'A Critical Edition of the Cheuelere Assigne, from the Fifteenth Century MS Cotton Caligula A II, with Introduction, Notes, Glossary and Bibliography,' submitted by Elizabeth Glenys Williams as a thesis in partial fulfilment of the requirements of the M.A. Examination, April 1963.

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ABSTRACT

This edition of the Cheuelere Assigne attempts to provide an accurate and intelligible text together with an adequate apparatus. The poem has been re-transcribed from the original MS, compared throughout with the two major previous editions, and provided with a punctuation based on modern usage. Brief descriptions of the MS and of earlier printed editions have been given. The Introduction to the Early English Text Society edition of 1868 includes a certain amount of linguistic and metrical material, but in the present work these subjects have been treated afresh in the light of more recent information. The Phonology and Dialect have been examined, the Morphology described, and the Versification analysed. Particular attention has been paid to Syntax and Style, and a detailed Glossary provided. The 1868 edition also gives some account of the poem's sources, and an attempt has here been made to add to this information by describing a few of the more important analogues, and examining the poem's connection with the legend of the Swan-Knight and with the French Crusade cycle. A comment on the major folk-lore elements has been added. The Textual Notes are intended chiefly to aid in problems of meaning and to illustrate points of interest, and the edition concludes with a Bibliography of relevant books and articles.

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INTRODUCTION

The main abbreviations used in the Introduction are as follows:

EDD: The English Dialect Dictionary, ed. J.Wright, London, 1898 - 1905.

EETS: The Early English Text Society.

Gibbs: The Romance of the Cheuelere Assigne, ed. H.H. Gibbs, EETS, (Extra Series, VI,) 1932.

JEGP: The Journal of English and Germanic Philology.

ME: Middle English

MED: Middle English Dictionary, ed. H.Kurath and S.H.Kuhn, Ann Arbor, 1952-

Mod. E: Modern English.

Mustanoja: A Middle English Syntax, by T.F.Mustanoja, Helsinki, 1960.

NED: The Oxford English Dictionary, (formerly A New English Dictionary,) ed. J.A.H.Murray, etc., Oxford, 1933.

Oakden, I: Alliterative Poetry in Middle English, The Dialectal and Metrical Survey, by J.P.Oakden, Manchester, 1930.

Oakden, II: Alliterative Poetry in Middle English, A Survey of the Traditions, by J.P.Oakden, Manchester, 1935.

OE: Old English.

OF: Old French.

ON: Old Norse.

PMLA: Publications of the Modern Language Association of America.

WS: West Saxon.

For other abbreviations see pp. ~~157-159~~ 166-168.

THE MANUSCRIPT

1) Description.

The text of the Cheuelere Assigne is preserved in one MS only, Cotton Caligula A II, in the British Museum. The MS has been described by Edith Rickert in her edition of The Romance of Emaré,(EETS, Extra Series, No. XCIX, 1906, pp. ix-xi). The following information is derived partly from this edition, and partly from personal examination.

The MS contains 210 numbered paper folios, measuring about 5¾" 8¼", and consists of two originally separate quarto MSS, formerly marked Vespasian D8 and Vespasian D21. Miss Rickert (p. ix) shows that, on the evidence of the earliest catalogues, they must have been bound together with the present designation before 1654. Vespasian D8 extends from f.3 to f.139, and Vespasian D21 from f.144 to f.210, the old designations being written on ff. 3 and 140, and scored through. Ff. 1 and 140 each contain a seventeenth century elenchus on the recto, while ff. 2 and 141 are blank. Miss Rickert points out that these four folios are of different paper from the rest. She considers that they were blank pages inserted when the two MSS were bound together, (although one of them bears the old designation, as noted above,) and that ff. 142 and 143 may be the original parchment cover of Vespasian D21.

The MS has been twice numbered. The earlier numbering began at the first written leaf (f.3) and ignored all blank

leaves. This was corrected after 1802, (the catalogue of that year using the old system,) and the corrected numbering begins at the leaf containing the first elenchus and includes all leaves up to 210.

The second part of the MS, Vespasian D21, contains statutes of the Carthusian order, 1411-1504. F.143v. bears the words Thomas Cooke don̄, and below, Thomas Cooke de Mylton. Miss Rickert has traced the Cooks of Milton, a Cambridgeshire family, and suggests that the MS may have come from Denney Abbey.

Vespasian D8 bears the words Donum Jo. Rogers on f.3r., in a sixteenth century hand, but as Miss Rickert points out (p. x) the name is too common to make indentification possible. This part of the MS consists chiefly of romances and religious lyrics. The beginning of the first item and the end of the last are missing. The writing is neat and legible and there are traces of yellow colour in most titles and initial capitals. Ff. 14-69 and a few later leaves also contain some decoration in red.

A summary of the contents is as follows:

a) 14 long romances and religious narratives:

1) Sussan, ff. 3r. - 5r., (beginning lost.)

2) Eglamour of Artas, ff. 5v. - 13r..

3) Octouian imperator, ff. 22v. - 35r..

4) Launfal miles, ff. 35v. - 42v..

5) Lybeaus disconus, ff. 42v. - 57r..

6) Emare, ff. 71r. - 76v..

7) Ypotys, ff. 79v. - 83r..

8) Owayne myles, ff. 91v. - 95r..

9) Tundale, ff. 95v. - 107v..

10) The Sege of ierusalem, ff. 111r. - 125r..

11) Cheuelere Assigne, ff. 125v. - 129v..

12) Isumbras, ff. 130r. - 134r..

13) Ierome, ff. 135v. - 137r..

14) Eustache, ff. 137v. - 139v., (end lost.)

b) 20 religious and didactic poems, including 3 by Lydgate:

1) The Chorle, ff. 17r. - 22r..

2) The Nyghtynghale, ff. 59r. - 64r..

3) Deus in nomine tuo saluum me fac, ff. 64v. - 65r..

The remaining 17 are chiefly short lyrics, but the longer include:

Stans Puer ad Mensam (untitled,) ff. 14r. - 16v., Carta Ihesu Christi, ff. 77r. - 79r., ~~de~~ Stacyonys of Rome ff. 83r. - 86v., and the Trentale sancti Gregorii, ff. 86v. - 88r..

c) 4 Prose pieces:

1) 4 prescriptions, f. 13v..

2) A treatise on the pestilence by John of Bordeaux, ff. 65v. - 66v..

3) A form of confession, with a companion poem, apparently unfinished, ff. 69v. - 70r..

4) A short Latin chronicle, ff. 109r. - 110v..

The MS appears to be written in the same hand throughout, with two major exceptions:

1) The four prescriptions on f. 13 v. are in a later (16th Century) hand.

2) The Latin chronicle on ff. 109r. - 110v. is written in the same hand as the majority of the MS up to the reign of Henry VI, but a second hand has added entries on the death of Henry VI and the reign of Edward IV. A further entry in a third hand, which seems to deal with the reign of Richard III, has been heavily erased.

The MS can be dated fairly accurately to the middle of the 15th Century. Lydgate's Nightingale (ff. 59r. - 64r.) has been dated by Glauning[1] to the year 1446, thus providing an earliest possible date for the copying of the MS. A latest limit can be deduced from the chronicle entry on Henry VI noted above. Although Henry did not die until 1471 most scholars[2] consider that the main part of the MS was written in about 1460, although Miss Rickert prefers a broader estimate, dating it between 1446 and 1460. The choice of 1460 as the latest limit is perhaps to be explained by the fact that the part of the Henry VI entry which is written in the main hand refers to him as reigning 'cum plenitudine et caritate populi', a phrase which would

(1) Lydgate's Minor Poems. The Two Nightingale Poems, EETS, Extra Series, LXXX (1900), pp. xxxvi-xxxix.

(2) See Glauning p. xi. (Op.cit., note 1.)

hardly have been used in the later part of his reign.

Cheuelere Assigne is to be found on ff. 125v. - 129v.. It is written out in verse lines, the only punctuation being the dot used to mark the caesura. The first and every following eighth line are distinguished by a small paragraph mark in the left margin, but these cannot be regarded as indicating stanza divisions as the sense does not allow it.[1] F 125v. is titled Cheuelere Assigne, ff. 126v., 127v., and 128v. Cheuelere, and f. 126r., curiously, Matabryne. The end is marked by the word Explicit, with the same small ornament as is used in the titles. Margins are visible at the top of the page ($\frac{5}{8}$"), on the left ($\frac{1}{16}$"), and on verso pages only on the right ($\frac{1}{16}$"). There are no margins at the bottom. Ff. 125v. and 127r. contain 42 lines to the page, ff. 126r. and 126v. 43, ff. 127v. and 128r. 40, ff. 128v. and 129r. 41, and f. 129v. 38.

2) Spelling

A few peculiarities may be noted:

i) Interchange of þ (th) and d: e.g. worþes (beside worde), formeth (pp., beside formed, pret.); federes.

ii) Interchange of þ (th) and t: e.g. ryȝth (beside ryȝte), goldesmyȝte (beside goldsmythe), thylle.

iii) Occasional insertion of inorganic ȝ: e.g. goldesmyȝth (beside goldsmythe.)

iv) Occasional omission of ȝ: e.g. hye (beside hyȝe.)

(1) For a theory of stanzaic division in the poem see Englische Studien, XVI (1892) p. 174, and LXVI (1931) pp. 245-248.

Note on Date of Composition of the Poem.

In dating the actual composition of the poem, allowance must be made for the fact that the extant version seems to be an East Midland copy of a Northern or North-Western Original.(1) There was probably at least one intermediary version, ~~and perhaps more.~~ It therefore seems reasonable to follow French and Hale(2) (among others,) in placing the date of composition at the end of the 14th Century.

(1) See below, p. 16..

(2) Middle English Metrical Romances, 1930, p. 859.

PREVIOUS EDITIONS

The Cheuelere Assigne has been edited three times before:

1) By E.V.Utterson, for the Roxburghe Club, in 1820. This first printed edition of the poem is not a critical one. The transcription leaves the abbreviations unexpanded and contains a number of errors. It includes a glossary of a few dozen words, (sometimes inaccurate,) and a short preface. No comparisons have been made with this edition in the present study.

2) By H.H.Gibbs, for the Early English Text Society, in 1868, (Extra Series, No.VI, reprinted 1898, 1932.) This edition includes an accurate transcription, in which Utterson's errors are corrected, and a fuller preface and glossary. There is a brief sketch of some of the main features of the orthography, phonology, and morphology, as well as a more detailed analysis of the alliteration, but the value of these accounts is necessarily restricted by the limited extent of the information then available. Morris's verdict on the dialect, however, quoted by Gibbs (on pp. xvii-xviii) remains unchallenged. The account of the sources is similarly limited, as in the 1868 edition Gibbs knew of only one of the many French analogues, although in the reprint he was able to add a little more information, derived from A.Paulin Paris's Histoire Littéraire de la France, Vol. xxii, (1852.) The edition also includes a description of an ivory casket decorated with scenes from the poem,

and some copies also contain photographs of it.

3) By W.H.French and C.B.Hale, in Middle English Metrical Romances, New York, 1930, pp. 859-873. As this edition is part of a large anthology the apparatus is necessarily minimal. The more difficult words are glossed at the foot of the text, and the notes contain some useful references.

PHONOLOGY

The following brief examination is based on the criteria suggested by Moore, Meech and Whitehall,[1] with the addition of a few extra points. The MS of the poem being late, the forms are chiefly those of the East Midland area, which were rapidly establishing themselves as the standard forms by this time. There are, however, a few non-standard features which suggest that the poem may have originated outside the East Midland area.

I : Points showing development to the standard forms.

1) OE ā as ō throughout.

e.g. bote (360), broode (297), cloth (97).

2) Pres. Ind. pl. in -n or -e throughout.[2]

e.g. leuen (87), leue (92), swymmen (198).

3) The occurence of shall, sholde etc. rather than sal, solde, etc.

e.g. shall (336), sholde (202).

4) The occurrence of hem, ham, her(e), etc. as the acc. and poss. of the 3pl. pers. pron., rather than them, their, etc.

e.g. hem (45), ham (152), her (105).

(1) 'Middle English Dialect Characteristics and Dialect Boundaries,' University of Michigan Publications, Language and Literature, XIII (1935), pp. 1-60.

(2) For three possible exceptions, see pp. 21-22.

5) Initial f retained throughout, and not voiced to v.
e.g. for (3), falle (24), fader (31).

6) Non WS ĕ by i-mutation from ĕa as e throughout.
e.g. here (295), leue (28).

7) The pres. p. in -ynge throughout, rather than -and, -end, etc..
e.g. pleynge (19), lyynge (133), rydynge (228).

II : Points showing development to non-standard forms?

8) OE a + nasal usually remains a, but is occasionally rounded to o.
e.g. mony (90, 124, 271), ony (175, 273); beside manye (31, 34), any (112, 247), etc..

9) Pres. Ind. 3sg. usually ends in -th, but 5 times in -s: lykes (134), wendes (156, 178), launces (323), formerknes[1] (362); beside wereth (2), lengeth (4), etc..

10) Pres. Ind. 2sg. usually ends in -st(e), but once in -s : fyndes (305); beside comeste (51), bydeste (256), etc..

11) Pres. Ind. pl. of the verb to be occurs once as ar (82), beside be (170), bene (188), etc..

12) OE a + l + consonant usually appears as e, but once as a : falleth (310); beside welledde (166) etc..

(1) For the possibility that this vb. is pl. see p. 22.

13) OE ў̆ usually becomes ĭ/ў̆, but once is rounded to u:
furre (311); beside fyre (157), fyrste(51) etc..

14) OE æ̆ usually appears as a, but occasionally as e.
e.g. edder (331), togedere (20); beside bakke (227),
crafte (313), etc..

15) Non WS e. WS ie, after c, g, sc, usually occurs as e, but once as y:
shylde (vb., 298); beside shelde (n. 298), ȝelde (336), etc..

Comment

Moore, Meech and Whitehall find that point 8 is a West Midland feature, and point 9 Northern or North Midland. They put forward no definite evidence regarding point 11, but find that ar seems to be a majority form in the North and North Midlands, although it also occurs in the South Midlands.(1) Point 10 is classified as Northern, or perhaps Midland, by Mossé.(2) Oakden(3) suggests that point 12 may be West Midland, although it is possible that the vowel of falleth may be the result of confusion with the verb fall.

Of the remaining points, 13 is a South-Western or West Midland feature, 14 Southern and 15 South Western. These

(1) pp. 20-21 (Op. cit. note 1, p. 13.)

(2) Manuel de l'Anglais du Moyen Age, II (1949), p. 99.

(3) I, p. 62.

Southern forms are, however, very few and scattered, and probably illustrate only the mixed nature of the East-Midland dialect at this period. The five Northern or Western features, however, form a rather more solid body of evidence, and there seems no reason to disagree with Morris's[1] verdict that the text is an East Midland copy of a poem originally written in the North or North-West, the area where most ME alliterative poetry was composed.

(1) Quoted by Gibbs, pp. xvii-xviii. This view is confirmed by A.G. Krüger in Archiv für das Studium der neueren Sprachen und Litteraturen, LXXVII, (1887), p. 180. Stylistic evidence may also support this : see pp. 56-57.

MORPHOLOGY (1)

I : Nouns

A : Plural

1) Usual Ending : '-s', from the OE o-stem masc. nom./acc. pl. -as, here extended also to nouns which belonged to other declensions in OE.

a) Nouns derived from the OE o-stem masc. declension, e.g. harmes, teres, whelpes.

b) Nouns derived from other OE declensions, e.g. wordes (OE o-stem neut.), hondes (OE u-decl.), bellys (OE weak fem.).

2) Other Endings.

a) Mutated plurals, derived from the OE consonant declension : wymmen, men, fete.

b) Plurals in '-n', derived from the OE weak declension : yen. Chyldren has a double pl. ending, the -n of the weak decl. having been added to the original strong neuter pl. ending, (OE cildru.)

c) Plurals without ending : (i) Units of measurement : ȝere, myle.

(ii) Other (145, 316.)

(1) Minor spelling variants are not noted in this section; line-references are given only for unique or unusual forms.

B : Possessive Sg.

1) Usual ending : '-es', from the OE o- and i-stem and consonant declension genitive sg. in -es, here extended also to nouns derived from other sources.

a) Nouns derived from the OE o-stem masc. and consonant declensions, e.g. kynges, Goddes, mannes.

b) Nouns derived from other sources, e.g. ryueres, boyes (loan-words.)

2) Endingless Possessive, derived from an OE endingless genitive : fader (203).

II : Adjectives

There is little real evidence of inflection. Final -e appears to be more or less optional on adjectives in all positions. For instance, in the phrase þe ȝonge Qwene (251), the adjective in -e might possibly be regarded as a survival of a weak inflection after the definite article, but -e is also present when the adjective is used predicatively, e.g. I am but lytull & ȝonge (242), where there is no historical justification for it. There are several other occasions when the presence or absence of final -e does not seem to be governed by any grammatical rule, and it is therefore improbable that it has any real grammatical function. (cf. a seluer cheyne (43), a seluere cheyne (125), þat bryȝt was (8), a bryȝte shelde(298). etc.,)

The only genuine traces of adjectival inflections seem to be the n's (derived from the OE weak adjective declension) which are preserved in the compound noun haluendell, and in selfen, the inflected form of self. In the second of these it represents an original dative.

III : Pronouns

A : Personal.

	Nom.	Acc.	Dat.	Possessive
1sg.	I	me		my, myne (181, before w.)
2sg.	þou	þe		þy, þyn (300, before h.)
3sg. masc.	he	hym		hys
fem.	she	her(e)		her(e)
neut.	(h)it	(h)it	hym(selfe,6.)	—
1pl.	we	-	-	our
2pl.	ȝe	ȝou	-	-
3pl.	þe(y)	hem,ham (152)		her(e)

B : Relative

þat is the usual form for all genders, sg. and pl..

what occurs once at l. 56.

C: Indefinite

There is no separate indefinite pronoun. The combined form whome þat occurs for 'whoever' at l. 245.

IV : Interrogatives

what, pron. and adj., is the usual interrogative.

who, pron., occurs once at l. 230.

V : Demonstratives

A : Definite Article

þe is the usual form, sg. and pl.; þat occurs twice at ll. 322, 366.

B : Other Demonstrative Prons. and Adjs.

1) þat occurs regularly as a sg., and once as a pl. at 159.(1)

2) þis occurs regularly as a sg. with pl. þese at 193.

VI : Verbs

A : The Infinitive.

1) Usual ending : -e e.g. helpe, loue, wedde.

2) Other endings :

a) -n(e) (4 times, usually before h or a vowel,) : schreden, holden, done, clensen (247, before m); also (twice) -nne : cheuenne, rennenne.

b) Endingless (once) : com (248).

B : Present Indicative.

1sg.:	-e	e.g. saye, heete, wene.
2sg.:	-est(e)	e.g. comeste, dwellest, knoweste.

(1) Koziol suggests that this pl. þat was used in preference to þe to avoid a hiatus before the following vowel. See Wiener Beiträge zur englischen Philologie, LVIII (1932), p. 166.

Also (once): -es: fyndes (305)

3sg. : -eth(e) e.g. lyketh, wendeth, svethe; also (4 times) -th: seyth; also (once) contracted: hette 232.

Also (5 times)-es: lykes, wendes (twice), launces, formerknes (or pl.: see below.)

pl. : -en e.g. leuen, swymmen, kallen; also (once) -enne: halenne (280); also (once) -n: seyn (217).

~~Also (twice, with inversion): -e leue we, turne (we).~~

Doubtful Plurals : 1) Cristene (365) is probably an error for cristenen, the n of the stem having been confused with the n of the pl.

2) Deserueth (72: hem þat hit deserueth): if this is a genuine pl. it is an unexpected Southern form in a text whose forms are predominantly Midland. Gibbs (p.xvi) suggests that hem may be miswritten for her, or perhaps used in an indeterminate sense. Krüger(1) alternatively suggests that deserueth may be the pp., th being written for d as elsewhere in the text, and haue having dropped out after hit; but he also thinks it possible that the original form of the verb was deserues, the Northern pl. in -s, which the East Midland scribe mistook for the Northern 3sg. in -s, and changed to the East

(1) Archiv für das Studium der neueren Sprachen und Litteraturen, LXXVII (1887), pp. 179-180.

Midland 3sg. in th. To support this view he quotes formerknes (362), which he takes to be another Northern pl. (See next item.) It seems equally likely that the verb is sg., through the scribe's having mistaken hit for the subject.(1)

3) Formerknes (362). If this verb is transitive, with subject federes, it may represent the Northern pl. in -s, but it may equally well be sg., intransitive, with subject water.(2) If it is pl. it is the only -s plural in the text, unless Krüger's interpretation of deserueth is accepted.

C : Present Subjunctive

(Distinct forms only in 2 and 3sg.)

2sg. : -e e.g. caste, lete, hyȝe.

3sg. : -e e.g. helpe, leyne, skape.

D : Imperative

2sg. : -e e.g. looke, seche, paye.

2pl. : - se (ȝe) (26)(3)

1pl. : - e.g. go we, leue we.

E : Present Participle

Regular ending : -ynge, e.g. pleynge, sowkynge, rennynge.

(1) A view also held by Oakden. (I, p. 63).

(2) See the last item, Krüger, p. 180 (Op. cit. note 1, p. 21); and Gibbs, p. 19, note to l. 362.

(3) This verb may possibly be pres. Ind. 2pl. interrogative.

F : Preterite

(Indicative and Subjunctive identical in form.)

1) Weak Verbs

1sg.:	-te, -de	e.g.	lafte, leyde, caste.
2sg. (None occurring.)			
3sg.:	-te, -de	e.g.	made, sette, lafte; also -ed(e): dwellede, honged, loked; also (3 times) -edde: wexedde, reredde, tumbledde.
pl.:	-te, -de	e.g.	wente, leyde, cryde; also (3 times) -ed: chyuered, ȝoskened, formed; also (twice) -edde: cryedde, pulledde.
Also (4 times): -ten, -den:			wenten, maden, shyuereden, rawȝten

2) Strong Verbs

1sg.:	-e	e.g.	breke, toke, seyȝe.
2sg.:	-est:		tokest (237).
3sg.:	-e	e.g.	hette, laye, drowȝe.
Also (4 times) endingless:			seyȝ, drowȝ, lay, fell.
pl.:	-en	e.g.	slongen, stoden, token; also (once) -enn: flowenn(148)
Also (5 times): -e :			come, lowȝe, drowȝe, ȝafe, toke.
also (twice): endingless:			ley, fell.

