1. Lydgate’s *Troy Book* (3.4077-4263), from 1412-20 and for Henry, Prince of Wales and future King Henry V

2. “The Tongue” (Findern MS, CUL Ff.1.6), mid-fifteenth century book from gentry household, compiled over time and containing poems by women

3. “Loo he that ys all holly yours Soo free” (Rawlinson MS, C.813), sixteenth-century miscellany containing love lyrics among other things

4. “O very lord o love o god alas” (Devonshire MS, Add. 17492), a sixteenth-century compilation of miscellaneous verse, composed by men and women. Some by Thomas Howard and Margaret Douglas.

5. *Disce Mori* (*Learn to Die*)

6. *The Chaunce of the Dyse*
JOHN LYDGATE, *TROY BOOK* (3.4077-4263)
ED. ROBERT EDWARDS

Allas, Fortune, gery and unstable
And redy ay to be chaungable
When men most triste in thi stormy face,
Liche her desire the fully to embrace,
Thanne is thi joye aweye to turne and
wrythe,
Upon wrecsis thi power for to kithe.
Record on Troylus that fro thi whele so lowe
By fals envie thou hast overthrowe,
Oute of the joye which that he was inne,
From his lady to make him for to twynne
When he best wende for to have be surid.
And of the wo that he hath endured
I muste now helpe hym to compleyne,
Whiche at his herte felt so gret a peyne,
So inward wo, and so gret distresse,
More than I have konnynge to expresse;
When he knew the partynge of Cryseide,
Almoste for wo and for peyne he deyde
And fully wiste she dele parte shal
By sentence and jugement fynal
Of his fader, yove in parlement.
For whiche with wo and torment al torent,
He was in point to have falle in rage,
That no man myght apese nor aswage
The hidde peynes which in his breste gan
dare:
For lik a man in furie he gan fare
And swiche sorwe day and nyght to make,
In compleyninge only for hir sake.
For whan he sawe that she schulde aweie,
He lever had pleinly for to deye
Than to lyve behynde in hir absence:
For hym thought, withouten hir presence
He nas but ded - ther is no more to seine.
And into terys he began to reyne,
With whiche his eyen gonne for to bolle,
And in his breste the sighes up to sowlle
And the sobbyng of his sorwes depe,
That he ne can nat but rore and wepe,
So sore love his herte gan constreyne;
And she ne felt nat a litel peyne,
But wepte also, and pitously gan crye,
Desyring ay that she myghte dye
Rather than parte from hym oute of Troye,
Hir owne knyght, hir lust, hir lives joye,
That be hir chekis the teris doun distille,
And fro hir eyen the rounde dropis trille,
For she ne myght nat a worde speke, 
And he was redy with deth to be wreke 
Upon hymself, his nakid swerd beside; 
And she ful ofte gan to grounde glide 
Out of his armys, as she fel aswowne; 
And he hymsilf gan in teris drowne. 
She was as stille and dowmb as any ston; 
He had a mouthe, but wordis had he non; 
The weri spirit flikerit in hir breste 
And of deth stood under arreste, 
Withoute meinpris sothly as of lyf. 
And thus ther was, as it sempte, a strif, 
Whiche of hem two shulde firste pace; 
