eek, that of dethe the bode bringeth"; cp. Skeat’s
notes. "As the howle malicicous" occurs in Secreto Secretorum, fol. 150 b
(Burgh’s part); see further, Troilus V, 319, 382. We also recall poems like
The Owle and Nightingale, and Holland’s Howlat. For the jay, see Man of
Law’s Tale 675: "thou janglest as a jay"; Chan. Yem. Tale 386: "chitteren,
as doon these jayes"; Garland of Laurel 1262: "langelyng laye." See further
a poem in MS. Cp. 4. 27, fol. 9 a:

"jit in be wode pere was discord
poorh rusti chaterung of pe lay;
Of musik he coude non acord.
Ek pyis vnpleasamte to myn pay,
pey ianglelyny & made gret dismy."

Cp. further Pilgrim. 218 b:

"And langethere eyre lyk a lay,
A byrd that calylde ye Agraun."

For the pie, cp. further Reeves Tale 30: "proud and pert as is a pye"; March.
Tale 604: "ful of jargoun, as a flekked pye." The pie is also enumerated
among the disagreeable birds by Lyndsay, Pampnygo 647.

496. This = This = This is; occurs again l. 1087, where it is written in full
in the MS. See Parl. of F. 411 (and Skeat’s note) and 650; the contraction
occurs also in Frank. Tale 161, 882; Sec. Nun’s Tale 366; Troilus II, 323;
IV, 1165, 1246.

505. hawthorn.) Venus is usually represented with a chaplet of roses; see
Knights T. 1102:

"And on hire heede, ful semelye for to see,
A rose garland fresche and wel smel’ynge."

Again, Famo 184:

"And also on hire heede, parde,
Hir rose-garland whytte and reed."

Reason and S. 223 b:

"But she had of roses rede
In stede therof a chapelet,
As compas rounde ful freshely set."

So also Troy-Book K, b:

"And on hire hede she hath a chapelet
Of roses rede, full pleasantely yset."

Troy-Book G, b we are told that the red roses mean:

"hertely thoughtes glade
Of yonge folkes, that be amorous."

Kings Quair 97, 6 and 7:

"And on hir hede, of rede rosyn full suete,
A chaplet sche had, faire, fresche, and mote."

Peele also, Arraignment of Paris I, 1, speaks of Venus’s "wreach of roses."
In explanation of the monk here choosing hawthorn for Venus’s garland,
rather than roses, I may mention that the May-queen used to be crowned with
hawthorn; it was also used in Greek wedding-processions, and the altar of
Hymen was strewn with it.—Hawthorn is mentioned in the *Knights Tale* 650; *Black Knight* 71; *Court of L.* 1354, 1433; *Rom. of the Rose* 4002; *Flower and Leaf* 272; *Kingie Quair* 31; 3 ("hawthorn begis knet"), and, similarly, *Dunbar*, ed. Laing, I, 61, l. 4; these passages form, however, no illustration to our line.

506. Cp. *Troy-Book* B, d:

"That to beholde a lyoe it was to sene."

510. MSS. G and S introduce here "Margarete" as the name of the Lady; their reading is certainly not the original one, as the two other MSS. of their group, F and B, preserve the old reading. The name Margarete was, no doubt, introduced in connection with the glorification of the daisy by Chaucer. See above, l. 70.

514 etc.] Cp. *Flower and Leaf*, ll. 551 etc.

524. *Knights Tale* 1407: "But atte laste the statue of Venus schook."

525. was in peas — was silent. Similarly *Troy-Book* B, b:

"And than anone as Iason was in peas."

*Pilgrimage*, 83 b: "She stynte a whyle & was in peas."

*Isle of Ladies* 1008: "every whight there should be stille, And in pees."

526. "femyne of drede" occurs also in *L. Lady* a, a.

533, 584. *Troy-Book* Aa, c:

"Great was the prease that in the weye Gan Croude and shoue to beholde and sene."

538. shortli in a clause.] Frequent stop-gap; see *Troy-Book* Y, b; *Pilgrimage* 149 a; *Rom. of the Rose* 3725 etc.

539, etc. In the *Troy-Book* also, fol. H, a, Venus is honoured "With gyftis brynygyte, and with pylgryme,
With great offyrne, and with sacrylyse,
As vesc was in their paynem wyse."

Helen, *Troy-Book* H, a, makes

"hir oblication . . . .
With many iuwell, and many ryche stone."

537. Cp. *Troy-Book* X, b:

"To tell[e]n all the rytes and the gyse."

*Court of Love* 244:

"They . . . did here sacrifice
Unto the god and goddesse in here gyse."

539. *Story of Thebes*, fol. 377 d:

"Nor how the women rounde aboute stood,
Some with milkes, and some also with blood . . .
When the ashes fully were made cold."


541. sparrows and doves.] *Troy-Book* K, b:

"And enuyron, as Poetes tolle,
By dounes whyte flyenge and eke sparowes."

*Parl. of F.* 351: “The sparrow, Venus sone;” see Skeat’s note, who quotes Lyly’s well-known song on Cupid in *Alexander and Campaspe*. See also Peele, *Arr. of Paris* I, 1:

"Fair Venus she hath let her sparrows fly,
To tend on her and make her melody;
Her turtles and her swans unyoked be,
And flicker near her side for company."

Further, see *Tempest* IV, 100, and Sappho’s famous song on the "ποιμένον κατατηρημ". See further, *Troy-Book* G, b:

"Aboute hir hede hadde dounes whyte (Venus)
With loke bennyngue, and eyen debonsyre;"
we are also told that these doves mean

"very Innocence

Of them in loue that but trouthe mene."

Fulgentius is again given as the source; he, however, explains this symbol very differently, see Munkcer's edition, p. 71: "In hujus etiam tutelam columbas ponunt, illa videlicet causas, quod hujus generis aves sint in coitu fertuere."

Knights Tale 1194:

"Above hire heed hire doves flikeryng."

Parl. of F. 237: "And on the temple, of doves whyte and faire
Saw I sittinge many a hundred paire."

Past. of Pleasure, Chapter XXXI (ed. Wright, p. 155):

"A turtle I offered, for to magnify
Dane Venus hye estate, to glorify."

Venus's doves are also mentioned in Hous of F. 137.

CP. further Reason and S. 224 a:

"Ther was gret novmbre of dowes white,
Rounde about hyr hede flyeng" . . . .

Assembly of Gods c 6 b says of "Doctrine;"

"Ouer her hede house [Wynken honyd] a culuer fayre & whyte."  

544. desire, viz., desire to be released from.

545. short to conclude, another stop-gap; see Knights Tale 1037; Story of Theseus, fol. 556 a; 556 d, etc.

552. This solitary walk is in accordance with the 6th Statute of the Court of Love (see that poem, l. 386). CP. also Black Knight, l. 587.

554, etc. Compare with this the description of the "Black Knight" (l. 155, etc.) with line 554 in particular, cp. also Troy-Book Dd. e:

"And if I shall shortly hym descryue" (Chaucer).

558. Have we to read: The moste passing! See line 292.

559. "Man is here used emphatically," says Prof. Skeat, in his Note to a similar passage in the Leg. of Dido (l. 251):  

"For that me thinketh he is so wel y-wroght,
And seke so lykly for to be a man" (Aeneas).

CP. also Falls of Fr. 180 c:

"Them to chastise toke on hym like a man."

Halliwell, M. P., p. 4:

"How lyke a man he to the Kyng is gone" (the Lord-Mayor of London); cp. ib. p. 207, l. 2: "But lyk a man upon that tour to abyde";

and Generydes, ed. Wright, lI. 2243, 2244:

"Generides ayenward lik a man
With-stode his stroke, and smote hym so ageyn."

562. Ewrous. Exactley corresponding to French heuereuz. The word occurs also in Troy-Book Fb. b:

"For no wyght may be aye victorouys
In peases or werre, nor ylyche Ewrous;"

Reason and S., fol. 216 b, and 275 b, "ewrous and fortunat;" "ewrous and happy," fol. 272 b; "ewrous," fol. 274 a; Edmund 1, 1057 and II, 177;

Falls of Fr. 5 a: "Most eowrons, most michtie of renounne."

Ib. 121 d: "The same daye not happy, nor Ewrous."

Pilgrimage 62 a: "Happy also & ryht Ewrous;" similarly "happy And Ewrous," ib. 280 b.

Magnus Catu: "As to be eowrous, mighty, stronge, and rude"

(ewrous stands in Caaxon's print; MS. Hh. IV. 12 has virous instead). We have the word also twice in the English translation of Alain Chartier's Curial, ed. Furnivall, 5/15, and 15/21 (again the same phrase "ewrous and happy"). The corresponding noun (e)ure (= augurium) is in common use; so is another ure = Lat. opera, O.F. uvre (still in Mod.-Engl. inure); an adjective uvrous is also derived from this second ure: Story of Theseus 363 b (or rather, 362 b):

"Urons in armes, and manly in werking."
567. The poet's complaint in the *Flour of Courtseis*, l. 53, begins similarly:
"... alas what may this be."

568. *Chorl and B. 89*: "Now am I thrall and same tyme I was free."

572. For the omission of the article, see l. 132.

574. of nwe.] Occurs again in l. 615; see note to l. 1319.

575. embraced.] The word may here also have the meaning of French *embrasser*, as it no doibt has in l. 846. *Cp. Pilgrimage*, fol. 281 a:
"And with the flawme he kan embrase [Satans] Folkys hertys,

a translation of the French line:
"Fait tous fumer et embrasez" (Barthole and Petit, fol. 76 c).

578, etc. See l. 279, etc.; 267, etc.

591 etc. *Cp. Rom. of the Rose* 3529 etc.

596. yold.] Reminds of one expressions like "serf rendu" in the French love-poetry.

604. pantiere.] See for this word, Skeat's note to the *Leg. of Good W.*, Prologue 130, and his *Hymn. Dict.* (under painter). The word occurs also in *Rom. of the Rose* 1621; *Rime of the Rose* 1561), fol. 323 c; *Chorl and Bird*, l. 77, 174, 208; *Troy-Book* 4 a; *Falls of Pr.* 66 c; *Reaum and S.* 291 b; *Pilgrimage*, fol. 227 a; *ib. fol.* 208 a: (Lyk a byrd... wych...)
"for dreg begyaneth quake,
Whan she ys in the pantere take,
Or engluyd with byrd lyn."

*French original :*
"Tant com loisel va costoyant,
Et ca et la le col tournant,
Souuant aduient quau las est pris., etc.

605, etc. *Trovius* I, 415: "thus possed to and fro,
Al stereal withinne a boot am I
Amdy the see, betwixen windes two,
That in contrarie standen ever mo."

609. *Leg. of Phyllis* 27: "... and posseth him now up now doun."

610. *Falls of Pr.* 69 d: "They be so possed with winde in thy bargre."

611. *Forpossyd* occurs in *Compleynyt* 530; *Troy-Book* Q a; *Falls of Pr.* 3 b; *L. Lady* Q b: "As in balaunce for possyd wp and doun."

612. *Troy-Book* 1 b: "Now wp now downe, forecast and ouer throwe
Theyr shyppes were with tempest to and fro."

613. *Edmund* II, 100: "With sondry tempestis forpossid to and fro."

615. Perhaps the reading *sturdy* in F. B. G. S, for *a sondri*, is right; *cf.* *Troy-Book* 1 b: "The see gan swelle with many sturdy wawe;"


621. Aud see the 2nd quotation from the *Troy-Book* in note to l. 53.

622. 614. ouershake.] *Troy-Book* H d:
"Wherefore I rede to let ouershake
All heuyynesse."

624. This is a difficult passage to construe. The anacoluthon seems to begin with "... for who," in l. 615, unless we may be allowed to assume that the expression "for who is hurt of newe" may mean "being one who is newly hurt," parallel to "for astoneid," etc. (see note to l. 632). *your*, in l. 620, is very peculiar. Can it mean "*Venus*"s war" = love? It is more likely that the monk thought that he—or his knight—had apostrophized Cupid, so that your refers to Cupid: "no one, warring with you (Cupid), may vaunt himself to win a prize, except by meekness." For the comparison of love to war, *cp. the "Militat omnis amans" of Ovid, *Amores* I, 9."
Notes to pp. 26—28, ill. 615—650. 103

615. of nwe.] See the notes to ll. 574 and 1319.

618. koue.] We should expect the reverse construction of south: the harms of Cupid are known to him, not he to them. Thus south comes to have the meaning of “acquainted with.” An instructive instance of this transition is Lifede of St. Rufana, ed. Cockayne, p. 22: “‘yf þu cuowe ant were cuþ wit þe king.”

619, etc. For the might of Cupid, which neither gods nor men can withstand, see especially Reason and S. 285 b, etc., where the instance of Phobus and Daphne is quoted at length (see Temple of Glen, ll. 111—116); and again, folio 275 b, etc. Cp. further, Troilus III, 1695 etc.; Cuckoo and Night. 1—20; Court of Love 92 etc.; Rom. of the Rose 578 etc., 4761 etc. See also note to l. 322. With l. 620 cp. Isle of Ladies 2112:

“Against which prince may be no wer.”

622. Troilus III, proem, l. 38:

“That who- so stryveth with yow (Venus) hath the worse.”

Jb. I, 603: “Love, eyen the which who-so defendeth
Him-selven most, him alderiest availleth,”

Cp. also lb. III, 940; V, 186.

631. Drede and Dannger, Personifications from the Rom. de la R., see note to l. 158. For “Drede” see Rom. of the Rose 3955 etc.; Court of Love 1084; Troilus II, 810. In the Bouge of Court, l. 77, Skelton introduces himself as “Drede.”

632. for vnknowe.] This construction of the p.p. occurs also in l. 984 and 1366, and is in general of frequent occurrence. We even have “for pure ashamed,” Troil. II, 656; for pure wood, Rom. of the R., 276; for very wery, Black Knight 647; for very glad, Genereyses 1255.

634. These exaggerations are as common as they are absurd; see Introduction, Chapter XI, p. cxxxix. Cp. further on, l. 724; Black Knight 512:

“And thus I am for my trouthe, alas!
Mordred and slayn with words sharp and kene.”

Menclaus, Troy-Book I, c, falls into “a swonne... .
Almoost murdred with his owne thought.”

