THE MANUSCRIPTS OF
CHAUCER'S TROILUS

WITH COLLOTYPE FACSIMILES OF THE
VARIOUS HANDWRITINGS

BY

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PREFACE

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

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

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

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

*August 1914.*
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ADDITIONAL 12,044 (A)

British Museum, MS. Additional, 12,044. Vellum. 10 × 7½ in. Ruled margins enclose a space 8½ × 4½ in. 113 leaves. In quires of eight, a—n⁸, o¹. After fol. 112, which ends the fourteenth quire, three leaves, which contained lines 1541–1750 of Book V, have been lost; and after fol. 113 another leaf is lost which contained lines 1821–1869. The margin of fol. 67 has been clipped. Otherwise the volume is in excellent condition. The MS. contains only Troilus.

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

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

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

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

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 32–58.
She thought well that Troylus person
She knew best sight and eke his quirliness
And thus she seyde: all were it nought to done
To graunt hym londe jyt for his worthynesse
It were honor with pley and gladnesse
In honestee with suche a lord to dele
For myn astat and also for his hel

Eke wel wot I my kynes sone he is
And sith he hath to sen me suche delite
If I wolde 'vntreuliche his sight file
Paraumenture he myght have me in despite
Thurgh wheche I myght stonden in wore plite
Now were I wys hate to me purchace
With outen nede there I may stonden in grace

In every thyng I wot there lytt mesure
For though a man for bede dronkenesse
he naught for bed that every creature
Be drynkless for alwey as I gesse
Eke sith I wot for me is his distresse
I ne aught nat for that thyng him dispise
Sith it is so he meneth in good wyse

Eke I knowe of long tyme agen
his thewes good and pat he nys not nyce
Ne auontour certeyn seyn men he is noon
To wys is he / to don so gret a wyce
Ne als I nyly hym neuere so cheryce
That may he make auaunt bi Iust cause
he shal me neuere blinde In suche a clause

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

1-1 Written by a later hand over erasure. Some one has substituted the reading found in H3,Ph,G,M H5, and in Thynne. The original reading was undoubtedly that of the remaining MSS., among which are included those with which A is closely related.

Men louen wommen all beside hire leue
And whanne hem lote no more lat hem byeue.
She thought she was not her prince.
She knew to be right and she was sent to see
And thus she was, at once it might to done.
To sustain him long for his wightness.
It gave him home truth play and pleasure.
In his son, she sent such a kiss to show
For men at all and all for his hold.

The God that is my former gone he is
His soul for him to see me sendes solted.
If of God vs witsake his sight in
Hence forth I might have me im solated.
Though Abrahams I might stonden in Godes pitch.
And this it is I have for my joy.
First interced for them of man stonden in grace

In a thing that is my shefth menshe.
For though a man for this reckeness.
He sought for was that any creating.
In witsake for a joy as of grace.
The end of God for me is the delight.
The angel for that thing him myself.
Sith it is so he menseth in good grace.

The 1 knothe of long time ago.
His the best good and that he was not mean.
As a teantory Asyn seen men he is soon.
To dresseth to son & get a wear.
As he may him none so choice.
That may he make anamet he must cause
His shall he none kynge of such a daint.

As I use care a car the fairest is ye.
She maythly some that he longen for
That Abrahams, thee to me this way of him some of that they may be.
To dresseth to all and at his hope and of.
You know them to this some a bone.
So they the venus why may without have.
And pas may length of tymne monte for do
No remeovable fortune deface
But Iubiter pat of his myeste may do
pe sorowfull to be glad so zeue vs grace
Or nytes ten to meten in this place
So pat I may youre herte and myne suffice
And fareth nowe wele for tymne is pat 3e rise
And after pey longe y pleyted had
And eft I kiste and stronge in armys fold
The day gan rise and troilus hym clad
And rewfulliche his lady gan babilde
As he pat felte dethes cares colde
And to hir grace he gan hym recomande
Where he was woo pis holde I no demaunde
For mannes heede ne ymage ne can
Ne entendement consider ne longe telth
The cruel peynes of pis sorowfull man
That passen every torment done in helle
For whan he saugh pat sche ne myste dwelel
Whiche pat his soule oute of his hert rent
With outen more oute of pe Chaumbre he wente

Incipit liber quintus

Approchien gan the fataH destence
pe pat Iouys hath in disposition
And to augren parcas sustren þre
Committeth to done execucioun
For why Criside muste oute of þe toun
And troilus schaft dwellen forth in pyne
ThiH latthesys his þreede no lenger may twyne
The golde dressed Phebus his on lofte
Thries had aH with his bemes clere
þe snowes molte and sephirus as ofte
I bronȝte a yweyne þe tender leues grone
Syn þat þe sonne of Ercuba þe quene
By gan to loue hir first for whomse his sorowe
Was aH for sche deparre schumble on morowe

The heading to Book V is written by the corrector, whose hand may be recognised throughout the volume.
And pis may leght of somme nonzet for to be noochable fortune defined
but jubiter put of his myzre may do proceeful to be gladd pone or gruwe
or wyote ten to metten in this place
So pat ye man yowre hertz and myne suffra
And faireth nozze dele for ye myne is yer je yust

And after they longe y plenfuris his
And ofte ilske ass stronge in warne folke
The day gan yste and traue him atad
And was fortliche his dryv gan to holde
As he pat felow Schirte ever olde
And to hir grace he gan hy recomando
Where he eass isso pis holde j no demanndo

Hornannes hecse ye mynzynge ne can
He entendment anside ye conse test
The cruelt paynes of pis profeeful man
That pasyen evere torment some in hell
For when he finish pat she ye myzre Swell
Which he put his pole oute of his hert，则
With ater mon more oute of ye extremure he wents

Inquet liue quam fulce
A prochay gan the fynest temente
Pat payes hath in suspencion
And to anzen payens putren pre
Committeth to done exrencion
For whyn apside muste oute of puteyn
And twelh stille Swellen forth in payne
Till lathesho his present no longer may tene

T he golde strepped phenus hize on loste
Thre be all with his bones cyz
Ye procus mowte and prostirny as offis
to brinzte a mynis ye tastus longe grene
Snu pat he some of estruula ye manne
The man to love his first for whom he proce
Was ale for he apuius shulde in morolde.
Campsall (Cl)

The property of Mrs. Bacon-Frank, of Campsall Hall, Doncaster. Vellum. 12 × 8½ in. Ruled margins enclose a space 8 × 4½ in. 120 leaves. In quires of eight: 1 flyleaf, a–n⁸, o⁷. There were originally catchwords at the ends of quires; but the volume has been trimmed for binding, so that only one catchword (fol. 41b) remains intact. Of some the tops of flourishes remain, while of others there is no trace. Otherwise the volume is perfectly preserved.

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

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

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

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

The Campsall MS. has been printed by the Chaucer Society in A Parallel Text Print of Chaucer's Troilus and Criseyde, and in a separate volume.
A wheston is no keruyng instrument.
But yet it maketh sharpe keruyng tolys.
And pere þow wost þat I haue out mysayent.
Eschew þou þat for swych þyng to þe scote is.
Thus ofte wyse men ben war by folys. [635]
If þou do so þi wit is wel by wared.
By eche contrarie is euer þyng declared.
For how myght euere sweetesse haue be knowe.
To hym þat neuere tasted bitternesse.
Ne no man may be inly glad I trowe.
That neuere was yn sorwe or som distresse.
Ek whit by blak by shame ek worthinesse.
Eche set by oper more for other semeth.
As men may se and so þe wyse it demeth.
Sith þus of two contraries is a lore.
I þat haue yn loue so ofte assayed.
Greuaunces ought konne and wel þe more.
Counsayllen þe of þat þow art amayed.
Ek þe ne oughte not ben yuel apayed.
Thow I desire with þe for to bere.
Thyn heuy charge / it shall þe lasse dere.
I wot wel it fareth þus by me.
As to þi broþer Parys an hierdesse.
Which þat I cleped was Oenone.
Wrot yn a compleynt of hire heuynesse.
Ye seþe þe lettre þat she wrot y gesse.
Nay neuere yet y wis quod Troylus.
No quod pandare / herkene it was þus.
Phæbus þat first fond art of medecyne.
Quod she / and koude yn euery wyghtes care.
Remede and red by erbes she knew fyne.
Yet to hym self his konnynge was ful bare.
For loue hadde hym so bounde yn a snare.
Al for þe douther of þe kyng Amete.
That al his craft / ne koude al his sorwe bete. [660]

CAMPSALL (Cl)
Fol. 11a. Troilus I. 631-665
Achson is no kemynge instrument.
But yet it makeneth many kemynge sothes,
And ware poth tho ye pat I hau in my sene.
Ceshelle ye pat, so: mylch pruit to ye Kobe is.
Thus oftys yse men ben har bor by folhe.
If ye do so ye shal be wel by sharyd.
So cese couteuys is euer prynt declared.
So holk myght auar mynneise haue be knolke.
To hym pat neuer tastede bitternesse,
Ye mon may be mish glad y knolke.
That neuer shus ye soleke or som assresse.
Of whet by blak by shame of the otherwisse.
Cese for by open more for other semeth.
As men may se and so ye kyse it semeth.

Wth yse of al se couteuys is a lote.
Pat haue ye lone so ofte assayed.
Gwana newe oulter Rome and wel ye more.
Counseyl: to of pat poth ar sumayed,
So ye ne oughte nor ben quel assayde.
This sey sfer sith ye sou to lone.
Then heu shute that ye lass beare.