G : Past Participle

1) Weak Verbs

Usual ending: -ed e.g. kalled, pyned, delyuered; also (once) -ede: buskede; also (3 times) -edde: lappedde, cursedde, fulwedde; also -te, -de: e.g. hente, lente, made.

also (5times): -eth: bygyleth, vnwerketh, serueth, formeth (twice), falleth.

2) Strong Verbs

Usual ending: -en e.g. comen, bytaken, wonnen; also -n(e): e.g. borne, sene, forsworn.

Also (once): -e: holde (70). (cf. anom. pps. vndo (105), go (143).)

H : Notes on the Preterite of Strong Verbs.

1) Where only the pret. sg. of strong verbs is recorded, the root-vowel is usually derived from that of the OE pret. sg., e.g. bote, chese, byganne.

2) Sometimes the root-vowel of the pret. pl. is derived from that of the OE sg., e.g. smoten, ronnen,(1) slongen, ȝafe, and also, by analogy, rongen, which was weak in OE.

(1) OE pret. sg. arn/ran, but the form is also influenced by ON renna, pret. sg. rann.

3) Sometimes the root-vowel of the pret. sg. is derived from that of the OE pl., e.g. bere, breke, gette,[1] sawe.

4) Occasionally separate vowels are retained for the sg. and pl., e.g. fleye / flowenn, and perhaps laye / ley, although ey and ay are largely interchangeable in this text, cf. sayde (25), seyde (28).

5) Some verbs show variation, e.g. (i) 'bear' has a pret. sg. bare, from the OE sg., as well as bere, by analogy with the pl.. (ii) 'see' has a pret. sg. sawe by analogy with the pl., as well as seyȝ, derived from the OE sg., (LWS seh > ME seih,[2]), and syȝe, also from the pret. sg., (a development by analogy with -ēah, cf. hēah > hyȝe.[2])

6) Sometimes a different vowel is retained for the pp., e.g. borne (pret. sg. bare/bere,) tacen (pret. sg. toke, pl. toke(n),) holde (pret. sg. healde.)

7) Several verbs which were strong in OE have weak preterites, e.g. rewede, brente, wexedde, lepte, slepte. cf. rongen (see above,) strong pret. of a verb weak in OE.

Note: for the forms of the irregular verbs, see Glossary.

(1) This verb is influenced by ON geta, but the root-vowel of the pret.sg. is from the OE pret. pl. geaton.

(2) See Richard Jordan, Handbuch der mittelenglischen Grammatik, revised H. Ch. Matthes, (Heidelberg, 1934) I, pp. 84-85.

SYNTAX[1]

I : Nouns

A : Gender

1) There are no traces of grammatical gender. Pronouns indicate that the gender of nouns is largely 'natural' i.e. inanimate objects are neuter, e.g. cheyne (it 158), cowpe (it 174), and animate objects tend to assume the gender which agrees with their sex, e.g. chylde (he 252,) womman (she 26.) The names of animals show some variation: the gender is largely natural, e.g. bycche (her 63), but beeste (or hors: the pronouns might refer to either noun,) is masculine at 217-218 (he.)[2] ~~and neuter once at 289, (hit is called an hors.)~~ Swan is also masculine at 358-364, but as the bird is an enchanted boy the gender is again probably natural.

2) The possessive used to refer to eche, i.e. to each member of a group of people of mixed sex, is masculine (or neuter) (his) at 44, but can also be pl. without indication of gender. (See the next item.)

B : Number

1) Parts of the body are sometimes referred to in the sg. where more than one such part is indicated, especially in expressions containing eche or eyber, e.g. The grypte eyber

(1) Only major features are noted here. Comments on a few minor ones will be found in the Notes.

(2) Mustanoja (p. 52) finds that the noun 'beast' and most quadruped names are usually masculine in ME.

a staffe in here honde (220), but the pl. also occurs, e.g. þe speres in here hondes (315). The possessive pronoun can also vary, sometimes occurring in the pl. where the noun is sg., e.g. Eche on of hem hath abowte here (pl.) swyre (126), or l. 220 above. (cf. abowte his swete swyre (44), and see above 'Gender'.)(1)

2) The noun tydynges (58), exclusively pl. in Mod. E., has a sg. tydynge at 59.

3) Folke (187) is a collective pl. with pronoun þey at 188.

C : Case

1) Genitive

a) Inflected

(i) Possessive: chiefly with human beings and personal names: e.g. Goddes wyll (206), þe boyes herte (263), þe Kynges price stede (279).

Also (once) with a common noun: a ryueres banke (132).

Also (once) a Group Genitive: þe Kynges Oriens (195). (This is also an example of the 'independent' Genitive, with omission of governing noun.)

(ii) Adverbial Genitive: e.g. elles (74), ones (98), whyles (145), eggelynges (305).

b) With 'of'.

(i) Possessive: chiefly with nouns, e.g. chefe of þe kynde of Cheualere Assygne (11), þe werke of God (170), þe mater of

(1) For other usages with parts of the body see below, pp. 32-33.

bokes (216).

Also (once) with a pronoun: þe hyȝnes of hym (4).

(ii) As complement of certain adjectives and verbs, e.g. was ware.....of þe chyldren (122), kan of þe crafte (313), rekke þou of neyþer (306.)

2) Dative

a) Inflected.

With the exception of a few noun-phrases without prepositions (see below (v),) traces of the inflected Dative are to be found only in Pronouns. The Dat. is distinguished from the Acc. only in function, not in form, except for the pers. pron. it which retains a dat. hym beside the nom./acc. it.

(i) To express the Indirect Object: e.g. browȝte hym tydynge (59), mete þey caste here adowne (88).

(ii) To express the personal object of Impersonal Verbs: e.g. as me wolde þenke (30), hym rewede þe tyme (55).

(iii) Reflexive Dative with Verbs of Motion: e.g. she wente her forth (75), she wendeth here adown (190).

(iv) 'Dative of Interest' in various contexts: e.g. byrafte hem her cheynes (199), I breke me a cheyne (165).

(v) Occasionally in Noun-Phrases without Prepositions to express 'Point of Time': e.g. þat same nyȝte (34), þe xi day assygned (188).

b) With Prepositions

(i) To express the Indirect Object: the Dat. with to is preferred if the Ind. Obj. follows the Obj., unless the Obj. is

short unstressed it, e.g. Wolt þou werne wrake to hem þat hit deserueth? (72); cf. she rawȝte hit hym aȝeyne. (177).

(ii) To express means or manner, etc.: e.g. with his owne honde (2), with a rewfull steuenne (149).

c) Dative with Verbs.

(i) Beteche : this verb took the Dative in OE and the usage is preserved in God I þe beteche (312), although God has no inflectional ending and no preposition. In ME the verb take also acquired the meaning of beteche, but prefers the preposition, e.g. he taketh hem to Criste (104).

(ii) Say usually prefers the Dative with preposition, e.g. to þe Qwene sayde (25), but once the preposition is absent: I kan sey þe no furre (311).

3) Accusative.

The OE adverbial accusative of extent is the origin of the prepositionless phrases fowre longe myle (95), elleuen ȝere (89) etc., and of the adverb alwaye, which takes on a temporal sense in ME.

II : Pronouns

A : Personal.

1) 1st Person

a) The author of the poem sometimes refers to himself in the sg., e.g. I heete þe for sothe (18), and sometimes he uses the pl., e.g. Now leue we þis lady (92). In the latter instance

he is probably using a form which will embrace his audience as well as himself, rather than the strict 'Editorial we.'

b) King Oriens makes no use of the 'Royal we', but refers to himself solely in the sg., e.g. I am þe Kynge of þis londe (231), but most of his pronouncements are very informal and do not call for elevated language.

2) 2nd Person.

There is no polite differentiation between the uses of þou and ȝe, all characters addressing each other as þou, regardless of rank. The pl. pronoun is used only 3 times: (i) As a straightforward pl. by Markus addressing the seven children (100). (ii) Once, by the King addressing Betryce (26): it is the only occasion when he speaks to her directly. (iii) Once, by the King addressing Matabryne (250): he calls her þou elsewhere in the same speech.

3) 3rd Person.

a) Pleonastic use of the 3 pers. pron.:[1] this is sometimes found where the Subject and Verb have become separated. The additional pronoun may either precede or follow the noun.

(i) Subject-Pronoun preceding the Noun: e.g. As þey wente vpon a walle . pleynge hem one, Bothe þe Kynge & þe Qwene. hemselfen togedere (19-20).

(ii) Subject-Pronoun following the Noun: e.g. All-weldynge

(1) For other pleonastic usages see below, p. 50 ff..

God . whenne it is his wylle, Wele he wereth his werke . with his owne honde (1-2).

b) Non-expression of the Subject-Pronoun:

(i) In Impersonal Expressions, e.g. as me wolde þenke (30), hym rewede þe tyme (55).

(ii) In Imperative Statements, e.g. Holde þy wordes in chaste (127), do hem to deth (138).

(iii) In the second of two co-ordinate clauses, separated from the first by another clause, e.g. There was ryche ne pore . þat myȝte for rewthe Lengere loke on hym . but to þe courte wenden (363-364).

c) Non-expression of the Object-Pronoun.

(i) In the second of two co-ordinate clauses with the object (a noun) expressed in the first, e.g. I toke þe oþer fyve . & fro þe fyer caste (167). (But cf. He toke þat oþer fyue. & from þe fyer hem leyde (159).)

(ii) In the second of two co-ordinate statements with the object (a clause) expressed in the first, e.g. Thenne prestly he prayeth þe Kynge . þat he hym lene wolde An hors with his harnes . & blethelye he hym graunteth (277-278).

B : Reflexive.

1) The usual reflexive is the simple pers. pron., e.g. he turned hym þenne (24), paye þe with þy Qwene (65), she made here all preste (135).

2) Occasionally the pers. pron. is strengthened with self,

e.g. He bote hymself with his byll (360).

C : Reciprocal.

1) Eyther...other: And eyther of hem . so smertlye smote other (318).

2) One...other (2 variants): An helme men kallen þat on . & an hawberke þat other (296); And callen Vryens þat on . and Oryens another (366).

D : Relative.

Omission of Subject-Relative[1] is frequent: e.g. I saye by a Lorde . was lente in an yle (5), With two chylderen her byfore . were borne at a byrthe (23).

E : Intensifying Pronoun and Adjective:

self, selfen: e.g. a man...That hadde serued herselfen (46-47), take here þyselfe (73). There does not seem to be any functional difference between the two forms of the word.[2]

III : Articles

A : Definite Article.

1) With parts of the body, e.g. Aryse vp lyȝtly on þe[3] fete

(1) It is often possible that the omitted word is a personal, not a relative pronoun, and that the two clauses are co-ordinates.

(2) See also above, p.19.

(3) It is tempting to see this þe as an unstressed form of þy, but the spelling is difficult to parallel elsewhere.

(303), A knyȝte kawȝte hym by þe honde (287). But cf. a) the Possessive, e.g. Feraunnce launces vp his fete (323), Take þat launce vp in þyn honde (300); b) absence of either Article or Possessive, e.g. on knees þenne he fell (110), she toke it in honde (174).(1)

2) With deth, e.g. That hath serued þe(2) deth (186); cf. do hem to deth. (138).

3) Omitted before chefe : This was chefe of þe kynde . of Cheualere Assygne (11), and before other used reciprocally with eyther: And eyther of hem . so smertlye smote other (318).

B : Indefinite Article:

Used after eche: vpon eche a syde (187).

IV : Adjectives

These may be used substantivally to stand for people, e.g. (with article) þat febull (76), þe ȝonder (232); (without article) There was ryche ne pore (363).

cf. a similar usage where the adjective qualifies a noun from which it has become separated, but the use of an article gives it a substantival quality, e.g. A bryȝte shelde & a sheene (298).(3)

(1) For other usages with parts of the body see above, pp.26-27.

(2) This þe may possibly be the 2 pers. pron. dat., i.e. 'from thee,' but the use of the def. art. with deth is quite common in ME. See, e.g. Mustanoja, p. 257.

(3) See also below, p.43.

V : Adverbs

There is sometimes used in an anticipatory function to emphasize the subject, e.g. There was ryche ne pore (363), but occasionally the logical subject is used where Mod.E. would prefer the there-construction, e.g. noyse was in þe cyte (225).

VI : Conjunctions

These may often be reinforced by þat, e.g. how þat (212), whenne þat (325), or by þenne, e.g. ere þenne (330).

VII : Verbs

A : Impersonal

Several of these occur, e.g. as me wolde þenke (30), but a change from Impersonal to Personal expression can be seen in þe shall lyke ryȝte wele (140), beside þou shalt lyke full wele (54).

B : Passive

1) With the exception of the petrified forms hyȝte, hette, the Passive is formed by means of the past participle and the verb be. e.g. Present: how þat she is pyned (26).

Preterite: That was kalled Lyor (6).

Future: so she shall be fownden (239).

2) The Passive is also occasionally expressed by means of the indefinite pronoun men, e.g. þat in his mowth . men kallen a brydell (292). cf. Hit is called an hors. (289).

C : Tenses.

1) Perfect: formed with the pres. tense of have and the past participle, e.g. Thow hast bygyleth my sone (78).

2) Pluperfect: formed with the pret. tense of have and the past participle, e.g. Whenne she hym asked hadde (131). A few verbs of motion are conjugated with be, e.g. Whenne þe man was comen (154).

3) Future: a) formed with will or shall and the Infinitive. The use of will or shall seems usually to depend on whether volition or obligation is implied, e.g. þou shalt mysfare (238), Wolt þou werne wrake? (72).

b) The simple present may also be used for the future, where futurity is implied in the context, e.g. (Passive) whenne þat shafte is schyuered (301), (Active) whenne he feleth smerte (308).

c) The simple preterite may be used in the same way to express the future in a preterite context, e.g. whenne he þe lyf lafte (17).

d) Similarly, the perfect may be used for the future perfect, e.g. tyll þou haste hym falleth (310).

e) To express the future in the past sholde, wolde, and the Infinitive are used, e.g. (Passive) she shulde be delyuered (37), (Active) þat wolde not breste (317).

Note: The compound tenses, perfect and pluperfect, are comparatively rare. There are no examples in the text of

either occurring in the passive, and in the active the simple preterite is sometimes used where Mod.E would prefer the perf. or pluperf., e.g. The sixte was fulwedde (369), where the action is further in the past than is implied by the pret.. There is, however, an indication that the author was aware of the difference between the pret. and the perf., in the account of the goldsmith forging the cup, and the version of the same action when he reports it to his wife. In the narrative the preterite is used, made hollye þe cuppe (160), but in the goldsmith's account he uses the perfect, haue made hollye þe cuppe (168), referring to a (for him) more recent past.

D : Aspect

There are very few examples of special usages to convey aspect:

1) Inchoative Aspect is once expressed by the verb gyn: gynnyth to morne (66).

2) Causative Aspect is expressed by the verb let, and the Infinitive, e.g. Lette brenne her anone (68).

3) Durative Aspect is often expressed by means of the simple present, e.g. thy Qwene is vnbrente . so meruelows longe (185), or the preterite, e.g. askede if he slepte (192). The idea of duration is also occasionally conveyed by adding the present participle to a fairly colourless finite verb such as come, lay, e.g. The Kynge come rydynge afore (228), The heremyte wakynge lay (207). Sometimes, however, it is difficult to distinguish this use of the present participle from its simple

appositive use, e.g. an hynde kome fro þe woode . rennynge full swyfte (113).

E : Present Participle

This is once used in an absolute construction : The olde Qwene at here bakke . betynge full faste (227).

F : Infinitive

Note: (i) The Infinitive occurs either in its simple form, or preceded by to or for to. As adjunct to certain verbs the simple form is always used: these verbs include the auxiliaries shall, will, must, can, may, dare, and a few others such as let, bid, see, hear. The form with to or for to is preferred when the Infinitive is the subject, with the verb to be expressing futurity, to express purpose, and with nouns and adjectives. To and for to are more or less interchangeable. A form with for only occurs once at 316 (see below).

(ii) As the passive infinitive is still rare the active infinitive is sometimes used with passive meaning, especially after let, e.g. Lette sommene þy folke (187). A compound passive infinitive appears occasionally, e.g. she shulde be delyuered (37).

~~1) Infinitive as Subject: e.g. To speke with suche on as he . þou mayste ryȝth loth thenke (249); also (once) as the logical subject of an impersonal construction: Hit was doole for to se (359).~~

~~2) Infinitive as Object, and as Complement.~~

1) Infinitive as Object and as Complement.

a) With auxiliaries: e.g. þat helpe we ne myȝte (3), þat dare I my hedde wedde (27).

b) With verbs of causation, intention, etc.: e.g. teres lette he falle (24), Lette brenne her anone (68), she thowȝte to do þat byrthe . to a fowle ende (40).

c) With verbs of commanding, advising, etc.: e.g. I rede þe....to holden hem stylle (169), badde hym com þenne (248).

d) With verbs of perception: e.g. And seyȝ a pore womman . at þe ȝate sytte (22), as I haue herde seye (213).

e) With verbs of inception: Thenne syketh þe Kynge . & gynnyth to morne (66).

2) Infinitive with the verb 'be' denoting futurity or obligation: It is not to leue[1] (28).

3) Infinitive expressing Purpose: e.g. he keste vp þe cloth . to knowe hem better (97), she sente after a goldesmyȝte . to forge here a cowpe (153). Also (once) with for to divided:[2] Cryede ofte vpon Cryste . for somme sokour hym to sende (111). Also (once) with for only: And for rennenne aȝeyn . men rawȝten hem other,[3] (316).

(1) Also perhaps l. 17, see below, p. 53.

(2) cf. Mustanoja pp. 515-516: he gives examples of the object coming between to and the infinitive, but not between for and to.

(3) For the infinitive with for only see Mustanoja p. 540, and MED s.v. for prep. 5b.

4) Infinitive as Adjunct to Nouns and Adjectives: e.g. he hadde no chylde . to cheuenne his londis (16), He was trewe of his feyth . & loth for to tryfull (48).

5) Causal Infinitive: perhaps once at 238. See below, pp. 53-54.

G : Subjunctive.

Note: distinct forms for the Subjunctive are found only in the 2-3sg. present, and the 3sg. preterite of the verb be, (see above, p.22 and Glossary, s.v. be.) and the Subjunctive mood is usually expressed by means of auxiliaries, especially may, shall, will. Sometimes these are even preferred where an inflectional form is available.

1) In Non-Dependent Clauses.

a) Present Subjunctive to express a wish, e.g. our Lorde so me helpe (70), þe Fende mote hym haue (120).

b) Preterite Subjunctive to express future activity whose reality is subject to doubt, e.g. The olde Qwene...wolde haue a cowpe (163-164), How sholde he serue for suche a þynge? (202).

2) In Dependent Clauses

a) Noun Clauses, dependent on verbs of saying, commanding, thinking, etc., e.g. wente wele it were sothe (67), he prayeth þe Kynge . þat he hym lenewolde An hors (277-278).

b) Adverb Clauses:

(i) Conditional: e.g. ofte harmes were hente..Nere þe hyȝnes of hym (3-4), (examples continued overleaf.)

yf þou may lyfe after (54), If any lyfe were hem lente (112).

(ii) Purpose: e.g. Holde þy wordes in chaste . þat none skape ferther (127).

(iii) Temporal: ere þenne þis werke ende (330).

(iv) Concessive: thowgh my deth be nyȝe (100).

c) Relative Clauses, dependent on a condition in the subjunctive, e.g. If any helpe were þerinne . þat here clensen myȝte (247).

H : Imperative

1) Usually the subject is not expressed, e.g. Holde þy wordes in chaste (127), gete me þe cheynes (137).

2) Sometimes the subject is expressed, e.g. (with pronoun) Wende þou aȝeyne (137), leue þou for sothe (133); (with noun) Aryse, wrecched Qwene (77), Sone, paye þe with þy Qwene (65).

3) The imperative look is followed by a clause, sometimes introduced by þat and sometimes not, e.g. Looke þou caste hem þerin (52), Loke þou hym hytte (300), loke þat he be cristened (203).

4) A double imperative occurs at 203: Go brynge hym to his fader courte.(1)

5) The 1pl. imperative requires a pronoun, expressed or 'understood' e.g. Go we forth (219), Now leue we þis lady in langour

(1) It is quite possible that brynge is not imperative but infinitive, but the occurrence, e.g. in Chaucer of forms such as gooth bryngeth leaves the matter open to doubt. cf. Mustanoja p. 476.

& pyne And turne aʒeyne to our tale (92-93).

I : Omission of Verbs.

1) Verbs of motion are often omitted, e.g. whenne þey sholde into a place (12). With transitive verbs a different construction may be used, e.g. he out with his swerde (146).

2) The verb be is sometimes omitted when it forms the infinitive of the 'Accusative and Infinitive' construction, e.g. whenne he wysste her with chylde (35).

VIII : Negation

Negative statements can be made in a number of ways:

1) By means of negative verbs, participles, adjectives, etc., e.g. Nere þe hyʒnes of hym (4), thy Qwene is vnbrente (185), hit were vnsemelye þynge (30).

2) By negation of the verb:

a) by means of preceding ne: þat helpe we ne myʒte (3), stere þey ne durste (147), & seyde she ne rowʒte (177).(1)

b) by means of following not, e.g. It is not to leue (28), he durste not werne (56).

3) By the use of negative pronouns:

a) noʒth, nowʒte, e.g. as þou nowʒte hadde sene (53), Wyll he ete noʒth elles (290).

b) none, e.g. þat none skape ferther (127).

(1) It is curious that of the three occurrences of this structure, two contain an auxiliary verb with the infinitive preceding it.

4) By the use of negative adjectives:

a) none, e.g. thowȝte ȝe none synne (250);

b) no, (i) with nouns, e.g. he hadde no chylde (16).

(ii) with adverbs, e.g. reste þe no lenger (303).

5) Double negation sometimes occurs, e.g. þat neuer none syȝe (202), I seyȝe neuer none (216).

6) Compound negation is found in various forms:

a) nother...neyther: þou nother þy sawes . certeyne be neyther (253).

b) nor...neyþer: His ryche helm nor his swerde . rekke þou of neyþer (306).

(cf. the use of ne alone: There was ryche ne pore . þat myȝte for rewthe Lengere loke on hym (363-364).

7) A negative is also implied in the use of the subjunctive with but, 'unless' in a condition: Now all wyles shall fayle . but I here deth werke (182).

8) By means of not but to express limitation: not but twelfe ȝere olde (243).