In the Court of S. as a, man is also represented as being doomed to “dye at the lest.” For similar exaggerations see Troilus II. 1786; Amelida 291; Squires Tale II, 128; Frankieynes Tale 97, 112, 352, 618; Knightes Tale 266, 474, 709; Mercifull Beate, 1; Isle of Ladies, 529; Compleynt 487. The least thing that these unlucky lovers do, is to swoon constantly; once, twice, three times, according to the intensity of their feeling; in Genereyses, ed. Wright 4099, Clarionas swoons fifteen times running.

637. wisse.] To teach, = O. E. wissian. Common in Lydgate. See Troy-Book N, c (to guyse and to wisse); S, b (wysehe me or teche); Assembly of Gods d, a:

“axed ye ony wyght
Coude wyshe hym the way to the lord of lyght.”

Reason and S. 253 a; L. Lady K, a (wyse : blyse : myse); lb. K, b:

“And like a prophete to wishen vs and rede”;

similar expression in Falls of Pr. 9 c; 42 d. See also Troil. I, 622; Frenses Tale 117; Morte Arthure, ed. Brock, 9, 671, 813.


Troilus V, 1207: “Betzvene hope and drede his herte lay.”

643. A similar allegorical battle between Hope and Drede (or Daunger and Dispeyr) is found in the Court of Love 1036—1057; see also Black Knight 12, 18. Compare further the conflict in Medea’s breast, between “Love and Shame,” in the Troy-Book; particularly folio C, c:

“For whan that loue of manhode wolde spake...
Cometh shame anon, and utterly sayth nay.”

Very similar to our passage is also Falls of Pr. 217 a.

648. Falls of Pr. 178 d: “Nowe liest thou bound, fettered in prison.”

Notes to pp. 28—30, ll. 651—701.

651. were.] = doubt; occurs several times in Chaucer, very frequently in Lydgate, and in the northern poets. See Duchess 1295; House of F. 979; Legend 2686. The word occurs again in the T. of Glæs, l. 906, and in the Compleynyt 261; cp. further Troy-Book Ud.: “And thus he stode in a double weer.”

Similarly Falls of Pr. 67 c; Legd. of St. Giles 367; Guy of Warwick 27, 5; Reason and S., 232 b, 242 a, 244 a; Lancelot of the Laik 84. A very common phrase is “withoute were,” so in Reason and S. 202 b, 206 b; Flour of Curt. 223; Pilgrim. 147 b, 252 a, 252 b, etc.; Rom. of the Rose 1776, 2268, 3551, 3452, 5488, 5680, 5695; Lyndsay’s Dream 613, 642; also “but wair,” ib. 485, 496; Dunbar, ed. Laing, I. 89, l. 70. In Skelton’s Bouge of Courte, l. 31, we find a p.p. encerred, evidently derived from were.

656. Despair, frequently personified: see ll. 895, 1198; Black Knight 13; Troil. II, 530; Court of L. 1036, and especially the Assembly of Gods. Op. also Troy-Book 1c (love-complaints of Achilles similar to those of our knight):

“Anone dissprey in a rage vp sterte,
And cruelly caught hym by the herte.”

666. Troil. II, 395: “That of his deth ye be oughted for to wyte.”

673. Winnhope, similarly repeated in l. 885.

678. De duob. Merc., fol. 65 a: “My lyfe, my deth, is purtrrd in yowre face.”

675, 679. Common sentiment in poems of the time; cf. again l. 749, 763.

Sincerely Isle of Ladies 215:

“He said it was nothing sitting
To voide pfty his owne leggyng.”

684. Similar idea in Skeat, M. P., p. 216, l. 93:

“I am so litel worthy, and ye so good.”

689. dumb (still) as (any) stone, is a very common expression in Chaucer and Lydgate: still as any stone, Milleres Tale 286; Temple of Glæs 689; Troy-Book H, c; L. Lady k,b; Kingis Quair 72, 6; as stille as any stoon, Squires Tale I, 163; Troilus II, 1494. still as stone, Life of Edmund III, 1212; Story of Thesbes 572 b; Isle of Ladies 583. as still as stone, Clerkes Tale I, 65; March. T., 574; Troil. III, 650; V, 1743. dumb as any stone, T. of Glæs 1184. dome as a stoon, Rom. of the R. 2409. dome and styll as any stone, De duobus Merc., fol. 72 b. as dowmb as stok or ston, Pilgrim. 271 a. must as a stone, Troy-Book Dd d; Story of Thesbes 369 d; Compleynyt 50; Reason and S. 244 b, 289 b. as hard as is a stone, March. T. 746. trewe as stone, Rom. of the R. 6251. stable as any (a) stone, Falls of Pr. 190 c; St. Ursula 6; Albion II, 1009. d-fes as stok or stof, Reason and S. 291 b; (as) bylynd as (ys) a ston, Pilgrim. 149 a, 152 b; March. Tale 912; similarly Rom. of the Ro. 3703; deed as (any) stone, Squ. T., I, 128; Fite 16; Court of L. 995.

691. without more sermon.] So also Troy-Book, H c.

696. oratorie.] See the Introduction, Chapter X, p. cxxxvii, and cp. note to l. 460. Mention is made of an oratory of Venus, Troy-Book Dd, H d; Knights Tale 1047; Compleynyt 549; of Apollo at Delos, Troy-Book, K c; of Diana, L a; Knights Tale 1053, 1054. We have the expression “oratory” often, of course, in the Life of our Lady, namely on folios b 23, a 3, a, e, b. Troy-Book H, d speaks of “the chapell called Citheron”; Reason and S. 252 b of the chapel of Venus, in which the Sirens do their service day and night.

700. (anon) as je shul here.] So again l. 1340; also Black Knight 217; Albion II, 176; March. T. 629; Doct. T. 177; Pard. Proc. 40; Isle of Ladies 70, 948, 1437; Genevrcy 2002, 3899, etc.

701, etc. This is the passage quoted in Skeat’s M. P., p. xlv, and in Wood-Bliss, Athenæ Oxonienses, I, 11, note.

701. Citheria, common for Venus; for instance, Pearl of F. 113; Knights Tale 1357; Troy-Book P, d; L. Lady du a; Court of Love 50, 556, etc. The name comes, of course, from Cythere; the author of the Court of Love, however, evidently confuses the island of Cythere and the mountain Citheron; see ll. 49, 50, 69 of that poem.
In the Court of Love, l. 591, Venus is similarly addressed:

"Venus, redresse of al di Vision."

703. Compare with this line Knights Tale, 1365:

"Thou gladere of the mount of Cithereon."

Cirrea. See Amelida 17: "By Elycon, not fer from Cirrea."

Ten Brink, Chaucer-Studiüm, p. 181, note 35, and Skeat, in the note to this line of Amelida, point out the occurrence of Cirra in Paradiso I, 36, whence Chaucer may have taken the name. Lydgate mentions Cirrea often; twice in the beginning of the Troy-Book, fol. A, a:

"And for the lone of thy Bellona, [Pynson bellona]
That with the dwellyth, beyonde Cirrea,
In Libye londe vpon the sondes rede": and again, fol. A, b:

(the Muses)

"that on pernaso [Pynson pernaso] dwelle
In Cirrea, by Elycon the welle."

Troy-Book La, b, speaks of the rape of Helen as perpetrated

"In the temple of Cytherea,
That buylde is besyde Cirrea."

4b. Aa, d:

"Nor the Muses that so synge can
Atweye the Coppys of Nyaus and Cyrra,
Upon the hylle, besyde Cyrrea."

Falls of Pr. 17 d: (Apollo) "Which in Cirrhā worshipped was ye tyme."

We meet again with our Cirrea in a complete muddle of geographical names, in Lydgate’s Letter to Lord-Mayor Esefeld, MS. Addit. 2926, fol. 132 b:

"towards Ierusalume,
Downe costrynge, as bokes makyn mynde,
By Lubyes londes, thurghie Ethiope & Ynde,
Conveyed downe, wher Mars in Cyrria
Hathe bylt his palayes, vpon ye sondes rede,
And she Venus, called Cithera,
On Parnaso, with Pallas full of drede..."

Where Bacus dweltheye, besydes ye Ryver
Of rych Thagnas, ye gravyllles all of gold,” etc.

The further context tends to make it probable that Lydgate has here confused Syria with Cirrea. Who is “Cyrra ye goddesse,” Falls of Pr. 147 a 1

705. Perhaps we have to scan: “wassen and ofte wete.”

706. Here, for once, our MS. T alone has made a glaring mistake, in writing election instead of Elycon. Or did the scribe object to the “river of Elycon?” Lydgate has “Elycon the welle” again in the beginning of the Troy-Book, fol. A, b (see above, note to l. 703), and speaks of it as

"Rennyng full clerle with stremys cristallyn,
And callyled is the welle Caballyn,
That synynge (!) by touche of the pegase,”

having, of course, Hippocrene in his mind. See further Troy-Book B e c: Meade had drunk, the monk tells us, “at Elycon of the welle”; so did Chaucer, as Troy-Book N a t tells us.

The note to line 703 will have sufficiently shown that Lydgate’s geography is, in general, rather shaky; but here he may have been misled by Chaucer, Hous of F. 521:

"that on Parnaso dwelle
By Elycon the clerle welle.”

See Skeat’s note to Amelida 15. As an excuse for Chaucer we must add that Helicon is frequently called a well or fountain about this period. Skelton, Garland of Laurel, l. 74, speaks of “Elyconis well”; in the Court of Love, l. 22, we read of the

“surer dropes sweote of Elycon;”

Lyndsay, in the Prologue to the Monarchie, l. 229, says:

"Nor drank I neuer, with Hysiodus,
Off Hylicon, the sors of Eloquence,
Off that mellifluous, famous, fresche fontane.”

In the notes to Spenser’s Shepherd’s Calendar, we even find it expressly stated
that "Helicon is both the name of a fountain at the foot of Parnassus, and also of a mountain in Boeotia, out of which floweth the famous spring Castalus," etc. The medieval poets evidently applied the name Helicon, which properly belongs to the mountain, also to the famous springs on it, Aganippe and particularly Hippocrene, having also in their mind the Castalian font on Mount Parnassus.

743. March. Tale 934:
"Ye ben so deep emprinted in my thought."

749. Cp. above, ll. 678, 679. Similarly we have in a small poem by Lydgate (MS. Add. 29729, fol. 157 b):
"I see no lacke but only y\textsuperscript{t} daunger
Hath in you voyded mercy and pyte;"

further, Court of Love 331:
"There was not lack, saf a daunger had a lite
This godely fres\textsuperscript{h} in rule and governaunce."

750. sad demening.] Socrata Secretorum, fol. 121 b, we are told that a king must be:
"Sad of his Cheer, in his demenyng stable."
Sad, of course, meant "serious, grave." Cp. also March. Tale 360:
"Hir wommanly beryng, and hir sadnesses."

754. Mirroure, see l. 294.
governan\textsuperscript{c}e] = discreet, well-controlled behaviour; the poets of this period often make mention of, and commend, this quality in woman. See Duchess 1008; March. Tale 359; further, Henryson's Garment of good Ladies, l. 31; Troy-Book Ni\textsuperscript{d} (Hector's governaunce praised). In a characteristic passage in the Court of S. sign. e\textsubscript{4}a, "good Socrates" is called the "fyrst founder of governaunce" (= ethics). "Governance" is one of the two allegorical greyhounds at the beginning of Havens's Pastime of P. The verb "govern" is used similarly; cp. Socrata Secretorum, fol. 99 b: (Aristotle wrote "Epistelys" to Alexander)
"By cler Exaunple by which he myght[e] knowe
To governe hym, bothe to hile and lowe."

755. This is not the worst line in our T. of Glas. We have similarly in the Troy-Book Ha\textsubscript{2}a:
"Within the cerelynge of hir eyen bryght (of Helon)
Was paradyse compassed in hir syght."

761. pride.] Rom. of the Ro. 2239: "Loke fro pride thou kepe thee wele," etc. Similarly in l. 2352. Comp. further Man of Law's Tale 64:
"In hire is hye bewte, withoute pryde."

Sec. Nun's Tale 476:
"We haten deadlyth like vice of pryde."

Pride is the first sin in Gower's Confessio, and in the Persones Tale, p. 284: Lydgate also often warns against it. Pride characterizes herself in a very amusing way in the Pilgrim, fol. 217 b:
"And ofte tymo I boste also
Off thynge wher neuer I hadde a do,
My sylf avaunte off thys and that,
Off thynge my wyf I neuer kam at...\textellipsis
Yp with my tayl my fothrye shaketh,
As whan an hennye hath layed an Ay,
Kaketh after al the day;
Whan I do wel any thynge,
I cesse neuere off kaxelyng,
But tole yt forth in every cost;
I blowe my horn, & make bost,
I say Tru tru, & blowe my flame,
As hontyssh whan they fynde game," etc.

In the Assem. of Gods, fol. b7, b, Pride is introduced among the seven deadly sins, sitting on a lion.
778. I believe we must read the line:

"To ben as trewe as ever was Antonyus."

and l. 781 with trisyllabic first measure, "Thât was fêp." The readings of G and S, which present no metrical difficulty, are not borne out by F and B. See the Introduction, pp. LII and LIX.

Antony and Cleopatra.] Their history is told in the Falls of Pr. VI 16, and in Chaucer's Leg. of Cleopatra. See also Black Knight 367; Flour of C. 195; Troy-Book X 4 d; Parl. of Fowles 291; Court of Love 873, and Gower's list at the end of the Confessio (ed. Pauli, 111, 361). Cp. also MS. Ashm. 52, fol. 53 a:

"And Cleopatre, of wilful mocyoun,
Lyst for to dye with hir Anthonius."

780. Pyramus and Thisbe.] See l. 80.

782. Antropos.] This is a common form of the name at that time. It occurs often in the Assembly of Gods and in the Troy-Book; for instance, Us a:

(ANTROPOS) "That is maystrasse & guyder of the rother
Of deethes shyp, tyll all goth into wrake."

See tb. Y a, Ca c; and L. Ledy y b, b, where all the three Fates are mentioned; Reason and S. 219 a, etc.; Story of Thebes 359 d; Albn II, 764.

785. Achilles and Polyxena, see above l. 94.

787. Hercules and Dejanira.] This is not a well-chosen example; Chaucer, more in accordance with classical mythology, has (Houns. of F. 397, 402):

"Bek lo! how fals and recomles
Was... Eracles to Dyanira;"

and see again, Wife of Bath's Prol. 724.