Wot : wel it sutheth pat by me.
As to ye broder preyts an hircesse.
Which pat I depe dwis Denone.
Wot ye auomplesynt of hir kemynesse.
ye say ye latter pat the troyt y pette.
May neuer ye tert his quod Troytus.
No quod pammare sherkene it was pry.

debute pat fyrst fond arte of medecyn.
Quod she, and konde ye eviry hirshes are.
Kemede and rey by ekes she kieth hirne.
wet to hem self his kempinge was ful hirne.
For lone haue hym so bonde in a shar.
At fer ye kauyver of pe hirn Amete,
That all his cauffe ne konde all his soleke bene.
CORPUS (Cp)

Corpus Christi College, Cambridge, MS. No. 61. Vellum. $12\frac{1}{2} \times 8\frac{7}{8}$ in. Ruled margins enclose a space $8\frac{5}{6} \times 4\frac{1}{6}$ in. 151 + 2 leaves. In quires of eight with catchwords: 2 flyleaves, $a-8^g$. The first leaf of the twelfth quire is lacking; but there is no corresponding break in the text.

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

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

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

The volume is bound in vellum.

Printed by the Chaucer Society in *A Parallel Text of Three More MSS. of Chaucer's Troilus*.
Tho wordes and tho wommanyshe thynge
She herde hem right as though she thennes\(^1\) were For god it woot hire herte on othir thynge is Al though\(^2\) the body satte amonge hem there Hire adwertence is alwey elles where For Troilus ful faste hire soule soughte With outen wordes on hym alwey she thoughte

Thise wommen that thus wenden hire to pleso Aboute naught gonne alle hire tales speude Swich vanyte ne kan don hire non ese As she that al this meye while brende Of other passioun than that they wende So that she felte almost hire herte deye For wo and wery of that campaignie

And thilke fode sitnyng hire a boute
Wenden that she wepte and siked sore By cause that she sholde\(^3\) out of that route Deperten and neuere pleye with hem more And they that hadde y knownen hire of sore Seigh hire so wepe and thoughte it kyndenesse And ech of hem wepte for hire destresse

And bisly they gonnen hire comfort Of thyng god weot on which she litel thoughte And with hire tales wenden hire disporten And to be glad they ofte hire bysoughte But swiche an ese therwith they hire wroughte Right as aman is esed for to seye For ache of hed to clawen hym on his heede But after al this nyce vanyte They toke hire lene and home they wenten alle Criseyde ful of sorweful piete In to hire chambre\(^4\) yp went out of the halle And on hire bed she gan for ded to falle In purpos neuere thennes for to rise And thus she wroughte as I shal yow denyse

Hire ownded hear

---

\(^1\) the of thennes over erasure. (H1, a closely related MS., reads tennes.)

\(^2\) us of though over erasure.

\(^3\) us of she and sh of sholde over erasure. (Cl and H1, closely related MSS., omit she. The Cp scribe wrote sholde and then corrected to she sholde.)

\(^4\) re of chambre over erasure.

Note that stanza 102, ll. 708-714, is omitted.
The wytte and the woman the thynge
She sobet hem right as though the thymes were
too good it woot but here on othe thynge is
Al though the body canne anowt hem there
Hire aduertrice is alway elles where
For trouthes hil faire hire route bought
With othre word on hire alswy she thoughte.
This woman that thus wenden hire to peole
Above naught gonne alle hire tales wenden
Swich panytre ne kan ton hire non eke
As tho that at this wete while breede
Of other passioun than that they wenden
So that the fel alswy hire bere dye
Fai 150 and wegy of that compaigny

And chykke foes the thynge hire a boute
Wenden that the wepyt and liked wyue
By cause that the thole out of that wyue
Deserted and weyte playe with hem maye
And they that badd y kowyen hire of zeue
Seych hire to wype and thoughte it hyndrucele
And ech of hem wepyt for hire dyshastre

And bydry they gowmen hire coutour
Of thynge god woot on which the hel thoughte
And with hire tales wenden hire disputen
And to be glad they ofte hire byfoughter
But suche an ech therewith they hire wroghte
Right as awame is edd fo to fete
My ache of hed to clauen hym on his fete

But after at this wyre panye
They take hire leue and home they wenden alle
Entyped hi of souchefil piee
In to hire chambre up went out of the hall
And on hire bed the gau hu ded to sake
In purpos weyte thymes hi to rike
And thus the wroghte as I shal now duple

Our owyned hely
DIGBY (Dig)

Bodleian, MS. Digby 181. Paper. $11\frac{1}{2} \times 8$ in. Margins are ruled at top, bottom, and left. The writing fills a space of about $7\frac{3}{4} \times 4$ in. 93 + 4 leaves. Collation: 2 vellum flyleaves, a–c9, d–e12, f9, g24, h12, i4, 2 vellum flyleaves. There are no catchwords at the ends of quires.

Contents—
1. Cupid's Letter (by Hoccleve), fol. 1a–fol. 6b middle.
2. A poem against marriage in 16 stanzas of 7 lines.
   Begins, 'G]ory unto god, laude and benyson.'
   Ends, 'W[i]thdrawe your foot or ye fial in the snare.'
   (Printed by Wright in his Camden Society ed. of Walter Map, 1841, Appendix, pp. 295–299), fol. 7a–fol. 8b top.
3. A poem on the deceitfulness of women, 15 stanzas of 7 lines.
   Begins, '[T]o Adam and Eve Crist gave the soueraigyte.'
   Ends, 'Suche well disteyne there nature is so frayle.'
   Fol. 8b–fol. 10a middle.
4. Formula honestae vitae, an English poem with Latin prologues. The colophon describes it as 'Liber consolacionis & consilij.' It is addressed by Peter Idyleart to his son Thomas.
   Begins, 'In the beginning of this little werke.'
   Ends, 'To the my childe to pis simple dede.'
   Fol. 10a–fol. 30b middle.
5. The Complaint of the Black Knight (by Lydgate), fol. 31a–39a.
8. 'Here Bochas repreueth hem that yeue hasti credence to euery report or tale.'
   19 stanzas of 7 lines, an extract from Lydgate's Falls of Princes.
   Begins, 'All though so be in euery maner age.'
   Ends, 'And yeuylhth no credence with out ayynement.'
   Fol. 52a–fol. 53b middle.
9. Troilus (ends at l. 552 of Book III), fol. 54a–93b middle.

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

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

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

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 32–45.
Thus take he purpos loues crafte to sewe
And thought he wold werk prevely
First to hide his desiere in mewe
Fro every wight borne vterly
But he myght ought recovered be yer by
Remenbryng hym that loue to wide with blowe
Futte bitter fruyte poft swete frute be sowe

Andoure all this zit mych more he thought
What for to speke and what for to holde Inne
And what arte myght gare hire to loue be soght
And of a songe onone to be gynne
And lowde on his sorow for to wynne
For with hope gude he gan fully assent
Criscede for to loue & not to repent

And of his song noght only the sentens
As writes my Autor callid lollius
Bot pleyne saue our tongis differens
I dare weel say in all that Troilous
Seide in his songe every right thus
As I schall say who so list it to here
Lo next this verse he may it fynde here

ff no loue be. o god what fele I so
And if loue be which & what thyng is he
Iff loue be good fro whens comys my wo
Iff it be evyl a wondire thenkis me
When evir torment and adversite
That comes of hym may to me sauoure thynk
For ay thrist I the more that I it drynk

And that att my awne list I brenne
Fro whens comes my walynge & my pleynte
Iff harme Agree me I where to pleyn I thenne
I wot not whi vn wery that I Feynt
O qwik dede o swete harme so queynte
how may of the in me be sich qantitle
Bot if I concet at it be.

And if that I conceit wrongfully
Compleynge I wis thus possed to and fro
AH stereles with in a bote am I
Emydles the see be twix wyndes to
That in contrari stondis euere moo
And here the good lines Ends in a curve.
And though the words seem to suggest
First to hide the sky's dim moths
Yet only seem hidden truly.
For the bright night world needs its light.
By its brilliant eye that late the world lends
That luminous rest.

And then all that is in me now the thought
Of what for to speak and what for to write
And what arts may be given to this
And of a thing alone to be given
And loved on this earth, for to commit
For the sake more perhaps, and still enjoy
And done for to love and not to repent.

And of this song might only this determine
As written, my heart called forth:
Greatly truly in my songs different
And well the talk that troubous
Done in my song to every which
Any sailor any edge and life it to her,
So next time we shall be upon it.

Cornelius!

If no song be, a good subject field is so
And of love be subject to subject things is so
If song be heard, this song is my song
If it be what a certain.chase is so
Or there and sometimes and afterwards
Just comes of him any to me difference think
For my theme, the mood, which it might

And that in my verse I am now
Who sings since my beginning of my theme
If there were one and ever to keep things
I was not such that every time I speak
So good sense to sense it may sit all
Here man of the moon be of it given
Thus if I content at it he

And if that, content my consentfully
Completing one thing in done, so and so
All where is in a late span
Embers, the fire, be using rather to

Yet in constant and from side wise.
DURHAM (D)

Bishop Cosin's Library, Durham V. II. 13. Vellum. 11 × 7 in. Ruled margins enclose a space $6\frac{3}{8} \times 4$ in. 116 leaves, of which the first three and last two are flyleaves. (The leaves are numbered in pencil. By oversight the twenty-first leaf was not numbered, so that the last leaf of the volume bears the number 115 instead of 116. The leaf thus overlooked has since been numbered 20 x.) In quires, usually of eight, without catchwords.

Collation: 3 flyleaves, $a^6, b^7, m^8, n^8, 2$ flyleaves. Two leaves, containing Troilus I. 231–384, have been lost from the first quire. Otherwise the volume is in perfect condition.

Contents—

(1) Troilus, fol. 4a–fol. 105b.
(3) A poem of five stanzas in the rime royal, beginning: 'Not long ago purposyd I and thought,' and ending: 'That your wyll serve as suffise and can. Explicit,' fol. 112b–fol. 113a.