9) With figurative periphrasis: I charde not þy croyse...þe valwe of a cherye (329).

10) With use of nay:

a) In the phrase nykked hym with nay (28).

b) To deny a foregoing statement, e.g. Nay, þat in his mowth . men kallen a brydell (292).

11) Note also the use of ȝys (as opposed to ȝe) in reply to a

question involving a negative: "woll not he smyte aȝeyne...?" "Ȝys,....both kenely & faste" (308-309.)

IX : Word-Order

The word-order of the poem is extremely flexible, for both major and minor sentence-elements.

A : Minor Sentence-Elements

1) Adjectives nearly always precede their nouns, but occasionally follow, e.g. tydynges febull (58). Rarely they both precede and follow, e.g. fowre lymes hye (217). Cf. the semi-substantival usage where the following adj. is preceded by an article, e.g. a bryȝte shelde & a sheene (298).(1)

2) Prepositions often follow the word they govern if it is

a) a pers.pron., e.g. two chylderen her byfore (23).

b) a rel.pron., e.g. The fyrste grymme water . þat þou to comeste (51).

3) Adverbs can occupy a variety of positions:

e.g. a) Before the subject: Wele he wereth his werke (2).

b) Between subject and verb: he from cowrte wendes (156).

c) Between verb and object:

(i) a single word: Þou knoweste well þe sothe (251).

(ii) a phrase: He gette on here þat same nyȝte . resonabullye manye (34).

d) After the object: I knowe þat ryȝth wele (352).

(1) See above, p.33.

B : Major Sentence-Elements

The order Subject-Verb(-Object) is the normal one, but almost any variation on this is possible either for syntactic reasons, (e.g. in asking questions,) or to suit the metre or alliteration.

1) Normal Order: Subject-Verb(-Object).

a) Direct Statements.

e.g. (i) Main Clause: eche chylde hadde a fader (31).

(ii) Subordinate Clause: þat made moche sorwe (9).

~~b) Direct Questions introduced by an interrogative subject-pronoun or adjective: e.g. What man arte þou?...& who is þat þe sveth? (230~~).

b) Indirect Questions introduced by an interrogative subject-pronoun or conjunction, e.g. He asskede hymm þanne . what was a moder (210), An angell...askede if he slepte (192).

2) Variations

a) Verb-Subject

(i) Direct Questions, e.g. Wolt þou werne wrake?(72)

(ii) Direct Questions introduced by an interrogative adverb, e.g. Why eteth he yren? (290).

(iii) Imperative Statements with pronoun-subject expressed, e.g. rekke þou of neyþer (306).

(iv) Sometimes after initial adverbs or adverb phrases, e.g. Thenne syketh þe Kynge (66), Of sadde leues of þe wode . wrowȝte he hem wedes (119). Certain adverbs, e.g. sythen, always cause inversion, but in general the practice is very

irregular: cf. Thenne he leyde hem adowne (101), in a dymme prysoun . þey slongen here deepe (86).

(v) In certain conditional clauses where if is unexpressed, e.g. Nere þe hyȝnes of hym (4).

(vi) Sometimes after an emphatic initial object, e.g. teres lette he falle (24), but this is not invariable, cf. Fyve cheynes I haue (353).

(vii) Toke þey þe cheynes (355).

b) Object-Verb.

(i) For emphasis. (See (vi) above).

(ii) Our Lord so me helpe (70), he man serueth (218) etc..

(iii) In compound and periphrastic tenses the object may come between the two parts of the verb, e.g. þat wolde þe Qwene brenne (241)[1], but cf. e.g. & wolde haue a cowpe (164).

3) Compound and periphrastic verbs.

It is not rare for the non-finite part of a compound verb to precede the finite, e.g. but no man wyte moste (136).

4) Relative Clauses.

a) Quite often a relative clause may be separated from its antecedent by several words, e.g. thy Qwene is vnbrente . so meruelows longe That hath serued þe deth (185-186).

(1) Clauses of this kind may well show preservation of the OE word-order common in subordinate clauses, with the verb at the end.

b) Once a relative clause has a possessive pronoun for its antecedent: That styked stiffe in here brestes . þat wolde þe Qwene brenne (241).

STYLE

I Syntax

Some of the characteristic syntactic features of ME alliterative verse are closely linked with the loss of enjambement, which took place in this kind of poetry after the OE period.(1) Each line tends to form a separate unit, consisting of two interdependent parts divided by a well-defined pause, and the connection as well as the distinction between the two is reflected in the Syntax, certain kinds of structure being preferred in each half. Thus, a very common pattern is for the main statement to be made in the first half-line and modified in the second by a dependent clause or phrase, producing a whole-line unit of two linked parts.(2) This results in a tendency for dependent clauses and phrases to occur more often in the second half-line than the first. For instance, of all the relative clauses in Cheuelere Assigne, over 80% are to be found in this position, e.g. For ofte harmes were hente. þat helpe we ne myȝte (3). The modifying second half-line may also take other forms, such as an Adverb Clause, e.g. whenne it is his wylle (1), or a Prepositional Phrase, e.g. with his owne honde (2), and it is also notorious for being theusual position for 'tags' and parentheses of a more or less meaningless kind, to be discussed below (pp. 64-65)

(1) cf. p. 89.

(2) For extended passages with this kind of pattern, see, e.g. ll. 1-10, 92-98.

The syntactic unity of each line may also be seen in the passages of conversation. Speeches show a marked tendency to begin and end with the beginning and end of lines. There are only two occasions when they do not end with the line, (ll. 215, 328,) and here they end instead at the caesura, the second half-line being taken up by the verb quod and indentifying the speaker. There is rather more variety in beginning speeches, although here again they tend to begin with the line. Introductory words naming the speaker usually occur at the beginning of the line very briefly, and sometimes extra-metrically, (1) e.g. And seyde, "þou moste kepe counsell . & helpe what þou may" (50), or else they occupy the whole second half of the preceding line, e.g.

& to þe Qwene sayde,
"Se ze þe 3onder pore womman . how þat she is pyned" (25-6.)

Only twice does a speech begin in the second half-line, preceded by a short introduction, (ll. 28, 131,) and where speeches are not introduced they always begin and end with the line, (e.g. 69-70).

This preference for certain syntactical structures in the two half-lines and for the syntactic unity of the line as a whole, is shared to some extent by most of the alliterative

(1) See p. 84.

poems of the fourteenth century. There are, however, certain features in the style of Cheuelere Assigne which mark it off as different from the majority. Very characteristic, for instance, is the large number of co-ordinate main clauses. A great deal happens in this comparatively brief poem, and the author's favourite means of swift narration is the use of short, blunt statements, each containing a finite verb, and usually all linked together by a plethora of ands and thens. Often there is a whole series of these short clauses, perhaps two to each line, and the result, if a little bald, has all the virtues of speed and progress, and often great cumulative effect. A good example of this occurs at ll. 62-66, where there are ten such clauses in five lines with seven ands:(1)

And she kawȝte out a knyfe . & kylled þe bycche.
She caste her þenne in a pytte . & taketh þe welpes,
And sythen come byfore þe Kynge . & vp on hyȝe she seyde,
"Sone, paye þe with þy Qwene . & se of her berthe!"
Thenne syketh þe Kynge . & gynnyth to morne.

Just occasionally this accumulation of clauses is used not to describe several actions but to refine upon one, in a kind of formal repetition, where the linked clauses are all saying much the same thing, (but this use is rare,) e.g.,

(1) See also ll. 157-159, and elsewhere.

The Kynge loked adowne . & byhelde vnder,
And seyȝ a pore womman . at þe ȝate sytte (21-22).

A similar cumulative effect is sometimes achieved by the use of epithets, especially in connection with the villains of the piece, e.g.

Ther moste no womman come her nere . but she þat was cursed,
His moder Matabryne . þat cawsed moche sorowe (38-39).

Once this device is used in combination with a pair of main verbs, with a different epithet as subject of each:

Thenne þe hatefull thefe . hyed hym full faste,
The cursede man in his feyth . come þer þey were (141-142)

This abundance of short, loosely linked co-ordinate statements is a feature not usually associated with a polished literary style, at any rate at this period. It is perhaps more suggestive of the spontaneous, even colloquial idiom of every day usage.[1] Still more distinctly colloquial is a marked tendency for the syntax of the poem to become loose and disconnected. For instance, in the section on Syntax,[2] a construction is noted which involves the pleonastic use of personal pronouns to emphasize the subject. This kind of repetition is a recognized feature of ME syntax, found even in

(1) It may also be an indication of oral transmission. See below, p. 76.

(2) pp. 30-31.

passages where the style is careful and polished,[1] but in Cheuelere Assigne a number of similar structures are to be found, in which the repetition seems rather to reflect the looseness of a colloquial usage. There is, for example, the repeated pronoun at l. 264, And he of suche one . gret skorne he þowȝte, while ll. 51-52 are more complicated:

The fyrste grymme water . þat þou to comeste,
Looke þou caste hem þerin . & lete hem forth slyppe.

Here the noun-phrase at the head of the sentence is really adverbial, but this is not indicated by the syntax, and its character has to be made clear by the use of another adverb, þerin. There is a similar construction at ll. 132-133, where an adverb phrase, on a ryueres banke, is later reinforced by þere, even though here the adverbial nature of the first phrase is already perfectly clear.

There are also occasional instances of anacoluthon, a typical characteristic of the colloquial speaker or writer, who launches out on a sentence before he has made up his mind how to finish it. A fairly straightforward example occurs at ll. 92-95, where the How he in l. 95 indicates a change from the original construction, which seems to require a simple who. The change at ll. 246-247 is more awkward however:

Thenne graunted þe Kynge . & ioye he bygynneth,

(1) See M. Schlauch in PMLA, LXVII (1952), pp. 1103-1116.

If any helpe were þerinne . þat here clensen myȝte.

Here the if is not obviously dependent on anything else in the sentence, but seems simply to convey the general vagueness and ambiguity of what follows. It might almost be translated 'hoping that' or 'wondering whether'. Ioye he bygynneth also presents a problem. NED and MED do not record any comparable usages of begin with an abstract noun of this kind, although it is just possible that ioye is an infinitive, 'to rejoice': the form with to is more usual after begin but not inevitable.(1) An infinitive is certainly what might be expected, and it may be helpful to compare 1.66, Thenne syketh þe Kynge . & gynnyth to morne, a line which bears strong similarities to this one and of which it may be a deliberate echo.(2) It seems possible that the poet modelled 1.247 on 1.66, preferring a noun, (or perhaps the infinitive without to) for metrical reasons.

There are some passages which cannot be classed as examples of anacoluthon but which are nonetheless typical of the poet's somewhat loose grammatical style. In particular he has a habit of separating dependent parts of a sentence with intervening matter. For instance, in ll. 333-334,

Thenne he stryketh a stroke . Cheualere Assygne,
Euenn his sholder in twoo . & down into þe herte,

(1) See MED s.v. biginnen 4(a).

(2) See below, pp. 70-71.

the verb takes two objects, but is separated from the second by the first and by the repeated subject, obscuring the relationship. The same kind of thing happens at ll. 203-205, where the purpose clause to redresse his moder, really depends on the first imperative statement, Go brynge hym to his fader courte, from which it is cut off by the christening instructions. This last passage is so clumsy that Gibbs thought a line had been lost after l.204, and tentatively supplied Let hym cair to þe court . þer þe kynge dwellethe,[1] but in view of the frequent looseness of the syntax elsewhere such an insertion is probably unnecessary.

One point where the poet's syntax is especially liable to flounder is in the use of the infinitive. Ioye he bygynneth (l.246: see above) may be one example, but two others stand out in particular. The first is at ll. 16-17:

That he hadde no chylde . to cheuenne his londis,
But to be lordeles of his . whenne he þe lyf lafte.

This seems to be a use of the infinitive, in this instance to be dependent on another verb to be denoting futurity,[2] which is here omitted; but more probably it is an example of the 'necessitous infinitive.' (Cf. Piers Plowman A, Pass. II, ll. 69-71, I sese hem to-gedere:/To habben and to holden . and al heore heyres aftur,/...in-to þe pyne of helle.)[3]
Equally uncertain is the infinitive involved in three notoriously complicated lines at 236-238:

(1) See Gibbs, p. 10, note to l.204.

(2) Cf. above, p. 38.

(3) Ed. W.W. Skeat, EETS, Original Series, No. XXVIII (1867), Vol. I.

"Thenne were þou noȝt ryȝtlye sworne," quod þe chylde .
"vpon ryȝte iuge,
Whenne þou tokest þe þy crowne . Kynge whenne þou made were,
To done after Matabryne . for þenne þou shalt mysfare."

Here, there is possibly some kind of causal implication, i.e. 'because you "do after" Matabryne,' but the phrase may be equivalent to a noun clause, meaning 'in that you "do after" Matabryne.'(1) The sentence is also typical of the poet's tendency, noted above , to separate dependent structures with intermediate matter, in this instance a temporal clause. The interpretation must in any case depend to some extent on one's view of l.236. (See Note on these lines).

Equally characteristic of the poet's rather loose style, but more the result of muddled thinking than muddled syntax, are a few passages where he seems to be making comparatively simple statements in a curiously involved way. Ll. 12-13, for instance, are puzzlingly allusive, as well as rather pointless.(2)

And whenne þey sholde into a place . (it seyth full wele
where,)
Sythen after his lykynge . dwellede he þere.

Ll. 121-122 make their point in a similarly long and painful way,

(1) For confusions between a noun-clause and an infinitive cf. Mustanoja pp. 542-543 s.v. 'Contamination.'

(2) Gibbs comments, 'I cannot make sense of this line.' (p.1, note to l.12).

and the effect at that particular moment is almost banal.

Actual lack of concord is comparatively rare. A dramatic and probably deliberate example occurs at l.256, "A, by lyuynge God," quod þe childe . "þat bydeste in heuene," where a 3sg. by-construction conflicts with a 2sg. verb. A sudden shift from singular to plural occurs at ll. 12-13, (quoted above,) and there is perhaps a minor discrepancy at l.366, where another is balanced against þat on, although on alone would better fit the context. A few other apparent errors are perhaps to be explained as not so much lack of concord, as awkwardness of expression, e.g. But þe fyrste tale þat he herde . were tydynges febull (58), while the confusion of singular and plural at l.220 reflects the general variety of usage in speaking of parts of the body at this period: The grypte eyþer a staffe in here honde.(1)

A mixture of present and past tenses is a common feature of the poem; a typical passage occurs at ll. 155-160. This constant change of tense is found in much ME poetry, but in this particular poem the confusion is aggravated by the poet's habit of sometimes writing th for d, occasionally making it impossible to decide whether a verb is present or preterite, e.g. prayeth (277), graunteth (278).

(1) See pp. 26-27, 32-33.

II Vocabulary

If the syntax of the poem, with its strings of short parallel statements and its occasional looseness and inconsistency, is suggestive of the colloquial usages of everyday speech, the vocabulary is even more specifically 'unpoetic'. Most fourteenth century alliterative verse shares, in varying degrees, a distinct, traditional, poetic vocabulary. This is of a slightly different kind from that of OE, as by this time the characteristic compounds of OE verse have practically disappeared. Of the handful of more unusual compounds in Cheuelere Assigne, for instance, barmeteme, all-weldynge and the separate elements of haluendell all have their origins in OE, but not exclusively in poetry. The outstanding feature of the ME alliterative vocabulary is, rather, a large number of almost wholly poetic single words, rarely (or never) found elsewhere, and providing the poet with a wealth of synonyms. The value of such synonyms is obvious to a poet working in an alliterative metre, but it is the rarity of these 'poetic' words in Cheuelere Assigne which is one of its most remarkable features. Oakden[1] lists some of the more common terms, but only a few occur in this poem, such as the verbs of motion strike and bowe. In this respect it is almost unique among the poems of the alliterative revival, and the explanation may well lie in its transmission through an East Midland copyist[2], to whom much of

(1) II, pp. 183-186.

(2) See pp. 15-16.

the alliterative 'poetic' vocabulary would have seemed outlandish or incomprehensible, and who may therefore have substituted commoner synonyms. But whatever the explanation, the vocabulary is at times nothing short of prosaic. Apart from the rare 'alliterative synonyms', however, a few unusual words stand out here and there. The vivid adverbs eggelynges and topseyle, for instance, can be paralleled elsewhere, chiefly in alliterative poetry, but do not seem to have been particularly common, and neither is recorded by NED or MED as occurring anywhere else in exactly these forms.(1) More interesting than these, however, are the occasional words which seem to derive from probably unpoetic sources. Curteynesse, for instance, is not recorded by MED as occurring elsewhere,(2) and looks like a clumsy formation on the adjective, perhaps by someone unfamiliar with the more usual courtesy, although it can be argued that the heavier word sounds better on the lips of Matabryne and adds weight to her ironic use of it.

The most vivid expressions in the poem seem, in fact, not to belong to a purely 'poetic' vocabulary at all. In common with some features of the syntax, they often seem rather to be of colloquial origin. Some sound like the brisk, figurative clichés of everyday speech, e.g. I charde not þy croyse..þe valwe of a cherye (329), þey hen fysh hole (353), while Oon

(1) See NED s.v. Edgeling, Topsail; MED s.v. Eggeling(es.

(2) And in NED (s.v. courteousness) the next recorded occurrence is 1530.

manne for oon chylde . & two wymmen for tweyne (29) has a distinctly proverbial ring. The same vividness and force is found in many other phrases, e.g. Holde þy wordes in chaste (127) That styked styffe in here brestes (241), and some of the more bloodthirsty exclamations are also of this kind, e.g. Thy hedde shall lye on þy lappe . for þy false turnes! (257), badde hym bathe his spere . in þe boyes herte (263). Several of these can be paralleled elsewhere in a variety of writings,[1] but they all have the same flavour of a pungent colloquial idiom, and they are the redeeming feature of a kind of language which all too quickly descends into the merely prosaic.[2]

Oaths and imprecations, however, are disappointingly conventional. Combred wrecche is the accepted language of abuse, and most characters, even in extremely harrassing circumstances, merely content themselves with a flat 'A, boy!' or 'A, dame!' The only curse with any individuality about it is Matabryne's ironical "The curteynesse of Criste..be with þese oþer cheynes!" (179), a good touch of characterization.

III Formulae

The phraseology of ME alliterative verse has long been known to contain a large number of recurring formulae. These may be found in several different poems, and seem to represent

(1) cf., for instance, phrases in MED s.v. fish 4, bāthen 3; and in NED s.v. stick, v., 6b.

(2) e.g. And whenne þe man was comen . þenne was þe Qwene blythe (154).

a common stock of traditional expressions which could be drawn on at will by all poets writing in the alliterative metre.

The exact nature of these formulae has been viewed in different ways. Oakden sees them simply as 'alliterative phrases,' and gathers extensive lists of them from almost the whole corpus of OE and ME alliterative verse.(1) But wide as his survey is it does not cover the entire field, as R.A. Waldron has amply demonstrated.(2) Waldron points out(3) that not only are Oakden's lists not as complete as he suggests, but also his method of selection is open to criticism: several of his phrases are recorded by him as appearing only once, and it is therefore difficult to see on what grounds they are to be regarded as 'traditional'. A genuine formula can hardly be recognised as such unless it appears more than once.

Waldron seeks to establish the whole question of formulae on a much broader basis. He shows that although the alliterative element is important, it is not always the most important part of a formula, nor is it always even essential. Some formulae are metrical, as much as alliterative units,(4) and sometimes one word can be freely substituted for another, thus

(1) II, part III.

(2) In an unpublished University of London thesis, (M.A. 1954,) The Diction of English Romances of the Fourteenth Century; also, more shortly, in Speculum XXXII (1957), pp. 792-804. References in the present study are to the first of these only.

(3) p. 28 ff.

(4) Ch. II, (i)

extending the range of application.[1] Formulae can in fact be subject to quite wide variations, and should not therefore perhaps be classified too rigidly. Oakden's lists, (probably quite unintentionally), tend to give the impression that the alliterative poet had at his disposal a set of ready-made, stereotyped phrases, neatly tailored to fit given situations. In fact the formulaic system must have been far more complex, consisting rather of a close-meshed, shifting web of phraseology, in which each word was inextricably woven in with others, with which it could combine in a great variety of ways.

Cheuelere Assigne contains quite a large number of formulae even though, as suggested above, its language tends in other ways to be less traditional than that of many alliterative poems. Oakden's method of classification produces 26, but of these 5 must be discounted as they are not paralleled elsewhere. Oakden sometimes seems to be rather haphazard in his classification of these 'unique' phrases: occasionally he puts a phrase which occurs only once in a separate category when it is more likely to be simply a variant of another phrase of which he may have several examples. Thus, keste vp þe cloth (97) and kome byfore þe Kynge (346) are probably versions of phrases listed separately by Oakden, cast(e) on/of his clothes,[2] and comeȝ to þe Kyng.[3]

(1) p. 32.

(2) Oakden II p. 272.

(3) Oakden II p. 275.

Similarly, fowle, fell & fals, (l. 239), entered by Oakden simply as felle and fals,[1] may well be a combination of, or a variation on, several phrases made up of generally derogatory adjectives beginning with f, e.g. felonse and fals, so foule and so felle.[2] At other times, however, Oakden gathers related phrases under one heading: thus in langour he laye (15), lay in langour (57) and leue we þis lady in langour (92) are all placed by him under the general heading of the first.[3]

The remaining phrases, to be found in Oakden's lists (II, pp. 267-312), include kawȝte out a knyfe (62), kepe counsell(50), frely & feyre (266, 275) and 15 others. To these may be added do hem to deth (138) and ȝyfte þat þey ȝafe hym (271): Oakden notes these phrases[4] but not the examples in this poem. Balowe tymbere & bygge (317) is also probably a variant of Oakden's balȝ/balghe.....and brode.[5]

A few other phrases can also be discovered by the application of Waldron's broader view of formulae. He shows, for instance, (p.33), how a formula which is usually worded to extend over only a half-line, can be expanded to cover a full line. So a line such as Thenne he seeth in a felde . folke

(1) Oakden II, p. 281.

(2) Oakden II, pp. 281, 283.

(3) Oakden II, p.288. In the present study, whenever a phrase is quoted from Oakden's lists which he classifies with several variants, the form quoted is that at the head of his list, unless otherwise stated.

(4) do to dethe, II, p. 278, giue giftes, II p. 284.