The Story how Hercules won Dejanira, is told in the Confessio Amantis, Book IV (ed. Pauli, II, 70 etc.); how he deserted her for Iole, in the same work, Book II (tb. I, 232 etc.). See also Heroides, epistle IX; Metam., Book IX. Lydgate, however, seems to have believed that Hercules was faithful to Dejanira throughout, see the Falls of Pr. I, 14, and Black Knight 557. Hercules' exploits are narrated in detail in the Troy-Book A 4 d, etc., and Ex b etc.; in the Falls of Pr. I, 14; in the Monk's Tale 105—152; the Garland of Laurel 1284—1314, and they are also mentioned in the Black Knight 344—357; his name occurs further in Parl. of F. 288. In the Falls of Pr., fol. 28 d, Lydgate calls Hercules a philosopher! "The great[e] Hercules" he is also called, Troy-Book A 4 d; "the worthy conquerour," tb. D 4 b. Cp. also Reason and S., fol. 240 a:

(Herclcs) "That was of strengthe perecles,
Bound and square and of great heght."

788. shottes kene.] We have the same expression in Troil. II, 58.

792, 793. Troil. III. proem 31, 32:

"Ye (Venus) know all thilkhe covered qualite
Of thynge, whiche that folk on wondren so."

799, 800. Similar sentiment in l. 979. Cp. also Troy-Book Dd, a:

"More of mercy requerynge, than of ryght,
To rewe on me whiche am your owne knyght."

Frankel. Tale 588, 599:

"Nat that I chalenge any thing of right
Of yow, my soverayn lady, but youre grace."

It is the 10th Statute in the Court of Love, II. 368, 369. Compare also Flour of Curt. 106, 107:

"What euer I sayes, it is of du[et]e,
In sothfastenesse, and no presumpcione."

806. þe guerdon & þe mede.] Occurs elsewhere in Lydgate; for instance L. Lady y b.

808. I think we had better leave out your, and let the line pass as acaephalus; your stands only in G and S, not in the two other MSS. F and B of group A.

823. A mouth I hane.] This graceful expression occurs again Troy-Book Q 4 d:

"He had a mouthe, but wordes had he none" (Troilus).
Notes to pp. 35—37, ll. 829—882.

Falls of Pr. 38 d: “A mouth he hath, but wordes hath he none.”
See also Compleynyt 49: “A tonge I hane, but wordys none.”
In the Falls of Pr., fol. 26 a, our roguish monk says of women:
“Thei maie haue mouthes, but langage haue thei none,”
and similarly Reason and S. 289 b:
“A mouthes they haun, her tonge ys goñ.”

829. Almost word for word in Troil. V, 1319:
“With herte, body, lyf, lust, thought, and alls.”

838, 839. Cp. Troy-Book C, c:
“Lote hathe hir caught so newly in a traunce,
And I-marked with his fury bronde.”
Jb. H, a: “Cupides darte . . . hath hym marked so.”
Jb. H, b: “And venus hath marked them of newe
With hir brones fyred by ference.”
Jb. X, b: “He was so hote marked in his herte.”
Reason and S. 258 b:
“And even lyke shaltowe be shent,
Yf Venus Marke the with hir bronde.”
Cp. also March. Tale 483 and 533.

866. hasti.] Often censured as a fault, whereas the contrary is commended
as a virtue. See above, l. 245; cp. also Falls of Pr. 24 d, and the whole
chapter I, 13; the same idea expressed negatively, Leg. of Margaret 148:
“She, not to rekel for noon hasteynesse,
But ful demure and sobe of contenance;”
Edmund I, 1001: “Koude weel abide, nat hasty in werkyng.”
Jb. II, 514: “nat raket . . . Lyst for noon haste lese his patience.”
Cp. further l. 1205, and note. See also Troy-Book B, c (Jason); Melite, p.
152, and Troilus IV, 1539, 1540. Compare further a beautiful passage in the
Pilgrim., fol. 54 a:
“All thyng that men se me do, (Nature)
I do by leyser by & by,
I am nat Rakel, nor hasty;
I hate in myn oppynyons
Al sodeyn mutacyouns;
My werkys be the bettre wroght
Be cause that I haste nouht.”
The passage reminds one strangely of the creator of the “Erdgeist,” and his
dearly-cherished belief in the tranquill, grand, silent working of Nature, as she
weaves the “living garment of the godhead.”

886. true as (any) stock.] Very frequent formula: Hypermnestra 21; Squire’s
Prol. 8; Reason and S. 297 a; Rom. of the R. 5149; S. of Thebes 363 a; Troy-
Book I, a, I, d, R, a; several times in Shakspeare, etc.

899, etc. Compare Minerva’s admonitions to the poet in the Kingis Quart,
stanza 129.

877. dilacioun.] Cp. ll. 1091, 1193, 1206. Both meaning and metre require
this reading.

878. Resoun.] Personification from the Rom. de Is R.; see Rom. of the R.
3054, 3193, etc.; cp. also Reason and S.; and Assem. of Gods c, a; Pilgrim.
25 a, etc.; Dunbar, Golden Targe 151. Similar to our line is Troil. IV, 1650:
“And that your resoun briedale youre delite,” etc.;
further Halliwell, M. P., p. 219:
“Lat resoun bryde thy sensuality.”
Cp. also Troil. IV, 1555: “And forthi, sic with reson al this hotre.”

879. This line is exactly the same as l. 424.

881, 882. Cp. again, l. 1090; further Troil. IV, 1556:
“Men seyn, the suffraunt overcometh, parde!”
See further, Frank. Tale 43—50; Rom. of the Rose 3483-5.
892. hope.] See ll. 641 etc., and further on l. 1197. "Good Hope" is King James's guide to Minerva; see the Kingis Quair, stanza 106, 5: "and lat gude hope the gye." Cp. also Rom. of the R. 2754, 2760, 2768 etc., 2941; further Pilgrim., fol. 108 a: "Good hope alway shal be called: Thys the name off thy bodeour."

897, etc. All these personifications are quite in the style of the Rom. de la R. 904; rist of goode chere.] The text-criticism is for this position of the words; "of right good cheere," as F. B. L. b have it, occurs again Falls of Pr. 153 b, Edmund. 111, 493; with right good cheere, Sec. Nun's Tale 304; Rom. of the Rose 3817.

913—917. Cp. Troil. I, 857, 858:
"To whoso list he have helynge of his leche,
To hym behoveth first unwire his woundes."
Pilgrim. of the Soul, Caxton, fol. 21 a (chapter 23):
"What helpyth it thus for to telle and preche,
But shewe thy sore to me that am thy leche."
See further Lancelot of the Laik; ed. Skeat, l. 103:
"And it is well accordinge it be so
He suffer harme, that to redres his wo
Previdith not; for long ore he be sonde,
Holl of his leich, that scheweth not his wound."
Fairy Queen I, 7, 40:
"Found never help who never would his hurts impart."
Fletcher, The Faithful Shepherdess II, 2:
"that man yet never knew
The way to health that durst not show his sore."
Boethius, De consolatione philosophiae I, prose 4: "Si operam medicantis exspectas, oportet vulnus detegas."

915. out of his heart's grave.] Curious expression. I suppose it means "out of his heart's grave" — out of his innermost heart. We constantly hear that these love-wounds are most dangerous when near the heart, and especially if they close up. See note to l. 362.

917. pale and wan.] Exceedingly common formula; cp. Miller's Tale 640; Gower, ed. Wright, 752, 1297, 4708, 6760; Black Knight 131; Troy-Book A, d, A, c, D, a, C, D, d; De doobus Merc., fol. 65 a; Troil. II, 551; IV, 207. "deadly pale and wan" occurs in Falls of Pr., fol. 196 a. "Dead, pale & wan," ib. 123 b. The formula was still very common in Elizabethan times; see, for instance, Shepherd's Calendar, January, l. 8; Fairy Queen I, 8, 42; Com. of Errors IV, 6, 111; Tt. And. II, 8, 90; Tamburlaine 985, 2235, 3555, 4456. Perhaps we must consider "deadly" as an adjective, and then put a comma after it; cp. Knightes T. 224:
"That art so pale and deadly on to see;"
Black Knight 132: "And wonder dedely also of his hiwe;"
Kingis Quair 169, 2: "thy dedely coloure pale;"
S. of Thebes 371 c: "Dedly of looke, pale of face and chere;"
Albin I, 664: "Theyr dedely faces."

939, 940. Cp. Troy-Book S, e:
"Of lyfe nor deth that he rought[e] nought." Falls of Pr. 95 d: "By manly prowess of deth he rought[e] nought." Troil. IV, 920: "As he that of his lif no lenger roughte."
Cp. also the 6th Statute in the Court of Love, l. 340.

941. Most likely we have to read: "So mychys fere"; mychys corresponding to O.E. mycel.

947. Mi penne I fele quaken.] A favourite expression of Lydgate's. Cp. Troy-Book E, a:
"I wante connyng, and I fele also
My penne quake, and tremble in my honde."
Notes to p. 40, l. 950.

Ib. Bb, a: “For whiche, alas, my penne I fele quake.
That doth myyne blote[n] on my boke.”

L. Lady e: “And though my penne be quakynge sy for dred.”
Similarly Troy-Booke I, c: “that for wo and dred
Fele my hande both[e] tremble and quake”;
and Black Knight 181.
Secreta Secretorum (MS. Ashmole 46, fol. 103 b):
“With quakynge penne my conceyt to expresse.”

Falls of Pr. 30 c: “O Hercules! my penne I fele quake,
Mine yyne fulls chefull of bitter teres salt,
This piteous tragedy to write for thy sake.

Ib. 39 b: “In her right hand her penne gan to quake” (Canace).
Ib. 46 b: “Whose deadly sorow in English for to make
Of piteous ruth my penne I fele quake” (Lucere).
Ib. 67 d: “Mine hande gas tremble, my penne I felt[e] quake.”
Ib. 89 c: “My penne quaketh of ruth and of pitie.”
Ib. 119 d: “With quaking hand when he his pen[ne] toke” (Boccaccio).
Ib. 136 c: “My penne quoke, my heart I felt[e] blede
(in rehearsing the tragedy of Hannibal).

Ib. 161 a: “Myne hand I fele quaking whyle I write.”
Ib. 217 a: “In which labour mine hand full of[e] quooke,
My penne also, troubled with ignoraunce.”

Edmund III, 89: “That hand and penne quake for veray dred.”
Leg. of Margaret 57: “My penne, quaking of veray dred.”
Alen I, 928: “But now, forsothe, my penne I fele quake.”

Application for Money 4 (Halliwell, p. 49):
“this litel bille,
Whiche when I wrote, my hand felt I quake.”

Other affections of, and manipulations with, his pen are mentioned, Troy-Booke
Z, d: (to describe their woe)
“I my penne shulde of very routhe ryuec.”

Ib. Cc, c: “For I shall now, lyke as I am wonie,
Sharpe my penne, bothe rude and blont.”

Chaucer has the expression in Troil. III, 1784, 1785:
“And now my penne alias, with which I wryte,
Quaketh for dred of that I most endite.”

It occurs also in Mother of nurturc, I, 50 (Morris’s Chaucer VI, 277).
Similarly, Gawain Douglas has (Small I, 48, 7):
“Now maire to write for fer trimbils my pen.”

The following amusing lines from Bokemam’s Leg. of Margarete (ed. Horstmann, I, 659—660) should also be compared with our present passage, and II. 992, 963 of the T. of Olyss:
“My penne also gynnyth make obstacle
And lyst no lenger on paper to resse,
For I so ofte haue maad to grene
Hys snowte vp-on my thombys ende
That he ful ny is waxyyn wynkende (!)
For enere as he goth, he doth blot
And in my book makith many a spot,
Menyn gytherby that for the beste
Were for vs bothe a whyle to reste,
Til that my wyte and also he
Myht be sum craft reparyd be.”

950. Cp. De duobus Merc., MS. Hh. IV. 12, fol. 65 a:
“For with my self thowth I euernore strive.”

wel unne = = not at all easily; scarcely; with great effort; Monks Tale 481; Frank. T. 8; Clerkes Tale V, 108; Chaucer’s Boethius, ed. Morris, 1515; Troilus V, 31, 399; Flower and Leaf 48:
“That well unneeth a wight ne might it se.”
952—956. Cp. Black Knight 178:
"But who shal now helpe me for to compleyne?
Or who shal now my stile guy or ledes!"

Falls of Pr. A2 b:
"But O alas, who shal be my muse,
Or vnto whom shal I for helpe call?
Calliope my calling will refuse,
And on Farnaso her worthy sustern all,
They will their suger temper with no gall;
For their setenes and lusty freshe singing
Pul ferre discordleth from maters complaining."

De duobus Merc. (MS. Hb. IV. 12, fol. 66 b):
"But now, alas! who shal my stilo guye,
Or hen[ne]s-forth who shal be my muse!"...

954, 955. Cp. Falls of Pr., fol. A2 d:
"Dites of mourning and of complayning
Doe not pertayn vnto Calliope . . . .
And vnto maters of aduersitee,
With theyr sugrd ureat licour,
They been not willye for to don fauour" (the Muses).

955. [ei delite.] I think we must omit [ei, following MSS. F. B. G. S. The construction of delite, which we should get by adopting the reading of the other texts, would be very unusual.

958. This invocation of the Furies is very common in Lydgate, whenever he has woe or horrors to relate. Chaucer started it in Troil. I, 6 and 7:
"Thesiphone, thou help me for tendite
This woful vers, that wepen as I write."

Ib. III, 1793 etc.:
"O ye Herynes! nyghtes doughtren thre,
That endeles compleynen evere in pyne,
Megera, Alecto, and ek Thesiphone! . . .
This ilke ferthe book me helpest fyne."

Lydgate has it often; for example in the Troy-Book A2 c:
"O who shal now helpe me to endyte,
Or vnto whom shal I clepe or calle? (l. 952)
Certye to none of the Muses all, (l. 953)
That by accorde syng[en] ever in oon
Upon Farnaso beayde Elycon . . . .
It sytte them noughte for to helpe in wo,
Nor with maters that be with mourning shent. (l. 954)
To them, alas! I clepe dare nor crye,
My troubljyd penne of grace for to guye, (l. 955)
Nouther to Clyo, nor Callyope,
But to Alecto and Thesiphone, (ll. 958 and 959)
And Megera that ever doth compleyne."

De duobus Merc. (MS. Hb. IV, 12, fol. 67 a):
"Alas, Meggen! I most now vnto the
Of hert[e] call, to help me to compleyn;
And to thy susten eke, the Siphone, (sic)
That aftyr joy godessays ben of payn."