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

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

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

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

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

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

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

But this onseled to one other daye
Yeue me youre hand I am and shalbe aye
God 1 helpe me soo while pat I may endure
Youre awne aboue any creature

Thus say I neuer or now to woman born
For god myn herte as wisly glade soo
I louted neuer woman herbeforme
As paramoure nor neuer shalf no mo
And for pe lone of god be not my foo
All Can I not to you my lady dere
Compleyn aright for I am yit to lere

There been so worthi knightes in pis place
And yo so faire pat euerech of hem alle
Wol pein him to stond in your grace
But might me so faire a grace falle
Pat ye me for youre seruaunt wold Calle
So lonely nor so treuly you serve
Wol none of heme as I shalf thi I sterne

Crisseid to pat purpoos lite aansuered
As she pat was with sorow oppressed soo
Pat in effecte she not his tales herde
But here and per now here a worde or twoo
Hir fought hir sorowfull herte atwoo
For whan she gan hir fader for Aspye
Welny doune of hir horse she gan assaye

But natheles she thanked Diomede
Of alle his travaile and his great chere
And pat him liste his fendship for to bede
And she accepteth it in good manere
And wol do faine that is him leef and dere
And trusten him she wold and wel she mighte
As said she and from hir hors she lighte

1 After God, he/ written and stricken out.
Lines 151-154 and 184-188 are in a different hand from that which has written
the rest of the poem. Note particularly the forms of so, r, and final s.
but this cursed to one other: fare
with me your hand: I am and shalke you
God help me see this put I may endure
your love alone and gentle.

Thus say I never: now to woman bane
for: and men bene: as menishglad too
I loved neither woman before whom
As garner ne: never shall enme
And so: ye long, and be not my too
All, I am free to your love: bid: be ye
Contemn arith: so: I am put to love

And weareth: what men adore had brought
proud she put: spoke of love to young blood
she: I have bene: as one of mine: a woman
that knew: paine: put never: hate. she love

de: I am: not: in power: for: to ashamed she
preyed of: love: but her: above

Yet: all: love: and: you: + preye

T have been: so: worth: eighteen in your place


VI. DURHAM
CAMBRIDGE Gg. 4. 27. (Gg)

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

Contents—

2. Chaucer's Scogan, fol. 7b. (Printed, Par. Texts, pp. 421–422.)
3. Chaucer's Truth, fol. 8b. (Printed, Par. Texts, p. 408.)
4. A short poem beginning 'In may whan euery herte is ly\(\ddot{y}\)t,' fol. 8b. (Printed by Miss E. P. Hammond in Journ. Eng. and Germ. Philol, 7. 105–109.)
5. De Amico ad Amicam and Responcio, fol. 10b. (Alternate lines of French and English with Latin refrain to each couplet.)
8. Chaucer's Legend of Good Women, with the so-called 'A' version of the prologue, fols. 445a–480b. (Printed, Par. Texts, pp. 244–404.)
10. Lydgate's Temple of Glass, with the 'complaint,' fols. 491a–516b. (Cf. Schick's edition of the poem in E.E.T.S.)

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

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

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

Printed by the Chaucer Society in Parallel Text Print of Troilus and Criseyde.
For which with al myn herte I se be seche
on to pyn self pat al pis pow for jif
And rys now vp with oure more speche
And lat va cast how we may best for dryf
pis tyme & how froshely we may lyf
Til pat sche come & pat may ben ryht some
God help me so / best is pyn to done
¶ Rys lat va speke / of lusty lyf in troye
pat we han led / & forth pe tyme dreue
And ek of tyme comynge 2 vs pe ioye
¶ pat bryngyn schal our blysse now so blyue
And langur of pese / twyia daies fyue
We schal perwith forgetyn oure oppresse
pat wel onepo it schal don vs durosse—
¶ pis toun is ful of lordis al aboute
And treus lestith al pis mene while
Go we play vs in sum lusty route
To Sarpedoun not hyns but a myle
And pis pou schalt pe tyme wel be gyle
And dryue it forth on to pat blysful morwe
pat pow hire se pat cause is of thyn3 sorwe—
¶ Now rys vp myn dere brofer Troylus
For certis it is non honour on to pe
to wepe & in pyn bed to iouke püs
For trewelich of on pynng truste me
¶ Yef that thow leve a day or too or thre4
pe folk welo seyn pat pow for cowardysse
pe feynyst sek & pat püs darst not rysse—
The Troylus answerde & seyde o pandare broper
‡ pis knowyn folk pat han sufferd peyne
pat pow he wepe & make sorwful chere
pat felyth iuy15 & smert in euery veyne
No wondir is al pow I euere pleyne
Or alway wepe I am no pynng to blame
Syn I haue lost pe cause of al myn fame

1 with inserted by later hand.
2 comynge written a second time and stricken out before vs.
3 thyn by corrector over erasure.
4 Whole line by corrector in space left blank.
5 iuy1 corrected to read yuy (†).
The corrections, save the first, are by a hand which appears frequently throughout the volume.
Thou which art myn berte what se see
on to my self at my poes for zif
And ysh now up se more in the.
And hit we ask how we may fest for drys
My Pryne a how firstely we may blys
But yf the same my map been true some
And help me so leest to ysh to done
This hit us seke of lusty blys in trope
That we can bede forth petyne dreve
And ek of petne compynge compynge cos pe trope
Pat bymyyn shal our blissse now so blysne
And bring of pepe tressus dans blysne
The shal first forstyn once opresse
Pat wel onepe it shal doon as brousse
This teu is full of lordys al aboute
And tress lefteth al pis mene while
So be zeppe as in hit leste route
To serpedon not hempe but a mile
And pus p' shal pe tyme wel be gyle
And dynde it forth on to p' blisfull moste
Pat poes hire so p' truse is of theyn sorste
This rys up myn dere bros troyns
For certes it is non hond on to pe
So wepe a in pyn bed to wise pus
So trebesh of on trusste me
Pat theys love al way as too as the
Pe folk seke seyn p' poes for ward super
Hym tryst hit so p' poers not rys
This troyb answerde seynse opandare bros
Sone knownest folke pat han suffered pynne
Pat poes he wepe & make searsel thewere
P' seyth myple & snert mi cup pynne
No bonyr is al poes / elc pynne
Or abbot wepe I am no pyng to blame
Syn I bane lost pe cause of al myn fate
HARLEIAN 2280 (H1)

British Museum, MS. Harleian 2280. Vellum. $9\frac{1}{2} \times 6\frac{3}{8}$ in. Ruled margins enclose a space $8\frac{1}{2} \times 4\frac{1}{2}$ in. Edges have been trimmed for binding. 98 + 1 leaves. In quires, normally of eight, with catchwords (several of the catchwords have been lost by trimming): 1 flyleaf, $\alpha$—$b^8$, $c^9$ (second leaf an inset), $d$—$l^8$, $l^7$ (fourth leaf of original eight is missing), $m^2$. The lost leaf contained Troilus V. 1345–1428.

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

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

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

Modern binding of red leather, beautifully tooled in gold.

Printed in A Parallel Text Print of Chaucer's Troilus and Criseyde.
But Pandarus pat so wel koude feele
In every thynge to pleye anon biganne
And seyde nece so how pis lord knele
Now for youre trouthe se this gentil man
And with pat worde he for a quysshen ran
And seyde kueloth now whil pat 3ow list
Ther god youre hertes bryngu soone at reste

But Pandarus now wol 3e wel bygynne
Now doth hym sittu good nece dece
Vp on youre beddes syde all for
Inne that ech of 3ow ye bette may other here
And with pat word he drew hym to ye fere
And took a light and fonde his contenaunce
As for to looke vp an old romance

Quod Pandarus now was Troilus lady righte
And clere stoodo on a gronde of sikernesse
Al thought she hire servaunt and hire knyghte
Ne shold of right non yntrouth in hire gesse
Jet nest heles considered his distresse
And pat loute is in cause of swich folye
bus to hym spake she of his Lalousye

Lo herte myne as wold the excellence
Of loute ajenis pe whiche pat noman may
Ne aught ek goodly maken resitance
And ek by cause I felte well and say
3oure grete trouth and seruyse euery day
And that 3oure herte al myn was soth to seyne
pis drofe me fer to rew vp on youre poyne

And 3oure goodenesse haue I founden alway 3et
Of which my dere herte and al my knyght
I thonke it 3ow as fer as I haue witte
Al kan I nought as muche as it were right
And I emforth my konnyngo and my myght
Haue and ny shal how soore pat me smerte
Ben to 3ow trew and hool with al myn herte

1 I insert above by original hand.
2 al insert above by original hand.
3 Altered to read though he. (JH, DCx read thoughe.)
4 t of 3et added later.
5 that over erasure by later hand.
6 knyght over erasure by later hand.
But pandaries pat so lbye houseaskell
In every thynge to pleyn a non bysmanne.
And syppe wette de holt yis led lenke
Solo for some monthe se this gentlemayn.
And pat pat werte he for a bysman se yau
And syppe kynche solo tal pat yis led lenke.
They saw some heres breynge soone at reste.

Ran, nought lyn for she had lyn iyn iyn nought yise.
If sith it quitte oute of hirе renynghamme.
De elles pat she toke it in pe yippe
De sheke as for his observamme.

But wel strake, she did lyn pis illesamme.
Pat she, ynn kyppe, though she sylke yoke
And bat lyn sitte a downe yth outirtny.

Quod Pandaryns now volce volce byynme.
Holvorn lyn sitte good net seyne.
Up on zone beddes byke al per bith ynnu.
Pat er of zol pe berte myr ther her.

Huspe de pat was yvishis lady righte.
And eke, stoode on a grounde of faynesth
Al thoughe he yre bysmaunt and yre kynghste
Se show of righte non virwonth in hirе seye.

Yrpanettes considere his distresse.
And pat beue is m maun of whiche folke
Pins to lyn make she of his jolynshe.