For deth portreied in her outher face 
With swiche colour as men go to her grave. 
And thus in wo thei gan togidre rave, 
Disconsolat, al the longe nyght, 
That thei made til the nexte morwe, 
Fro point to point it to specefie, 
It wolde me ful longe occupie 
Of everythinge to make mencioun, 
And tarie me in my translacioun, 
Yif I shulde in her wo procede. 
But me semeth that i t is no nede, 
Sith my maister Chaucer heraforn 
In this mater so wel hath hym born 
In his Boke of Troylus and Cryseyde 
Whiche he made longe or that he deyde, 
Rehersinge firste how Troilus was contrarie 
For to assendyn up on Lovis steire, 
And how that he, for al his surquedie, 
After becam oon of the companye 
Of Lovis folke for al his olde game, 
Whan Cupide maked hym ful tame 
And brought him lowe to his subjeccioun 
In a temple as he walked up and doun, 
Whan he his ginnes and his hokis leide 
Amyd the eyen cercelid of Cryseyde, 
Whiche on that day he myghtie nat asterte: 
For thorugh his brest percid and his herte, 
He wente hym home, pale, sike, and wan. 
And in this wise Troylus first began 
To be a servaunt, my maister telleth thus, 
Til he was holpe aftir of Pandarus, 
Thorugh whos comforte and mediacioun 
(Ass in his boke is maked menciou) 
With gret labour firste he cam to grace 
And so contuneth by certeyn yeries space, 
Til Fortune gan upon hym frowne, 
That she from hym must goon oute of towne 
Al sodeynly and never hym after se. 
Lo, here the fyn of false felicité! 
Lo, here the ende of worldly brotilnes, 
Of fleshly lust! Lo, here th' unstabilnes! 
Lo, here the double variacioun 
Of wordly blisse and transmutacioun - 
This day in myrthe and in wo tomorwe - 
For ay the fyn, allass, of joie is sorwe! 
For now Cryseide with the Kyng Thoas 
For Anthenor shal go forthe, allass, 
Unto Grekis and ever with hem dwelle. 
The hoole story Chaucer kan yow telle, 
Yif that ye liste - no man bet alyve - 
Nor the processe halfe so wel discryve. 
For he owre Englishe gilte with his sawes, 
Rude and boistous firste be olde dawes, 
That was ful fer from al perfeccioun 
And but of litel reputacioun, 
Til that he cam and thorugh his poetrie 
Ganoure tonge firste to magnifie 
And adourne it with his eloquence: 
To whom honour, laude, and reverence 
Thorughoute this londe yove be and songe, 
So that the laurer of oure Englishe tonge 
Be to hym yove for his excellence, 
Right as whilom by ful highe sentence, 
Perpetuellly for a memorial, 
Of Columpna by the cardynal 
To Pettrak Fraunceis was yoven in Ytaille - 
That the report neveere after faille 
Nor the honour dirked of his name, 
To be registred in the house of fame 
Amonge other in the higheste sete, 
My maister Galfride, as for chefe poete 
That evere was yit in oure langa 
The name of whom shal passen in noon age 
But ever ylyche withoute eclipsinge shyne. 
And for my part, I wil never fyne, 
So as I can, hym to magnifie 
In my writynge pleinly til I dye; 
And God, I praye, his soule bring in joie.
NOTES