Similar to these passages are stanzas 2 and 3 of Spenser’s Daphnai; Lyndsay’s Prologue to the Monarcke, II. 216, etc., 237, etc.; Remetic of Love (1561), fol. 322 b:
"Aspire my beginnyng, O thou woode furie
Alecto with thy susters..." and fol. 322 d.

Somewhat different is Falls of Pr., fol. 67 d:
"Me to further I fond none other muse,
But hard as stone Pierides and Meduse."

See on this passage Roeppe, Falls of Pr., p. 72. Further L. Lady e, a:
"Nether to crye ne to calyope
Me list not calle for to helpe me,
Ne to no muse, my poyntel for to gyue;
But lene at this and say vnto marie."

He says, however, elsewhere that Alecto hinders him (Troy-Book N 4 a):
"Cruell Alector sic is besy me to lette,
The nyghtesz dochter, bylynded by darenesse."

By these constant invocations of the Furies, King James (Kingis Quair 19, 3)
was misled into believing that Tisiphone was a Muse.
The Furies appear also in a different function in the S. of Thebes, fol. 360 b,
and similarly, Falls of Pr. 198 b (cp. also Eason 7, 27). These passages may be
imitated from Chaucer’s Leg. of Philomela, ll. 22—25, itself an imitation of
Ovid’s Met. VI, 428—432.

961. Compare Black Knight 178:

"O Nyobe, let now theu teres reyne
Into my penne, and eke helpe in this neade,
Thou wofull Mirre!"

Similarly, Troy-Book B 4 d:

"Wherfore helpe now, thou wofull nyobe,
Some drery ture in all thy peteous payne,
Into my penne doelefully to rayne."

De duobus Mercatoribus (MS. Hh. IV. 12, fol. 67 a):

"O wepyng mirre, now lett thy terys rayn
In to my ynk, so clobydedy in my penne,
That rowght rothe, Harl. 2255) in swagyng a-brod make it renne."

Falls of Pr. 38 c (Canace writes a letter):

"The salt[e] tears from her yen clere
With piteous sobbing fet from her hert[e]s briake
Distilling downe to tempere with her yneke."

962. blot.] See Falls of Pr. 115 b:

"But to declare the vicious liuyng... (of Agathocles)
It would through perse & blot[e] my paper."

Ib. 120 b: "O cursed Cerusus, I yeue thy story here,
Thy name no more shal blot[e] my paper."

Troy-Book A 4 d b:

"And though my style be blotted with rudenesse."

Ib. Bb 4 a: (my penne) "That doth myn ynak blotte[n] on my boke."

Douglas, Polye of Honoure (Small I, 54. 7):

"It transcends far abowe my mich
That I with ink may do bot paper bleak."

Cp. also the quotation from Bokenam, in the note to I. 947.

963. To paint with fresh colours, with gold and azure, etc., is a phrase of
common occurrence; Lydgate often modestly says that he can only paint in
black and white—"surest colours," etc., being denied to him —; here the turn
for black has come (as also in ll. 551, etc.), and he must "blot" and "spot"
his paper, instead of "illumining" it.

967. evil fare.] Also in Troy-Book C 4 a; Falls of Pr. 2 b; Story of Thebes
360 c, etc.

970. Princess of youth, etc.] We have similar addresses in Garland of
Laurel 897, 904:

"Princes of yowth, and flowere of goodly portye."

See also Bove of Court 253, and Court of Love 845.

978. The natural position of the words would be: with hert quakyng of
drede. Similar constructions in Corbetius, see Miss Tolm. Smith’s edition,
notte to I. 433, where we are referred to Abbott’s Shakespearian Grammar,
§ 419 a. Compare also Court of Love, I. 1:

"With tymernes hert and tremelyng hand of drede;"

further, Mete. p. 193:

"these trespassours and repentynge folk of here folies"; etc.
Notes to pp. 41—44, il. 979—1060.

297. See l. 800, and note.

296. feyne seems here to mean "to be slack, idle;" like O.F. feindre (and its participle feignant, in modern French made into feignant). Cf. Troilus II, 997; Duchess 317; Rom. of the Rose 1797, 2996; Pilgrimage 189 a:

"To don thy labour & nat ffeyne,
And myghtily thy sylf to feyne."

299. chaunge for no newe. See again further on, l. 1128; Leg. of Dido 312; Leg. of Lucrece 195; Aeneida 219, etc.

1011. bi god and be my troupe. Not unfrequent formula; see, for instance, Troilus III, 1464; Court of L. 648, etc.

1025. There is hardly a doubt that we must scan "hennēs."

1026. inouy suffise.] This expression, which now appears pleonastic, was very common; see Falls of Pr. 18 a, 77 a; Essop 7, 50; Alenon II, 695; Pilgrimage 52 b, 64 a, 77 b, 78 a; March. T. 296; Parol. Prolog. 148; Shipm. T. 100; Mon. Prolog. 94; Monc. Tale 468; Mauv. T. 232 etc.

1029. Are we to leave the second as in the line, and read the line with a trisyllabic first measure?

Comp. with this line, Story of Thebes 367 b:

"And as ferforth as it lieth in me;"

Further, Troilus IV, 863: "As ferforth as my wit kan comprehendo."

Man of Lawes T. 1001: "As ferforth as his connynge may suffise."

Chaucer. Tale 76: "As ferforth as my connynge wol strechye."

Frankel. Prolog. 34: "As fer as that my wittes may suffice."

Parol. of F. 460: "As wel as that my wit can me suffice."

Both, "as ferforth as," and "as fer as," are frequent constructions.

1036. Comp. Black Knight 517:

"And to youre grace of mercie yet I preye,
In youre servise that your man may deye."

1037. This is.] Read This; see l. 496.

1042, 1043. Parl. of F. 442—445:

"Right as the freshe, rede rose newe
Ayen the somer-sonne coloured is,
Right so for shame al we xen gan the hewe
Of this forme! ..."

Troilus II, 1198: "Therwith al roys hewed tho wax she."

Ib. 1256: "Nay, nay, quod she, "and wax as rode as rose."

Court of L. 1016:

"And softly thanne her colore gan appere
As rode so rode, throughoute her visage alle."

1045. femynynite.] The proper form of the word in Chaucer and Lydgate seems to be femininite; cp. Man of Lawes Tale 262:

"O serpent under femininite.

The MSS. of Chaucer and Lydgate, however, frequently have the shorter form feminite, which we find in Spenser; cp. Colin Clout:

"And only mirror of feminite."

F. Queen III, 6, 51: "And trained up in twrew feminite."

Our line is inediscive; the full form makes it of the regular type A, the shorter form of type C.

1049. Troy-Book C, d:

"Ne lette no worde by hir lyppes pace" (Medeas).

1052. Cp. Troy-Book N, d: [in Hector was]

"gouernouce medclyd with prudence,
That nought asterte hym; he was so wyse & ware;"

and again S, b: "Unauysed / for no thyngne hym asterte."

Ib. X, d: "Of womanhede, and of gentyllesse,
She keppe hir so that no thyngne hir asterte," (Pentholitea.)

1060. Cp. Court of Love 890:

TEMPLE OF GLAS.
Notes to pp. 44—48, ll. 1061—1153.

"Truly gramercy, frende, of your gode wille, And of youre profer in youre humble wise!"

1061, 1062. Cf. *Kingis Quair* 144, 1 and 2:

"Now wele," quod sche, "and sen that It is so, That in vertew thy lufe is set with treuth" (. . . I will help thee).

1074. *Troilus* III, 112:

"Receyven hym fully to my servyse."

1078. Witnes on Venus. *Nonne Prestes Tale* 416:

"Witnesse on him, that any perfite clerk is."

*Troy-Book* Aa, d: "Wytnesse on ye that be immortal."

The construction with *on* occurs further in *March. T.* 1038; *Pard. T.* 172; *Monkes Tale* 735; *Pers. T.*, p. 289; also in the poem by the "Dull Ass" (see the Introduction, p. cxii, and note to l. 110), MS. Fairfax 16, fol. 308 b:

"Wytnes on Ambros vppon the bible."

We find also the construction with *of*, and *ad*; cp. *Flower and Leaf* 530:

"Witnesse of Rome," and *Falloes of Pr.* 16 a:

"I take witnes at (off Digby 263) Ierobeall."

A similar frequent expression is: Record on, vpon, or of.

1081. Perhaps we ought to read: "je trutheth" in spite of the hiatus.

1082. unto je time. The omission of *je*, as in MSS. G and S, makes the metre smooth. The article is often omitted before *time*; cp. further on, l. 1377; also *Falloes of Pr.* 114 a:

"For vnto time that she gaue vp the breath."

See further *Genorgydes*, ed. Wright, ll. 4226, 6012, 6755.

1083. To shap a way. Frequent expression; cp. *Secreta Secretorum*, fol. 108 a; *Story of Thibes*, fol. 359 a, 361 b, etc.

1085. To take at gre, to accept (receive) in gre, are frequent phrases.

1089. See l. 1208.

1090. Whoso can suffre. This parenthetic, brachylogic construction is very frequent in Lydgate: Chaucer has it also; for instance, *Cant. Tales*, Prol. 741:

"Eek Plato seith, whose that can him rede" . . .

Cp. further, for the maxim expressed in ll. 1089, 1090, above, ll. 881, 882, and note.

1094. *Troy-Book* C, b:

"And what I saye, to take it for the beste."

1100. *Troy-Book* N, b:

"That they r Hermes were locked in a chayne" (Achilles and Patroclus).

*Albon* II, 756: "So were theyr hertes ioyned in one chyne."

1110. blesful. Common epithet of Venus; see l. 328, and note.

1117. Your honour saue. See note to l. 342.

1136. recorde. See the Introduction, Chapter X, p. cxxxix, and again, l. 1234. Cp. also Gower, in the passage on Chaucer towards the end of the *Confessio*:

"So that my court it may recorde" (*Pauli* III, 374).

*Soogan* 22:

"Thou drowe in scorn Cyppyde eek to record Of thillke rebel word that thou hast spoken."


"That ye hym love aseyn for his loynge, As love for love is skylfyl guerdonynge."

*Edmundo* I, 479: "Bouste for bouste, for loue shewe loue aseyn."

1146. "Lowliness" to his mistres is the 7th Statute for the lover; *Court of Love* 349.

1152, etc. With these admonitions of Venus to the Knight, compare the Statutes in the *Court of Love*; see the Introduction, p. cxxx.

1153. constant as a wall. So also *Clerkes Tale* 109; *L. Lady* e, b. Similar expressions are common:
Notes to p. 48, l. 1154—1170.

stable as a wal, Edmund I, 211; III, 390.
sturdy as a wall, Troy-Book U d.
close as any wall, Troy-Book U\text{c}.
steadfast as a wall, Troy-Book C\text{c} a; Falls of Pr. 75 b, 128 a; Reason and S. 288 a; Rom. of the R. 5253; Albion II, 91.
style as a wall, Troy-Book C\text{c} a.
vertical as a wall, Falls of Pr. 142 c.


Kings Quair 132, 1: "Be trewe, and meke, and stedfast in thy thought."

secret.] See note to l. 295.

1157. Tempest.] Rare verb; compare Chaucer, Truth 8:
"Tempest thee night al croked to redress."

Chaucer’s Bootyllis, ed. Morris 1060: "so þat þou tempest nat þe þus wip al þi fortune" (te tun sortis piget).—See further the Century Dictionary.

1159, 1160. Rom. of the Ro. 2229, 2230:
"And alle wynnem serve and preise,
And to thy power her honour reise."

1161—1165. Rom. of the Ro. 2231, etc.:
"And if that on myssaire
Disppise wynnem, that thou maist here,
Blame hym, and bidde hym holde hym stille."

1163. slepe or waks.] Absurd use of a common formula, which occurs in the Soc. Nun’s Tale 153; Rom. of the Rose 2730; Flower of Curteis 95, etc.

Champartie.] Lydgate seems to have got this word from Knightes T. 1090, 1091:
"Beauite ne sleight, strengthe, ne hardynesse,
Ne may with Venus holde champartye."

Champartie means "a share of land," and, generalized, "a share, or partnership, in power." But Lydgate was reminded, by the "champ parti," of the tilting ground, and "to holde champartie with" (or against) means with him "to fight against," "to hold the field against." This is rightly pointed out in the N.E. Dictionary. The word is very common in Lydgate, and may even serve as an evidence for the genuineness of doubtful writings. See Reason and S. 229 a, 246 b; L. Lady gr, b; Troy-Book K, b; K a, P a, Y\text{a} b; Story of Thebes 366 d; Byorne 41; Fig. of man, fol. 59 a, 91 a, 128 b, 145 a, 289 a; Falls of Pr. 6 a, 16 b, 32 d, 34 (or rather 35) b, 69 c, 70 d, 148 d, 159 b, 193 b, 204 c.

1166, 1167. Rom. of the Ro. 2351, etc.:
"Who-so with Love wole goon or ride,
He note be curteis, and voide of pride,
Mery and fulle of joliteit."

Troil. III, Proem 26: "Ye (Venus) don hem curteis be, fresshe and benigne."

The 10th Statute of the Court of Love commands the lover to eschew "slothishnesse," to be "jolif, fresh, and fethe, with thinges newe, Courtly with maner ... and loving cleynynesse."

1167. fresshe & wellbesene.] So also Troy-Book I, c, C\text{c} e; Macabre (Tottel, fol. 223 d); Pilgrim. 176 a; similar expressions occur in Story of Thebes, fol. 363 c: "riche and wel besene" (so also Generydes 1978): "richely biseye, Clerkes Tale VI, 46; Troy-Book C\text{c} e; (Medes) "was bothe fayre and well besayne"; ib. C\text{c} b: "Full royally arayed and besayne" (chambers); "fresshely besene," Troy-Book C\text{c} b: "ryally besene," Court of Love 121; "ful ryally and wel besayn," Pilgrimage. 14 a; "goode ly biseyn," Troil. II, 1262; "ille biseye, Clerkes Tale VI, 27.

1168—1170. Similar expressions are not unfrequent in the love-poetry of the time, and betray a very brotherly feeling among these fellow-sufferers. Cp., for instance, Kings Quair 184, 1:
"Beseeching unto fair Venus abufe
For all my brethren that bene In this place,
This Is to seyne that servandis ar to lufe, I 2
Notes to pp. 48—49, ll. 1172—1179.