(5) II, p. 267.

gaderynge faste (223), may well be an expansion of the familiar feld full of folke,[1] and And thus he seyth to his wyfe.in sawe as I telle (162), similarly, a full-line variant of whan þis/þat sawe was said.[2]

More interesting than these, however, are a number of phrases which seem to add weight to Waldron's theory that the rhythmical shape of a phrase is as important as its alliterative elements.[3] Certain phrases in Cheuelere Assigne bear an extremely close resemblance to some in Oakden's list as regards rhythm and meaning, but in the irregular versification of this poem have lost one of their alliterating syllables. Compare, for instance, the hyed hym full faste of l. 141 with Oakden's hyghes (hym) in haste[4]: here the more important of the two substituted words even has the same shape as that of the traditional phrase, differing in only one sound.[5] One might also compare she toke hem/it in honde (152,174) with Oakden's henten in honde.[6] Other phrases again show how a formula might be varied to suit a different context by the substitution of

(1) Oakden, II, p. 281.

(2) Oakden, II, p. 300

(3) Ch. II, (i)

(4) II, p. 287.

(5) Here the substituted word has the same sense as the original, but Waldron, (Ch.II (iii),) produces a number of examples to show how the sense of a formula could also be altered by the substitution of a word of similar shape and sound but totally different meaning.

(6) II, p. 286.

one word for another. Waldron also illustrates this point[1] but whereas in most of his examples the substituted word preserves the alliteration, most of those in Cheuelere Assigne lose it, while retaining the rhythmical shape of the phrase. Thus was lente in an yle (5) may well have arisen out of lent in a londe,[2] and loked adowne (21) out of loked alofte[3]. Aryse vp lyȝtly (303) is even more interesting. Oakden records examples of both lepen vp lyȝtly[4] and risen vp raply.[5] The Cheuelere Assigne version would seem to be an amalgamation of the two, demonstrating both the metrical unity of both phrases and the possible interchangeability of formulae in general.

Finally, in a section on 'The formula and the recurring situation', Waldron shows that there is often a formulaic element in methods of opening and closing speeches,[6] where the line tends to prefer certain rhythmic structures although alliteration is not usually involved. This subject has been touched on above in another connection, (p 48,) but among the favourite positions for inserting the verb of speaking and the name of the speaker, Waldron notes the following: the latter

(1) p.33 (Op.cit. note 2, p. 59.)

(2) Oakden, II, p. 289.

(3) Oakden, II, p. 291.

(4) II, p. 289 s.v. lep he vp liȝteli.

(5) II, p. 299, s.v. rys radly.

(6) Ch. II (ii), pp. 36-44. (Op.cit., note 2, p. 59.)

part of the first half-line, in the form said the...etc., e.g. "By God!" quod þe goldsmythe . "I knowe þat ryȝth wele" (352); the whole second half-line, in the form said þe...þenne etc., e.g. "Oo-lyuynge God þat dwellest in heuene ". quod þe hermyte þanne (201); and the beginning or end of the first half-line, in the form he said etc., unstressed, e.g. "A, kowarde of kynde," quod she . "& combred wrecche!" (71).(1)

IV 'Tags' and Second Half-line Formulae

Waldron also devotes a whole chapter, (Ch. III,) to the question of 'Second Half-line Formulae.' It has often been pointed out that the second half-line sometimes consists of a more or less meaningless 'tag', inserted to fill out the line. Oakden(2) lists some of the more obvious of these, and those to be found in Cheuelere Assigne include, for instance, as þe book telleth (7, 270)(3), and a variety of phrases used to vouch for the truth of statements, such as leeue þou for soth (242, etc.), and as I haue herde seye (213).(4) One might also add vague oaths and asseverations such as our Lorde so me helpe (70) and by þe better trowthe (175), which add little meaning to the line.

(1) The examples are Waldron's own. See his thesis, pp. 40, 42-3. (Op.cit. note 2 , p. 59.)

(2) II, pp. 381-391

(3) cf. Oakden II, pp. 387-9.

(4) cf. Oakden II, pp. 385-7.

Waldron however points out that many second half-lines which do not appear to be related may in fact be different versions of a few very variable formulae, whose stable element is usually confined to the last word or words. He reached this conclusion after noting that a few selected words occur with such regularity as the last word in a line as to suggest that such endings constitute in themselves a kind of loose, second half-line formula.

Among the repeated endings which he notes, the following are to be found in Cheuelere Assigne: wolde (sholde, etc.), which he finds 8 times in this poem, e.g. what þe Qwene wolde, (56); herte, which he finds 3 times, e.g. with a grymme herte, (189); and lykes (lyked, etc.), which he finds twice, e.g. do what þe lykes (134). 5 other words, askes, wordes, dede(s), werke(s), leuede (leues, left, etc.) and the combination whyls... ..lastez, etc., he records as occurring once each in the poem,(1) and the same applies to seluen, (l.6), but it is perhaps noteworthy that selfe/seluen also occurs twice as the last word of a first half-line (47, 73).

V Repetition

From the two preceding sections it can be seen that the formulaic element in Cheuelere Assigne is fairly marked. The use of traditional formulae is, however, closely linked with another practice which is found in the poem to a quite extraordinary extent: the practice of repetition.

(1) At lines 344, 207, 274, 182, 17 and 273 respectively.

This repetition may take a number of forms. To deal first with the less important varieties, there is the occasional use of repeated epithets. This is almost entirely restricted to the bad characters, and is seen most clearly with regard to Malkedras: twice he is þe forsworn(e) þefe, (199, 351), twice That/the cursed(d)e man for/in his feyth, (121, 142), and once simply þe cursed man (145). Derogatory phrases and also clauses are used in connection with Matabryne, but there is real repetition only once, at ll. 9 and 39, where whole lines are involved: His moder hyȝte Matabryne . þat made moche sorwe, (9); His moder Matabryne . þat cawsed moche sorowe, (39). Elsewhere there is considerable variety, although there are frequent references to her connections with hell and the Devil, e.g. ll. 10, 38, 75. Markus is twice referred to as the man þat murther hem sholde (ll. 94, 129), but with these few exceptions there is not much use of the repeated epithet.

Another of the less important kinds of repetition is the occurrence of the same word twice in one line, or in two consecutive lines. This is by no means unique to Cheuelere Assigne, and may well be at least partly due to carelessness or to the exigencies of alliteration, but it is quite a prominent feature of the poem and sometimes seems really deliberate. Usually it takes the form not of exact repetition, but of the use of cognate words or different parts of one verb, e.g. (in one line,) They chyuered for colde . as cheuerynge chyldremn

(107), A bryȝte shelde & a sheene . to shylde þe fro strokes (298)[1], and (in two lines) :

And he boweth hym down . & ȝeldeth vp þe lyfe;
"I shall þe ȝelde," quod þe chylde . "ryȝte as þe knyȝte me tawȝte" (335-6)[2]

The variations with cognate words, of which there are several, suggest that this feature is not the result of indifference but a genuine attempt at word-play, a view which is confirmed by occasional examples of ~~assonance~~ double alliteration, which produce the same effect as the repetition of cognates, e.g. "He þat lendeth wit," quod he . "leyne me with sorowe" (99)[3]. The most striking example occurs at ll. 176-7, where two different parts of one verb, present and preterite, are balanced against a second almost identical preterite in a kind of threefold combination of repetition and ~~assonance~~ alliteration :

And he recheth her forth . haluenndele a cheyne;
And she rawȝte hit hym aȝeyne . & seyde she ne rowȝte.

Much more important and interesting than these single words, however, are the extensive repetitions of whole lines and half-lines throughout the poem. Many of these may well be, and some

(1) See also ll. 91, 290, 313 and elsewhere.

(2) See also ll. 58-9, 101-102, 360-1 and elsewhere

(3) See also ll. 1-2 (wylle/wele), 4-5 (lengeth/lente), 11 (chefe/Cheuelere) and elsewhere.

indeed are, examples of the traditional formulae discussed above, but their significance here is the manner in which they are repeated within this particular poem, not elsewhere.

One striking use of repetition is the way in which things which are described twice are usually described both times in the same words, with only minor variations, if any. Thus the passage about the chains at ll. 43-44

a seluer cheyne
Eche on of hem hadde abowte his swete swyre,

is repeated almost exactly at ll. 125-6. There are three minor changes, hath for hadde, here for his and the omission of swete, and two of these can be explained by the fact that the second time Malkedras is the speaker: he would naturally use the present tense, not the past, and has no cause to call the children swete. The third change we can only consider to be an accidental grammatical variant.(1) These lines show a particularly good use of the device, as the familiarity of the line adds significance to the fact it states, and its effect is increased by the unannounced change to direct speech. There is a similar kind of repetition of passages of the angel's speech to the hermit, but here the repeated matter is spread out over the narrative and spoken by more than one person. Thus line 200 is repeated by the hermit at 209, the first half of

(1) cf. the comment on l. 220 above, p. 55.

204 by the poet at 270, (with the second half in both places a meaningless 'tag',) and 196-199 by Enyas at 348-351, in one of the poem's more extensive passages of repetition. The parallelism of the phraseology is very close, such minor changes as there are being mostly the inevitable ones necessary for accommodating the words to a different speaker: hence, for instance, the change of pronouns at 209, and Enyas's more respectful substitution of Qwene for wyfe at 348. Apart from its function of emphasis, this closeness seems also to reflect a pious respect for the exact words of the heavenly vision.

This kind of repetition in the same words of matters already mentioned is fairly obvious, but there is also a subtler kind, whose purpose is not always so clear and which may at times be accidental. This consists of the duplication in one place of a line which has already appeared in another, usually with such variation as to make it more a verbal echo than an accurate repetition. These verbal echoes clearly often have some connection with the use of traditional formulae, and several of the lines concerned contain phrases which can be paralleled in Oakden's lists, but the problem is more complicated than that: traditional formulae tend on the whole to be short, covering only a half-line, while the repeated phrasesin this poem involve whole lines. Formulae can, as has been seen, be expanded to cover a full-line by the addition of extra words, but in the examples here concerned there are no extra words of this kind, and the formulaie elements are restricted to the

half-line. An example will make this clearer. L. 266, For to cristen þe chylde . frely & feyre, is echoed in l. 275, Whenne he was cristened . frely & feyre. The echoes, moreover, occur in both halves, exactly in the second half, (which is a formula noted by Oakden,[1]) and in the verb alone in the first half. Similar echoes occur at ll. 109/265, (where the parallelism in the second half is syntactic rather than verbal,) and also at ll. 277/284, 33/161 and elsewhere. Many of these lines probably illustrate nothing more than the pervading strength of the formulaic system: the poet having once connected one half-line with another, they are still connected in his mind when he uses one of them again, and it brings the other with it. Here and there, however, whole-line echoes of this kind really do seem to be deliberate, and the best examples are probably a few which suggest that the poet was using this method to link the beginning of the poem with the end. Thus Matabryne's brutal command to Betryce, "Aryse, wrecched Qwene . & reste þe her no lenger" (77), is echoed by the unnamed knight who instructs Enyas in the art of single combat: "Aryse vp lyȝtly on þe fete . & reste þe no lenger " (303). Less significant parallels also occur at ll. 64/346, and in a half-line only at ll. 36/339, but there is a far more interesting one at ll. 66/246: here the echo can really be seen to have a purpose, for the first of these lines, Thenne syketh þe Kynge . & gynnyth to morne, marks the beginning of Matabryne's deception of Oryens, while the second

(1) II, p. 283.

Thenne graunted þe Kynge . & ioye he bygynneth, the beginning of her downfall. Here the two first half-lines are exactly parallel syntactically, while the two second half-lines have the same verb and perhaps a syntactic connection also,(1) and the parallelism is here used to emphasize not similarity of meaning, but the exact opposite.

While some of the above repetitions may well be accidental, there are, however, others which are clearly deliberate. These are mostly concerned with the dealings of Matabryne and her minions. All the repetitions, deliberate or accidental, add a curiously ritualistic air to the poem: over and over again similar actions are described in similar words, and nowhere is this done with better effect, or more copiously, than in these passages. Compare, for instance, the words with which the 'olde Qwene' bribes first Markus, "And þou shalt lyke full wele. yf þou may lyfe after" (54), and then Malkedras: "That þe shall lyke ryȝte wele . þe terme of þy lyue" (140). Or, even more effective is the arrival first of Malkedras with the chains, and then the goldsmith with the cup, and her wordless reception of both. Malkedras delivers his burden thus:

> And come byfore þe Qwene . & here hem bytaketh,
> Thenne she toke hem in honde . & heelde ham full stylle,
> (151-2).

(1) See above, p. 52.

and the goldsmith, a few lines later, thus:

He come byfore þe Qwene. & bytaketh here þe cowpe,
And she toke it in honde. & kepte hit full clene. (173-4)

She also dismisses the goldsmith from her in the same way both times: And delyuered hym his weyȝtes. & he from cowrte wendes (156), But delyuered hym his seruyse. & he out of cowrte wendes (178). The same repetition is found in Malkedras's two visits to the children at 121 and 142, but here the line is rather weak.

Three quite long passages of repetition, or verbal parallels, add to this strongly ritualistic effect. One has already been mentioned: Enyas's account of the angel's words which he gives to the King at 348-351. A second is the goldsmith's account to his wife at ll. 165-8 of the curious behaviour of the chains, related by the poet only a few lines previously at 157-60. The lines are varied quite cleverly, gaining speed and immediacy in the direct speech of the goldsmith, through the substitution, for instance, of caste for leyde at 167, and by the changing of one sentence to a result clause in the same line. In the third passage, the conversation between Enyas and the knight at 288-313, there is not much actual repetition, but there are a certain number of verbal parallels, and the ritualistic nature of the questions and answers is striking, especially in the first eleven lines. Compare, for instance, the actual form of the questions at 288 and 294:

"What beeste is þis... þat I shall on houe?", and "what heuy kyrtell is þis . with holes so thykke?"; and again at 11.297, 299. There is parallelism too in the pairing of the answers at 292-3 and 296.

Enough has been said to illustrate the important part played in the poem by formulae and repetition. The poem has a fair share of the traditional formulae of ME alliterative verse, but the significance of devices like these lies not so much in the traditional nature of the phrases, as in the extent and the effectiveness of the way in which individual lines and half-lines, which may or may not be traditional, are repeated actually within the poem. In an age when all writing was governed by rules of rhetoric, formal repetition of this kind is not unexpected, even in so crude and unlicked an offering as the Cheuelere Assigne, but here it probably has another significance. Study of the sources(1) shows how the story of the Swan-Children was first found as a comparatively unadorned folk-tale, and was then taken over by the writers of courtly romance, expanded and refined, and attached to the chivalric tale of the Knight of the Swan. In this state it was discovered by an English writer, who removed these courtly trappings and pruned it back into something like its original state. In the light of this, the ritual of repetition may be seen in another way, as the essential folk-tale ritual by

(1) See p. 101 ff..

which repeated actions are inevitably described in the same way, and characters are continually faced with having to do the same thing twice, and usually three times. All this adds weight to the view that the poet saw the story simply as a folk-tale and told it as such - a pious folk-tale, of course : we are left in no doubt as to the nature of the power behind the miraculous happenings, but a folk-tale nonetheless.

TRANSMISSION OF THE POEM

It seems unlikely that the version of Cheuelere Assigne preserved in MS Cotton Caligula AII represents the poem's original state. Certain features of the text seem to indicate that it has undergone a considerable process of transmission, and that ~~previous~~ oral as well as written versions have intervened between the poem as it now stands and as its author originally wrote it.

The evidence for this is of three main kinds, involving features of language, sense and metre. The linguistic evidence has been outlined in the Phonology section[1] and shows a mixture of some Northern and Western forms among a predominance of East Midland. This seems to indicate a period of written transmission, during which the poem was at some time copied by a scribe (or scribes) whose dialect was different from that of the writer of his original.

Several places where the sense fails are also probably to be explained by scribal rather than oral error. Thus, for instance, the obscure lyonys wylde? / Or elles wode? or water? of ll. 214-215[2] has probably arisen through a copyist's failure to understand his original, and the same may be true of the difficult passage at ll. 236-238:[2]

(1)See above p. 13ff..

(2)See Notes on these lines.

"Thenne were þou nost ryȝtlye sworne," quod þe chylde . "vpon
ryȝte iuge,
Whenne þou tokest þe þy crowne . Kynge whenne þou made were,
To done after Matabryne . for þenne þou shalt mysfare".

Moreover, a crop of complications near the beginning of the poem may have been caused by the defacement of a MS version in which Cheuelere Assigne began on the opening page. These include the phrase This was chefe at l.11, the awkward syntax of ll.16-17, and the pointless padding of ll.12-13.(1) A different kind of scribal error may perhaps be seen in the unintelligible verb charde at l.329, which has been regarded as a slip of the pen and emended to charge.(1) The preposition a in the phrase a wylle at l.79 may similarly be a mistake for at, but this example may have another explanation.(i)

Not all the obscurities of meaning, however, may be due to scribal error, and it seems possible that the frequent looseness and illogicality of the syntax, for instance, may sometimes be explained as an indication of oral transmission. It is suggested above(2) that this looseness may represent a colloquial idiom, and if this is true then the very existence of such colloquialisms would seem to stem from oral versions, preserving the forms of a spoken, rather than a written language.

(1)See Notes on these lines.

(2)P.50 ff..

The metrical evidence for a theory of transmission is more complex and is outlined in greater detail in the next section. Briefly, the metre of the poem is extremely irregular; most writers classify it as belonging to the alliterative school, but although a number of lines conform to the rules of alliterative verse, a great many others are neither alliterative nor easily scanned on any principle and some are mere doggerel. Examples of such lines will be found below.(1) In some lines, however, the alliteration is only a partial failure, and here the original form can perhaps be guessed. Several of the lines which contain traditional formulae provide examples of this. These formulae are discussed more fully in the section on Style,(2) where it is suggested that certain phrases used in Cheuelere Assigne may be derived from traditional alliterative formulae which, in the irregular versification of this poem have lost their alliteration. Thus, for instance, hyed hym full faste (141) is compared with the formula hyghes (hym) in haste, and toke it in honde (174) with henten in honde. In other lines too, where formulae are not involved, a possible original suggests itself; thus Gibbs and French and Hale emend rapte to frapte at l.332, to alliterate wi' fyre fruscheth in the first half-line, but no emendations of th' kind have been attempted in the present text: so many lines are irreparably unsatisfactory that it has been felt that there wo

(1)P. 80 ff..
(2)P.62 ff..

be no point in attempting to restore the alliteration in a few isolated places. These partial failures are probably also evidence of written transmission, perhaps by scribes who did not understand the significance of the alliteration or the structure of the alliterative long line.

Finally, there are a few lines which fail in both sense and metre, which are not only technically incompetent but also lose most of their meaning under a needless array of words. Ll. 12-13 have already been referred to, and ll.121-122 provide a similar example:

> That cursedde man for his feyth . he come þer þey werenn,
> And was ware in his syȝte . syker of þe chyldren.

No-one who had any real pretensions to being a poet would be guilty of such blatant padding as this. These lines may be stop-gaps, hastily invented by a reciter to tide him over passages whose real words he had forgotten, but more probably they are the work of a scribe who was writing from his own recollections a poem he remembered only imperfectly. At all events, they cannot be explained as the mistakes of a copyist working from a written text, and are more likely the results of oral transmission.

To sum up, speculations on the transmission of the poem cannot be altogether conclusive, but the state of the text contains sufficient evidence of corruption to indicate that the poem's only surviving copy is not a fair representation of what

the original poet wrote. The state of the metre renders it extremely improbable that a single author should have been responsible for the poem as it stands: a poet who could write adequate alliterative verse at one moment is not likely at the next to sink to sheer doggerel. This view is supported by the linguistic mixture and by certain obscurities of meaning, all of which lend weight to the verdict that the poem has undergone a process of transmission, both written and oral, resulting in a considerable state of corruption.

VERSIFICATION

(Note: In this section the following symbols are used:

/ indicates a stressed syllable.

X indicates an unstressed syllable.

a, b, c are used to indicate alliterating syllables.

x is used to indicate a non-alliterating syllable.)

The clearest statement that can be made about the versification of the Cheuelere Assigne is that it is irregular. The poem is generally placed, in discussions of metre, with the alliterative poetry of the 14th century,(1) but even the most perfunctory examination will indicate that technically it is far removed from the best productions of that school. The alliteration, and to a lesser extent the metre, are both sufficiently regular to show that the connection is there, but at the same time the poem contains so many lines that are either unalliterative or unscannable, or sometimes both, that it would be a mistake to regard it as anything like a typical example of alliterative poetry.

A detailed analysis of this kind of verse, which often collapses into mere doggerel, would be impossible as well as valueless, but some kind of a survey is necessary in order to arrive at an estimate of its nature. To deal first with the

(1)e.g., by Oakden I and II, and by K.Schumacher, Bonner Studien zur englischen Philologie, XI, 1914.

alliteration, Oakden,[1] Gibbs[2] and Schumacher[3] have all attempted to analyse it, and have produced results whose discrepancies cannot wholly be explained by their differences of approach. Oakden's attempt is the most recent, and perhaps the most systematic, but the scope of his work does not allow detailed statistics and he leaves sixteen lines unaccounted for. The following account represents a fresh survey, but its results again diverge from the previous ones in such a way as to cast doubt on the value of any analysis of the poem's alliteration which attempts to be exhaustive.

The chief difficulty lies in distinguishing deliberate alliteration from accidental. According to the general practices of alliterative verse, the alliteration should be carried on the stressed syllables, but in Cheuelere Assigne a number of lines seem to indicate its presence on unstressed ones also. Thus a line such as 37,

But whenne it drowȝe to þe tyme . she shulde be delyuered,

does not alliterate at all on the stressed syllables, but the word drowȝe in the first half does alliterate with the unstressed prefix de- in the second. A similar example occurs at l.103,

(1)I, p.187.

(2)pp. xii-xiv.

(3)op. cit. note (1), p. 80.

That swyche a barmeteme as þat . shulde so betyde,

and there are many others.[1] In the same way, several lines which have two or three stressed syllables alliterating correctly may also have further alliterating unstressed syllables, e.g.,

His moder hyȝte Matabryne . þat made moche sorwe (9)
Moche mone was therfore . but no man wyte moste (136).[2]

The presence of alliteration on the unstressed syllables complicates the problems of analysis considerably, and the situation is not made easier by the fact that in many lines the metre is so uncertain that it is not even clear where the stresses are meant to occur. When to this possibility is added the certainty that many lines in the poem do not alliterate at all, it often becomes a matter of mere personal opinion to decide what is meant to alliterate with what. Vocalic alliteration is particularly ambiguous, especially where there is a possibility of a vowel alliterating with h. A case in point is l.21, which Schumacher[3] (though with reservations) quotes as an example of the latter, and Oakden[4] as an example of a line without alliteration. In many lines of this kind the vocalic alliteration may

(1)e.g., ll.7, 23, 26.