4075-4448 Lydgate presents Troilus's story as if it were a de casibus tragedy, an example illustrating the general principle of Fortune's mutability as in the Fall of Princes, which he translated from Boccaccio's De casibus virorum illustrium, rather than the individualized, subjective experience that Chaucer emphasizes.

4093-94 Lydgate employs Chaucer's ominous rhyme Criseyde / he deyde. Later (3.4199-4200), he uses the rhyme to link Chaucer to the writing of Troilus and Criseyde.

4119-20 The rhyme Troye / joye is pervasive in Troilus and Criseyde, beginning with the opening stanza.

4121 the teris doun distille. See Chaucer's Troilus as he speaks to Pandarus after the Trojan parliament has decided to trade Criseyde for Antenor: "This Troylus in teris gan distille, / As licour out of a lambyc ful faste" (4.519-20).

4123 hir blake wede. In Chaucer, Criseyde is first seen "in hir blake wede" (1.177).

4159-85 Lydgate retells the events of Book 4 of Chaucer's Troilus and Criseyde but omits several parts, including Troilus's speech on predestination.

4187 Disconsolat. Lydgate's use of the term here both echoes Chaucer and connects the lovers' loss of each other to the fall of the city; see below, 3.5488.

4192-95 Lydgate uses one of Chaucer's favorite rhetorical devices, occupatio (where you say what you say you are not going to say), as a means to praise him.

4203 surquedie. See Troilus and Criseyde 1.213.

4208 Lydgate rehearses the events in Book 1 of Troilus and Criseyde, where Troilus falls in love with Criseyde.

4217 Lydgate describes Pandarus's role in the love affair by obliquely echoing Pandarus's own terms: "for the am I bicomen, / Bitwixen game and ernest, swich a meene / As maken wommen unto men to comen" (Troilus and Criseyde 3.253-55). See below, 4.742.

4224-28 Lydgate here echoes the ending of Chaucer's Troilus and Criseyde (5.1849-55).

4227 variacioun. MS: variaunce. See Troilus's "double sorwe" (Troilus and Criseyde 1.1, 1.54).

4251 Petrarch was crowned poet laureate by the Roman Senate on 8 April 1341. In 1330 he entered the service of Cardinal Giovanni Colonna and remained under the family's patronage until 1347-48.

4254-55 In The House of Fame (line 1469), Chaucer names Guido along with Homer, Dares and Dictys, "Lollius," and Geoffrey of Monmouth as writers on the iron pillar that bears up the fame of Troy.
4.

THE TONGUE.

[Cambr. Univ. Libr. MS. Ff. 1. 6, leaf 150 has 3 stanzas from Chaucer's Troilus, III. 302—322.]

(1)
Ther is nomore dredful pestelens /  
Thañ is tongue that can flaters & fage  
For with his corsyd crabbed violens /  
He enfecteth folkis of euerey Age /  
Woo to tongis frouward of ther Langauge  
Woo to tongis false furyuus and woode /  
Whiche of no persoñ neuer con say good /  

(2)
Wherfor me semethe it is wel syttyng /  
Eneryche mañ other to commande  
And say the best alway in reportynge /  
For in wel saying nomaan may offende  
Wherre men say wel god wyll his grace send /  
Aftyr mañ ben men most theyr pryse vp reyse  
Aftyr ther desaryng a-louwem hem or dyspreyse  

(3)
But wher a thyng vtturly is vnknowe  
Lette no mañ ther hastely be of sentens  
For Ryghtful Iugegis sittynge on a roowe  
Of ther wesdome and their high prudens /  
Welle of trought haue some evendens /  
I mene aht suche as governed be by grace  
Or eny worde out of therre lyppys passe  

RF. 1. 6
(4) (Chaucer's *Troilus*, Book III, st. xxxviii, l. 260-61.)
O false tong so ofty[!] her' befor 22
Hast thou made mony on bryght of' hewe
Sey welaway the day that I was borne
And mony a maydis sorowe for to newe
And for the more part' al is vntruwe
That men of yelpe / & hit wer' browght to preve
Of kynde nonne Avauntur ys to leve /

(5) (Chaucer's *Troilus*, Book III, st. xxxix, l. 267-273.)
Avauntur and a lyer aì is/ on 29
And thus I pose whoman graunteth me
Her' loue and' feythe that other wolle sche now
And I am sworne to holde hit secre 32
I-wys I am a wauntur at the leste
And a lyer' for I breke my be-heste

(6) (Chaucer's *Troilus*, Book III, st. xl, l. 274-280.)
Now loke thou yf they be ought to blame 35
Suche maner folke what I clepe hem what /
And hem a-vaunte of wemen and by name /
That neuer yet be-hyght hem this nor that
Ne knewe hem more than' my olde hatte
No woundur is/ so god me sende hele
Thowgh wemen drede with vs men' to dele 41

(7)
A good god of hys high grace 42
Lo what fortune is take heede
Wher' her' lyketh sche marketh hir chasse
Now most I in servyse my lyffe lede
Bothe loue serue and eke drede
As he that' is boonde and wol not be free
Ryght so farithe hit now by me/

Explicit.