And of his lady can no thank purchase,
His paine relesch, and sone to stand In grace." . . .

_Troll._ III, 1741—1743:

"... essen hem that were in distresse,
And glad was he if any wight wel feerde
That lover was, when he it wiste or herde."

Comp. also _Court of L._ 468, 469, which gives it a jocose turn.

1172. _autante._] Compare for "avauntours" particularly, _Troll._ III, 240, 259, 269; further, _Pastime of Pl._, Chapter XXXII:

"make none aduaut
When you of lone haue a perfite graunte."

And see the amusing description of the "Avaunter" in the _Court of Love_ 1219, etc.; also _Compl. of Mars_ 37.

1173—1175. Compare with this sentiment the _Provençal Poem on Boethius_, l. 221, where "tristicia," together with "avaricia," "perjuri," etc., is enumerated as a sin:

"contra avaricia sun fait de largetat,
contra tristicia sun fait d'alegretat" _the rungs of the ladder_.

Dante puts the "triisti" into Hell; comp. _Inferno_ VII, 121:

"Fittì nel limo diçon: tristi fummo
Nell' aser dolce che dal sol s'allegra,
Portantlo dentro accidioso fummo:
Or ei attristiam nella belletta negra."

So does Degulleville, _Pêlerinage de la vie humaine_, fol. 119 e (Barthole and Petit):

"Ce sont dist les fils de tristesse,
Gens endormiz en leur paresse";

in the English translation (Caxton, fol. 55 b): "these ben . . . the children of tristes the that sleeypn in slouthe and lachesse." In consideration of the promises of the Faith, "tristes" was accounted a great sin. Compare also the quotation from _Matthew_ VI, 16: "Nolite fieri sicut yeprirt, tristes," in _Piers Plowman_, B Xv, 213, and Dante's "collegio degl' ipocriti tristi" _Inferno_ XXXIII, 91. Similar to our passage in _Secreta Secretorum_ 125 b:

"Be nat to pensyff, of thought take no keep."

_Pastime of Pl._, p. 96: "And let no thought in your herte engendre."

See further the passage from the _Rom. of the Ro._, quoted above in the note to l. 1166; and ib., ll. 2219, etc.:

"Alway in herte I rede thee,
Glad and mery for to be,
And be as joyfully as thou can;
Love hath no joye of sorrowfull man."

Compare also _Kingis Quair_, stanza 121; further the picture of "Sorrow," _Rom._ of the _Ro._ 301—348, and the figure of Sansjoy in the _Puerte Queene._

1176. sadness = earnestness. See _Magnus Cato_:

"Nat alway sad ne light of contenance,"

and again:

"It is a good lesson . . .
to be glad and mery eft sones" _quoted in_ _Jack Juggler_, _Edmund I_, 693—695:

"Sadesse in tyme, in tyme also gladnesse,
With entirchangyngs off merthe and sobirnesse
After the sesouns requered off evry thyng."

_Duchesse_ 880:

"She nas to sobre me to glad."

1177—1179. We must not fail to put it down to our monk's credit that, amongst so many commonplace[s], he gives us at least one moral which has a manly ring. The same sentiment also forms the kernel of Agamemnon's dis-course to _Menelaus_ in _Troy-Book_ I, e and d. Cp. also _Wanderer_, ll. 11—18:

"Ic to söðe wæt,
bet bið on eorle indrihten þéaw,
bet hé his ferðlocan fieste binda,
healde his horlicefan, hyege swa hé wille;"
Notes to p. 49, ll. 1177—1192.

ne mag wērīg mōd wyrdel wiṣṣtōndan,
ne se hēto hyge helpe gefremman:
forprō dōmgeorne drēorige oft
in hyra brēostcofan bindas feste.”

1177. It is best for the metre to read myrē.

1180, 1181. Cp. l. 450, and note.

1182. tales.] See note to l. 158; the whole Chapter I, 13 of the Falls of
Pr. inveighs against such indiscreet “tales.” In the Secreta Secretorum, fol.
95 b, the monk tells us that Aristotle hated “forgid talsy”; ib. 121 a we hear
that a king must not be

“lyghtly credible
To talys that make discousions.”

The 14th Statute in the Court of Love is to believe no “tales newe” (l. 412).

1183. Word is but wind.] This simile occurs also Troy-Book I, d; Aa, c:
(he is) "but wordes and wynde."
Ib. U, b: “For lyke a wynde that no man may areste,
Fareth a wordes discordant fro the dede.
Falls of Pr. 216 a: “Wordes is but wind brought in by enuye.”
Pilgrim. 218 a: “Wynd and wordys, rud and diz,
Yasen out fiul gret plente.”

Secreta Secretorum (Ashm. 46, fol. 125 a):
“Trust On the dede, and nat in gay[e] spechys;
Woord is but wynd; leve the woord & take the dede.”

In Magnus Otto the Latin hexameter, “Contra verbaeos noli contendere verbis”
is paraphrased by:

“Agaysn the folkes that ay ben full of wynd,
Sryue not at all, it may the nat profite.”

In the same poem we have the lines:

“Of thy good dede clamour nat ne crey;
Be nat to wyndy ne of word[e]s breme.”

“Word is but wind” occurs also in Kyd’s translation of Garnier’s Cornelis,
Doddley-Hazlitt V, 216; in Callisto and Melissa, ib. I, 69; Ingelund’s Dis-
obedient Child, ib. II, 301; Skelton’s Magnificence 584; Wyatt, Aldine edition,
p. 138; Comedy of Errors 111, 1, 75; Much Ado V, 2, 52.

1184. dovymb as eny ston, see l. 689.

1185. This childish maxim reminds one of the philistine rules drawn up by
the monk for children. Cp. also Burgh’s part of the Secreta Secretorum, fol.
159 a:

“Whoo spekith soone Or any man hym Calle,
Is vnresounable, as philosophros expresse.”

1188. myne.] Cp. Falls of Pr. 41 c:

“The vakyned wynde of forystfulness,
In his heart had myned through the wall.”
Ib. 67 b: “Let this conceit aye in your heartes mine.”
Ib. 79 b: “That grace none myght in his heart[e]s myne” (Coriolanus).
Ib. 150 d: “Under al this there did his heart[e] mine
A worme of auarice, his worship to declyne” (Marius).
Ib. 183 b: “Royal compassion did in hys heart[e] mine.”
Testament 33: “In amorous hertys breynyng of kyndenesse
This name of Jhesu moost profoundly doth myne.”

Edmund II, 447: “And hear-upon a werm most serpentyne
Of fals enuye gem in his herte mine.”

S. of Thebes 372 b: “The rage gan mine on him so depe.”
Pilgr. 65 a: “Thys mortal worm [of conscience] wyl neure fyne
Vp-on hys mayster for to myne,
And gwawe vp-on hym day & nyht.”

1191, 1192. L. Lady e, a:

“As golde in fyre fyned by asserye,
And as the trycel sylluer is depurid.”
Notes to pp. 50—51, ll. 1197—1238.

1197. See above l. 892. Cp. also *Fall of Pr. 3 b*:

"And thus false lust doth your bridell lead."  
*Ib. 6 c.*  
"Pride of Nembroth did the bridell lead."  
*Rom. of the Ro. 4935.*  
"Delite so doth thybridil leede" (of youth).  
*Ib. 3299.*  
"Take with thy teeth the bridel faste,  
To daunte thyne herte."  
Cp. also l. 878, and note.

1203. Abide a while.]  
*Rom. of the Ro. 2121.*  
"Abide and suffer thy distresse,  
That hurteth now; it shall be lesse."  

**Kings Quair** 133:

"All thing has tyme, thus sais Ecclesiastie;  
And wele is he that his tyme well abhit:  
Abye thy tyme; for he that can bot haste,  
Can noght of hap, the wise man It writh."  
*March. Tale* 728:  
"For alle thing hath tyme, as seyn these clerkis."  
*Melis., p. 146.*  
"He hastith wel that wisly can abyde."  
In the *Secreta Secretorum*, fol. 104 b, "tretable abydying" is enumerated as a virtue.

1208. Similarly *Troy-Book T a b*:

"That was this worldes very sonne and lyght" (*Hector*).

1210. *Crop and rote*, see l. 455.

1220. *his langour forto lisse.*] The same expression occurs in *Albion II*, 658.

1221, 1225. Cp. *Rom. of the Ro. 2087*, etc.; 3320; *Anelida* 131:

"Her herte was wedded to him with a ring;  
So ferdorth upon trouthe is her entente,  
That wher he goth, her herte with him wente."  

**Fall of Pr. 38 c.** "Under one key our hertes to be enclosed."

*Troy-Book N a b.*  
"That thyr hertes were locked in a chayne" (*Achilles and Patroclus*).

*Ib. R a c.* "She locked hym vnder suche a keye" (*Cressida and Diomed*).

1229. *L. Lady g a.* "Eternally be bonde that may not fayle."  

*Reason and S. 230 a.* "To han hir knytt to him by bonde,"  
and again similarly 233 b.

1230. *Troy-Book I a d.*  
"For ever more to laste atwene them twwayne,  
The knotte is knytt of this sacrament" (*Marriage of Paris and Helen*).

*De nouv. Merc., Hh. IV. 12*, fol. 65 b:  
"and hath a day I-sett  
Of hyr sponsage to se the knott I-knett."  

1231. *alliance.*] Cp. the quotation from the *Kings Quair* in note to l. 388.

1234, 1225. Cp. Chaucer’s *Leg. of Ariadne*, ll. 6 and 7:

"For which the goddes of the heven above  
Ben wrothe, and wreche han take for thy sinne."  

"To be wreke" (on) is a common construction in Lydgate:  
*Black Knight* 683;  
*Troy-Book Q a d, T e c, U s c; Fall of Pr. 59 a, 101 c; Macabre* (Tottel 224 d);  
*Pilgrim* 62 a, 63 b, 65 a (in that place we have the form wreke rhyming with spoke; cp. *Compleyn* 605, 608).  
Shirley and Caxton read bewreke; but " to be wreke" is not to b. mixed up with "to bewreak"; the latter word occurs, for instance, *Troy-Book K 9 a.*

"On Troyans our harmes to bewreke."

Chaucer has not unfrequently "to ben awreke," see *Frank. Tale* 56; *Manc. Tale* 194; *Mill T.* 564.

1238. Cp. *Fall of Pr. 169 d*:

"If that I might, I wolde race his name  
Out of this boke that no man should it rede" (*Nero*).
Notes to pp. 52—53, l. 1250—1279.

1250. Cp. Troil. I, 642:
   "Ek whit by blak, ek sheme by worthynes,
   Ech sett by other, more for other semeth."

Falls of Pr. 160 d:
"Two colours seen that be contrarious,
As white and blacke—it may be none other—
Eche in his kynd sheweth more for other."

Skelton, Garl. of L. 1237: "The whyte appereth the better for the black."

Pustine of Pt., p. 56:
"As whyte by blake doth shyne more clerely."

1251. See l. 403, 404.
1252, 1253. Similarly, Edmund II, 592:
"For alwey troughte al falsheal shall oppresse."

S. of Thebes, fol. 368 d:
"Ayens troughte, falsheal hath no might."

Albon II, 1915:
"Troughte wyll out, magre fals ensue."

The reverse is found in Black Knight 325:
"He shal ay fynde that the trewe man
Was put abace, whereas the falshe
Yfurtheard was."

1257. definite = value, estimation, liking; see Ascania 143; Troil. II, 164;
Frank. T. 275; Frank. Procl. 9. "To have (hold) in deinte" is a frequent
expression; so, Falls of Pr. 9 a, 127 b; Rom. of the Rose 2677; Dunbar, ed.
Laing, I, 75, l. 376, etc.

1266. suufferable.] The suffix -able in an active sense (i.e. inclined to do or
undergo something) is very common in Lydgate, in cases where in Modern-
English it would have a passive sense; Lydgate has definable, partable,
defensible, credible (see quotation in note to l. 1182), etc.; suufferable occurs
again Reason and S. 299 b (also in Wife of Bath's Procl. 442) and op. Pilgrim.
154 a:
"Thy body . . . insensyble,
Wych muste with the be penyble.—
Sustene also & be suufferable;
For he wyly also be partable
Of thy metyes & guerdousa."

In Shakspeare we find still "a contemptuous, scornful
spirit (Much Ado II, 3, 187), and "an unquestionable spirit" = an unquestioning
spirit (As You Like It III, 2, 393).

1271. Troy-Book B4 a:
"What shulde I lenger in this mater dwell!"

1272. Come out.] MSS. T. L., and the Prints omit off; that the majority of MSS. are right, is made probable by the following passages: Troil. II, 310:
"come of, and tel me what it is"; similarly, th. 1738, 1742, 1750; Millar's Tale
549; Friars Tale 594; Court of Love 906; Assembly of Ladies, fol. 258 c.
Troy-Book L, b: "Wherfore come of, and fully condescende."
Ib, Q, a: "Come of therfore, and let nat be prolonged."
De duobus Merc. (MS. Hb. IV. 12, fol. 64 a):
"Tel on for shame; cum of & let me see."
Pilgrim. of the Soul, Caxton, fol. 66 a: 
"Come of, come of, and slee me here as bylue."

1275. have, and shal, obiedit, i.e. hath obeyed and shall obey. For this
shortened form of construction see Troil. II, 888, 998; III, 1558; IV, 1652;
V, 833; Clerkes Tale IV, 36; Frank. Procl. 16; Hous of Fame 82; Rom. of the
K. 387; Generydes, ed. Wright, 4906; Court of Love 922; Aesop, 8, 1:
"An olde proverbe haje beo seyde and shal."

1279. vocle is here used as an adjective; its opposite woco often occurs so also;
see Knights Tale 85; Troil. to the Canterbury T., 351, and Skeat's note; further
Abbott, A Shaksperean Grammar, § 230; Zupitza's notes to Guy of Warwick,
ll. 1251 and 3474; Einenkel, Streifzüge, p. 112.
Notes to pp. 53—54, ll. 1283—1312.

1283. [rifitij] well-ordered, becoming, seemly; cp. Troil. III, 162:
"She toke hire leve at hem ful tirifiy,
As she well koude," ...

Frank. Tal. 444: (a clerk) "Which that in Latyn thrillifi hem grette."
Cp. also the use of "tirifiy" in Prol. to the Cont. T., 105; Chan. Yem. Prot.