(2)See also ll.44, 56, 91 etc..

(3)p.89. (Op. cit. note (1) p.80.)

(4)I, p.187.

well be accidental.

In view of the above reservations the following analysis does not pretend to be conclusive. For what they are worth, the actual details of the figures arrived at are given at the end of this section (pp.98-100), but it will quickly be seen that many of the classifications are very doubtful.

Each line has been analysed as strictly as possible according to stress: if unstressed alliterative syllables were taken into account a great many lines could be assigned to at least two categories, but in order to avoid confusion these have been ignored. It may be that in this way some examples of intentional alliteration have been left unnoted, but in the vast majority of such lines the evidence is so ambiguous that it has been felt that no useful purpose would be served in attempting to categorise according to the unstressed alliterating syllables. The category which is probably most affected by this is that in which the stressed syllables do not alliterate at all. 81 such lines have been noted in the poem, an extremely high total in such a short work. If alliteration on unstressed syllables is admitted this number could probably be reduced by nearly half, but such a practice is not in accordance with the rules of the best alliterative verse, and an examination of the examples involved will quickly indicate the difficulties of such a method of analysis.

Analysed therefore with regard to stress, the largest single

category is that in which the lines contain no alliteration at all, e.g.,

Sythen, after his lykynge . dwellede he þere (13)
With his owne Qwene . þat he loue myste (14). (1)

Of the alliterating lines by far the largest number have only two alliterating syllables. The ax pattern in the second half-line is considerably more common than the xa, and the second largest category of all is that with the pattern ax/ax, of which 54 examples have been noted, e.g.,

This was chefe of þe kynde . of Cheualere Assygne (11)
And he turned hym þenne . & teres lette he falle (24)

49 lines have been observed with the pattern xa/ax, e.g.,

For this I saye by a lorde . was lente in an yle (5)
That was kalled Lyor . a londe by hymselfe (6)

The fourth largest category is actually aa/ax (see below), but to deal first with the two remaining groups with only two alliterating syllables, arranged ax/xa and xa/xa, the numbers of examples noted are 35 and 22 respectively, e.g.,

ax/xa: He was trewe of his feyth . & loth for to tryfull (48)
Thenne he taketh hem to Criste . & aseyne turneth (104)

(1)For further examples of this and the other categories see the lists on pp. 98-100.

x a x a
xa/xa: Or ellis hit were vnsemelye þynge . as me wolde þenke (30)
x a x a
Whenne he herde þat tale . hym rewede þe tyme (55)

Of the lines with three alliterating syllables the majority are arranged aa/ax, the most usual pattern in OE verse. 36 examples have been noted in this poem, e.g.,

a a a x
For ofte harmes were hente . þat helpe we ne myȝte (3)
a a a x
But all in langour he laye . for lofe of here one (15).

To these should perhaps be added a further 5 lines which carry alliteration on all four stresses. Of these, 4, it will be noted, alliterate on vowel sounds or vowels + h:

a a a a
The Erle of Aunnthepas . he was another (268)
a a a
"Why eteth he yren?" quod þe chylde . "Wyll he ete noȝth elles?"(290)
a a a a
"An helme men kallen þat on . & an hawberke þat other" (296)
a a a a
He bote hymself with his byll . þat all his breste bledde (360)
a a a a
And callen Vryens þat on . and Oryens another (366)

The other three categories with three alliterating syllables occur much less frequently. The details are as follows:

aa/xa: 17 times, e.g.,
a a x a
Nere þe hyȝnes of hym . þat lengeth in heuene (4)
a a x a
If any lyfe were hem lente . in þis worlde lenger (112)

ax/aa: 8 times, e.g.,

a x a a
All-weldynge God . whenne it is his wylle (1)

a x a a
But to be lordeles of his . whenne he þe lyf lafte (15)

xa/aa: 7 times, e.g.,

x a a a
By þat come tytlye . tyrauntes tweyne (84)

x a a a
Of sadde leues of þe wode . wrowȝte he hem wedes (119)

To these must be added two groups of lines in which the alliteration must be regarded as a failure, as it occurs in one half only. The aa/xx pattern is the commoner, 28 examples having been observed, e.g.,

a a x x
As þey wente vpon a walle . pleynge hem one (19)

a a x x
Bothe þe Kynge & þe Qwene . hemselfen togedere (20)

Only 12 examples have been noted in the xx/aa group, e.g.,

x x a a
And she toke it in honde . & kepte hit full clene (174)

x x a a
And ȝonder in þe ryuer . swymmen þey swannes (198)

There are a few lines in which double alliteration is found. 7 seem to conform to the ab/ab pattern, and 6 to the ab/ba, e.g.,

a b a b
ab/ab: Whenne he come byfore hem . on knees þenne he fell (110)

a b a b
To þe ryuere bysyde . with a rewfull steuenne (149)

a b b a
ab/ba: And in a dymme prysoun . þey slongen here deepe (86)

a b b a
Not but twelfe ȝere olde . euenn at þis tyme (243)

L.205, Ryȝte by þe mydday . to redresse his moder, also looks like an attempt at double alliteration, although strictly the first stressed syllable of the second half is -dresse, and the line has actually been classed as xa/ax. Finally, 3 lines must be regarded as failures in double alliteration, being arranged aa/bb with the two halves unlinked:

a a b b
Oon manne for oon chylde . & two wymmen for tweyne (29)
a a b b
Eche on of hem hadde abowte his swete swyre (44)
a a b b
And cryede ofte vpon Cryste . for somme sokour hym to sende(111)

As will be seen below (p.94) a number of half-lines contain extra stressed syllables. In accordance with the generally slack practice of the poem, these do not usually alliterate, but very occasionally a half-line may contain three stressed syllables which all alliterate. The three clearest examples of this are Wele he wereth his werke (2), Sex semelye sonnes (42) and For she is fowle, fell & fals (239).

Among minor alliterative devices, Oakden (I, p.154) comments on the practice in some poems of allowing the last unalliterating stressed syllable in one line to set the alliteration for the next. This occurs occasionally in Cheuelere Assigne,[1] and so does the practice of having two or more lines alliterating on the same letter.[2] The first six lines of the poem are an outstanding

(1)e.g. at ll.9-10, 71-72, 114-115, 148-149, 166-167, 181-182.

(2)See e.g. ll.75-76, 98-99, 155-156, 187-188, 234-235, 266-267.

example of both these devices, consisting of three linked pairs of lines, each pair alliterating on a different sound, and having the last unalliterating stressed syllable in each pair setting the alliteration for the next:

a x a a
All-weldynge God . whenne it is his wylle,
a a a (a) b b
Wele he wereth his werke . with his owne honde;
(b) b b b x
For ofte harmes were hente . þat helpe we ne myȝte,
b b c b
Nere þe hyȝnes of hym . þat lengeth in heuene.
x c c x
For this I saye by a lorde . was lente in an yle
x c c x
That was kalled Lyor . a londe by hymselfe.

Such a concentration of alliterative devices in so short a passage is however extremely rare in this poem. Oakden finds no examples of sequences of more than two lines alliterating on the same letter, but two sequences of three have been noted, at ll.294-296 (h + vowel) and 251-253 (s/c), and also perhaps at ll.217-219 (f).

From this survey it may be seen that the alliteration of the poem is far from regular and often fails altogether. The metre is even more unruly since, although most lines may be seen to have the four stresses of alliterative verse, many are extremely ragged and cannot be easily scanned on alliterative, or indeed any other principles. This looseness may be at least partially explained by the fact that in its later stages the alliterative measure showed a tendency to develop into a formless, rambling doggerel, and by the time the only surviving copy of Cheuelere Assigne came to be

written all real understanding of the principles of alliterative verse had been lost. A brief survey of the later history of this metre will help to explain the reasons for this gradual degeneration.

It would be irrelevant here to become involved in the problem of whether or not ME alliterative verse developed directly from OE, and in what follows it will be assumed that it did.[1] It differs from OE verse, however, in some important particulars which, as a whole, indicate a general relaxation of the strict rules by which the OE poets worked.[2] Enjambement, for instance, becomes increasingly rare, each line tending to form a separate, self-contained unit. The metre becomes purely accentual, with the stresses no longer restricted solely to long syllables. Individual lines tend to be considerably longer, containing a larger number of syllables, stressed and unstressed, and it becomes increasingly difficult to distinguish between the different 'types' of half-line postulated by Sievers in connection with OE verse. Sievers' D and E types, for instance, which depended for their existence largely on the OE poetic compounds, disappear in ME, and the other three, A,B and C, become gradually

(1)See, among others, for this view, Oakden I, Part II, and for the opposite view, M.Kaluza, A Short History of English Versification, trans. A.C.Dunstan, 1911.

(2)For analysis of this process see, e.g., K.Luick, Anglia, XI (1889), pp.392-443, 553-618, and esp. pp.597-599 for specific comment on Cheuelere Assigne; also Oakden I, and M.M.R.Stobie, JEGP, XXXIX (1940), pp.319-336.

less distinct, until they almost merge together in a kind of loose, two-stress formula with a variable number of more or less optional unstressed syllables. In addition, a new type with a compound 'rising-falling' rhythm comes into existence. Weak syllables intrude in all positions in the half-line, even between the two accents of the C type, and once this incursion of extra syllables has been admitted, it often becomes a matter of extreme delicacy, and probably doubtful value, to decide to which type any half-line belongs. A much clearer picture of the situation can be obtained by regarding the half-lines not as set types, but as possible variations on a kind of basic two-stress norm to which they all tend to approximate. Oakden represents this basic type thus:(1)

(XXX) / (X)(XX) / (XX).

The omission of the relevant unstressed portions produces the looser ME equivalents of the old A, B and C types, and taken as a whole the pattern represents the new 'rising-falling' rhythm.

The above summary provides a clue to the metrical tangle discernible in Cheuelere Assigne. In OE, written in accordance with the strict rules enumerated by Sievers and others, the alliterative metre was a manageable and effective method of writing verse. In ME too, working under less strict rules, poets used it to produce works of great artistic merit; but any poetic

(1)I, p.175.

measure in which a gradual process of relaxation of rule is discernible is liable in the end to result in complete anarchy. This is what has happened in Cheuelere Assigne, where the process has been carried to such an extreme that a large number of lines have a metrical structure so ill-defined that they cease to be verse at all. Something approximating to the old A and B types can still be seen where a line begins or ends on a stressed syllable, and the C type is still fairly distinctive, even when it has a weak medial syllable, but the presence in almost every line of extra syllables, both stressed and unstressed, means that the identification of the different types is at best approximate. The problem is further complicated by the doubtful quality of final unstressed e, and it is not always by any means clear which syllables are intended to carry stress; the alliteration in this last instance is no guide since, as has been pointed out, it frequently falls on the unstressed syllables as well as the stressed.

All the above difficulties and irregularities are amply demonstrated throughout the poem. To give only one example, a typically rough section is found at ll.200-206:

"And Criste hath formeth þis chylde . to fyȝte for his moder."
"Oo-lyuynge God, þat dwellest in heuene" . quod þe hermyte þanne,
"How sholde he serue for suche a þynge . þat neuer none syȝe?"

"Go brynge hym to his fader courte . & loke þat he be
cristened,
And kalle hym Enyas to name . for awȝte þat may befalle,
Ryȝte by þe mydday . to redresse his moder;
For Goddes wyll moste be fulfylde . & þou most forth wende."

Here most of the lines are extremely long and unwieldy, and the sudden appearance of a perfectly regular line at 205 is also characteristic of the poem's inequality.

The task of scanning lines such as these according to the old A, B, C classification must be seen to be valueless, but although a detailed analysis of types is out of the question, now and then the rhythm of the poem is sufficiently regular to allow a few generalizations. The great majority of half-lines both begin and end on an unstressed syllable, thus conforming roughly with the new 'rising-falling' rhythm, but in many places the final syllable is unstressed e, whose quality, as has been said, is doubtful. This type of rhythm is found with equal frequency in the first half-line and the second, and sometimes in both, e.g.,

1st half: And seyȝ a pore womman (22)
2nd half: þat lengeth in heuene (4)
Both: An hors with his harnes . & blethelye he hym graunteth (278).

Of the other types, the C type is perhaps the commonest,

but an overwhelming majority of examples occur in the second half-line. They are usually of the kind with a weak medial syllable, often unstressed e, e.g.,

× × × / (×) / (×)
& to þe (wene sayde (25),

but the older variety also occurs. The stressed elements generally consist of two separate words, e.g.,

× × / / ×
as þe book telleth (7),

but very occasionally they form a compound word, e.g.,

× × / / ×
was his godmoder (269).

A few C types are found in the first half-line, e.g.,

× × × / / ×
And to þe man Markus (94).

The B type, identified as ending on a stressed syllable, occurs nearly as often as the C type, but much more frequently in the first half-line than the second, e.g.,

× (×) × / × × /
Nere þe hyȝnes of hym (4).

The poem shows a marked tendency to prefer a 'feminine ending' in the second half-line, but a few B types occur in this position, e.g.,

× / (×) × × /
& helpe what þou may (50).

The A type, identified as beginning on a stressed syllable, occurs rather less frequently than the other two, and more often in the second half-line than the first, e.g.,

/ x(x) x / (x)
dwellede he þere (13).

There is a tendency for most lines to start with a weak syllable, although a few A types have been noted in the first half-line, e.g.,

/ x x x / x(x)
Malkedras þe fostere (120).

The above examples will serve to indicate that some lines are sufficiently regular to be recognised as rough equivalents of the OE 'types', but others are so ragged, and combined so haphazardly, as to be devoid of all poetic quality. The verse is, moreover, made still more irregular by the inclusion of a large number of lines with extra syllables, both stressed and unstressed, which make such lines extremely long. Additional stressed syllables are usually found in the first half-line, e.g.,

x / x(x) / x x /
The cursede man in his feyth (142),

but sometimes in the second, e.g.,

/ (x) / (x) / (x)
fowre longe myle (95),

and sometimes indeed in both, e.g.,

/ (x) x / (x) x(x) x / (x) x / (x) / / x
Mete þey caste here adowne . & more God sendeth (88).

Long lines and short are mingled together throughout the poem, usually without any regard to the sense,[1] although sometimes with good dramatic effect, e.g.,

Whenne she myssede hem þer . grete mone she made.
By þat come tytlye . tyrauntes tweyne (83-84),[2]

but a great many lines are so irregular that the reader is forced to the conclusion that most of the occasional felicities of metre in the poem must be largely fortuitous.

Enough has been said to show that although the poem contains the chief characteristics of alliterative verse, it is also full of irregularities. Its connection with the alliterative school is revealed chiefly by the alliteration itself which, although often defective, is used when it does appear largely in accordance with the practice of that school. The connection is also indicated by the metre; many lines show the characteristic four stresses of alliterative verse, and may be classified, though often rather loosely, according to the system of ME alliterative 'types,' but many others are rendered impossibly long and unbalanced by the inclusion of an excessive number of extra syllables, both stressed and unstressed. Often a perfectly acceptable metrical line stands out from its neighbours, e.g.,

They stoden all stylle . for stere þey ne durste (147).

(1)See e.g., ll.200-206 quoted above pp.91-92.

(2)Cf. also the change at ll. 106, 225, 314 etc..

This is metrically and alliteratively regular, even following the OE practice by which certain consonant groups, such as st, alliterate only with the same group and not with a single sound. But beside lines like this must be placed such atrocities as

"A womman þat bare þe to man . sonne, & of her reredde" (211),

which has neither rhythm nor alliteration, or

That saued Susanne fro sorowefull domus . her to saue als (91),

where the alliteration suffices but the metre fails, with or without Gibbs' emendation. (See p. 134)

This mixture of the correct and the impossible may have one of two explanations: either, the poem was written by someone who had no real understanding of the alliterative long line, or else the correct portions represent a poem which originally conformed to the rules of alliterative verse, but which has been corrupted through a process of transmission by other persons who did not understand it. Of the two, the second is perhaps the more likely. The alliterative analysis reveals quite a high proportion of lines which may be scanned as passable, if not particularly brilliant examples of alliterative verse. Such lines would seem to indicate that the poet was at least aware of the norm of the alliterative long line, and it seems unlikely that he would conform to it at some times and not at others. Admittedly, even most of the acceptable lines are not particularly good poetry,

but they are not therefore metrically bad; a man can be a tolerable metrist without being a great poet. A process of corruption through transmission therefore seems probable, especially as there is other evidence to support this, as outlined in the last section. This naturally raises the problem of what the poem may have been like in its original state, but any hope of 'restoring' it is out of the question. Schumacher[1] attempted it for the alliteration, but the magnitude of the task is indicated by the fact that his suggested emendations number nearly fifty. No-one has attempted to regularize the metre. The conclusion of the problem had therefore better be that the Cheuelere Assigne is a metrical nightmare, and far too irregular to be considered as a typical product of the alliterative school.

(1)Pp. 185-188. (Op. cit. note (1), p.80.)

Details of the Alliterative Analysis

Figures in brackets indicate that there is doubt as to the assigning of the line concerned to that particular category, usually because there is a possibility of alliteration on unstressed syllables, or because it is not clear where the stresses are intended to fall.

1) Lines without alliteration: 81 examples.

Ll. (7) 13 14 (26) (31) 32 (33) 34 (37) 40 49 51 (52) (57) (60) 63 (65) 66 80 (85) 96 (103) 106 (109) 113 (117) (125) 127 (128) 132 (135) 137 145 (153) 158 (161) 165 169 175 (176) 178 (180) 185 (191) 195 (199) 210 211 214 216 (218) 225 (230) 232 (238) (245) (249) 250 256 (259) (269) (270) (272) (279) 281 (282) 284 (287) (292) (306) 315 330 334 335 336 343 345 (351) (357) (367) 368.

2) ax/ax: 54 examples.

Ll. 10 11 24 45 54 76 77 79 82 (87) 88 (90) (91) 99 101 105 115 (121) 123 141 (142) 143 (157) 160 162 166 (168) 181 (189) (193) 200 204 209 221 222 235 (236) 240 242 258 (262) (263) 286 (294) 304 305 309 (311) 316 (323) 326 337 (341) 370.

3) xa/ax: 49 examples.

Ll. 5 6 8 16 (35) 41 46 73 95 102 114 116 118 (120) 122

129 130 139 146 (148) 152 154 (159) 164 (167) 172 (184) 186 196 201 (205) 227 228 229 237 (244) 252 (253) 260 264 271 283 285 314 327 347 348 354 359.

4) ax/xa: 35 examples.

Ll. (22) (25) (38) 48 (53) (68) (70) 104 (136) 140 144 150 155 177 182 187 190 194 (202) 207 208 (220) 231 246 (251) 293 299 (303) 308 328 329 331 355 363 369.

5) xa/xa: 22 examples.

Ll. 30 55 (56) 67 75 78 81 (108) 156 183 203 (212) 224 234 241 254 261 265 267 (289) 312 338.

6) aa/ax: 36 examples.

Ll. 3 9 15 18 28 36 43 47 (61) 62 71 (74) 89 92 94 97 98 100 124 (131) 133 134 147 192 197 213 (248) 276 297 298 301 325 (339) 344 349 361.

7) aa/aa: 5 examples.

Ll. 268 290 296 360 366.

8) aa/xa: 17 examples.

Ll. 4 42 (69) 112 171 173 183 226 239 295 310 313 317 (318) 319 324 333.

9) ax/aa: 8 examples.

Ll. 1 17 83 107 138 170 (280) 342.

10) xa/aa: 7 examples.

Ll. 84 119 223 (233) 255 291 340.

11) aa/xx: 28 examples.

Ll. (2) 19 20 27 (39) 50 59 64 72 (93) 126 151 163 179 215 219 (247) 257 273 274 277 278 332 346 352 358 364 365.

12) xx/aa: 12 examples.

Ll. (12) 21 (23) 174 198 266 275 288 (322) 350 356 362.

13) ab/ab: 7 examples.

Ll. 110 149 (217) 300 307 (321) 353.

14) ab/ba: 6 examples.

Ll. (58) 86 206 243 302 320.

15) aa/bb: 3 examples.

Ll. 29 44 111.

SOURCES

I : Literary Sources and Analogues

The Cheuelere Assigne has a complicated literary history. It seems clear that it is derived from a French original, although it is not an exact translation of any known poem. Several analogues exist, however, and the English poem is probably a condensed version of a romance closely resembling that contained in the 13th century MSS 1621 and 12569 (1) in the Bibliothèque Nationale in Paris, and published by C. Hippeau in 1874 under the title of La Chanson du Chevalier au Cygne et de Godefroid de Bouillon. It also has connections with a Latin prose version in the Bodleian, in MS Rawlinson D 358. The exact relationship of these three versions will be discussed below.

The history of the French analogues is complicated by the fact that at quite an early date, probably in the 12th century, the story of the Swan- Children became linked with that of the Swan-Knight, originally an entirely separate legend. This latter tale, at about the same time, was attached to a historical character, Godfrey of Bouillon, hero of the First Crusade, and legend and history were combined together to form a complete cycle of romances dealing with the adventures of Godfrey and the events of the Crusade. Hippeau's Chanson represents only a part of this vast complex, and although the English poem contains no hint of such connections, some account of the French cycle may help to clarify its history.

(1) Formerly 105.

A. Paulin Paris[1] recognises five main branches in the cycle: 1) La Naissance et les Aventures du Chevalier au Cygne, 2) Les Enfances de Godefroi de Bouillon, 3) La Chanson d'Antioche, 4) La Chanson des Chétifs, 5) La Chanson de Jérusalem. The oldest branches are the Chanson d'Antioche and the Chanson de Jérusalem, which were probably originally composed before 1150, within living memory of the events they relate, although they are extant only in revisions of the late 12th century. The Chanson des Chétifs was composed soon afterwards. These three poems related all the major events of the First Crusade, and Godfrey of Bouillon emerged from them as the undoubted hero. The remaining poems were then composed with the aim of glorifying him still further. The Enfances probably came first, with an account of his youthful exploits, and finally the tale of the Swan Knight, or Chevalier au Cygne, was grafted on to the beginning of the cycle, bringing with it the originally unrelated tale of the Swan Children, with the sole purpose of providing Godfrey with an illustrious, but wholly legendary, ancestor.