To herte myne as bothe the excellence
Of loun azens ye which pat woman may
She aught ek goodly makken resistence.
And ek by cause I feke volce myr saw
You're great thornth and synype euyr day
And this zone herte af myn was forth to synne
Pins froste me fer to volb up on zone pepme.

And zonegoodnesse have I founden alway set
Of wheth my seye herte and al myknight.
I thonke it yols as for as I have wente.
If lan I nought as muche as it were righte.
And I onseth, yppencompagne and my knight
Haue and ay shall howe solc pat me smyte.
Set to yols trete and hoop with al myn herte.

VIII. HARLEIAN 2280
HARLEIAN 3943 (H2)

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

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

Hand 1, a clear round hand of the first half of the fifteenth century, has written folios. 2–7 (I. 71–497), 9–56 (I. 568–III. 1078), 63–67 (III. 1639–IV. 198). This hand is the same that has also written the Phillips MS.

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

Hand 3, a sharp angular hand, totally different from, and apparently later than, Hands 1 and 2, has written five leaves: fol. 1 (I. 1–70), fol. 8 (I. 498–567), fol. 68–70 (IV. 197–406). It has also supplied a line (III. 1231) left blank by Hand 2 on fol. 59a (see Plate X) and has made corrections on fol. 17a, the work of Hand 1 (see Plate IX). The work of this hand is that of a restorer. It has supplied the place of two lost leaves, the first and last of the first quire, and has finished out the quire in which the writing of Hand 1 stops. That the three leaves (68–70) are part of the quire begun by Hand 1 is shown by a form of line-ruling found only in the parts executed by Hand 1.

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

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

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

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

Printed by the Chaucer Society in Chaucer's T. and C. compared with Boccaccio's Filostrato.
And for thy if hit happe in any wyse
That here be any louter in this place
That herkenith as þe story wol devise
how Troylus cam to his lady grace
And þenkyth þus nold y not love purchace
Or wondrith of his speche or his doyng
I note me semith it no wondur thyng

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

In may þat modir is of al monpes glade
That al flouris freashyn grene and rede
Be quyk aye þat wyntir dede made
And ful of bawme is fetynge euery mede
When phebus doþe his right bemys sprede
Right so in the white bulle 1 so it bytyd
As y shal syng on mayes day the thrid

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

The swalow Songs 2 with a sorrowful lay
Whau morow come gan make his waymenting
Whi she forshapyn was and enere lay
Pandare a bed half in slombryng
Til she so ny made her chitering
How Thereus gan forth her sustir take
That with þe noyse of her he gan awake

1 in the white Bulle by Hand 3 in space left.
2 Songs by Hand 3 in space left. (Song, a mistaken reading for Proigne, is found also in H4.)

In H2 stanz 7 of Book II (ll. 43–49) is placed before stanza 5, the first on this leaf. Note also that the end of the proem and the beginning of Book II proper (l. 50) is in no way indicated.
And for thy is hit happe in any Kyse
That he se any love in this place
That he seken in any Castel of his
Hith the kynges cam to his ladye of
And yorde thyse nois y no ther love purchace
Or Sondres of his speche or his speyng
I note me seyneth it no Sondres lyng

H'oz eygght yart to some Gent
Holt not o ouch the ne at theye ouch
And syn some and seye alve gamyent
Of pat men sey sly love at men se ye
Aresius in opyn selyng and in chey
In visyngs in somme or slyngs they se the
So ynd man syng ech au tiche hay his ladys

In may pat rych, is of almonpes glade
That all flouris hes hys ginse and se
The ymbry a pen pat chynny, seye made
And ful of Jakyme is slepyng eyp meke
When phes bus hys night berpit speynde
Eight bo inthe white susse so it wynd

His slyng so al his spyng speche
Se he his pre of loveys shotis keen
That court he neke of love se sele speche
Hit made his herbe of hay ful ginse
To shope it pat all hym pat say a tone
In love faw which ful wol to bid he writ
And made oz hit theyse hay ful meny advert

The stowarsh Songe- with a stowfoll say
What in swow come can make his chamyng
With the fyrshappyn teas and the lay
Pandage a bod half in plombyn:
Til se se my made his chyng
How theesus gan forst he slyng talke
That with pe uncse of he and gan a thalke
And now sweetenesse semede moore swete
pat bittinessse assayed was biforne
For oute of woo in blisse now pei flete
Now suche pei felten sepen pei were borne
Now is it bettir pe an bope two were lorne
For lous of God take euery womman heed
To wirke peus if it come to pe nede

Criseid al quite from euery drede & teune
As sache pei juste cause hadde him to triste
Made sache fesete ioye it was to sene
Whanne sache his troupe & entent clene wiste
And as aboute a tre wip manye a twiste
Ritent & wipen is pe swete woodynde
Gan echo of hem in armes oper wynede

And pe abaschid ni stingale
pat styntep firste whanne sache bigynep singe
Whanne pat sache heerep any heerdis tale
Or in heggis any wight steringe
And aftir siker dop hir vois out ring
Ript so Criseid whanne hir drede stint
Opened hir herte & tolde hime hir entent

And ript as pe pat seep his deep yschapen
And dien mote in ouste pat he can gesse
And sodenly rescouse dop pasane him ascapen
And from his deep is brougt in sikernesse
For al pe world in suche a present gladnesse
was Troillus & hap his lady suete
wip verse hap god lat vs neuere mete

Hir armes smale hir streiht bak & softe
Hir sidis longe fleishely smoope & white
He gan to stroke & good prisfe bad ful ofte
On hir snowe whit proute hir breestis rounde & lité
Thus in this hevyn he gan hym delite
And perwipal a pousand tymes hir kist
pat what to do for ioye vnnepis he wiste

\[Line 1251 by Hand 3 in space left.\]
And now swettynesse some ye more sweterd.

Pat swettynesse assuned was bisoune.

For oute of 1800 in bisoue now per fleere

Moon swete per solten seppl pe & be some

Nowe wif semy tuna hope two meome some

For love of god take eyn woman seyde

To virse pise if it come to pe nede.

Ofserd al quite from eyn bese & tene.

Do sese pat miere cause hadde gun to the

Ande sese sesele lope at 1800 to tene.

Whisme sese his troupe & entent alene viiste

And as aboute aare wip manype at viiste.

Etrent & wipen to pe swete 1800 bynde.

Gan cepe of hem in armes op bynde.

And pe abased uzyngale

Pat synple sesele vishme sese bigyne yngel

Vishme pat sese heepe any heeche take

Pe in seyngis any wight prestinge

And after sifez doph yuw wour ounging.

But so Trised Vishme far deede sturt

Opened far seyte & tolve hi hur enture.

And ryt as he pat seep his seep y skynepen.

And biene mote in ouste pat he cay gesse

And saddens yestouse doph pane hi apapan.

And from his deep 6 broghe in sikerneffe

For as ye worden in sicer a fentre shadynesse

Was Droulitz & yap his lady siete

Wip wersse yap god fat do neo mete.

Fir armes smale fir strete sake & softe.

Fir stibc stunghe flesisfely sincope t ivyte

He gan to stoke & good priste bad fu ofste

On har snoize ivyte proote fir breestis wonte & late.

Thus in this seynghe he cai hym deite

And swipal a pouand tymer fir say

Fir ivyte to do for 10 pe vint in & he ivyte.

X. HARLEIAN 3943 (Hand 2)
O Imenuett lord ye sothe is thy sentence
that litle know folke what is to yerne
that thei ne fynde in their desye offence
for cloude of error lat them discerne
What best is and lo her ensample as yerne
These folke desiren now delyuaunce
Of Antenor pat brought them to mychaunce

FOR he was afftir traitour to the toun
Of Troy allass they quytt hym outhe to rathes
O nyce worlde lo thy discercious
Crisseide which pat nevir did them skathe
shal now no lenger hir blis bathe
But Antenor he shal com home to town
And she shal outhe thus saide her & hown

FOR which deluyerid was by parliament
for Antenor to yelde outhe Crisseide
And it pronouncid by the president
Ay though Ector nay fuft ofte pradoy
that finally what wight pat it withseide
It was for nought It must be and shalde
For subsaunce of the parliament it wolde

D Epartid out of parliament everychone
This Troilus withoutnyn wordis moo
In to his chambe spedde hym faste allone
but yif it wer a man of his or two
the whiche he bad outhe faste for to goo
because he wolde slepe as he saide
And hastyly vpon his bedde hym laide

And as in wynter levis bene beraffte
Eche afftir other till the tree be bare
So pat ther nys but barke & braunche Ieffte
lithe Troilus beraffte of eche welfare
I boundyn in pa bakk barke of care
Disposid outhe of his wit to braide
So soor hym satt the eschaunge of Crisseide
Or he was assur'd to the towne of Troy ass they shutt hym oute to rath
and he wrode to thys president
Otrise where your pricke did them suffer as he said
So Antenor he shutt hym home to towne and the shott oute thus said he that holy

Or which descriued by plaiement let Antenor to yede outhe of Troy side
And it promyed by the president
My toodeth eto'z ny fust of yhe praze
That finally they wrotte pat it shoude be as you shoude and shoude
for substance of the plaiement it woude

Exe cut of plaiement eyrtheyne
The Troilus wootyn woo'd in
In to his chambe stod hym selfe alone
But yst it was a man of his or Avo
the whiche he did onte fathe for to spee
because he strofe slepe as he said
And hastily upon his bede hym lade

And as unynter labus bene beraffe
dhe asshe other till the tree be backe
so ther mye but backe a branch the leste
is the Troilus beraffe of the despare
I boundenm pe bath backe of aye
Dau'oulte onte of his butt to brande
So seoth hym fat the esbamche of oner side

XI. HARLEIAN 3943 (Hand 3)
And merueileth nat myn øougne Lady brij
Though þat I speke of Loue to you þus blyue
For I haue herde of or þis fulþ many A wight
Hath loued þing ho neuer ere say his lyue
Ne I am nat of power for to stryue
A yen þe goddes of Loue but hem obey
I wiþ aþ wey & mercy I you pray