1290. For the omission of the relative, cp. Kingis Quair 61, 3:
"To here the mirth was tham amang."

Nonne Prestes Tale 355: "he had found a corn lay in the yard."

Duchess 365: "I asked oon, ladde a lymere."

Peete, David and Beths. III, 2:
"And must ye all men serve the king."

See Abbott, § 244; Mätzner, Engl. Transl. by Greco, p. 524 etc.

1295. The same as l. 385.

1297. Troil. II, 1622: "What sholde I longer in this tale taryen?"

Man of Law’s Tale 276: "What schuld I in this tale tary lar?"

Chan. Yem. Tale 210: "What schuld I tary al the longe day?"

Troy-Book S. d.: "what shulde I lenger tarye."

1303. Calliope. See House of F. 1400; Troil. III, Proem 45; Court of Love
19; L. Lady w a, quoted in the note to l. 958, etc. Lydgate is particularly
fond of saying that Calliope never took him under her patronage. Calliope
plays a very prominent part in Douglas’s Palice of Honour.

1307. The same expression occurs Pilgrim. 270 b:
"Doth hym honour and reruerence."

1308. Orpheus. Son of Calliope and Apollo; see the beginning of the
Troy-Book (fol. A), b:
"And helpe also, o thou Callyope,
That were moder vnto Orpheus,
Whose dytees were so melodious
That the werbles of his resowynge harpe
Appese dyde the byttur wordes sharpe
Bothe of parches, and furies infermiall." ...

Again, in the Falls of Pr. 32 a, he is called
"Sonne of Apollo and of Callyope"; further
"Orphens, father of armonye," th. 32 b;
so also Duchess 569: "Orpheus, god of molodye."

Orpheus is also mentioned Assem. of Gods b, a, as a "poete musykall";
further in the House of Fame 1203; in Douglas’s Palice of Honour, ed. Small,
I, 21, 15; in MS. Ashmole 50, fol. 64 a:
"And Orpheus with heos stringes sharpe
Synges a roundell with his tempest herte"

(herte, in the MS., is evidently a mistake for harpe).

Isonon and S. 279 b:
"the verray heenyen song
Passed in comparissoun
The harpis most melodious
Of David and of Orpheouse."

Orpheus and Eurydice are mentioned together in Lydgate’s Testament, Halliwell,
p. 238; in Albion, ed. Horstmann, p. 37, note, stanza 4; and Henryson wrote a
poem Orpheus and Eurydice. Orpheus is not unfrequently mentioned together
with Amphion, as in our passage; see note to l. 1310.

1309. strengis touch.] We find "touchen cords" in the Isle of Ladies 2153.

1310. Amphion.] How he built the walls of Thebes, is related in the S. of
Thebes 357 a; see also Falls of T., fol. 8 a, 145 b, 163 d; Manuscriptes Tale 12;
Knights Tale 688; Douglas’s Palice of Honour, ed. Small, I, 21, 2 and 3.
Orpheus and Amphion are mentioned together in March. Tale 472, and Skelton’s
Garland of Laurel 272 and 273.

1312. quantus and pleasus, frequent phrase; see Troy-Book T, b; De duobus
Notes to pp. 54—56, ll. 1319—1372.

1319. of hard. This way of forming an adverbial expression occurs also in l. 574 and 615: "of newe"; in Troil. II, 1236:

"That ye to hym of harde now ben ywonne."

Falls of Pr. 72 a: "of olde, and not of newe"; Complei 159, 198; Reason and S. 288 a. Troy-Book M a presents even a comparative:

"Ne came none hooest of more harde to londe."

1325. þer is nomore to sein.] Exceedingly common formula in Chaucer and Lydgate; cp., for instance, Squire's Tale I, 306; Frank. Tale 862; Mauna. Tale 162; Pite 21, 77.

1328. Troy-Book U a:

"That finally, as goddes haue be-hyght, 
Thorough prescynce of theyr eternall myght 
To victorye that ye shall atayne."

"Prescience" is a personification in the Assem. of Gods.

1331. "by inste purveyance" occurs also Troil. II, 527. "providence" is, of course, only the learned doublet of "purveyance."

1334. environ is used as a post-position; the sentence is thus to be construed: In consequence of this new grant, this ballad was straightway begun throughout the temple, by reason of the great satisfaction of all present.

1348. Willy planet.] The same as "welwilly" in Troilus III, 1208:

"Venus mene I, the welwilly planete!" and Black Knight 627: "O feire lady, wel-willy founde at al!"

1348, 1349: Black Knight 612, etc.:

"Experus, the goodly bryghte sterre, 
So glaid, so feire, so persaunt eke of chere, 
I mene Venus with her bemy lyeere, 
That hevy hertis oonly to releve 
Is wont of custom for to shewe at eve."

See also Th., II, 5, 6 and Temple of Glas, II. 253, 254, and 328—331; further Kingis Quair 72, 6 and Skeat's note.

1355. dalster.] Cp. Albyn II, 1749: "Venus, called the daysterre."

1362. There is always some contrivance or other to wake these dreamers. Here—and it is a good idea, I think—it is the heavenly melody of the lovers' song; Chaucer, Duchesse 1322, is waked by the castle-bell; in the Parl. of F., by the song of the birds; so also Dunbar, in the Thrissil and the Rois, and the poet of Cuckoo and Nightingale; Degville, by the sound of the matin-bell; King James, by Fortune taking him by the ear to place him on the top of her wheel; Alanus (De Planctu Naturae), by the light of the candles going cut; Octavian de St. Gelas, at the end of the Vergier d' Honnere, by the noise the people make in uttering their opinions; the writer of the Assembly of Ladies, because water "sprang in her visage"; Skelton, in the Bouge of Court, by imagining he was leaping into the water; Douglas, at the end of the Police of Honour, by falling into a pool; Lyndsay (Dream), by the sound of cannon, etc.

nois.] Cf. Albyn II, 1143:

"Hevenly angels, that made noyse and sowe;"

further Edmund II, 911:

"This hevenly noise gan ther hertis lyhte."

Of course, we need not substitute noise, as Horstmann thinks. We have again a "heavenly noise" in the Fairy Queen I, 12, 39, and in Painter's Palace of Pleasure (ed. Haslwood II, 272); a "sweete noyse" occurs Mauna. Tale 196.

1386. Cf. Rom. of the R. 3859:

"I was a-stoned, and knewe no rede."

1372. With similar regret Deguville awakes from his vision:

"Bien dolent que si tost amoy 
Perdu mon solas et ma joye; 
Iseu me le doint recouurer" (Barthole et Petit, fol. 148 a).
1374. anisicon.] See Hous of F. 7; Duichas 285; Sompnyouns Tale 150; Persones Tale, p. 285, etc. The word occurs often in the Troy-Book, in Albou II, 521, 561, 588. Compare also Falle of Pr. 59 d:
(consider . . .) "Howe dremes shewyd by influence deunes
De not lyke sweuenes, but like anisicon."

1380. The "treatises" mentioned in the following lines are not clearly defined; I suppose ll. 1378—1383, and again ll. 1388—1382, allude to a "treatise," with which the world has not been favoured; the "simill tretis" in l. 1382 must mean the Temple of Glas. Similar to our passage is the conclusion of the Flowre of C., to which, consequently, a "ballad" of three stanzas is appended.

1380. processe. ] = progress; progress of a story, or narrative; the story or treatise itself. Very common in the latter meaning. Cp. Leg. of Ariadne 29; Trojanus II, 288, 292, 424; III, 421; Leg. of Austin, Halliwell, p. 149:
"Doth your deuer this processe to corret." 
Falls of Pr. 112 c: "In this processe briefly to procede."
Ib. 218 d: "And pray al tht shal thys processe see."
Story of Thebes, fol. 360 d:
"and gan a processe make,
First how he was in the forest take."
Troy-Book Aa, c: "And shortly here Guyo doth forth pace,
And lyst of them no lenger processe make."
Ib. Cc, c: "Of them can I none other processe make."
Ib. Cc, b: "Fro hensforth I can no processe rede."
De duob. Merc., fol. 66 a:
"I will entrete thys processe forth in playn."
Secreta Secretorum (MS. Ashmole 46, fol. 97 a):
"Excellent prynce, this processe to compyle
Takith at gree the Rudnesse of my style."

1392. Who is "my ladi?" Does the monk represent himself as a lover, in the conventional style of the period, or does my lady mean the lady of the "amoreux," at whose request, according to Shirley, the monk composed the poem? The first assumption is made more probable by the Envoy of the Black Knight.

1393, etc. Similar Envoy occur in Black Knight 874: "Go litel quayre" (so also Skelton, Carl. & Laurel 1593); Choriz and Bird 379: "Go, gentille quayrer;" Troy-Book Ddu, d: "Go lytall boke," etc.; L. Lady ma b: "Goo lityl book" (this however seems to be added by Caxton); Edmund: "Go, litel book!" Falls of Pr., fol. 218 c: "With letters and leaues goe litel booke tremlying;" Kingis Quair 194, 1: "Go litill tretis;" Pastyme of Pl.: "Go, little boke;" Belle Dame, the last stanza but three: "Go little booke;" Trojanus V, 1809: "Go, litel boke, go, litel myn tragedie."

1400. correcte.] See the Introduction, p. cxlii. Cp. Boccaccio, De caelibus, at the end: "ut supplestur quod omisum sit, & superfluum rescuerit;" further Trojanus V, 1872; Persones Proli, 55, etc.; Sec. Num's Tale 84: "And pray yow that ye wol my werk amende." The Falls of Pr. ask the readers "to correct where as they se nede" (fol. 217 b), and, again (fol. 217 c):
"I pray them y't they would
Famour the Miter and doe correccion."
At the beginning of the Falls of Pr. (fol. Aix), Lydgate commends Laurent for his "entencion to amende, correcten and declare,
Not to condemne of no presumpcion."

Dance of Macabre, fol. 224 c:
"Lowely I pray with all myne heart entere
To correct where as ye se nede."
Reason and S. 202 b: "Bescchinge him for to directe
Al that ye mys, and to correcte."
L. Lady, b a: "I put hit nekely to hir correccion."
Aesop, Proli. 46: "I me submyt to theyr correccion."

Notes to p. 57, ll. 1374—1400.
Notes to pp. 57—61, ll. 1402, 19—198.

Flour of C. 109: "it is a vnder correction,
What I rehearse in commendacion."
Guy of Warwick 74, 1: "Meekly compiled under correcyoun."
Chorl and Bird 385: "Alle thing is saide vndre correcious."
Similarly Secreta Secretorum, fol. 97 b.
Pilgrimage of the Soul, end (Caxton 1483): "and goodly correcten
where that it nedeth oughte to adden or withdrawn;"
in the original French: ... "douleament corrigeront,
Se riens y a a corrierg,
A amender ou retracter."
Troy-Book E3 a: "Prayeng the rede where my worde myssyt,
Casynge the metre to be halte or lame,
For to correcte, to saue me fro blame" ... . . .
Ib. E3 b: "And where I erre, I praye you to correcte."
Ib. D4 b: "To correcte rather than diadayne."
Ib. D14 d: "And the submyyte to theyr correcycon."
See also lb. E3 b.
Edmund: "Meekly requeryng, voysed of presumpcious,
Wher thow faylest, to do correctious."
The word correcious forms here the burden of five stanzas.
Alfon II, 1993: "I wyll procede vnder correction."
Pur le Roy 63: "For to correcte where as thei see nede."
Pilgrimage 4 a: "For my wryntynge, in conclusions,
Ys al yseyd vnder correctious." 
Leg. of Austin (Halliwell, p. 149): "By cause I am of wittis dul and old,
Doth your devener this processe to correcte."
Belle Dame: "Wher thon art wrong ... 
The to correcte in any parte or all."
Cf. also Lancelot of the Laik, Pro! 184, 185; fur her Skelton’s Phil. Sparrow 1246, and his Envoy to the Garland of Laurel, l. 1588, etc.
1402. Perhaps we ought to adopt the reading of MSS. T. P. F. B. I, and scan the line: "I méne j*tt bénégne || & g’solli iff hir fáce."

COMPLEYNT.

19—21. The same simile occurs in the Prologue to the Canterbury Tales, ll. 179—181; further Troil IV, 787:
"How shold a fish withouten water dure!"
Departing of Th. Chaucier (MS. Ashm. 59, fol. 46 b): "What is a fishe out of þe se,
For alle heos scales (MS. sele) silver sheene,
Bot dede anoone as man may see."
42. jone me swich a pul.] The same expression occurs in the Rolls of Pr., fol. 140 b.
125. "nouw-suffysance" occurs also in the Pilgrim., fol. 197 a. Chaucer translates impotenti by nounpower, Boethius 2074.
136. myn swete fo.] Very frequent expression; it occurs Troilus I, 874; V, 223; Aneleda 272; poem XXI in Skeat’s edition of Chaucer’s M. P., p. 214, l. 41; De duob. Merc. (MS. Hh. IV. 12, fol. 62 a): "My swete foo is hard as any stele." See again l. 296 of the Compleynt.
196. Read wunwreke. Shirley's reading is unwreke, not buworek, as given, on p. 61, in the various readings.
198. Many allusions to the two casks containing sweet and bitter liquor (represented as attributes of Fortune or Jupiter) are to be found in contemporary
poetry. See particularly Gower, Confessio Amantis, book VI (Pauli III, 12, etc.); similar to this passage is Reason and S., fol. 202 b:
(Fortune) "Had through hir subtil gyn be-gonne
To give me drynke of her trome,
Of which she hath, with-oute where,
Couchd tweyf in hir celler:
That oon ful of prosperite,
The tother of aduerayte,
Myd hir wondrful taverne . . .
And of this like drynkes tweyne
Serevthe fortune in certeayne
To alle foolkys eye and morowe,
Some with Ioye and some with sorowe."

Cp. further Pilgrim., fol. 4 b:
"Nor I drank newer of the sugryd tonne
Off Jupiter, couched in hys celer;
So strange I fonde to me hys boteler,
Off poyste callyd Ganymode."

De duob. Merc. (MS. Hh. IV. 12, fol. 70 b):
"As Iupiter hath cowchid tunays too
With-in hys celer, platly, and no moo:
That oon is full of ioye and glaundes,
That other full of sorow and bitternes.
Who that will entry to tamen on the sweete,
He must as well takyn hys auncure
To taste the better, or he the vesell lete."