This last branch of the cycle - last to be written, although first in the events it purports to describe - is the only one which is represented in English. The poem of the Cheuelere Assigne is concerned with the first part of the branch only, the tale of the Swan Children and the birth of

(1) Histoire Littéraire de la France, XXII (1852), pp.350-402.

Elyas or Enyas, the Knight of the Swan. A later English prose version, The Knyght of the Swanne, printed by Wynkyn de Worde in 1512, adds the story of the Swan-Knight, and shows how he came to be Godfrey's ancestor, but this version has a different source history from the poem.

It has long been recognised (1) that the two legends of the Swan-Children and the Swan-Knight were originally quite separate, but there is enough superficial resemblance between the two to see how they became connected. Briefly, the legend of the Swan-Knight tells of a mysterious knight who appears out of nowhere in a boat drawn by a swan, rescues a noble lady from attack by enemies, and eventually marries her daughter. He forbids his wife to enquire into his origin, and when at last, overcome by curiosity, she disobeys, he returns to his swan-boat and sails away as mysteriously as he came. According to the French, his daughter Ida, or Ydain, was the mother of Godfrey of Bouillon. The independence of the two legends can be seen in the anomalies between them, since the tale of the Swan-Children does not in the least explain how the swan became connected with the boat, or why the knight had to conceal his origin. It seems at first sight as if the tales were linked simply because of the occurrence of a swan and a knight in each of them, but in fact the only real link is the swan, as the earliest versions of the Swan-Children story contain neither knight nor judicial combat, and seem to indicate that

(1) See, for instance, Gaston Paris, Romania, XIX (1890), p.315.

originally the one child who remained unenchanted was the girl. There is, therefore, some reason to suppose that the story of the Swan-Knight actually influenced that of the Swan-Children, as it is told in Cheuelere Assigne, by causing the substitution of one of the boys for the girl and introducing the combat, in order to account for some of the early history of the Swan-Knight.

The oldest French MS to contain the whole cycle bears the date 1268, so it is clear that all the poems were written before that date. There is however evidence to suggest that the connection between the two legends of the Swan-Knight and the Swan-Children had already been made in the 12th century. They are in fact linked in the earliest known version of the story of the Swan-Children, the Dolopathos sive de Rege et Septem Sapientibus of Johannes de Alta Silva.(1) This work, which is a version of the Seven Sages of Rome, is dated by Gaston Paris at about 1190.(2) Towards the end of the story, which is the fifth in the collection, the author makes the following statement with regard to the swan which was unable to regain its human form: Hic est cignus de quo fama in eternum perseuerat quod cathena aurea militem in nauicula traxit armatum.(3) So, even though Johannes does not tell the tale of the Swan-Knight, he clearly connects it with that of the Swan-

(1) Edited by A. Hilka, Heidelberg 1913.

(2) Romania, II (1873), p. 501.

(3) Hilka, p. 86.

Children. Moreover, although he does not mention the further connection of the story with Godfrey of Bouillon, it is clear from other evidence that the Swan-Knight was regarded as his ancestor at a very early date. The oldest known mention of the fact is made in a letter written by Gui de Bazoches in about 1175-1180, which refers to Godfrey's brother Baldwin, (and therefore by implication to Godfrey), as a grandson of the Swan-Knight.(1) Moreover, when Archbishop William of Tyre wrote his history of the First Crusade in about 1175, he mentioned the supposed relationship as a common tale, and declined to expand upon it. Thus in its earliest form it is impossible to separate the Swan-Knight tale from Godfrey of Bouillon, but its independent existence is proved by the appearances of Wolfram von Eschenbach's Parzifal in the early years of the 13th century. This contains the earliest known German version of the legend in the story of Lohengrin, and makes no connection either with Godfrey or the Swan-Children. The geographical details of the story seem to localize it in the lower Rhineland, and the evidence thus seems to suggest that it was an old Lorraine legend which at some time in the 12th century became attached to a real Lorraine hero, Godfrey, as well as to a fictitious one, Lohengrin, and also to the independent legend of the Swan-Children.

The Swan-Knight legend is not, however, of great

(1) Quoted by Gaston Paris in Romania, XXX (1901), p. 407 (footnote).

importance in connection with the English poem, except in so far as it may have influenced the plot, and is also the explanation of the title of 'Cheuelere Assigne' born by its hero, although for the uninformed reader a sufficient reason for the latter may be found in his connection with the enchanted children. Of much greater importance is the legend of the Swan-Children, which shows a clear process of literary development from its first written form in Dolopathos onwards. Gaston Paris has outlined the main stages of this development in a useful article in Romania, XIX (1890), pp. 314-337, in which he divides the versions into four main groups, designating three of them according to the name born by the heroine in each. The fourth version, that contained in the Dolopathos, is the earliest, and certainly the most primitive and barbaric in its detail. The author claims to have drawn the story direct from oral tradition, and there is much in it which suggests the folk-tale, although G. Huet[1] thinks that it may have had an earlier written form as a jongleur's tale. In this version, a young man goes hunting and pursues a white stag until he has lost his companions. He then finds a nymph, washing herself in a spring, and holding a golden chain. He seizes the chain, thus destroying her power, and immediately claims her as his wife. The story then agrees broadly with

(1) Romania, XXXIV (1905), p. 208.

~~lines as~~ the English version for a while, except that the King's mother does not specifically accuse her daughter-in-law of having 'taken howndes.' The latter part of the story, however, differs considerably. The King's punishment of his wife is barbaric in the extreme: she is buried up to the armpits in the palace courtyard and exposed to the abuse of all who pass by. The children, moreover, seem able to transform themselves into swans at will, and the boys are swimming in that form, with their sister guarding their chains, when they are seen by the old woman's servant. He seizes the chains but the girl escapes. She then transforms herself voluntarily, and they fly to their father's palace and settle on the lake. The girl begs food for them each day. At last her father, attracted by her friendship with the swans, asks her story, whereupon the truth emerges, five of the swans are restored, the nymph is freed and the old woman buried in her place.

So runs the earliest known version of the story of the Swan-Children. The next two redactions which Paris considers are both French. One has already been mentioned, that published by Hippeau from MSS 1621 and 12569. The other, which is slightly older, is taken from MS Bib. Nat. 12558, and was published by H.A. Todd in PMLA IV (1889), Nos. 3 and 4, under the title of La Naissance du Chevalier au Cygne. Paris designates this version Elioxe, according to the name of the heroine, and although it was written probably not many years

after the Dolopathos, the barbarity of the detail is greatly softened, and it is transformed from a folk-tale into a courtly romance.

Several details link this version fairly closely with the Dolopathos, particularly the fact that it is the girl, and not one of the boys, who remains unenchanted. A hint also remains of the supernatural origin of the King's bride: the Dolopathos called her a nimpha , but here the suggestions are vaguer. The King, Lothair, finds her in the same way, after following a huge stag and stopping to rest in the shade of an oak by a spring. It is noon, the magical hour of medieval romance. Elioxe shades his face with her sleeve while he sleeps. She is described as a lady of high birth, but for some unexplained reason she lives in the caves of a mountain. The harshness of the tale is greatly reduced by the fact that in this version Elioxe dies in childbirth, thereby removing the need for her punishment and allowing a reconciliation between the King and his mother, here called Matrosilie. Matrosilie, however, steals the children in the familiar way, and tells her son that Elioxe gave birth to a monster. The deception is easier because Lothair is away at war at the time of the birth. The remainder of the story follows the main lines of Dolopathos, with the girl escaping, but here the change to swans is made only once, and is clearly not something the children can do at will. The setting is courtly and refined, with long passages describing clothes and equipment, and a lengthy digression concerned with Lothair's war.

The next version which Paris considers is the one he calls Isomberte. This exists only in Spanish, and is found in Chapters 47-68 of La Gran Conquista de Ultramar,(1) but he derives it from a non-extant French source of the 13th century. This version retains a hint of the mother's supernatural origin, but it is one of the boys who escapes enchantment, and the judicial combat on the Queen's behalf also takes place.

The most important version as far as the English poem is concerned is, however, the other French redaction, represented by Hippeau's Chanson du Chevalier au Cygne and designated Beatrice by Gaston Paris. Several MSS of this version exist, including MS Royal 15 E VI in the British Museum. The Chevelere Assigne seems to be a considerably reduced version of a French text corresponding broadly with these. Previous comparisons of the English poem with its French analogues have generally used the Royal MS, but as this MS is late, (c. 1445), and our poem probably dates from the late 14th century,(2) it has seemed preferable to compare it with Hippeau's text, which is taken from 13th century MSS, even though his edition is not a critical one. The relationship of the various French MSS is obscure, and although the Royal MS is considerably shorter than that published by Hippeau, they do not differ greatly.

(1) Ed. Pascual de Gayangos, Madrid, 1858.

(2) See p.10.

The Beatrice version of the legend clearly represents another step away from the original folk-tale. Here all hint of the Queen's supernatural origin has gone, and the birth of the seven children is a direct judgement on her for slandering the mother of twins. The charge brought against the young Queen by the old, moreover, specifically accuses her of having had intercourse with dogs.

The English poem corresponds closely with the French in all important details of plot, and most of the names are the same, with a few exceptions: the Lyor of the English, for instance, is Lillefort in the French, and, more important, the boy's name is Enyas, rather than the usual Elyas. But although the two texts agree in narrative details, they could hardly differ more in style and emphasis. The French poem is long, courtly and polished, most of the characters are prone to pious ejaculation and apostrophe, and there are several lengthy prayers. All this, however, is pruned away in the English, which reduces the story to its essentials. The tone becomes popular and colloquial and the atmosphere melodramatic, with details of cruelty and violence emphasised.

It is this last point, together with a few others, which links the English poem with the Latin prose version in the Bodleian. This text has been printed by the Baron de Reiffenberg, in Monuments pour Servir a l'Histoire des Provinces de Namur, de Hainaut et de Luxembourg, IV, (Brussels, 1846), pp.

181-205. It is a remarkable piece of writing, revealing an individuality of approach not found in the other analogues. Its author was gifted with a vivid imagination, which enabled him to expand with a wealth of dramatic and effective detail things which are perhaps only hinted at elsewhere. This often leads him to diverge considerably from other versions. A good example occurs when Matabryne goes to the King with the news of the birth. In the French she takes the puppies with her, as she also does, so far as can be judged, in the English (1) but the Latin writer exploits the situation to the full and makes her drag the unwilling King to see for himself, thereby providing a vivid picture not found in any of the analogues:

> "Et apprehendans lasciniam vestimenti regii, traxit eum in cameram ubi conjux sua nondum evigilata dormivit, et cum festinacione summa discooperuit lectum puerpere et ostendit regi catulos albos et nigros jacentes ad latus domine et pre lactis inopia clamitantes."(2)

The style of the Latin is at all times vivid and vigorous, the prose on occasion strongly alliterative, and details of cruelty are emphasised even more than in the English. Matabryne's reviling of the young Queen, for instance, is enormously expanded. The links with the English version lie mainly in this emphasis, as well as in certain details of the plot, and especially in the form of the hero's name, Enyas, rather than Elyas. The English and French versions, however,

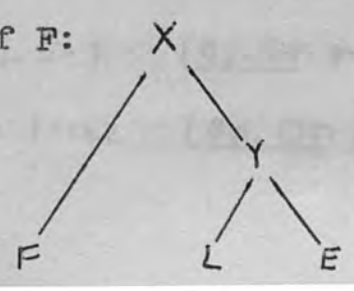
(1) See l. 65, where she seems to have the puppies with her, and ll. 75-76, in which she returns alone to Betryce.

(2) Reiffenberg, p. 184, ll. 8-11. (Op. Cit. p. 110.)

sometimes agree ~~together~~ in contrast with the Latin. The passage about the puppies, already quoted, is one example, and there are various others, such as the mention of Susanna in connection with the plight of Beatrice, although this occurs ~~at~~ different ~~points~~ in the two poems. Again, there are several places where the English poem shows individual differences ~~in contrast with~~ from the other two. A good example is the goldsmith incident. Here the Latin and the French agree in making the goldsmith forge two cups out of one chain, but the English writer performs a piece of simple division and has him make one out of half. He also adds a further detail, which is lacking in the other texts, and makes Matabryne ask,

"Nowe left ther ony ouer vnwerketh . by þe better trowth?"
And he recheth her forth . haluenndele a cheyne;
And she rawȝte hit hym aȝeyne . & seyde she ne rowȝte (175-177).

Agreements and disagreements such as these make it clear that the three versions must have an ultimate common origin. Krüger (p. 175)[1] works out the possible relationship in some detail. He considers that the ~~connection~~ between the Latin (L) and the English (E) versions is closer than that of either with the French (F). He concludes that they must have a common source which he calls Y. The source of Y, designated X, may then be also the source of F:



(1) Op. cit. p. 21, n. 1.

G. Huet (Romania, XXXIV (1905), p. 211) also concludes that the source of L must be a lost Chanson de Geste closely resembling Hippeau's (F) version, but with more emphasis on violence. It is a fact that the Latin scribe was probably working from French text. This is implied not only in the predominantly French forms of the names he uses, such as Mauquarre, but also in his opening statement, in which he call his work Historia edita de milite de la Cygne que prius scripta Gallice reperta est . He also knew the rest of the story of the Swan-Knight, for he concludes his version with these words, which form a curious parallel to the statement of Johannes de Alta Silva, made nearly three hundred years before:

> "Si quem vero plus scire delectat de hac historia, requirat magna volumina in quibus describuntur actus Enee et casus pulcherrimi atque mirabiles qui fortuitu contigere sibi dum navigaret in mari, cigno semper comite eumque trahente. "(1)

One other version of the story which should perhaps be mentioned was published by Reiffenberg in 1844(2), under the title of Le Chevalier au Cygne et Godefroid de Bouillon. This is a later compilation, which seems to combine elements from the Elioxe and Beatrice versions. Its chief importance for English readers is that it was this version which became the source of the later prose redactions, including the one made by Pierre Desrey of Troyes, which was translated into English

(1) Reiffenberg, p. 205, ll. 5-7. (Op. Cit. p. 110.)

(2) Monuments, etc., IV, pp. 1-142. (Op. Cit. p. 110.)

and printed by Wynkyn de Worde in 1512.[1] It was reprinted at a later date by William Copland.[2]

One other point about the English poem which cannot fail to be noted is its author's complete lack of interest in either Godfrey of Bouillon or the further adventures of the Swan-Knight. He has detached the story completely from its place in the Crusade cycle, and the ease with which he does so only serves to underline its original independence. In the Cheuelere Assigne, in fact, the story seems to have come full circle. Starting out as a folk-tale in the Dolopathos it goes through various stages of development at the hands of French writers, until it becomes a courtly Christian romance of chivalry. In the Latin and the English versions it begins to take on the appearance of a folk-tale again: the details of courtly refinement are pruned away, and the violence re-emphasised. The furthest stage is reached in the English text, where the story is once again told as a straightforward folk-tale, in style, attitude and length much closer to the original Dolopathos version than any of the intervening ones, although the vicissitudes of its literary history have left their inevitable mark upon the details of its actual plot and content.

The English poet's failure to mention Godfrey or the Swan-Knight probably reflects a general lack of interest in England

(1) Reprinted by the Grolier Club, New York, 1901.

(2) Reprinted by W.J.Thoms, A Collection of Early Prose Romances, III, 1828, etc..

in both the First Crusade and its hero. The writer of the Latin version was probably an Englishman, and he does not mention Godfrey either, although he does know of the later adventures of the Swan-Knight. This lack of interest is probably to be explained by the fact that the First Crusade was primarily a French concern, preached by a French pope and led by French noblemen. England at this time was still recovering from the effects of the Norman Conquest, and few Englishmen can have been in a position to take part. For this reason Godfrey of Bouillon never seems to have enjoyed the same popularity in England as on the Continent, even when he was elevated to the rank of one of the Nine Worthies.(1)

The Swan-Knight legend, however, was certainly popular on the Continent, if not in England, to judge by the wide and varied representations of it in art. Gibbs, in the Preface to his edition of the Cheuelere Assigne (pp.vii-x) describes a 14th century ivory casket decorated with scenes from the story, and there are many similar items in existence, chiefly on the Continent, including a beautiful 15th century tapestry, now in Cracow.(2) On the Continent also, the Swan-Knight was claimed as the ancestor of a number of ruling families, including

(1) Compare, for instance, the short treatment of Godfrey in The Parlement of the Thre Ages, as opposed to that of some of the other Worthies.

(2) See Jahrbuch der Kunsthistorischen Institutes der K.K. Zentralkommission für Denkmalpflage, VI (1912), Beiblatt, p. 118, and Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, XX, p. 265, XXIV pp. 68-69.

those of Cleves and Brabant.

A claim has also been put forward that the Swan-Knight had his origin in an actual historical character, Roger of Toeni, the events of whose life in the 11th century bear certain resemblances to those of the Swan-Knight's, but the evidence is rather late and inconclusive.(1) There is little evidence of interest in the legend in England before the 14th century, although F. Liebermann(2) has shown that Feversham Abbey possessed a Liber de Cigno in the 12th century, and Laura Hibbard(3) suggests interest in the story may have been stimulated by the marriage of Matilde, the niece of Godfrey of Bouillon, to Stephen of Blois before 1125. Real interest, however, is shown in the 14th and 15th centuries, when some members of the houses of Beauchamp, Bohun and Stafford, who were descended from Roger of Toeni, mentioned above, claimed the Swan-Knight for their ancestor. It was Edward, Duke of Buckingham and Earl of Stafford who instigated the English prose version of the story printed by Wynkyn de Worde in 1512. Finally, it is an indication of the tenacity of this kind of legend, that the crest of the house of Stafford has to this day a white

(1) See J. Blöte, Zeitschrift für Romanische Philologie, XXI, pp. 176-191, and Gaston Paris, Romania, XXVI (1897), p.581.

(2) Archiv für das Studium der Neueren Sprachen und Litteraturen, CVII (1901), pp. 106-107.

(3) Mediæval Romance in England, (1924), p. 250.

swan as its sinister supporter.

II : Note on Some of the Folk-Tale Elements

The folk-tale elements in the Cheuelere Assigne are very strongly marked. Among the more obvious motifs may be mentioned, for instance, the soft-hearted executioner who abandons the children he is supposed to kill, and the untutored boy who worsts the powerful, hardened warrior in single combat. The main lines of the plot, moreover, combine two important folk-tale themes: the children transformed into swans, and the Queen wrongfully accused of giving birth to animals.

The first of these themes is probably of Celtic origin, although it has analogues in many countries, such as Grimm's tale of 'The Six Swans'. Swans and chains, however, occur in a great many Irish stories. The Children of Lir is an obvious example, but there are also others. F. Lot,(1) for instance, quotes an incident in the Serglige Conculaind, in which two goddesses of the dead appear in the shape of swans linked by a golden chain, and Laura Hibbard notes a similar incident in the Tochmarc Etain.(2) Closely linked with the transformation of the children, is the problem of the supernatural origin of their mother. In the Dolopathos she is called a nimpha, and

(1) Romania, XXI (1892), p.65.

(2) For other examples see F. Lot (above); Laura Hibbard, Mediæval Romance in England, p. 248; G. Poisson, Revue Celtique, XXXIV, (1913) pp. 186-189; E.A. Armstrong, The Folk-lore of Birds (1958), pp. 50-55.

she retains some of her other-worldly characteristics in the Elioxe version of the story. Lot points out (p.65) that these supernatural traits may be explained by the story of the Children of Lir, in which the mother is connected with the Tuatha Dé Danann, but it is even more likely that she was originally a swan-maiden. This would explain the ambivalent nature of her children, for it should be remembered that in the early versions of the story they have the power to change themselves to swans at will. Swan-Maidens occur in the legends of many countries. They are well-known in Scandinavian tales, such as the Volundarkviða, but they are also found in Ireland, for instance, in the tale of Oengus,(1) son of the Dagda, who loved a swan-maiden named Caer, whom he found in the form of a bird, accompanied by a hundred and fifty swans, all wearing silver chains.

The other major folk-lore theme has been exhaustively examined by Margaret Schlauch in Chaucer's Constance and Accused Queens, (New York, 1927), in which she traces the development of the motif from a primitive folk-tale to a courtly story of intrigue. She shows that the jealousy of the mother-in-law and the accusation of having given birth to animals, are very old elements in the story, but with the passage of time certain details tend to become more refined. Thus the charge of bearing animals is gradually replaced by that of

(1) Quoted by Poisson, (Op.cit. note 2, p. 117), pp. 186-187.

adultery, a sin more appropriate to a courtly and civilised society, and this is often linked with the idea that twins are an indication of unfaithfulness. The existence of Malkedras also represents the beginning of a new development, in which a scheming courtier starts to take the place of the mother-in-law. Thus the old and the new are combined in Cheuelere Assigne : beside the old charge of animal birth there is the new charge of adultery, (but adultery with an animal,) and beside the jealous mother-in-law there is the male accomplice, while the primitive atmosphere of barbaric cruelty is partially subdued by hints of courtly intrigue.

But a strong pietistic element has also crept into the story. The magical transformation to swans is seen as a divine intervention, and the birth of the seven children as a direct judgement on the Queen for her unjust words. The workings of Providence are strongly emphasised throughout, and right triumphs over wrong not by magic, but through the 'botenynge of God.'

A BRIEF ESTIMATE OF THE POEM AS LITERATURE

No-one can claim that the Cheuelere Assigne is great poetry: it is not, but it is certainly not fair to dismiss it, as Oakden[1] does, simply as 'a piece of crude melodrama! This is to deny the virtues not only of the poem, but also of melodrama. For melodramatic the poem certainly is, but it has most of the strengths of that genre, as well as some of the weaknesses.

The main aim of the poet is to tell a story, and this he does with admirable vigour and economy. The poem has none of the verbose sensibility of the French versions, but is brisk and fast-moving, with the emphasis on action. The bluntness of the language sometimes results in an almost ludicrous degree of baldness -

Thenne she made here all preste . & out bothe hys yen;
Moche mone was therfore . but no man wyte moste. (135-136)

- but it is usually lucid and dramatic, especially in the passages of conversation. Magnificently laconic, for instance, is the way in which Matabryne confronts the King with the puppies,

"Sone, paye þe with þy Qwene . & se of her berthe!" (65)

and there is good effect too in the exchanges of Enyas and Malkedras, shouted above the clash of combat:

(1) II, p. 40.