The' bene so worthi knyghtes in þis place
And ye so faire þat enerych of hem alle
Wiþ peyne hem to stonle in youre grace
But myglit me so fair a grace befalle
That ye me for your servaunt wolde calle
So lowly ne so truely you servue
Niþ noon of hem as I shal þiþ I sterue

Cresseid un to that purþos liteþ answerd
As she þat was wiþ sorwe oppressed soo
That in effecte she nought his tales herde
But her' & þer now' her' a word or tuoo
Hir' poughþ hir sorwefull hert' brest in tuoo
For whan' she gan' hir' fadir' to espie
Wel yne doun of hir' hors she gan to sye

But natheles she panked Diomede
Of alle his Trauayle & his good chere
And þat him liste his frendshipe to beds
And she acpte hit in good maner
And wiþ do fayne þat is him lefe & der'
And truste she wolde & wel she might
As seid she & frome hir' horse she light

Hir' fadir hatti hir' in Arme I nome
And twenty tymes he kiste his daughter swete
And seid O dere daughter myne wel come
She saide eke she was fayne wiþ him to mete
And stoode furth meythy myld & mansuete
But her' I leue hir' wiþ hir' fadir' duelle
And furth I wiþ of Troilus you telle
No text is provided.
British Museum, MS. Harleian 1239. Vellum. 15 1/2 × 5 1/2 in. Ruled margins enclose a space 13 1/2 × 4 in. 107 leaves (of which the last is blank). In quires of eight with catchwords: a³ (leaves 4 and 5 are wanting from original eight), b³, b² (leaf 8 of original quire is wanting), l–m⁸, n⁸ (upper part of first leaf wanting).

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

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

Hand 1, a clear small black hand of the middle of the fifteenth century, writes folios 1–15a middle (Troilus I. 1–II. 1033). Hand 2 begins in the middle of fol. 15a, where Hand 1 leaves off, and writes to the middle of 33b, and is responsible also for folios 35a–62b (Troilus II. 1034–III. 1603, III. 1758–end). It is of the same general type as the preceding, but clearly distinguishable from it. It varies a great deal from one page to another in size, neatness, and even in the forms of its letters, so that one is often led to believe that a new hand is at work. This is particularly the case on fol. 23a (which begins a new quire), where Dr. Furnivall, in the volume of Parallel Texts (p. 111), states that 'a third hand-writing begins,' and on fol. 60b. A minute examination, however, has convinced me that folios 15a–33b, 35a–62b are the work of a single scribe. Such variations as exist can be explained on the supposition that he did not work continuously at his task, but took it up in odd moments, and often with a change of pen. He seems, moreover, to have had no settled habits as to the form of his letters. This is particularly true of his capital letters. Perhaps, after learning to write, he consciously tried to adopt a new chirography, with the chaotic result which has just been described.

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

Hand 4 writes folios 65a–106b, that is all of the selections from the Canterbury Tales. In a Latin note at the end of the volume the scribe of Hand 4 describes himself as 'heremita de Grenewych mundo quasi totaliter segregatus,' etc.

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

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

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

Printed by the Chaucer Society in Three more MSS. of Chaucer's Troilus.
And I myself schal ther with to her gon
And whan thou wottest that I am with hire there [1010]
Lepe thou vpon a courser right a non
Je hardily right in thy beste gere
And ride forthe by tho place as noght were
And thou schalt fynde vs if I may sittyng
At som wyndow in to tho stretes lokynge [1015]
And if tho lyst thenne maist thou vs salue
And vpon me make thy countenance
But by thy lyf be war and fast escheue
To tary ought god schilde hus fro myschance
Ryde forthe thy wey and holde thy governance [1020]
And we schal spake of the somewhat as I trowe
Whan thou art gone to do thyn eres glowe
Toucing thy lettre thou arte wise ynough
I wote thou nylt it deyneliche endite
As make it with thea argumentis tough
Ne scryuenysch or craftely thou write
Biblotte it with thy terys eke a lyte [1025]
And thogh thou write a godely wordes al softe
If it be gode rehese hit noght to ofte
For though tho best harper vp on lyne
Wolde on tho beste souned Ioly harpe
That euer was with alle his fyngres fyue
Touche ay oo strong or aye oo warble harpe
1 Where is nayles / paynted never so sharpe
Hit shulde make . every wyght to dulle [1030]
To here is glee . and of his strokes fulle
Ne Iompre eke . no discordant thing in fere
Al thus to vseen . termes of phisyk
In louses termes . holde of thy mater
The fourme alway . and do that it be lyke
For yif a payntur wolde paynt a pyke
Wyth assesse fete . and yede it as an apo
It cordyth not . soo where it but a 2 Iape [1035]
This conseil liked wel vn to Troilus
But as a dredeful . lauer he seid this
Alas my dere brother Pandarus
I am a shamed . for to write ywys
Lest of myn Innocence I seid amys
Or that she nold it / for despite Receyue
Than wer I dede . there myght nothing it weyue [1040]
1 With line 1034 a new hand begins. Note particularly the different form of w.
2 Before Iape, shape written and stricken out.
And myself salvet thee wish to her son
And when thou wittest that I am well 
for these
Lepe thou upon a wicke right a now
To hardys right in thy beste secte
And sitt for the by the place as night were
And thou seest finde us if I may buying
It to the streete looking
and if the first theme must thou be salve
This upon me make thy courtesy
But be thy selfe be wise and hast scheine
To thy selfe gude for thy hope 
and haste thy governance
And me seale speke of the sundry that at Godle
When thou art gone to do thy warkes 
And doing thy life thou art all young
I wrote them yet de nyvelise thine
As much as thyself and arguments tough
No steempyest so goustebly thou writs
Blame it with thy wordes so a late
And thange thou were a godly Wordes al softe
If it be gods v:lengths he hast to ofre
So though this last harpere upon lyne
Wolde in the beste joined thy harpe
That one was with alle his stringed none
Touche my so strong or none so wonderly harpe
Where it was made pointed inence of harpe
This string make every weasthe to tolke
To here it be free and of this proube same
Is a proper shee no distastum thing in set
At thyme to ven bien terms of phishe
In lowest terms told of thy matter
The sonne alway and do that it be kyke
For of a panter Nible peyne a purke
Wryth after sete and hole it ab an ape
It coysded not so wher he but a shape shepe
This amasable he dide well on to Troubles
But as a deathful hence he sayed this
Adob my best brother pursed to
I am a shamed for to wright pyrro
Left of my nointence I sad anyth
Of that she nold it for despite Hanpe
Then the I dide there might nothing it Hanpe
Now tourne we a geyne to Troilus
That Restesles . ful longe . a bedde lay
And pryuely sent . after Pandarus
To hym to come . in al haste he may
he come a noo[n] . not oones seid he may
And Troilus ful sikerly , he grete
And don[.] vp[.] his beddes he[n]d hym sette
This Troilus wyth al the effection
Of frendes lone . that hertes mov[e] devise
To Pandarus . ow[.] knees felle a don[.]  
And or that he wold of the place a Rise
he gan[.] hym[.] thonken[.] in his best wyse
A thousand tyme . and gan[.] he day blisse
That he was born[.] to bringe hym[.] fro distresse
And seide o frende . of frendes alderbest
That euer was[.] the sothe fore to telle
Thou haste in heuen) , my soule brought to Reste
From conceitou[n] ... the fyr[e] flode of helle
That thogh[.] I myght a thousandde tymes selle
Vpon[.] a day . my lyf in thy seruise
he moght not a mote in tha souffice
1 The som[e] with that aH the world[e] may see
Seygh[.] neuer my lyfe yet der I say
So Inly faire and godeli is sche
Whos I am and schalt tie[n] pat I deye
Than that I am heris may iche bodei seye
That thanked bee the heyygh worthynesse
Of love and eke and eke thei kynde besinesse
This hastow me no litH thing[e] yeve
For wiche to the obliged be for aye
My life for whey for through thyne helpe I liue
Or els dede 2 had I bene many a day
And with that werde downe in his bedde he lay
And Pand[.]ar[.]us fuH soberly him herde
Th[.]at was sayde and thus him answerd
My dere frende ye[f] I have doon[.] for the
In any caas god wote it is me lyfe
And am as gladde as may of hit bee
God helpe me so but take itt not on greefe
For the love of god be ware of this myscheffe
That there as thou art brought now ym [.] blisse
And thon[.] thei se[l]fes cause hit not to myss[e]
HARLEIAN 2392 (H4)

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

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

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

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

With this curious colophon, which seems to attribute the poem to some one named Style (or is it the name of the scribe?), is to be compared an entry written at the foot of fol. 175 in a much later hand. A hand is pointing upwards towards the writing on the page, and the words are written: 'style loke well.'

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

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 2-28.
Quod Pandarus / ne dredis the neuer a deel
for it shal be / riht / as thou wilt desire
so thryue I / this nyht I shal make it weel
or casten al the growel / in the fire
blisful venus / this nyht thou me enspire
quod troilus / as wiss / as I the serue
and euer bettir / & bettir shal / til I sterue

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

Mercuric / for the louse of hirse eek
for which pallas / was with aglaures / wroth
now help / & eek Diane / I the beeke
that this viage / be not to the loth
.o. fatal sustren / which or any cloth
me shapyn was / my destne me sponne
so helpith to this werk / that is begonne

(The references are to Met. 10. 705; 2. 833-875; 1. 548; 2. 722 ff.)
HARLEIAN 4912 (H5)

British Museum, MS. Harleian, 4912. Vellum. 11½ x 7½ in. Margins are ruled at the top and at the left of the page. The writing fills a space about 8 x 3½ in. 76 + 1 leaves in quires of 8 and 12 with catchwords: a-e⁸, d¹², e-e⁸, 1 flyleaf. The first leaf of the first quire is blank, and the numeration begins with the second leaf, which should properly have been fol. 2. The bottom of fol. 67 has been cut off, so that the last line on fol. 67b (Troilus IV. 126) is partially lost. A piece has been cut out of the lower margin of fol. 25. Otherwise the MS. is in excellent condition.