Comp. also ib., fol. 65 b; further Legend of Good W., ProL 195; Wife of Bath's
Prof. 170. We have the fiction further in extenso in the Roman de la Rose, ed. Meou 8836, etc., and read also in Boethius, De consol. philos., book II, pros 2:
"Nonne adolescentius dio tois pithous, tov mou ena kakow, tov de iermon kalow, in Jovis limine jaceri difficiisti?" The whole fiction goes back to Iiad xxiv, 527, etc.:
"Δεωι γάρ τε πίθοι κατασκέπασι τόν Δίον οίκον
dówν, ola δίδωσι, κακών, ἵππος δὲ ἴδων," etc.

202. essay or venegre.] Cp. Troy-Book Ec c:
"Of better essaye, and of esege wyne.

203. embrace.] See note to Temple of Glos, l. 575.

300. We find Judith often mentioned; see, for instance, Man of Law's Tale
841; March. Tale 122; Melibe, p. 150; Alton, ed. Horstmann, p. 37, note, stanza 5, and particularly, the Monk's Tale 531—534. Nowhere, however, is any emphasis laid on her "doubletleness" to Holofernes, as in our passage.

304, etc. Cp. Falls of Pr., Book VI, beginning.

335. dangerous.] Cp. the note to L 156 of the T. of Glos; see also Chancer's
Prologue 517. "Dangerous" is a woman, in whom "Daunger" has his abode; it means thus "unapproachable, inaccessible." The word occurs thus in the
Wife of Bath's Prof. 151, 514, Tale 234; further Court of Love 901; Rom. of the Roso 450, 591, 1492, 2312, 3727, etc.—Has "Large in refuse," in the main, the same meaning as "dangerous to take," or have we to adopt Shirley's "Large in yeuyng" occurs also Edmund I, 1006.

336. Does stretyt mean here "straightforward," "ready"? Falls of Pr. 170 a has the word in the opposite meaning:
"Streyt in keping, gein liberalite" (Galbe).

Similarly Pilgrim. (MS. Cott. Tib. A. VII, fol. 94 b):
"They seynyn ekyn they be lyberal,
Though they be streyate and ravernous."

379. Similarly Falls of Pr. 146 c: "laugh & make a mowe."

Pilgrim. 169 b: "grouche & mowhes make";
Jb. 225 b: "Scornyng off the lewes alle, (of Christ)
Ther nowyng & deryous" (similarly Pers. Tale, p. 279);
Notes to pp. 64—66, ll. 305—575. 125

further Troilus III, 1778:
"Than laugheth she, and maketh hym the mowe" (Fortune).
Rom. of the Ro. 4555:
(Love and Fortune) "Which whilom wole on folke amyle,
And glowme on hem another while."
395, etc. This is a distinct allusion to the worship of the daisy-flower; cp. note to l. 70 of the T. of Glas.
476. We have isoth as a dissyllable in the Pilgrim. 174 a:
"Shal lete the way that ly[el]th wrong."
477. This line occurs word for word in Rom. of the Ro. 1971. 91
494—515. The writer was evidently highly pleased with this interminable litany of antitheses and oxymora. His model may have been Rom. of the Ro. 4706, etc.
529. Both MSS. read "hete of cold." Being perfectly sure that this must be nonsense, I changed of into and. Nevertheless of seems to be right; cp. Black Knight, 237, 238:
"So that my hote, ploynly as I fele,
Of grevouze colde ys cause every dele;"

further Troil. I, 419 and 420:
"Allas, what is this wonder maladye!
For hete of cold, for cold of hete I dye."
This example shows what even "obvious" emendations may be worth. Nevertheless, to die for heat of cold, and for cold of heat, is indeed a "wonder maladye."

539, etc. Our author probably derived his information with respect to this wonderful lamp from Bartholomaeus, De Proprietatibus Rerum XVI, 11 (MS. Harl. 4759), who says of the stone "Albeston": "For in a temple of Venus was made a candyll sticke: on whyche was a lantern so breynnynge that it myght not be quenchyn wyth tempeste nother with reyne: as Ysaier sayth . ii. XV a., Capitulo de Gemmis." In Isidore's Etymologiae, Book XVI, Chapter IV, No. 4, we find: "Denique in templo quodam fuisse Veneris fanum (dicunt), ibique candelabrum, et in eo lucernam sub dioc sic ardentem, ut sam nulla tempestatas, nullus imber exastingueret" (Migne, Patrologia, vol. 82, col. 565). The earliest mention, however, of this lamp, seems to be in Ampelius, Liber memorialis, cap. 8 (shortly after the passage on the Pergamenean sculptures): "Argyro est fanum Veneris super mare; ibi est lucerna super candelabrum posita, lucens ad mare sub divo celo, quam neque ventus aspereget, nec pluvia exasinguit." (Thomas Munckerus, Mythographi Latini 1681, 11, 283, note b, conjectures disspereget for aspereget). For the stone asbestos, see Pliny 27, 54; Solinus 7, 13; Augustine De civ. Dei 21, 7, 1, and a note to Kruuski's Irydion; further Court of S. crb; Falls of Dr. 183 c, stanzas 4; Rosamond and S. 297 b; Intelligenza 43, 2. Cp. with our present passage also the following lines from the Pilgrim., fol. 134 b:
"And the name off thys dreadful ston
Ys ycalliyd Albeston,
Wych, whan yt receyveth fyr,
To hete yt hath so gret deyrr
That [MS. Than] when with fyr yt ys ymeye,.
After neuere yt wyl be quyeunt."
The lamp is again mentioned, in 1567, by John Maplet, A Greene Forest, fol. 2: "Isidore sayth in his .XVI. books, that in a certaine temple of Venus there was made and hoong vp such a Candlesticke, wherein was a light burning on that wise, that no tempest nor storme could put it out, & he beleueth that this Candlesticke had somewhat of Albeston beset within." The name Albeston instead of "asbestos" is due to a perverse etymology from lapis albus.—For many particulars in this note I am indebted to Dr. von Fleischhacker. See also the N. E. Dictionary under "Albeston."
575. Cp. Antelida 211:
"So thrieth with the poynct of remembrance
The swerde of sorowe . . . Myn herte."
The quotations in the Notes are, as a rule, taken from the following texts:

*Falls of Princes*, from Tottel's print, 1554.
*Troy-Book*, from Pynson's print, 1513.
*Story of Thebes*, from Stowe's *Chaucer*, 1561.
*Court of Sapience*, from Wynken de Worde's print, 1510.
*Pilgrimage of Man*, from MS. Cotton Vit. C. XIII and Tib. A. VII.
*Pilgrimage of the Soul*, from Caxton's print.
*Life of our Lady*, from Caxton's print.
*Reason and Sensuality*, from MS. Fairfax 16.
*Secreta Secretorum*, from MS. Ashmole 46.
*De duobus Mercatoribus*, from MS. Hb. IV. 12 (Cambridge).
*Horse, goose, and sheep*, from Sykes's reprint for the Roxburghe Club (1822).
*Chori and Bird*, from Halliwell (*Minor Poems*), and MS. Longleat 258.
*Albon and Amphabel*, ""," ",
*Legend of St. Margaret*, ""," ",
*Dance of Macabre*, from Tottel's *Falls of Princes*.
*Flour of Curtesie*, from Stowe's *Chaucer*, 1561.
*Chaucer*, from Skeat's annotated texts, and the Aldine edition.
*Kings Quair*, from Skeat's edition.

The abbreviations used in the Notes will be easily understood by means of the above list.
GLOSSARY.

[For the more interesting or rare words, the Notes should also be compared.]

TEMPLE OF GLAS.

abaisshed, abashed, dumb with confusion 1048.
abraide, to start, break forth abruptly 1054.
access, see access.
accoye, see aboye.
acoordid, reconciled 110.
againward, again, back, in return 644, 1401.
akoie, to calm, quiet, appease 409.
at, although 365.
alderiast, last of all 247.
aldernext, nearest of all, next 70.
amate, dismayed, daunted, cast down 401.
and, if 1002, 1289.
apaid, satisfied, contented; vele apaide 1195, 1274; euel apaied 1399.
aquirie, Aquarius 5.
arace, to eradicate, tear away 894, 1141.
as, expletive, before adverbs: as fast 39; as po 525, 1300; as nov 936.
assay, test, proof 1192.
assert, p. t., escaped 1052.
astonied, astonied, astounded, bennumbed, dismayed 24, 1044, 1366; astonied 878, 934.
atone, at once 458.
atte, at the 13, 30, 405.
atwizen, between 348.
aunauce, to advance, further, help 660.
aunante, to vaunt oneself, boast 1172.
avisious, vision, dream 1374.
avers, altars 473.
avowe, avowal, solemn promise 771.
axcess, access, attack of fever 358.
aze, to ask 672, 725, 768, 800, 1178.
bataile, battle 592, 1246.
bawme, balm 238.
bhehte, bhehest, promise 1036, 1057, 1322.
bemys, beams, rays 272, 329, 718.
bentaile, be entailed 37.
bet, bette, adv., better (312), 1063.
bie, bie, 719, 1351.
bihete, see behest.
bihote, vb., promise 383, 418.
bise, busy 333, 1146; bine 1168.
biseme, to beseech, become 1143.
bote, bull 119.
borough, squire, pledge, bail 1145.
bote, relief, remedy 437.
bouqis, bougts 510.
brace, to brace, strengthen 1290.
brenne, burn 326, 362, 842; p. t. brente 840.
brid, bird 603.
buxumnes, obedience 878.

can, know 688.
cercled, circled, made circular 716.
champartie, see note to l. 1164.
cherche, cheer, countenance, face 52, 290, 298, 315, etc.
chesse, to choose 214, 336.
chepe, call 804.
compass, circle; in compassewise 37.
compassid, encompassed, enclosed 755; compass 1053.
compassing, designing, plotting 871.
convey, knowledge, skill 951.
contune, to continue 1333; p. p. contuned 300, contyned 374.
coupe, known 200. See also koupe.
crop, protuberance; top, fruit 455, 1210.
croude, to push 534.
curen, to cover, hide 205.
curtes, courteous 1166.
daister, day-star 1355.
daliance, speech, conversation 291.
see note to this line.
davute, to subdue 482, 619, 1171.
debate, strife 399.
dedali, deadly 14, 937, 945.
devite, value, worth, esteem 1257.
demening, demeanour 750.
demeyned, behaved 1051.
departid, separated, divided, parted;
p.p. 334; p.t. 781.
depired, purified 1223.
devise, to devise 471, 927, etc.; to
tell 538, 686.
deviser, dispeller 329.
differing, deferring, delay 1206.
dilacions, delay 877.
discure, to discover 161, 629, 916.
dispersit, spiteful 761.
dole, doleffulness 551.
dome, sb. doom 1079.
donne, adj., dun, dark 30; vb., to
darken 292.
doublenesse, duplicity 441, 1158, 1245,
1253; stanza 25 c, l. 6.
dul, vb., to become dull, feel dull
407.
dures, roughness 515.
eft, efte, again 41, 1400.
efter, eftir, after 233, 1251.
egalli, equally 277.
ake, also 77, 97, 108, etc.
elde, ed, old age 182, 187.
emprise, undertaking; teaching,
lore? 421, 1073. See note to l. 421.
enbrace, to set on fire, inflame 846.
see note to l. 575.
enbracen, to embrace 1107, 575.
enbroured, embroidered 301, 309.
ensopte, tell, describe 946, 1378.
enuyed, renewed, made fresh and
new 275.
entaile, shape, form 37.
entendep, is given to, inclined to
189.
ententif, attentive 470.
entere, (entirely) devoted 220.
environ, adv., round about 283,
505; postposition 1334.
er, ere, before 13, 572, etc.
estres, apartments, inner parts of a
house 29, 549.
euer in one, at all times, continu-
ously 25, 1333.
euered, adv., every deal, through-
out 1058.
euerich, every 535.
eurous, happy 562.
exemplaire, exemplarie, pattern,
model 294, 752.
expoune, to expound 304, 1389.
eyel, vinegar, stanza 3 b, l. 5.
fadur, father 389.
falsed, deceived 63.
fantastic, phantasy, mind 513.
fasoun, fashion, shape 35.
feine, to feign 204, 522, 762, 911;
to be slack 996 (see note to this
line).
femynynite, womanliness 1045.
fer, ferre, far 345; ful fer 17.
ferfer, fur forth, far 1327; as fer-
ferve (us) 1029.
ferse, fierce 1236.
fest, feast 464; festival 101, 473.
fin, fin, sb., end 411, 692, etc.
(fine), fyne, vb., to end (intrans.)
372; (trans.) 910.
(fine), fyne, vb., to refine 1191.
fire, adj., fiery 574.
flaumed, inflamed 843.
floting, floating 53.
fitten, to remove 1248.
for, on account of, because of, out
of 1, 2, 10, 11, 29, etc.; in spite
of 59, 124, 823; with the partici-
pole 632, 934, 1366; conj., be-
cause 68; for pat 408, for cause
pat 933.
forcasten, fordriven, to drive out of
the right way, to toss about; for-
castep 606; fordrive (p.p.) 609.
forseid, aforesaid 1389.
forth bi pace, to pass by 230.
fortune, vb., to favour, make fort-
unate 903, 1101; p.p. fortuned
1347, 1361.
for-wyrnikked, crooked 84.
foule, bird 139.
fresshifi, adj., fresh 273.
fyne, see fine.
gan, began 10, 13, 23, 26, etc. (often merely paraphrastical).
garnement, garment 503.
gentilles, gentilisse, gentleness 287, 970.
gie, guie, to lead, guide 973, 1093.
gif, to give 597.
ginnef, begins 656.
glade, to gladden 1211; gladest 703; glading 1356.
grave, p.p., buried 239, 1039.
gre, to take at (in) gre, to accept in good part, graciously 1085, 1387.
grud(e)ch, to grudge, murmur 592, 1086.
guerdon, sb., reward 806.
guerdone, vb., reward 1139.
guie, see gie.

halowe, hallow, celebrate 100.
hatter, hotter 362.
hautem, haughty 323.
he, promise 498; plural hestis 59 (promises); 853 (commands).
het, p.p., heated, inflamed 842.
hole, hool, whole, entire 97, 364, 488, 497, 857, 1227, 1317.
holi, wholly, entirely 1076, 1330; hooly 630; holli 722; holli 1134.
homager, one who pays homage 571.
hood, see hole.
howe, hue 45, 454, 616, 937.