"Kepe þy swerde fro my croyse!" . quod Cheuelrye Assygne.
"I charde not þy croyse," quod Malkedras . "þe valwe of a cherye;
For I shall choppe it full small . ere þenne þis werke ende!"
(328-330)

Very often the conversation gains in vividness by not being introduced. This sometimes occurs in extended exchanges, like those between Enyas and the knight at 292-311, but often there is a dramatic change from indirect to direct speech, without any introduction, as when Malkedras is reporting back to Matabryne at 124-126.

The speed and complications of the plot leave little opportunity for characterization. The people tend to be simply good or bad, and only a few have any real life of their own. The hermit, for instance, reveals a certain degree of pleasing bewilderment at the arrival of the heavenly vision, ("How sholde he serue for suche a þynge . þat neuer none syȝe?" 202,) and there is the same appealing quality in his attempts to explain to Enyas about things which he himself understands only from 'þe mater of bokes'. Enyas himself is splendidly alive, setting about everything with a naive panache, quick to grasp the essentials of a situation and to head straight for his goal. "I shall þe ȝelde," he tells the corpse of Malkedras, "ryȝte as þe knyȝte me tawȝte," and promptly suits the action to the word. But the most memorable character of all is Matabryne. She dominates the scene from start to finish, organizing her son and her minions with equal efficiency, and swiftly disposing

of those who fail her. Resourceful as well as cunning, she no sooner sees what she must do than she does it:

At a chamber dore . as she forth sowȝte,
Seuenne whelpes she sawe . sowkynge þe damme;
And she kawȝte out a knyfe . & kylled þe bycche. (60-62)

If necessary she can be inveigling,

"Moche of þis worlde, sonne . wondreth on þe allone,
That thy Qwene is vnbrente . so meruelows longe." (184-185)

but she prefers the direct approach:

She turneth her þenne to Malkedras . & byddyth hym take armes,
And badde hym bathe his spere . in þe boyes herte (262-263).

After each success the reader is a witness to her glee, either expressed,

"The curteynesse of Criste," quod she . "be with þese oþer cheynes!" (179)

or beyond words:

Thenne she toke hem in honde . & heelde ham full stylle. (152)

It is fitting that her end should be as brusque and summary as her treatment of her victims.

Beside Matabryne most of the other characters fade into insignificance. Oryens is little more than a feeble,

vacillating puppet, standing up for his wife or submitting to his mother as the plot demands, and Markus is the traditional soft-hearted executioner of folk-tale. But here and there, through the pasteboard characters as well as through the livelier ones, the poet sometimes manages to convey a sudden hint of an atmosphere heavy with the mystery and intrigue produced by the schemes of Matabryne. Oryens' weary cry of

"Dame, þanne take here þyselfe . & sette her wher þe lyketh,
So þat I se hit noȝte . What may I seye elles?" (73-74)

carries with it a suggestion of the hours of malicious slander he has had to put up with from his mother; and the little scene with the goldsmith is pregnant with hints of things done secretly and under cover. By day he labours with the chains that behave so oddly, but at night, in the privacy of his bed, he unburdens himself to his wife:

"The olde Qwene at þe courte . hath me bytaken
Six cheynes in honde . & wolde haue a cowpe..." (163-164).

Immediately she guesses that they are 'wronge wonnen,' and shrewdly advises him to 'holden hem stylle,' which he does, like the obedient husband he is, with never a word to anyone.

The poet is at his best in moments of action. The colloquial vigour of his language combines bluntness of expression with dramatic effect. The fight, for instance, is

admirably handled. He has a real gift of humour too, and the impact of the brash, forthright peasant-boy at the King's court is delightfully conveyed. Anything pathetic or appealing is also to his taste, but his approach to his subject is sufficiently matter-of-fact to prevent his descending into sentiment. Betryce does not interest him greatly, but the abandoned children, lying on the river-bank and kicking the cloak open 'with mengynge of her legges' are described with real sympathy, and one of the best scenes in the whole poem is the final picture of the swan whose chain has been destroyed, and who is doomed to spend the rest of his life under the enchantment:

Hit was doole for to se . þe sorowe þat he made:
He bote hymself with his byll . þat all his breste bledde,
And all his feyre federes . fomede vpon blode,
And all formerknes þe water . þer þe swanne swymmeth. (359-362)

J.E. Wells[1] comments that these words 'give a conclusion that remains firmly imprinted on the reader's memory.'

Without an exact source with which to compare it, there is no means of knowing how much credit for the poem's virtues must go to its author. The existing French versions vary in length but they are all very much longer than the English, and

(1) Manual of the Writings in Middle English, (1916), p. 97.

it is probable that the English poet reduced his material by at least two-thirds. It is wholly to his credit that he did it without sacrificing any essential details of the plot, or leaving any ends untied. In some ways his reduction is a real improvement. His swift disposal of Matabryne, for instance, shows a return to the simple denouement of the Dolopathos: in the French and Latin versions Matabryne escapes, and there follow a long siége and battle which come as a severe anti-climax to the previous combat.

To sum up, the poem is brief, vigorous, and, as was noted at the beginning, melodramatic. Like all melodramas it is somewhat lacking in human interest, the characters tending to be types rather than individuals, and the villainess decidedly larger than life. The language is unadorned, often with a colloquial ring, the syntax sometimes loose and rambling, and the whole poem is decidedly popular in tone, rather than courtly, with hardly a line of truly poetic quality. But on the credit side must be placed the speed and vigour of the action, the compactness of the plot, the touches of humour, the moments of pathos, and the verve and gusto of the style. Cheuelere Assigne may not be great poetry, but it is excellent narrative, and in view of the tendency of many romances to develop into a rambling, formless pastiche, that is no mean achievement.

NOTE TO THE TEXT

In the MS the caesura is clearly marked by a dot except at ll. 32, 44, 92, 144 and 245 where it is omitted. Ll. 215 and 324 each contain an additional dot. In the text these irregularities are noted at the foot of the page, and the dot is represented in each line by a spaced full-stop.

Each line of the MS begins with a capital letter, but apart from this, capitalization is irregular: in the text it has been regularized according to modern practice, and so has word-division, which is not always clear in the original.

The paragraph marks in the left-hand margin of the MS have not been reproduced, nor have folio-headings, except for the first. (For details of these see p. 9). The first line of each fresh folio is indicated by the folio number in the right-hand margin.

Modern punctuation has been supplied. This has, however, been kept to a minimum, and to prevent confusion with the caesura dot has been avoided altogether at the middle of the line, except for a few signs which seemed essential, e.g. question-marks, quotation-marks. The pause represented by the caesura dot is, however, of greatly varying length, and in a few places where it seems to be equivalent to a full-stop this has been indicated by beginning the second half-line with a capital letter.

The distinction between u and v has been retained, but not that between i and j. The former is almost, although not

entirely regular, v usually occurring initially and u medially. (But cf. e.g. fyve, at ll. 167, 353.) The long i or j however is rare, and is not used very systematically, although it is perhaps worth noting that the long form is used initially in the only two nouns in the text which begin with this letter, (ioye and iuge.) It is also used regularly throughout for the lsg. pers. pron. nom., but this is written I in the present text in accordance with modern usage.

Abbreviations have been expanded throughout largely in accordance with usual practice. Letters supplied from superscripts are not indicated, but those supplied from abbreviation symbols are underlined. Thus the common contractions þ^{t}, þ^{u}, ω^{t}, etc. are expanded as þat, þou, with, etc. Ampersand is represented by &.

Of the other contractions used, the commonest is the use of a horizontal stroke over a vowel or nasal. This has been taken to indicate the omission of a nasal, although it is sometimes redundant, e.g. swānnes, l. 350. It is probably redundant also in several words which have in fact been expanded, e.g. euenn. The stroke used through ll and h + another consonant, (usually th), as well as the occasional flourish on final n and d, have also been regarded as purely ornamental and no attempt has been made to expand words containing these. Usually the only letter which could be supplied in these circumstances is e, which would often be historically unjustified, and the ornamental nature of the stroke is

indicated by the fact that it is sometimes found even where a final e is actually written, e.g. wałłe at l. 19.

Some freedom has been employed in the expansion of the symbol which usually indicates -ur.(1) Former editors have rendered it as -ur throughout, but the evidence suggests that the scribe used the symbol to represent -er as well as -ur. Of the 16 words in which the symbol is used, 8 are also found written out in full, and of those 8, 6 are regularly spelled with -er(e), and 2 with -ur. The 6 in er(e) include lengere, better, other, eyther, ȝonder(e) and togedere, all words of native origin, in which a -ur spelling would be historically unjustified. The 2 in -ur are langour and turne (in various forms, n. and vb.,) words of Romance origin with historical u-spelling. In view of this, the 6 words with-er(e) spelling have been expanded, where abbreviated, also in -er, and by analogy with these, 6 other words of native origin, without historical -ur spellings, have been expanded in the same way: these include after, water, ouer, neuer, euer, and neyþer. Conversely, 2 other abbreviated words of Romance origin, sokour and armour, have been expanded in -ur by analogy with langour.

This freedom is felt to be justified by the perfect consistency with which the scribe, whose spelling generally is somewhat erratic, observes the difference between Romance

(1) See, e.g. C.E. Wright, English Vernacular Hands, (1960), p. xvii.

words in -ur and native words in -er, when he writes them out in full. The symbol for -us, however, has been rendered in the traditional way, as it occurs only once, (domus, l. 91,) and therefore no exact comparisons can be made. It is nonetheless possible that the scribe may have used this symbol to indicate -es, as there are no other -us plurals in the text.

Emendations are indicated by pointed brackets, ⟨ ⟩, and the MS reading given in a footnote. Words and letters supplied by conjecture are enclosed in square brackets. The footnotes to the text have been limited to matters arising from MS readings and from the editions of Gibbs and French and Hale, which are designated in the footnotes and the notes to the text on pp. 150-165 as G and FH. No comparisons are made with the first printed edition of E.V. Utterson, which contains many inaccuracies, most of which are noted by Gibbs.

Cheuelere Assigne f. 125 v.

All-weldynge God . whenne it is his wylle,
Wele he wereth his werke . with his owne honde;
For ofte harmes were hente . þat helpe we ne myȝte,
Nere þe hyȝnes of hym . þat lengeth in heuene.
For this I saye by a lorde . was lente in an yle
That was kalled Lyor . a londe by hymselfe.
The Kynge hette Oryens . as þe book telleth,
And his Qwene Bewtrys . þat bryȝt was & shene.
His moder hyȝte Matabryne . þat made moche sorwe,
For she sette her affye . in Sathanas of helle.
This was chefe of þe kynde . of Cheualere Assygne.
And whenne þey sholde into a place . (it seyth full wele where,)
Sythen, after his lykynge . dwellede he þere
With his owne Qwene . þat he loue myȝte.
But all in langour he laye . for lofe of here one,
That he hadde no chylde . to cheuenne his londis,
But to be lordeles of his . whenne he þe lyf lafte;
And þat honged in his herte . I heete þe for sothe.
As þey wente vpon a walle . pleynge hem one,
Bothe þe Kynge & þe Qwene . hemselfen togedere,

2 werke .] G wrongly prints the dot before werke.

The Kynge loked adowne . & byhelde vnder,
And seyȝ a pore womman . at þe ȝate sytte
With two chylderen her byfore . were borne at a byrthe.
And he turned hym þenne . & teres lette he falle;
Sythen sykede he on hyȝe . & to þe Qwene sayde,
"Se ȝe þe ȝonder pore womman . how þat she is pyned
With twynlenges two . & þat dare I my hedde wedde."
The Qwene nykked hym with nay . & seyde, "It is not to leue:
Oon manne for oon chylde . & two wymmen for tweyne,
Or ellis hit were vnsemelye þynge . as me wolde þenke;
But eche chylde hadde a fader . how manye so þer were."
The Kynge rebukede here for her worþes ryȝte þere,
And whenne it drowȝ towarde þe nyȝte . þey wenten to bedde;
He gette on here þat same nyȝte . resonabullye manye.
The Kynge was witty . whenne he wysste her with chylde,
And þankede lowely our Lorde . of his loue & his sonde.
But whenne it drowȝe to þe tyme . she shulde be delyuered,
Ther moste no womman come her nere . but she þat was cursed,
His moder Matabryne . þat cawsed moche sorowe;
For she thowȝte to do þat byrthe . to a fowle ende.
Whenne God wolde þey were borne . þenne browȝte she to
honde
Sex semelye sonnes . & a dowȝter þe seueneth,
All safe & all sounde . & a seluer cheyne f. 126 r.

32 No dot in MS or G; F H print here . for.

Eche on of hem hadde abowte his swete swyre;
And she lefte hem out . & leyde hem in a cowche.
And þenne she sente after a man . þat Markus was called,
That hadde serued herseluen . skylfully longe;
He was trewe of his feyth . & loth for to tryfull.
She knewe hym for swych . & triste hym þe better,
And seyde, "þou moste kepe counsell . & helpe what þou may:
The fyrste grymme water . þat þou to comeste,
Looke þou caste hem þerin . & lete ⟨hem⟩ forth slyppe;
Sythen seche to þe courte . as þou nowȝte hadde sene,
And þou shalt lyke full wele . yf þou may lyfe after.
Whenne he herde þat tale . hym rewede þe tyme,
But he durste not werne . what þe Qwene wolde.
The Kynge lay in langour . sum gladdenes to here,
But þe fyrste tale þat he herde . were tydynges febull,
Whenne his moder Matabryne . browȝte hym tydynge.
At a chamber dore . as she forth sowȝte,
Seuenne whelpes she sawe . sowkynge þe damme;
And she kawȝte out a knyfe . & kylled þe bycche.

44 No dot in MS, but cf. l.126. A small mark after abowte leads FH to print abowte . his; G prints hadde . abowte as at l.126.

52 lete hem] hym MS; the error is noted by G and emended by FH.

She caste her þenne in a pytte . & taketh þe welpes,
And sythen come byfore þe Kynge . & vp on hyȝe she seyde,
"Sone, paye þe with þy Qwene . & se of her berthe!"
Thenne syketh þe Kynge . & gynnyth to morne,
And wente wele it were sothe . all þat she seyde.
Thenne she seyde, "Lette brenne her anone . for þat is
þe beste."
"Dame, she is my wedded wyfe . full trewe as I wene,
As I haue holde her er þis . our Lorde so me helpe!"
"A, kowarde of kynde," quod she . "& combred wrecche!
Wolt þou werne wrake . to hem þat hit deserueth?"
"Dame, þanne take here þyselfe . & sette her wher þe lyketh,
So þat I se hit noȝte . What may I seye elles?"
Thenne she wente her forth . þat God shall confounde,
To þat febull þer she laye . & felly she bygynneth,
And seyde, "Aryse, wrecched Qwene . & reste þe her no lenger:
Thow hast bygyleth my sone . It shall þe werke sorowe.
Bothe howndes & men . haue hadde þe a wylle:
Thow shalt to prisoun fyrste . & be brente after."
Thenne shrykede þe ȝonge Qwene . & vp on hyȝ cryeth.
"A, lady," she seyde . "where ar my lefe chylderen?"
Whenne she myssede hem þer . grete mone she made.
By þat come tytlye . tyrauntes tweyne,
And by þe byddynge of Matabryne . anon þey her hente
And in a dymme prysoun . þey slongen here deepe, f. 126 v.

And leyde a lokke on þe dore . & leuen here þere;
Mete þey caste here adowne . & more God sendeth.
And þus þe lady lyuede þere . elleuen ȝere,
And mony a fayre orysoun . vnto þe fader made
That saued Susanne fro sorowefull domus . [her] to saue als.
Now leue we þis lady in langour & pyne
And turne aȝeyne to our tale . towarde þese chylderen,
And to þe man Markus . þat murther hem sholde,
How he wente þorow a foreste . fowre longe myle
Thyll he come to a water . þer he hem shulde in drowne;
And þer he keste vp þe cloth . to knowe hem better,
And þey ley & lowȝe on hym . louelye all at ones.
"He þat lendeth wit*," quod he . "leyne me wyth sorowe
If I drowne ȝou today . thowgh my deth be nyȝe!"
Thenne he leyde hem adowne . lappedde in þe mantell,
And lappede hem & hylyde hem . & hadde moche rewthe
That swyche a barmeteme as þat . shulde so betyde;
Thenne he taketh hem to Criste . & aȝeyne turneth.
But sone þe mantell was vndo . with mengynge of her legges;
They cryedde vp on hyȝe . with a dolefull steuenne,
They chyuered for colde . as cheuerynge chyldrenn,

91 [her] to saue als] to saue als MS; G supplies her; FH follow G.

92 No dot in MS, G, or FH.

*99 wit] MS wt, the usual contraction for with.

104 Criste] FH wrongly print Cryste.

They ȝoskened & cryde out . & þat a man herde:
An holy hermyte was by . & towarde hem cometh,
Whenne he come byfore hem . on knees þenne he fell,
And cryede ofte vpon Cryste . for somme sokour hym to sende
If any lyfe were hem lente . in þis worlde lenger.
Thenne an hynde kome fro þe woode . rennynge full swyfte,
And fell before hem adownne . þey drowȝe to þe pappes.
The heremyte prowde was þerof . & putte hem to sowke;
Sethen taketh he hem vp . & þe hynde foloweth,
And she kepte hem þere . whyll our Lorde wolde.
Thus he noryscheth hem vp . & Criste hem helpe sendeth;
Of sadde leues of þe wode . wrowȝte he hem wedes.
Malkedras þe fostere . (þe Fende mote hym haue!)
That cursedde man for his feyth . he come þer þey werenn,
And was ware in his syȝte . syker of þe chyldren.
He turnede aȝeyn to þe courte . & tolde of þe chaunce,
And menede byfore Matabryne . how mony þer were:
"And more merueyle þenne þat . dame, a seluere cheyne
Eche on of hem hath . abowte here swyre."
She seyde, "Holde þy wordes in chaste . þat none skape
ferther:
I wyll soone aske hym . þat hath me betrayed."

124 mony] FH read many.

Thenne she sente after Markus . þat murther hem sholde, f. 127 r.
And askede hym in good feyth . what fell of þe chyldren.
Whenne she hym asked hadde . he seyde, "Here þe sothe:
Dame, on a ryueres banke . lapped in my mantell,
I lafte hem lyynge there . leue þou for sothe.
I myȝte not drowne hem for dole . do what þe lykes."
Thenne she made here all preste . & out bothe hys yen;
Moche mone was therfore . but no man wyte moste.
"Wende þou aȝeyne, Malkedras . & gete me þe cheynes,
And with þe dynte of þy swerde . do hem to deth;
And I shall do þe swych a turne . & þou þe tyte hyȝe,
That þe shall lyke ryȝte wele . þe terme of þy lyue."
Thenne þe hatefull thefe . hyed hym full faste,
The cursede man in his feyth . come þer þey were.
By þenne was þe hermyte go into þe wode . & on of þe
children
For to seke mete for þe other sex,
Whyles þe cursed man . asseylde þe other;
And he out with his swerde . & smote of þe cheynes.
They stoden all stylle . for stere þey ne durste,

135 The word putt has been added in the margin, and an omission mark between & and out. The hand looks the same, although the ink is different. G inserts, FH omit.

144 No dot in MS; G, FH print mete . for.

And whenne þe cheynes fell hem fro . þey flowenn vp swannes
To þe ryuere bysyde . with a rewfull steuenne.
And he taketh vp þe cheynes . & to þe cowrte turneth,
And come byfore þe Qwene . & here hem bytaketh,
Thenne she toke hem in honde . & heelde ham full stylle.
She sente after a goldesmyȝte . to forge here a cowpe,
And whenne þe man was comen . þenne was þe Qwene blythe;
⟨She badde þe wessell were made . vpon all wyse,
And delyuered hym his weyȝtes . & he from cowrte wendes.⟩
The goldesmyȝth gooth & beetheth hym a fyre . & breketh
a cheyne,
And it wexeth in hys honde . & multyplyeth swyde;
He toke þat oþer fyue . & fro þe fyer hem leyde,
And made hollye þe cuppe . of haluendell þe sixte.
And whenne it drowȝe to þe nyȝte . he wendeth to bedde,
And thus he seyth to his wyfe . in sawe as I telle:
"The olde Qwene at þe courte . hath me bytaken
Six cheynes in honde . & wolde haue a cowpe;
And I breke me a cheyne . & halfe leyde in þe fyer,
And it wexedde in my honde . & wellede so faste
That I toke þe oþer fyve . & fro þe fyer caste,

155-156 In the MS these two lines are reversed
The change is made by FH.

166 honde] FH read hande.

And haue made hollye þe cuppe . of haluendele þe sixte."
"I rede þe," quod his wyfe . "to holden hem stylle:
Hit is þorowe þe werke of God . or þey be wronge wonnen;
For whenne here mesure is made . what may she aske more?" f. 127 v.
And he dedde as she badde . & buskede hym at morwe;
He come byfore þe Qwene . & bytaketh here þe cowpe,
And she toke it in honde . & kepte hit full clene.
"Nowe lefte ther ony ouer vnwerketh . by þe better trowthe?"
And he recheth her forth . haluenndele a cheyne;
And she rawȝte hit hym aȝeyne . & seyde she ne rowȝte,
But delyuered hym his seruyse . & he out of cowrte wendes.
"The curteynesse of Criste," quod she . "be with þese oþer cheynes!
They be delyuered out of þis worlde . Were þe moder eke
Thenne hadde I þis londe . hollye to myne wyll:
Now all wyles shall fayle . but I here deth werke."
At morn she come byfore þe Kynge . & byganne full keene:
"Moche of þis worlde, sonne . wondreth on þe allone,
That thy Qwene is vnbrente . so meruelows longe
That hath serued þe deth . if þou here dome wyste.
Lette sommene þy folke . vpon eche a syde ,

That þey bene at þy syȝte . þe xi day assygned."
And he here graunted þat . with a grymme herte,
And she wendeth here adown . & lette hem anone warne .
The nyȝte byfore þe day . þat þe lady shulde brenne,
An angell come to þe hermyte . & askede if he slepte;
The angell seyde, "Criste sendeth þe worde . of þese six chyldren,
And for þe sauynge of hem . þanke þou haste serueth.
They were þe Kynges Oriens . wytte þou for sothe,
By his wyfe Betryce . she bere hem at ones
For a worde on þe wall . þat she wronge seyde;
And ȝonder in þe ryuer . swymmen þey swannes,
Sythen Malkedras þe forsworn þefe . byrafte hem her cheynes;
And Criste hath formeth þis chylde . to fyȝte for his moder."
"Oo-lyuynge God, þat dwellest in heuene" . quod þe hermyte þanne,
"How sholde he serue for suche a þynge . þat neuer none syȝe?"
"Go brynge hym to his fader courte . & loke þat he be cristened,
And kalle hym Enyas to name . for awȝte þat may befalle,

199 cheynes] The final s is cramped in at the edge of the leaf and curiously formed.