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

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

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

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 2–18.
Late ben thw wepyng and thw drerynesse
And late vs lesse woo, with owre speche
So may thy woful tyne semen lesse
Delyte not in woo, thy woo to seche
As dow these folis that her sorowis eche
With sorowe whan they have mysadventure
And lyst not to seche hem other cure

Men seyn pat to a wreche hitt is consolaciouns
To have an other felaw in his payne
That owgth wel to be owre oppynous
For bothe thou and I, of love we playne
So ful of sorowe am I, soth for to sayne
That certaynly no more hard grace
May sitte on me for why there is no space

Yf god woll thow art not agaste of me
Lest I, wold of thy lady pe begyle
Thow wotyst thy self whom that I love purde
As, I, best can go wp bythen long while
And as thow wotist, I, do it not for no gyle
And seyst I am he that thou trustist most
Telle me sumwhat syn al my wo thou wost

Yet Troylus for all this no word seyde
But long he laye as styyle as he ded were
And after this with sykyng he abrayde
And to Pandarus voyce he lent his ere
And vp his eyen lest he in that fare
Was Pandarus lest that in frensy
He shulde falle or ellys some dye

He crryed fulf wonderly and sharpe
What slombryst thow as in a lytargye
Or art thou lyke an asse to pe harpe
That herith sowne whan men the strynges plyo
But in his mynde of that no melodye

May synkyn hym to gladen for that he
Soo duift is of bestallyte

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

With the exception, perhaps, of hitt in line 708 these corrections seem all to have been made by the original scribe.
Late had thy meaning and thy speech
And late to least proof, as some spede
So may thy sight time laste
Seule not m more thy proof to seche
As God thee spake folde that herasons eche
Ye spice men brake thou hadst millest minstrelye
And lyft not to seche hem other once

Men send to yor [ertess] consolation
To hede in other stede on this paire
That lyft yth well to be more prynce
For better theur and of serve me shalme
To full of peene am I sette se to saime
That eternly me more seld sped
Now sitt on me welie there is no space

Ye god well that art not Iyaste of me
Let me ride odor this way ye begyle
That most thy self shewi and that yee speke
No most can and thynken long wythile
And as thyn most go it not for no speke
And spost I am he that y spost most
Tell me what can all me new y most

Yet Trophanke for all this no word speke
But longe he were as stille he the more
And after thist his happy he alwaunt
And so pleasant voice he but his se
And cap his eye se he m that fere
Was pleasant that is jenly
He smede selle of all his new son

He upped full wonderly and shapen
What shonde of thee was a legooge
Or let his helle an ass to y skape
That shouly prong withaw mon the stryng phy
But h m blynde on that no melode
Was shouly him to gliden on that he
Had dalyd as of beshynlythe
ST. JOHN'S COLLEGE, CAMBRIDGE (J)

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

Contents—

(1) Troilus, fol. 1\textit{a}–fol. 119b.

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

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

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

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

\begin{quote}
Jamque domos patrias cithice post aspera gentis
Prelia ingrigo subuentem thesea currn
Letitiae plausus missusque ad sidera vulgi.
\end{quote}

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

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

Printed in the Chaucer Society's volume of *Three More MSS. of Chaucer's Troilus*. The print, however, fails to reproduce the marginal notes even when written by the original scribe.
Thus in this same wyse out of dotaunce
I may wel maken as it semeth me
My resonynge of goddes purneunce
And of the thinges *pat* to comen be
By which reson men may wel I se
That thinike thinges *pat* in erth 1 falle
That by necessite they comen alle

For al though *pat* for thing shal com I wys
They ben purneid certainly
Nat *pat* it komth for it purneid is
Yit nathelles bhoueth it nedully
That thing to com / be purneid trewely
Or ellis thinges *pat* purneied be
That they bitiden by necessite

And this suffiseth right I nought certein
For to destroye oure fre choes everydel
But now is this abusioun to seyne
That fallyth of the thinges temporel
Is cause of goddes prescience eternal
Now trewely *pat* is a fals sentence
That thing to come shulde cause his prescience

What myghte I wene & I z hadde swich a thoughte
But *pat* god purneith thing *pat* is to come
For *pat* is to come & ellis naught
So myghte I wene *pat* things alle & some
That whilom ben bifalle & ouer come
Ben cause of thilke souereyn purneunce
That forwot all with ouen ignorance

And ouer al this yit seye I more *porto*
That right as whan I wot ther is a thing
I wis *pat* thing mot nedfully be so
Ek right so whan I wot a thing conmyng
So mot it come / & thus the bifallynge
Of thinges *pat* ben wist be for the title
They may nat ben eschuewed on my side
her faileth thing *pat*

1 erth written over erasure.

The corrections in the margin are by a modern hand, which has throughout the poet supplid similar corrections, taken apparently from Spegel's edition of 1602. The note at the foot of the page, however, is in a contemporary hand, possibly that of the scribe. It explains the fact that the verso of this leaf is blank, as was doubtless also a cancelled leaf which followed, and as is the case of stanza space on fol. 84a. After the blank space follows stanza 155. The scribe on free will is lacking in H3 and H4, and has been added later in Ph. (The contains only the last stanza, i.e. 155. The significance of this note and of the blank space which follows will be discussed in a forthcoming volume of the Chaucer Society (First Series. XCIX).
Thus in this same chysse out of Domine
May he make us as seven sheepe
By seing the goddes phisucuation
And of the thinges in this monister
By which see[n]e men may be a se
That which to us be pynned in effusive
That by necessitie they com [i.e., fail]

By al though yt [i.e., if] for thing that com q Eys
They be pynned necessitie

But yt [i.e., if] Pse be pynned as
It is not-neneth both necessitie and
That thing to com, be pynned necessitie
In all other thinges be pynned be
That they beeden by necessitie

And this suffiseth right. I thought then.

For to destruo omnes choses end del.

But nost is this abuision to seyn.
That fathur of this thinges temporal
In cause of goddes phisucation.

Tor necessitie, yt is a fals sentence.
That thing to com, must be pynned his phisucation

That myght [i.e., it] be senned [i.e., seened] that a thought
That yt [i.e., if] god pynned thing yt is to come.

But yt [i.e., if] yt be not come, to other naught.

So myght [i.e., it] be thunges and so come.

That Chistion be senned in thise come.

And com of chylde sondry pynneducation
That for that all was utter ignorance

And all of this yt senned in worse yt to
That myght [i.e., it] be Chistian that they is a thing.

That yt [i.e., if] thing not necessitie be so
Of myght [i.e., it] be Chistian that a thing aduising
For mot to come, thus the bisalphinges.

Of thunges yt [i.e., if] they be so the two

Thus may not be esteemed on my shou
PHILLIPPS (Ph)

MS. Phillipps 8250, the property of T. Fitzroy Fenwick, Esq., Thirlstaine House, Cheltenham. Paper and vellum. $8\frac{1}{4} \times 5\frac{1}{4}$ in. Ruled margins enclose a space $6\frac{1}{2} \times 3\frac{3}{4}$ in. 325 leaves, in quires, usually of 16, with catchwords. In each quire of 16 leaves 1, 8, 9, 16 are of vellum, and the others of paper.

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

Contents—

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


3. Susanne and Danyell. Begins: 'Ther was in babyloun a biern in pat burgh riche'; colophon: 'Here endith pe storye of Susanne and Danyell.'

4. Joseph. Begins: 'Affir tyme pat Joseph was warnyd of pe aungell in Bedlem'; ends: 'Also they blyve pe ber pat this gardyn hath pat vertwe to bryng forp this bawme by vertw and cause pe pat our lady dwellid ber vii yeer with her childe. Amen.' fol. 190d–fol. 192b.

5. Troilus. fol. 193α–fol. 318b.

6. A commission in prose, beginning: 'Lveifer lord & prince of pe depe donious of derkenes'; and ending: 'sent to his dere leef & entierly bylovid speziall childryn & frendis pe forlost childryn of pe moderne cherche.' fol. 319α–fol. 325b.