Iblent, blent, mingled 32.
ich, Ich, each 748, 1007.
lewise, judgment, pain, torment 238.
Ifrore, frozen 20.
ilsche, equally, equably 1202.
I-marid, moved 569.
init, inwardly, deeply 765, 1087.
impeccion, examination 278.
I-perid, pereed 987.
Istillifled, changed into a star, glorified 136.
I woide, void, devoid 413.
Iylde, yielded, surrendered 586.

kepe, sb., heed 13.
kike, to make known, show 194.
kynhe, acquainted with 618. See note.

kynnyng, knowledge, skill 538.

**TEMPLE OF GLAS.**

| kynd, nature 177, 224, 279, 343. |
| laiser, leisure 393. |
| lak, lack, defect 150, 564, 749, 791, 820, 1137. |
| lase, snare, net 423. |
| laurere, laurel 115. |
| lech, loech, physician 916. |
| leithe, language, speech 139. |
| lenger, longer 390, 1297. |
| lere, to teach 656; to learn 297, 1021. |
| levyr, liefer, rather 1012. |
| lich, like 46, 272, 603, 628, 784, 798, 813, 1030; liche 850. |
| liklynesse, likeness, semblance 18. |
| lisse, to ease, relieve 1220. |
| loft, on l., aloft 645. |
| longit, belongs 875. |
| lourepe, looks sullen 218. |

**male bouche,** wicked tongue, stanza 25 b, l. 7.

masep, amazes, bewilders 682.
mede, meed, recompense 353, 415, etc.
meint, mingled 276.
meruaide, sb., marvel 267.
meruaide, meruaide, vb., to marvel, wonder 279, 585.
move, to move 1245.
modir, mother 321.
mot, must 357.

ne, not 27, 68, 184, 240, 399, etc.
ne, nor 161, 178, 403, 508, 594, etc.
neueradele, in no way, by no means 426.
noise, sound 1362.


offencoun, offence 429, 801, 884.
ones, onys, once 675, 725, 925, etc.
oper, obrar, or 943, 1038.
oper next, next following 209.
overebar, to pass over 610.
overshake, to pass away, abate, stop 614.
overlake, to abate, slacken 614
(reading of L. S. Pr.).

pantire, snare 604.
penafhede, pensiveness 2.
peping, crying, screaming 180.
peraunture, peradventure, perhaps 233, 241.
percaas, perhaps 237.
perre, jewelry 301, 310.
perzant, piercing 328, 756, 1341.
ple, plea 681.
plein, plainly 1265; in plein 1390.
plete, to plead 686.
port, bearing 266, 291, 745, 901, 975.
possid, pushed 608.
prefe, sb., prove 1254.
presse, pres, sb., press, crowd 533, 545, 547.
prais, esteem, highest reputation 259, 621; value 1258; praise 1345, 1381.
purid, purified 1192.
puerseunce, purveyance 862.
queme, to please 1312; stanza 35, l. 7.
quit, to quit, requite 1186.

race, to run, rush 756.
raced, erased, cancelled 1238.
recce, care, mind 982.
recouwford, comfort 330.
recured, recovered 1226.
rede, sb., counsel, advice 642, 688, 1366.
rede, vb., to advise 1151.
regale, supremacy, first rank 261.
reehere, to relate 560, 949.
remue, change, remove 1182.
rout, cared 850, 959.

secrenes, secrecy 295.
seld, seldom 212.
semlyked, semeliness 290.
shene, shining, bright 1101.
shipires, security, certainty 1254.
sip, since 369, 423, 478, etc.; sipin 482; sipen 735.
sipe, ofte s., oftentimes, often 193.
skil, reason 1116, 1382.
skyes, skies, clouds 80, 611.
somewhile, sometimes 655.
sonnyshe, sunny 271.

sote, soote, sweet 458, 540, 1264.
sofeast, true 974.
sound, to cure, heal 602, 1200.
soune, soune, sb., sound 197, 1386.
sper, sphere, globe 272, 396, 716, 1344.
spill, to destroy, kill 439.
ster, to steer, guide, direct 1349.
ster, to escape 584.
sterve, sterve, to die 435, 791.
stile, writing instrument, pen 956.
stoneip, astounds 683.
stremes, rays 32, 252, 263, 326, 582, 702, 815, 1101, 1342.
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sufferable, suffering, enduring 1266.
supprised, overpowered, overcome 765, 938.
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sueltre, feel sultry 358.
tast, takest 602.
tempest, vb., to worry, disquiet 1157.
though, heanness 1, 1174, 1260, 1370.
tofere, before 32, 198, 249, 251, etc.; toforne 883; tofore 994, 1281, 1284.
togedir, together 276.
transmuse, to transform 120.
trete, treaty 214.
twynam, to part, separate 1360.
ůfike, the same, that 81; stanza 25 a, l. 7.
ůfo, adv., then 370, 525, 1386, 1369.
ůf, dem. pr., those 1165, 1337, 1351.
ůfrei, see note to l. 1283.
vailef, avails 622.
verre, verray, very, true 571, 980, 1001.
viage, voyage, journey 900.
unfortuned, unfortunate, luckless 389.
unwarily, unawares 95, 105, 617.
voide, to chase away 258, 1158.
voide, to voide ous of, to empty of, free from 331.
uppermore, higher up 137.
walk, walked 34, 247, 552, 565.
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wawe, wave 609.
webdi, weather 395.
weke, week 1201.
welbesin, seemly, comely, of good appearance 1167.
wele, walked 140; weles 550.
were, wire 271.
weymentacioun, lamentation 949.

wit, person, creature 360, 398, 403, 558, etc.
will, willing, ready, propitious 1848.
worship, worship, dignity 342, 399.
wisse, teach 637.
write, sb., blame 166, 208.
write, vb., to blame 666.

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afore, before 582.
alayene, to allay 273.
altibon, 540. See note to l. 589.
amasid, amazed, bewildered 518.
a-mong, sometimes 171.
aperyd, impaired, injured 519.
aryte, Arie, the Ram 250.
asert, to escape 12.
avoyn, stunned 109.
avoyn, broad-shouldered 109.
attemperaunce, temperance 339.
(Shirley reads attemporallce).
atazeme, between two people 234.
avise, opinion 354.

baume, balm 431.
batsyme, bidding 468.
brend, burnt 560.
brenne, to burn 543, 547, 552.
bromys, broid 417.

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cheuere, shiver 532.
chewryfoyl, honey-suckle 429.
clepe, to call 149.
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contynne, to continue 361.
crop, top, fruit 397.

dalyaunce, conversation 340.
del, part 45.
demy, deem 169.
departyctyonun, separation 254.
depentyd, portrayed 79.
despitouz, spiteful, contemptuous 346.
despity, liking 107, 170.
dol, dole, grief 245, 317.
donne, dun, dark 366, 372.
dotous, doubting, mistrustful 343.
durose, hardship 588.
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I-wroke, revenged 358.

large, sb., liberty 177.
lasse, less 616.
leche, leech, physician 55.
lemys, rays 265.
tere, to learn 333.
tysyn, to ease, relieve 401.

mede, reward 624.
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non-suffysaunce, insufficiency 125.

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othyr, or 116.
out-sheede, to pour out 431.

parte, to divide, share 236.
peerrand, piercing 574.
pensyfled, pensiveness 510.
pes, peace 508.
pete, pity 69, etc.
pleyne, to complain 51.
plochyn, to plunge 376.
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sonde, to make sound, heal 407.
sote, sweet 398, 451.
sothefastnesse, truth 92, 493, 587.
sper, sphere 241.
spery, rede sp., reed-spears 422.
sprawlynyge, sprawling 21.
steer, to stir 542 (or, to manage, control? see Leg. of G. W., 955).
sterre, to steer, guide, restrain 6.
stilly, quietly 308.
stoondemel, hourly 524.
streytest, most straightforward (?) 336.
sumdel, somewhat 197.
swoone, swoon 188.
sykunnesse, security, reliableness 327.
sytes, oftte s., oftentimes, often 596.

tene, grief 226.
tho, then 198.
thought, trouble, heaviness 1.
to-brest, to burst 450.
to-rent, rent asunder 611.
to-tore, torn 610.
trist, sad 285.
twoyce, two (things) 530.

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were, doubt 261.
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wynke, close the eyes, sleep 64.

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ADDENDA.

Page XIII. To Prof. Zupitza’s contributions to Lydgate-literature, add his paper *Zu Lydgate’s Hexameter*, in his *Archiv für das Studium der neueren Sprachen*, vol. 85, pp. 1–28. We find in it the version of the Trinity College MS. R. 8. 19, and the fragment in MS. Ashmole 59, besides valuable notes, and important additions to Sauerstein’s edition.

Page XXIX. Thanks to the kindness of Mr. Gordon Duff, I am in a position to give a more accurate date for the fragments of Pynson’s print. Mr. Gordon Duff believes its date to be about 1502—6, for the following reason. The border of the device used in Pynson’s print was cut in metal, and was first used about 1500. It very soon began to get damaged, owing to the bending of the metal, and about the year 1510, the lower part broke away altogether. In the *Temple of Glas* the lower margin is slightly bent, and thus Mr. Gordon Duff is inclined to put it nearer 1502 than 1506.

Page LXXIII, note. I am sorry that I was not sooner acquainted with Wischmann’s Dissertation *Untersuchungen über das Kings Quair*. It would have been interesting to compare Lydgate’s treatment of the final e with that of King James.

Page XCVI. In the last volume of the *Dictionary of National Biography*, the article on John Hoveden notices the poem in MS. Calig. A. II, entitled “The Nightyngele,” and says that it is an imitation of Hoveden’s shorter version of the *Philotelus*. Through Prof. Napier I have become acquainted with another copy of the Caligula version, contained in MS. No. 208 of Corpus Christi College. From it, my supposition that the British Museum copy must be deficient at the beginning, has been confirmed. Two stanzas, addressed to Anne, Duchess of Buckingham, are missing at the beginning in the London MS., so that this poem has altogether 59 stanzas (see p. xcv, note 3). The stanza on the death of Henry of Warwick occurs in this MS. on page 17. An entry at the beginning of the MS. rightly points out that the poem must thus have been written between 1444 and about 1446, as the title “Duchess of Buckingham” was not conferred upon Lady Anne till 1444. Both MSS. are mentioned by Tanner, p. 491, l. 11 from top.

Page XCVII. We find further information concerning John Baret in a publication of the Camden Society: *Wills and Inventories from the registers of the Commissary of Bury St. Edmund’s and the Archdeacon of Sudbury*, ed. by Samuel Tymms, 1856. The will of John Baret is given in that work on pp. 15–44. It was drawn up in 1463, and proved May 2nd, 1467. Thus John Baret doubtless outlived Lydgate, whose share in the pension granted to them jointly must then have fallen to Baret. Some account of Baret and his tomb in St. Mary’s Church, Bury St. Edmunds, is given on pp. 233–238 of Tymms’s book.

Page XCVIII. Through Mr. Paskett’s renewed kindness I have been able to identify the “War between Caesar and Pompey” which Skeat (*Academy*, Oct. 3, p. 286) inclines to believe is identical with the “Tragedye of Rome” in MS.
Addenda.

Ashmole 59. Mr. Peacock has very kindly sent me a transcript of the beginning and end which, as he rightly points out, leaves no doubt that the piece is identical with Lydgate’s *Serpent of Division* (issued together with the 1590 edition of Gorbovuc). The Ashmole MS. is not available to me at present, but judging from the Catalogue of the Ashmole MSS., the “Tragedye of Rome” seems to be nothing else than the Envoy to the *Falls of Princes* II, 31 (Tottel’s print, fol. 86 d—87 b), followed by that to *Falls of Princes* III, 5 (Tottel, fol. 77 a and b).

Page CIX. From the new (printed) Catalogue of the British Museum I see that Lydgate’s *Assemble de Dyues* had already been printed in 1486 by Wynken de Worde, at the end of an edition of the *Canterbury Tales*. See also Hazlitt’s *Handbook*, p. 97, col. 2. This print is particularly interesting as assigning the authorship of the poem to Lydgate. —If I can trust an old note taken some time ago at Cambridge, the poem is also found in the Trinity College MS. R. 3. 19, fol. 68 a—97 b.

Page CXVII, note. Add, as two other important treatments of the Pleading between Mercy, Truth, Right and Peace, the Salutation in the *Coventry Plays*, and the *Castle of Perseverance*. Cp. also Rothschild, *Mystère du vieil Testament*, I, p. LXI.

Page CXLIII. I forgot to add that in E. K.’s introduction to the *Shepherd’s Calendar*, Lydgate’s name is mentioned in a very laudatory manner, and that he is introduced with Gower and Chaucer in G. Harvey’s *Letterbook* (ed. Scott, p. 57). Ben Jonson quotes him frequently in his *English Grammar*. Lydgate is further mentioned in the translation of Terence’s *Andria* (see Collier II, 364); again, in a Latin poem before *Alcida Greene’s Metamorphosis* (Grosart’s *Greene* 1X, p. 13), and by Whetstone, in a poem on Sir James Dier (see Köppel, *Studien zur Geschichte der italienischen Novelle*, p. 31, note 1); further by T. Nashe in his *Letter to the Gentlemen Students*, before Greene’s *Menaphos* (ed. Grosart, VI, 24); also in John Lane’s *Continuation of Chaucer’s Squire’s Tale*, ed. Furnivall, III, 330:

“Don Chaucer, Lidgate, Sidney, Spencer dead!”

No bad company for our monk!

Note to II. 86—90. Phyllis is also represented as having hanged herself on a filbert-tree in Lodge’s *Rosalind*, signat. K4 a.

Note to I. 271 (see also p. cxxxi). I am sincerely sorry that I have after all come across an earlier instance of the expression, “hair like gold wire,” namely, in Layamon’s *Brut*, II, 7047, 7048, which read (Cotton Calig. A. ix):

> Seoð en com a king þe hehte Pir:
> his heð (read hær) wes swulc swa boð gold wira;

the reading of Cotton Otho C.xiii is:

> *Sªpª com Caper. and Pir*:
> *Pat [hadde] heer so gold wir*.

Note to I. 510. The *Merry ballad of the hawthorn-tree*, attributed to Peele, illustrates well why this tree was chosen as a symbol of constant love. See Dyce’s edition of Greene and Peele, 1874, p. 604 sq.


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Temple of Glas.

EDITED

WITH INTRODUCTION AND NOTES

BY

J. SCHICK, Ph.D.

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