1 In Morris's Aldine edition, vol. iv, 237-8. In R. Bell's edition the lines are 302-3, 309-15, 316-22. Dr. Morris's printer has not numbered the lines of the Proem with those of the Book, as he should have done.
Lose the leaf; ye all holy, yon so free.

38

3 [MSS. manuscript reads, 'ye', see II, 7, 11, 15.]

first

but when I walked she was away, there in the place where as I lay
and al fease I dyd bat cace, that day and night I dyd but wandre.

TEXT 98

THE WELLES ANTHOLOGY

but when I walked she was away, there in the place where as I lay
and al fease I dyd bat cace, that day and night I dyd but wandre.
Thy love is the most sweetest lyfe

for my dores hurt I'll pay my pricey for thee

I love my sweete lyfue, wher as I will why

but wedde of wedders from honoure falle

I pray god speede your good plea slewe

my will ye when thy presence I holde ever.

be my bower and all my sweete wyll

now may I sawes with fre and whyne

me never to Part keepe a gaye

shall never receve as longes a gaye

for she hath answered mee that we sweene

but I her helper be now I am almones past

I have sawde wheles longe to me whyll I laste

I will love you with all my hearte and my wyll

Jesus presere you where so ever ye be

neces woman dyd soo unde for me

Tyth the myndy I am soo longe to me delye

of virtue love of her bothe lynder and hate

of will not glide euer of excimer

of thinkly to the good meone of godlynde

I tyth ye shal never see hym agayne

of soo hope me God the noble to saue

and of some goodly answer you purchase

TEXT 38

THE WITNESS ANTHOLOGY

961
Appendix

In nos. 55 and 59, I have noticed a certain correspondence, and there seems to be no instance of Hawkes' work. I have several times seen that a complete description of the corresponding verses is given in my 'Life of Shakespeare.'
O very lord o love o god alas
Devonshire 29v-30r.

And now my pen alas wyth wyche I wryte
quaketh for drede off that I muste endyte

O very lord o love o god alas
That knowest best myn hert and all my thought
what shall my sorrowful lyfe donne in thys caas
If I forgo that I so dere haue bowght
Syns ye [_____] and me have fully brought [5]
Into your grace and both our hertes sealed
howe may ye suffer alas yt be repealed

What I may doo I shall whyle I may dure
or lyue in torment and in curel payne
Thys infortune or thys dysaventure [10]
alone as I was borne I wyl complayne
ne neuer wyl I sene yt shyne or rayne
but ende I wyl as edyppe in derknesse
my sorrowful lyfe and so dy in dystresse

O wery goste that errest to and fro [15]
why wyld thow not flye owt off the wofullest
Body that euer myght on grounde go
a soule lurkyng in thys woful nest
flye forth owt my herte and yt breste
and folowe alwaye [_____] thy lady dere [20]
they ryght place ys nowe no lenger here

O ye louers that hygh vpon the whole
ben sette of fortune in good aventure
god grawnte that ye fynden aye loue of stele
and longe maye yowr lyfe in ioye endure [25]
but when ye comen by my sepulture
remembre that yowr felowe resteth there
for I louyd eke thouggh I vnworthy were.
MISCELLANEOUS NOTES

'FLESHLY LOVE' IN CHAUCER'S 'TROILUS'

It is somewhat startling to find a moralist of the fifteenth century turning to the *Troilus* for material to illustrate an exhortation against 'fleshly love'. His treatise, called *Disce Mori*, actually contains a stanza quoted from Chaucer's poem; and, although the anonymous author speaks of the poem as 'sweet poison', he invites the interested reader to peruse it in its entirety. These and other moral reflections he expresses in a style so controlled and flexible that he deserves a high place among the early fifteenth-century prose writers.