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

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

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

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

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

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

Love pat of erthe & see hath governance
love pat his hestis hap in heuyn hye
love pat with an holysom alwaynes
hap peplis loyned as hym lest hem gyue
love that knyghtish lawe and campanye
And cokilles doth in lawe for to dwelle
Hynde pis acorde pat y have told & telle
That pe world wiþ feip which pat is stable
Dyne-steth so his stoundis acordilyng
That pe elementis pat be so discorbable
holdyn yu a bonde perpetually duryn
pat phybus motte his rosy cart for bring
& pat pe mones hadyship ouere pe nightis
All pis dopes love ouere hereid be his nightis
That pat pe see so gredy is to flowyn
Constrayned to a certyn ende so
his flosis pat so forsy pei ne growyn
To drenchyn erthe and aff for ever mo
And if pat love oght lethe his briddil go
Al pat now Jovip a sundur shold lepe
& lost were al pat love now holt to hepe
So wold ged pat auctour is of kynd
pat with his bonde of love wiþ his vertue lyst
To cerclyn hertis aít and fast hynd
pat from his bonde no wight pe way outwyst
And hertis coldo hem wold y pat he twyst
To make hem love & pat hem lyst to rew
And hertis sore and kepe hem pat be trewe

liber tercium

pat pe is no lover in this world at ese
So wole as he and pus gan love hym pleso
The goodlyhed or bewte which pat kynd
In eny oper lady hat y sette
Can not pe mountaunce of o knout vanhynd
Of bewte his hert al of Criseydis neto
he was so narwe y maskyd & y knette
pat bit vndone on eny maner syde
It net not be for noght pat may betyde
And by pe honde ful oft he wold take
bis Pandare and in to gyrdyn lede
And such a feast and such a processe make
hym of Criseyde & of her womanhede
And of her bewte pat with out drede
hit was an heuyn his wordis for to here
And pan he wold syng in pis manere
In al the nedis for pe townis wero
He was & ay pe ferst in armes right
And certeynyly but if pat bokes erro
Save Ector moost dreed of eny wight
And pis encrees of hardynesse & might
Come hym of love his lady grace to wynne
pat allerid his spirit so with ymo
Out of Troy on haukyng wold he ride
Or hunte boro bere or lyomy
pe smale bestis let he go byseide
And when he come ridyng to pe toun
Felt his lady fre her wyn dow domy
As fresh as faucre cometh out of mewe
Ful reydy was hym goodly to salwe
And moste of love and vertu was his speche
And in despite hat al wrecchinnesse
And doules no nede was hym byseche
To honourin hem pat hit haddyn worthiness

PHILLIPPS (1h)
Fols. 261b, 262a. Troiles III. 1728-1789

[1743]
[1730]
[1750]
[1735]
[1755]
[1740]
[1760]
[1765]
[1770]
[1785]
Love ye of the e, e see hah, sonnamce
love yis heftie, haj in hevyn day
love yis heftie, aly agevant
hay peple o sonnamce bym lef he zy
love that knytritf bade, and omage
and couplesh bade in baffe for to baffle
byside yis acrude par yis hafe told a tale
That ye besset o yin fow What yis fale
And this stromdis acryng
That ye elemente yis beso, exparable
holdyn yin a bonde spirtually
pat phelno mote his joye ryst for hys
yis yone had to heftip owde pe night
att yis yope love owde hysied be his misfitn
That yis yee se so gledy zy to holdyn
constympd to a ceptyn ynde
his fudio yis so fesh yor ponna gostyn
Do stymyn esthe and alf for eime
and yf yis love oghte, took his hif so
att yis to byy a fynsyn, pholde lepe
to styr these al yis, love nots holt to hote
So held god yat acount, is of bynd
yis this bonde of love Ex yis, frey hot
To cepton heftip all and fast bynd
yis his bonde so krytis pe Beay owthip
and heyis thole sem Exquil yis theyf
To make his love yis fite hot to sethe
and keftpo zere and lope hom pad be gale
pat yis no lency in this zould as ef
so there as he, and pro sonn love bym plak
The goodlyed o bestre, which pad bynd
in en eya lady bad yis fete
can not f montante of o knot blynd
Of bonite bys heft al oop. Theyrse blynd
serous o stond bys mahty y is lyntette
pat yis dyvynse on en money pse
so nel nots for nogeth yis may lyste
and by yent er pusa be good take
no pandaje and in to gryyn lede
and fuff a steept and fuff a pless make
synn of eyerde o of ye Woman bade
and of ye beyst ead yts owth and yde
serous o stond bys forde for these
and pan yis holdyng in no manche
pat all the ned y is per to dyme theye
she has en, yis pe fycy, mannes sigh and frently but yf pad bole, yse
sald eto moor yed of eynyght
and yis engert of hardynes a night
Come synn of love hee lady, grage to theyme
pat alaye les spjed to, ery, ymne
out of Choy on hauyng shold he yde
of lymete bese bese en brym
pe smale, bese lef he be geryd
and lgan he come pynyn to yz Nom
hold his lady pise, flow hardynes dom
as fud y as fayrly, commen out of mode
the lady shold synn, goodly to sylle, thebe
And mast of love and yon has his fleege
and in m defite, had al seyche, sone
The donets no neyt, yis fad sinn by fleege
The mostyn yen pad had bade, jyn, Wilatynese
Boilean MS. Rawlinson Poetical 163, (Bodley 14,655). Paper. 11½ x 8½ in. The margins are not ruled, and the space occupied by writing varies a great deal. 115 leaves. (What should have been fol. 100 has been torn out, only a corner being left. It was not included in the numbering, so that the last leaf of the volume bears the number 114.) Collation: a⁴ (fifth of original 10 wanting), b⁵⁰ (eighth half torn away), c⁴ (tenth an inset), d¹¹ (original twelfth cancelled), e¹⁰, f–p², k⁸ (fourth and fifth of original eight are wanting), k⁸ (second torn out leaving only a corner), m⁸, n². The mutilations of the MS. involve the following losses to the text of Troilus: I. 281–350 (after fol. 4); II. 179–201, 216–248 totally and 169–178, 201–215 in part (fol. 17); V. 421–560 (after fol. 90); V. 843–910 (after fol. 90).

Contents—

(1) Troilus, fol. 1r–fol. 113b.
(2) The unique copy of Chaucer's Rosamund (discovered by Skeat in 1891 and printed by him first in Athenæum 1891, I. 440), fol. 114a (b is blank).

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

Hand 1 writes fols. 1–9 (Troilus I, 1–700); fols. 16a bottom–19 (II. 118–433); fol. 29 (II. 1044–1113) fols. 92a bottom–end of MS. (Troilus III. 1375–end, and Rosamund). At first there are five stanzas to the full page; but later the stanzas over-run the page, and the number of lines on the page varies greatly (e.g. fol. 15a, 38 lines; fol. 18a, 51 lines). The stanzas are not spaced, but are marked by paragraph signs.

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

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

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

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

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

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

Tregentyll (Heer endith the book of ) Chauceuer.

<table>
<thead>
<tr>
<th>Yr</th>
<th>Troylus and of Cresseyde</th>
</tr>
</thead>
</table>

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

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

On the margin of fol. 80b is scribbled: 'Thomas Howlet Writ This in the yere of our Lord god / 1582 etc. The name Thomas Howlet, though written by a different hand, is found again, immediately below the colophon, on fol. 113b. This MS. contains one stave, apparently genuine, which is found in no other copy. (See the article by W. S. McCormick in the Furnivall Miscellany, pp. 294–300, where a leaf of the MS. is reproduced in facsimile. The handwriting of the facsimile is that of Hand 3.)

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 3–29.
But truly the story tellyth vs
Thei made neuer woman mor wo
Than she whan that she falsed troilus
She said alas for now is clene Ago
My name of truth in loue for euer mo
For I haue falsed on the genteleste
That euer was & on the worthiest
Alias of me vnto the worlde ende
Shal nither be I wretne no I songe
No good word for thys bokis wolde me shende
Or ellys shal I be on many a tounge
Through out the world my belle shalbe ronge
And women most wole hate me of alle
Alias that suche a case me shuld falle
They wolde seyn in as moche as in meis
I haue hym don dishonoure welleaway
Albe I nat the fyrest dyd amys
What helpyth that to do my blame away
But syn I se ther is no better way
And that to late it is now to rowe
To diomed algate I wolbe trewe
But troilus syn I no better may
And sythen thus departen ye & I
Yet pray I god he yene you good day
As for the gentelest truly
That euer say to serven feythfully
And best hys ladiys honoure can ay kepe
And wyth that word she brast a non to wepe
And certes you no hate shal I neuer
And frendys loue ye shul ay han of me
And my good word al myght I leuen euero
And truly I wold right sory be
For to so you in aduersitee
And gyldes I wot weft I you lene
But al shal pas & thus take I my lene
RAWLINSON (R)

HAND 2 AND HAND 4

Fol. 51b. Troilus III. 904–936

This is so gentil / and tendre of 1 herte
That with his deth / he wolde his sorwe wreke
For trusteth wel / how sore that hym smerte
He wol to yow / no fealous wordes speke
And for thy nynce / or his herte breke
So speke youre self / to hym of this matere
For with a woonde / ye may his hert stene

Now have I tolde / what peril he ys ymne
And his coming / vnwist to every wight
And pardy harme / may there noon be ne synne
I wol my selfe 3 with you alle this nght
Ye knowe ek how it ys youre knyght
And that he right / ye must 4 vpon hym triste
And y all prest / to sek hym where ye lyste

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

* Crisseydo answeryd / as wysly god at reste
My soule / as me is for hym wo
And em y wys / fayn wolde y do the beste
Yf that y hadde a grace to do soo
Butte wherethe that ye dwelle or for hym go
I am till god wol / better wit me sende
At dulcarnouw / right At my wyttys endo

* Quod Pandarus ye nyce wol ye here
Dulcarnouw called is / flemynge of wrecches
It semetho harde / for wrecches wol nott leere
For vermy slouthe / & othere wilful teeches
I sey be hem they notte wurther two facches

1 Before herte, age written and stricken out.
2 With line 913 begins the work of Hand 4. Lines 904–912 are by Hand 2.
3 selfe corrected.
4 Before vpon, hym written and stricken out.
...so poyntis, and fortys of Mene, letto
that Eth, he shewed the Terahe for tenne S. poyd
for trysting Tel, good men, that hym sins were
so Tel to pay, no gousens, Colde, good
and far the more, or yis kepte bryd
So yis keppe, carne, to hym of the mateyng
for Eth de Carrie, we are, and far she stoop
We han to tale, Ether may be yis puyne
and she damnyng, his lif to olde Stroke
And preese homing may the now be no hym
and my soys of you all, this myght
I so blesse of este it yo yis kyngyst.
And that be right, yo must have Good hym things
And y all prest to set hym, begin, yo lyhte

This accordance to potsones alsk to he
and as I had a deth at tymes yis
And Apollis hym, thought to hym at any
his praym comming, and the cold poynde.
That thought he ist hym, as that thyme, is good
Fusingy all thing that they found
no accord, no hym, should alls for good

If I surely antray, as eth, god at cost
As my shold, as me for hym, eth, as
d as on eyever hynd esble, y is the beste
yes that y hadde agander to be so
bute ethys, y that yo develle a fear heend, ga
I am till god, God, Ote, all the end,
At Induion, right in my ethys ends.

Thou rendins, yo myes that yo had
inly and called in flyming, of ethys
t at somthe have for ethyself, eth never been
far eyry ethys, or other, Ethly, then,
ye be the they, none extends farther
A thyng / the whiche that y shall axen the
Which is the brother // that thow honest best
As in thyns hertes verney pryuetee
I wys my brother / deiphebus quod he
Now quod Pandar / or houres twyes twelue
he shal the ese // vnwyst of yt hym selue

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

Yea pardee quod deiphebus // wel thou wost
In al that enere y may // and god byfore
Al ner yt but for man I loue most
My brother Troylus // but sey wher fore
It ys for syn the day // that y was bore
I ne was no nene to be thynke
Agenis a thyng // jat myght the forthynke
Pandarus gan hym thanke & to hym seide
Lo sire I hau a lady in this toun
That ys nyn nyce // and called ys Crisseide
Which sum men wolden / don oppressayon
And wrongfully // han hir possessyon
And ther fore y // of lordashyp yow byseche
To beoure freend // withouten more speche

Deiphebus hym answerd is nat thyss
That thow spekest // to me so straungely
Crisseide my freend // he seide anon right yis
Than nedeth / quod deiphebus hardlyly
Nomor of this // for trusteth wel that I
Wol be hir Champyon // with spor & yerde
I roughte noght thoghi al hir foyys yt herde

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

(The marginal notes are in the same hand as the text.)
Fyng the whiche that shall open the
Which is the brother that those kindst lest
As in thynne heretver peynette
drode my brother, dephebus, and he
Nest to Pandare end hent my strete twelve
He that the eye onely of yt hym selue
Now let mine one and Western as I may
Qued be and to dephebus went he thor
As he had his lord, and his feet second ben ape
Sane trent no man, he loved he so
to set in short, with overt wode noo
Qued Pandare, I pray yow that ye be secend to a cause, which that tumbled me
yeer poore of dephebus. Well then ynowt
In to that ende ye may and you by saw
When ye but for man lone most my brother, dephebus, but for yer saw
It ye for syn the day that ye was bored
I renede he nede to be thynke
Ayem a thinge ye art might the forthynh
Pandare now hym thanke t to hym saye
To see I have a lady in the tow
That ye myn neete, and called ye Cristayl
Which sone men wolde, don derestely
And by cruelly han byr possesstion
And ther sec ye of leytish yoll by the
To be once secene, woman move better

Dephebus hym answered is nat thano
That these spakes to me is foundely
Cristayl my secene, he sade anon insty yit
Than nedeth god dephebus hardely
Nomor of this for teneth Ethel that
Wool be hur and manye, a spere yeed
I repented thogh at his love to her
d
Sunt tell me hoo for that knowest this mateure
It myght he best answeren no doubt he
Qued Pandare ye my lord sodeere
Selden, B 24 (S1)

Bodleian, MS. Selden, B 24 (Bodley 3354). Paper. 10½ × 6¾ in. Margins are ruled only at top and left of page, and the space occupied by writing varies from page to page. 231 leaves. The volume has been rebound so tightly that, in the absence of catchwords or signatures, I have been unable to distinguish the beginning and end of the quires. In the rebinding the margins have been a good deal trimmed.

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

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

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

Blak be thy bandis / and thy wode [also]
Thou sorourful book of mawter disspair
In tokynynge thynd inward mortall wo
Quiche is so bad / pat may not been eparit
Thou ouchtest neuer outward ben enfartit
That last within / so many a sorourfull cl . . .
SUCH be thyn laybute as thou hast thy

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

The date of the volume may be approximately determined from the following facts. ‘On the lower half of fol. 120b is written in the hand of the original scribe the following entry: ‘Natiuitatis principis nostri Jacobi quarti anno domini mao iii° lxii° xvii die mensis marcii videlicet in festo sancti Patricii confessoris In monasterio sancte crucis prope Edinburg.’ This note, wrongly interpreted by Skeat as fixing the date of the MS. in the year 1472 (Oxford Chaucer, I. lxxiv), serves rather to indicate a date later than 1488, the year in which James IV came to the throne and assumed the designation ‘quartus.’ It seems to be merely a memorandum of the date of the king’s birth. (See M. H. Liddell, Athenæum, 1895 II. 902–903.) On fol. 230b, which is blank, is found among other scribbles the entry ‘liber Henrici domini Sinclair.’ The coat-of-arms, already mentioned, which is found at the end of Troilus is that of the family of Sinclair. Henry, third Lord Sinclair, succeeded to the title in 1489. (See A. H. Millar, Athenæum, 1896 II. 66; 1899 II. 89.) If the volume was executed, as seems probable, for this nobleman, it must have been written before his death on Frodden Field in 1513. (See The Scots Peerage, VIII. 571.)

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

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

Selections from Troilus printed in the Chaucer Society’s volume of Specimen Extracts, pp. 3–29.
I have set in Universe
And this knowe I by than pat louers be
that quhoso stryuethe with yow hath the wors
Now lady bright / for thy benigne
t
At reverence of than pat serven the
Quhais clerk I am / so techeth me devise
Sum joy of that is felt in thy serveise

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

Lay all this mene whyle Troilus
Recording his lessouw in this manere
Maifeye thought he / thus yole I seyne / and thus
Thus yole I pleyne vnto my Lady dere
That word is good / and this shal be my cherche
This yole I nat forgotten in no wise
God leue him wirken as he can devise

And lord so / as his hert gan to quappe
herying hir corn / and shorte for to sike
And Pandarus pat led hir by the lappe
Cam mer— and gan in at the courtyn pike
And seide / god do boot on all sike
So quho is here / yow commen to vysyte
Lo here is she / that is yowr deth to wyte
XXII.

SELDEN B 24
Bodleian, MS. Archbishop Selden, supra 56 (Bodley 3444). Paper. \( \frac{8}{3} \times \frac{5}{3} \) in. Ruled margins enclose a space \( 6\frac{3}{4} \times 4 \) in. 106 + 1 leaves, in quires of 14 with catch-words: \( a^{14} \) (first leaf, a blank, has been pasted to front cover, that and leaf 14 are of vellum), \( b^{14} \) (first and last leaves are vellum), \( c-g^{14}, h^{9} \) (originally a quire of 14, of which 1 has been cancelled, and 11-14 have been torn out, original 1 and 14 of vellum). The eighth leaf of \( h \) has been torn off at the upper corner, otherwise the volume is excellently preserved. The volume contains only Troilus. It is neatly and legibly written in one hand.

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

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

Selections printed in the Chaucer Society's volume of Specimen Extracts, pp. 32-59.
He gan to flye and every other vice Explicit Liber Terctius
how lady bright the daughter of dyone
thy blynd and wynged some eke dame cupide
3e sisturs myne eke pat bye ilkone
In hille parnaso listes ferto Abide [1810]
That 3e thus fer hathe deyned me to gyde
I can nomore bot sen pat 3e wille wende
heriel be 3e fer Ay with outen ende
¶ Thurgh yhow haue I seyd fullly in my songe
the effecte And Ioy of Troilus service [1815]
Alle be pat fer was somme deseemengese
As to myne Auctor list is to deusye
My thriddle boke now ende I in pis wyse
And Troilus in luste And in quiete
Is with Criseide his owne hert swete [1820]
¶ Bot alle to litille welawe ype while
lastes siche Ioy thonked be fortune
pat sems trewest when she wille begyle
And can to fules so hir songe in tune
¶ pat she pame hentes and blent Traitoure commun
And when A wight is fro hir whelde throwe
¶ pan laughs she and makes hym p3e mowe
¶ Fro Troilus she gan hir bright face
A wey to writh and tuke of hym none hede
And caste hym clene coute of his lady grace [10]
And on hir whiel she vppe dyomede
For whiche myne hert right now gynes to bleda
And now my penne Allas with which I write
quakes for drede of pat I most endite
¶ For how Criseide Troilus for sokor [15]
Or at p3e lesto pat she was vnkynd
Mote hennes forth be matere of my boke
As writen folk thorugh which it is in mynde
Allas pat thei shulde enere cause fynde
To speke hir harme & if pat on hir lye
I wis p3e self shulde haue the vileny
¶ O 3e herynes nyghtes daughteres thre
¶ pat endes compleynen enuer in pyne [20]

(The scribe has wrongly indicated the beginning of Proem IV at a point two
stanzas before the actual end of Book III.)
he saw to she and any other who Expilat libri Termini.

host lady brought the sons and sons of Spone
the blind and expirge son en some cupes
Ze shone my my she yet here alone
in hute phras before forto alsed
that te than for haste hymned me to good
I can nomere for mit zee tolde abode
hurted be zee for my at awt end

Though phas have 1 seint felth in my soul
the ofte and joy of Troilus june
All be just is know some else amonge
As to nine hunter left 16 to dunge
app this be hole now end I in yhe fley
And Troilus in fley and in quite
is ye Troilus is by her heart false

But alle to lethe Belisop ye while
lefted some joy though be fortune
I put some trewhit when the part be spile
and ran to fude to him seignor time
yet the same heart and shent Ituror comme
And when a thought is fly her whole trohle
you laughe she and makes hym ye noble
Troilus she saw her bright face
al day to Bruth and thre of him now hee
And drive him close out of his lady grace
and on lyth she tyte someseth
for which myne heart right now comma to first
and now my proun alle se walk I write
quede for gods of part most suber

for God Troilus Troilus for shee
or at ye left put he was bended
and he makes forth be makere of my bode
as written folk though which 26 in mund
allay put then shuld be cruze heede
To speke his harmes, if you on his shee
this same self shuld have the diley
XXIII. Selden Supra 36
FRAGMENTS

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

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

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