In discussing the first token of fleshly love, the author illustrates the conflicting passions in the breast of a worldly lover by quoting the opening stanza of the *Canticus Troili* (Tr. i, 400–6):

...and a noper poete seith
If no loute is O god what fele I so
And if loute is what pinge and whiche is he
If loute be goode from whens cometh my woo
If it be wykke a wondre penketh me
Sith every turment and aduersite
That from it cometh may me saunoury penke
For ay thurst I pe more pat I, it drynke.\(^1\)

It will be noted that he does not mention Chaucer by name: the Father of English Poetry is simply 'a noper poete'. In much the same familiar manner Thomas Usk refers to the *Troilus* without actually naming the author. The reference thus takes us back to a day when Chaucer, like Rolle or Gower or Hoecele, was simply a recent poet whose name had not yet become stereotyped among the worthies of English literature.

Similarly, in discussing the last token of fleshly love, this anonymous fifteenth-century writer speaks of the *Troilus* as a whole but does not name the author:

pe vij\(^a\) tokene of fleshly loun is inordinate dissimulacion of vices betwix pees louers pe whiche pei saunoure and excuse pat pon pat opere obstinatly ayenst alle opere pat spekeper of or wolde amende hem so be pei considered\(^2\) in ille as a peef to a peef and dronken of pis sweet poison.

\(^1\) MS. Jesus Coll. Oxf. 30, fol. 311; MS. Laud Misc. 99, fol. 252\(^a\) f. I print the text from transcripts made from these MSS. by Professor Carleton Brown, who first called my attention to this quotation from the *Troilus*. The fifth and sixth lines of the verses as here quoted present an interesting variant of the accepted text:

When every torment and adversite
That cometh of hym, may to me savory thinkes.

The reading in the *Disce Mori* differs from that in any of the MSS. of the *Troilus* recorded by Professor Root (see *Textual Tradition of the Troilus*, Publ. Chaucer Soc., pp. 49, 56, 88, and 82).

\(^2\) The Laud MS. reads 'confedered', which is obviously correct. It also reads 'and excuse pat in pat opere', which seems to be inferior. The Jesus Coll. MS., being the older, is the source of quotations in the text of this article. The passage quoted above is from fol. 313.
Ther is no thynge that gladeth so myn hert
Ne that from thought so gretly dothe me brynge
How so I be or in what peyne I smerte
As yow to here that fresshly kan synge
With plesant voys that to my thynkynge
Was neuer wight set in no gretter ioye
Syn that Troylus wanne first Creseyde in Troy. (134–40)

Creseyde is here in worde bothe thought and dede
ffil neuer dise sith god was bore so trewe
Cometh nere ech wight I prey yow taketh hede
ffor tymes moo than peyn tour chaungeth hewe
Ye leue youre olde and taken newe and newe
Thus highe ye ben of mercy and of grace
That ye ne holden neither rewle ne space. (379–85)

Ye ben welcome for vnto vs grete ioye
Truly is that your presence is so nere
ffor throu out al the cytee of new troye
Of daunsynge and of freshnesse nys youre pere
Ech wyght that lyst of yow may right wel here
By kunnynge speche the god of loves lore
Thus ys yow falle for me gete ye no more. (218–24)

Thus laste of alle and knyttynge of our tale
Pore is the caste and right suche is the chaunce
ffor though ye serve yeres ful a bale
Your trouthe shal no thynge yow forwarde auance
I knowe the bet by myn ovne gouernaunce
Ffor hasarde hath with maystry quyte me soo
My while that I ioyles now leue in woo. (407–13)
The use of tobacco as a medicine is said to have been widespread throughout the world. In chapters as early as the 16th century, physicians and others described its virtues and uses. Tobacco was believed to have many medicinal properties, including the ability to cure a variety of ailments. Its use was not limited to medical purposes; it became a popular drink and was often paired with food. Tobacco smoking was also associated with social status and was often considered a sign of sophistication. However, the health effects of tobacco use were not fully understood until later in the 20th century.