204-205 G thinks a line has been omitted after 204 and supplies (footnote, p.10): Let hym cair to þe court . þer þe kynge dwellethe. (See Introduction, pp. 52-53.)

Ryȝte by þe mydday . to redresse his moder;
For Goddes wyll moste be fulfylde . & þou most forth wende."
The heremyte wakynge lay . & thowȝte on his wordes.
Soone, whenne þe day come . to þe chylde he seyde,
"Criste hath formeth þe, sone . to fyȝte for þy moder."
He asskede hymm þanne . what was a moder.
"A womman þat bare þe to man . sonne, & of her f. 128 r.
reredde."
"Ȝe, kanste þou, fader, enforme me . how þat I shall fyȝte?"
"Vpon a hors," seyde þe heremyte . "as I haue herde seye."
"What beste is þat?" quod þe chylde . "lyonys wylde?
Or elles wode? or water?" . quod þe chylde þanne.
"I seyȝe neuer none," quod þe hermyte . "but by þe mater of
bokes;
They seyn he hath a feyre hedde . & fowre lymes hye,
And also he is a frely beeste . for thy he man serueth."
"Go we forth, fader," quod þe childe . "vpon Goddes halfe!"
The grypte eyþer a staffe in here honde . & on here
wey strawȝte.
Whenne þe heremyte hym lafte . an angell hym suwethe,

211 her] A later hand has added the r and an abbreviation mark over the e. G prints her, FH here.

215 This line contains an extra dot after wode; G omits it; FH print it, omitting the dot after water.

Euer to rede þe chylde . vpon his ryȝte sholder.
Thenne he seeth in a felde . folke gaderynge faste,
And a hyȝ fyre was þer bette . þat þe Qwene sholde in brenn [e];
And noyse was in þe cyte . felly lowde,
With trumpes & tabers . whenne þey here vp token,
The olde Qwene at here bakke . betynge full faste.
The Kynge come rydynge afore . a forlonge & more;
The chylde stryketh hym to . & toke hym by þe brydell.
"What man arte þou?" quod þe chylde . "& who is þat þe sveth?"
"I am þe Kynge of þis londe . & Oryens am kalled,
And þe ȝonder is my Qwene . Betryce she hette,
In þe ȝondere balowe fyre . is buskedde to brenne.
She was sklawnndered on hyȝe . þat she hadde taken howndes,
And ȝyf she hadde so don . here harm were not to charge."
"Thenne were þou noȝt ryȝ [t]lye sworne," quod þe chylde . "vpon ryȝte iuge,
Whenne þou tokest þe þy crowne . Kynge whenne þou made were,
To done after Matabryne . for þenne þou shalt mysfare;
For she is fowle, fell & fals . & so she shall be fownden,

224 brenn [e]] A blot of ink covers part of the n and any letter(s) which may follow it. e is supplied by analogy with ll. 68, 191, etc..

236 ryȝ [t] lye] ryȝlye MS; G, FH supply t.

And bylefte with þe fend . at here laste ende!"
(That styked styffe in here brestes . þat wolde þe Qwene brenne.)
"I am but lytull & ȝonge," quod þe chylde . "leeue þou for sothe,
Not but twelfe ȝere olde . euenn at þis tyme;
And I woll putte my body . to better & to worse
To fyȝte for þe Qwene with whome þat wronge seyth."
Thenne graunted þe Kynge . & ioye he bygynneth,
If any helpe were þerinne . þat here clensen myȝte.
By þat come þe olde Qwene . & badde hym com þenne:
"To speke with suche on as he . þou mayste ryȝth loth thenke!"
"A, dame," quod þe Kynge . "thowȝte ȝe none synne?
Thow haste forsette þe ȝonge Qwene . þou knoweste well f. 128 v. þe sothe.
This chylde þat I here speke with . seyth þat he woll preue
That þou nother þy sawes . certeyne be neyther."
And þenne she lepte to hym . & kawȝte hym by þe lokke
That þer leued in here honde . heres an hondredde.
"A, by lyuynge God," quod þe childe . "þat bydeste in heuene,
Thy hedde shall lye on þy lappe . for þy false turnes!

245 Qwene with] These words are run close together in the MS and the scribe has marked a light stroke between them. The line has no dot but G and FH both print one at the position of this stroke.

I aske a felawe anone . a fresh knyȝte after,
For to fyȝte with me . to dryue owte þe ryȝte."
"A, boy," quod she, "wylt þou so? . Þou shalt sone
myskarye;
I wyll gete me a man . þat shall þe sone marre."
She turneth her þenne to Malkedras . & byddyth hym take armes,
And badde hym bathe his spere . in þe boyes herte;
And he of suche one . gret skorne he þowȝte.
An holy abbot was þerby . & he hym þeder boweth
For to cristen þe chylde . frely & feyre.
The abbot maketh hym a fonte . & was his godfader,
The Erle of Aunnthepas . he was another,
The Countes of Salamere . was his godmoder;
They kallede hym Enyas to name . as þe book telleth.
Mony was þe ryche ȝyfte . þat þey ȝafe hym after.
Alle þe bellys of þe close . rongen at ones
Withoute ony mannes helpe . whyle þe fyȝte lasted;
Wherefore þe wyste well . þat Criste was plesed with here dede.
Whenne he was cristened . frely & feyre,
After, þe Kynge dubbede hym knyȝte . as his kynde wolde.
Thenne prestly he prayeth þe Kynge . þat he hym lene wolde
An hors with his harnes . & blethelye he hym graunteth.

263 hym] FH wrongly print hyme.

273 mannes] The first vowel is not quite clear. The scribe seems first to have written mennes and then altered it.

274 þe] FH supply þe[y].

Thenne was Feraunce fette forth . þe Kynges price stede,
And out of an hyȝe towre . armour þey halenne,
And a whyte shelde with a crosse . vpon þe posse honged,
And hit was wryten þervpon . þat to Enyas hit sholde.
And whenne he was armed . to all his ryȝtes,
Thenne prayde he þe Kynge . þat he hym lene wolde
Oon of his beste menne . þat he moste truste,
To speke with hym but . a speche whyle.
A knyȝte kawȝte hym by þe honde . & ladde hym of þe rowte.
"What beeste is þis," quod þe childe . "þat I shall on houe?"
"Hit is called an hors," quod þe knyȝte . "a good & an abull."
"Why eteth he yren?" quod þe chylde . "Wyll he ete
nozth elles?
And what is þat on his bakke? . of byrthe or on bounden?"
"Nay, þat in his mowth . men kallen a brydell,
And that a sadell on his bakke . þat þou shalt in sytte."
"And what heuy kyrtell is þis . with holes so thykke?
And þis holowe on my hede? . I may nozt here!"

286 Luick considered that the caesura probably ought to be before but. (See Anglia, XI (1889), p. 599.)

287 honde] FH read hande.

295 holowe on] G suggests a second on has been lost and supplies holowe [on] on, comparing ll. 297, 299.
A different hand has added in the margin the word wele and an omission mark, with another omission mark between nozt and here. G inserts, FH omit.

"An helme men kallen þat on . & an hawberke þat other."
"But what broode on is þis on my breste? . Hit bereth
adown my nekke!"
"A bryȝte shelde & a sheene . to shylde þe fro strokes."
"And what longe on is þis . that I shall vp lyfte?"
"Take þat launce vp in þyn honde . & loke þou hym
hytte,
And whenne þat shafte is schyuered . take scharpelye
another."
"Ȝe, what yf grace be . we to grownde wenden?"
"Aryse vp lyȝtly on þe fete . & reste þe no lenger,
And þenne plukke out þy swerde . & pele on hym faste,
Allwey eggelynges down . on all þat þou fyndes.
His ryche helm nor his swerde . rekke þou of neyþer;
Lete þe sharpe of þy swerde . schreden hym small."
"But woll not he smyte aȝeyne . whenne he feleth smerte?"
"Ȝys, I knowe hym full wele . both kenely & faste;
Euer folowe þou on þe flesh . tyll þou haste hym
falleth,
And sythen smyte of his heede . I kan sey þe no furre."
"Now þou haste tawȝte me," quod þe childe . "God I þe beteche;
For now I kan of þe crafte . more þenne I kowthe."

Thenne þey maden raunges . &⟨ronnen⟩togedere
That þe speres in here hondes . shyuereden to peces;
And for rennenne aȝeyn . men rawȝten hem other,
Of balowe tymbere & bygge . þat wolde not breste,
And eyther of hem . so smer[t]lye smote other
That all fleye in þe felde . þat on hem was fastened,
And eyther of hem topseyle . tumbledde to þe erthe.
Thenne here horses ronnen forth . after þe raunges,
Euer Feraunnce byforne . & þat other after.
Feraunnce launces vp his fete . & lasscheth out his yen:
The fyrste happe other hele was þat . þat þe chylde hadde,
Whenne þat þe⟨beeste⟩þat hym bare . blente hadde his fere.
Thenne thei styrte vp on hy . with staloworth shankes,
Pulledde out her swerdes . & smoten togeder.

314 ronnen] roñnen MS.

316 for rennenne] for rennēne MS; G for [to] renñene, FH for rennenge.

318 smer[t]lye] smerlye MS; G, FH supply t.

324 This line has an extra dot after hele; FH omit the first, G prints both.

325 beeste] chylde MS; G suggests, FH emend to blonk. (See Note.)

326 The first three words are very cramped and have been separated by light strokes. The scribe seems first to have written he, then changed it to thei, spelling it with i through lack of space.

"Kepe þy swerde fro my croyse!" . quod Cheuelrye Assygne.
"I ⟨charge⟩ not þy croyse," quod Malkedras . "þe valwe of a cherye;
For I shall choppe it full small . ere þenne þis werke ende!"
An edder spronge out of his shelde . & in his body spynneth;
A fyre fruscheth out of his croys . & rapte out his yen.
Thenne he stryketh a stroke . Cheualere Assygne, f. 129 v.
Euenn his sholder in twoo . & down into þe herte;
And he boweth hym down . & ȝeldeth vp þe lyfe;
"I shall þe ȝelde," quod þe chylde . "ryȝte as þe knyȝte me tawȝte."
He trusseth his harneys fro þe nekke . & þe hede wynneth;
Sythen he toke hit by þe lokkes . & in þe helm leyde;
Thoo thanked he our Lorde lowely . þat lente hym þat grace.
Thenne sawe þe Qwene Matabryne . her man so murdered,
Turned her brydell . & towarde þe towne rydeth;
The chylde foloweth here after . fersly & faste,
Sythen browȝte here aȝeyne . wo for to drye,
And brente here in þe balowe fyer . all to browne askes.

328 Cheuelrye] FH emend to Cheuelyre. (See Note.)
329 charge charde MS; the emendation is FH's.(See Note.)
332 rapte] G, FH supply [f]rapte.

The ȝonge Qwene at þe fyre . by þat was vnbounnden;
The childe kome byfore þe Kynge . & on hyȝe he seyde,
And tolde hym how he was his sone . "& oþer sex childeren,
By þe Qwene Betryce . she bare hem at ones
For a worde on þe walle . þat she wronge seyde;
And ȝonder in a ryuere . swymmen þey ⟨swannes⟩,
Sythen þe forsworne thefe Malkadras . byrafte hem her cheynes."
"By God!" quod þe goldsmythe . "I knowe þat ryȝth wele:
Fyve cheynes I haue . & þey ben fysh hole."
Nowe with þe goldsmyȝth . gon all þese knyȝtes;
Toke þey þe cheynes . & to þe water turnen
And shoken vp þe cheynes . þer sterten vp þe swannes;
Eche on chese to his . & turnen to her kynde.
But on was alwaye a swanne . for losse of his cheyne;
Hit was doole for to se . þe sorowe þat he made:
He bote hymself with his byll . þat all his breste bledde,
And all his feyre federes . fomede vpon blode,
And all formerknes þe water . þer þe swanne swymmeth.

350 swannes] swānnes MS.

There was ryche ne pore . þat myȝte for rewthe
Lengere loke on hym . but to þe courte wenden.
Thenne þey formed a fonte . & cristene þe children,
And callen Vryens þat on . and Oryens another,
Assakarye þe thrydde . & Gadyfere þe fowrthe;
The fyfte hette Rose . for she was a mayden.
The sixte was fulwedde . Cheuelere Assygne.
And þus þe botenynge of God . browȝte hem to honde.

Explicit

NOTES

Abbreviations.

E indicates the English, i.e. the present text.

F indicates the French analogue. Unless otherwise stated, references are to the version published by C.Hippeau.

L indicates the Latin analogue, published by Reiffenberg. These abbreviations are the ones used by Krüger in his study of the poem in Archiv für das Studium der neueren Sprachen und Litteraturen, LXXVII, (1887), pp. 169-180. This study is referred to throughout as Krüger.

G, FH are used to designate the editions of Gibbs, and French and Hale respectively.

For details of these texts and editions, see Bibliography.

5-6. an yle That was kalled Lyor: the name of the island is Lillefort in F, Belefort in L. Krüger (pp. 173-174) considers that the earliest form of the name must have been Lillefort. In early versions of the story it is not an island. The idea of an island seems to have arisen through interpreting the name as a form of l'île fort.

11. This was chefe: G considers This must mean 'This King.' He may be correct, as the King is mentioned at 1.7, and Matabryne is described as his moder at 1.9. He is also the unidentified

he of 1.13, but the þey at 1.12 confuses the issue. On the whole it seems preferable to translate chefe in a general sense, and to render the phrase,'This was the most important part; i.e.,'these were the most important members.' MED does not record examples of the use of chefe in this sense applied to people, but such an interpretation would explain the þey in the next line. The mixture of sg. and pl. pronouns, however, may merely indicate that the poet had no very clear idea of what his main subject was.

16. That he hadde no chylde: the childlessness of the King and Queen is a late addition to the legend, inserted when the seven children came to be regarded as a judgement on the Queen for her unjust accusation.

16-17: for the syntax see Introduction, p.53.

19. pleynge hem one: hem one in ME usually has the sense 'by themselves,' but here the hem may be the reflexive pronoun, and one an adverb, the whole phrase meaning,'amusing themselves alone.' (For the syntactic structure of hem one see Mustanoja, p. 150.)

29. Oon manne for oon chylde . & two wymmen for tweyne: the idea that twins are an indication of adultery is a common one

in primitive societies, and is also found elsewhere in medieval romance, e.g. Lai le Freine.

35. witty: G glosses 'cheerful (?)', and FH 'overjoyed', but NED offers no support for such meanings. The usual ME sense, 'wise, prudent', fits the context if this line is taken with the next, and the thanks rendered by the King are regarded as a reflection of his wisdom. The analogues may also offer an interesting clue to the meaning of this word: in both F and L the King is miraculously aware of his wife's pregnancy the very next day, and witty, i.e.'discerning', may refer to this knowledge, although in the present text the remainder of the sentence contains a different idea.

41 ff.: as a parallel to the birth of the children, G quotes a story concerning an ancestress of the house of Guelph, who accused the mother of triplets of adultery and later herself gave birth to twelve children at once. Many other such tales are cited, and the story discussed, by Margaret Schlauch in Chaucer's Constance and Accused Queens, p.21 ff..

45. And she lefte hem out . & leyde hem in a cowche: a homely detail lacking in F and L.

68. Lette brenne her anone: numerous examples of burning as a punishment for adultery in Medieval literature are noted by J.D.Bruce in his edition of Mort Artu, (1910), pp. 282, 283. Such a penalty does not seem often to have been exacted in actual practice, but Bruce also quotes from the laws of the Christian Kingdom of Jerusalem a provision that if a knight champions the cause of a woman and is conquered, he is to be hanged and she burned. He also compares Genesis xxxviii.24., and Leviticus xxi.9., which show that convicted adulteresses were burned under the old Jewish law, and he suggests that these last may be a source for the idea in Medieval literature. (See also Bruce, The Evolution of Arthurian Romance, I, (1923),p.437.)

72. deserueth: see Introduction pp.21-22.

79. a wylle: on this phrase see A.A.Prins, French Influence in English Phrasing, (Leiden) 1952, pp. 74-75. NED (s.v. Will sb.', 12b,) glosses 'at command or disposal,' quoting this passage only and explaining the prep. as a worn down form of on or of. Prins suspects contamination by French à. The phrase would then be equivalent to the OF à volente, with the meaning 'at (one's) pleasure.' Alternatively, there is the possibility of textual corruption, resulting in the loss of final -t.

84. tyrauntes tweyne: in F they are called Malfaisant and

Ricier, and in L Malfesaunce quod latine sonat malefaccio, and Turcier...quod latine tortor potest dici.

89. elleuen 3ere: the period of imprisonment varies in many versions. In F it is 15 years; L states elsewhere that it is 15 years. The shorter the number of years, the younger is Enyas at the time of the combat, and the more miraculous his victory.

91. That saued Susanne fro sorowefull domus: the persecuted Queen refers to Susanna in F also, but later in the story when she is being dragged out to be burned. The exemplum is particularly apt in the circumstances. Chaucer's Constance, another 'Accused Queen,' begins a prayer on very similar terms when she is falsely charged with having killed Hermengyld: '" Immortal God, that savedest Susanne Fro false blame..."' (Chaucer, The Man of Law's Tale, 639-640, ed. F.N.Robinson, 2nd. ed., 1957).

99. leyne: the source of this verb ~~would seem to~~ might be OE lēanian, although neither NED nor Stratmann's Middle English Dictionary (1891) have any examples of the verb occurring in ME. The noun lean,'reward', [OE lēan,] is however recorded in both, but not later than the 13th. century. More probably, the word comes from OE hlǣnian 'make lean', i.e., 'cause to waste away.'

103. That swyche a barmeteme as þat . shulde so betyde: this

line seems to be incomplete. If betyde is the infin. in its usual sense of 'happen', to would be expected before swyche a barmeteme and shulde would require a subject. More probably betyde is the pp. in its special sense of 'beset, afflicted', and the verb be has been lost immediately before it, i.e., the scribe has failed to write be twice.

119. sadde leues of þe wode: in F and L they are laurel leaves.

131-132. he seyde, "Here þe sothe:/Dame, etc.: perhaps this should be punctuated, he seyde here þe sothe:/"Dame, etc.,taking here as the 3sg. pers. pron. fem. dat.. The verb sey(e) usually prefers to in this text but occurs without it in one other place at l.311.

153 ff.: for a comparison of the goldsmith incident with F and L see Introduction p. 112.

156. weyȝtes: NED quotes this example under the definition, 'A portion or quantity weighing a definite amount,' (sense 8,) but an exact parallel is difficult to find, most of the other ME examples being in the sg. with a qualifying noun, e.g. a besaunt wight, a weyȝte of brede. The usage here should perhaps be compared with some of the entries under sense 11, 'A heavy mass... ..a burden.' One of the few plural examples is from Chaucer's

Boece, II, Metr. 5, ll.33-35, although again there is a qualifying noun: 'what was he that first dalf up the gobbettes or the weyghtes of gold...?' (The Works of Geoffrey Chaucer, ed. F.N.Robinson, 2nd. ed.,1957.)

157: a particularly long line. FH suggest 'the first four words...probably should be replaced with He.'

beetheth: see note to l.224.

158. And it wexeth in hys honde . & multyplyeth swyde: on this miracle see C.Grant Loomis, 'Two Miracles in "The Chevelere Assigne"', Englische Studien, LXXlll(1939), pp. 331-333. It is an almost unique marvel, a vital and integral part of the story, and not a conventional pietistic miracle, like that at l.272.

179. curteynesse: perhaps this word should be spelt curteysnesse. MED enter it under courteisnesse, and give this occurrence in Cheuelere Assigne as the only example. (cf. Introduction p.57.)

188. ~~þ~~e xi day assygned: no such limit is specified in F or L.

203-205: for the syntax see Introduction p.53.

214-215. lyonys wylde? / Or elles wode? or water? the phrase

presents a problem, and corruption of some kind is possible. The occurrence of wylde and wode side by side suggests an adjective couplet, 'wild or fierce,' but or water still remains unexplained, except for the remote possibility that the question may once have ended or what? But even so the change is difficult to account for. The analogues are of no help here, and for the present G's explanation remains the most satisfactory:'Or else [a] wood[-beast], or [a] water[-beast]?'

221-222. an angell...to rede þe chylde: in F and L the angel is not mentioned until after the child reaches the court, and it is explained that it was to direct him what to say.

224. a hyȝ fyre was þer bette; cf. beetheth hym a fyre, 157: the main meaning of the verb beet was 'repair', but it early came to be used of lighting fires, (see NED.) FH observe at 157: 'The word "mended," rather than "kindled," is generally used of fires, since fires were kept banked because of the difficulty of lighting them.' But although the word usually implies the actual applying or fanning of a flame, a sense of 'built, laid,' seems preferable to 'lighted' at 224, as the fire would hardly have been lit before the Queen was put in it. At 1.345 she is described as being at þe fyer, and although the expression is ambiguous and she may have been standing beside it, the usual procedure for burning to death was to tie the victim to a stake

in the middle of the fire before it was lighted.

236-238. Thenne were þou noȝt ryȝtlye sworne...To done after Matabryne: there are three main problems in these lines:(1) the MS reading ryȝlye;(2) the meaning of vpon ryȝte iuge; (3) the syntactic connection of the infinitive phrase To done after Matabryne. As for (1), G's emendation to ryȝtlye is probably correct. The occurrence of ryȝtlye and ryȝte in the same line is perfectly in accord with the poet's usual style. (See pp.66-67) It is however possible that the word represents some form of 'royally', i.e.'like a King'; cf. the phrase comme roy loyaument in F. (The corresponding passage in L is of no help here.) As for (2) and (3), G here quotes from the French:

Arse! Dieu dist lenfant, fait as folle[1] iugement
Nas pas a droit iuge comme roy loyaument.

All G's comparisons with the French are taken from MS Royal 15 E VI, (see p.109,) other versions not being available to him, and at this point the reading is slightly different from the MS used by Hippeau, which does not contain the words a droit. G comments: 'These words are evidence that the French poem was the original of the English one; our poet having apparently taken the word Iuge into his text without translating it.' Krüger (p. 171) disagrees with this and takes iuge as a noun. He interprets l.236,'"Dann warst du nicht recht beeidigt...zum rechten Richter," d.i. dann warst du kein rechter Richter.'

(1) MS fol.

FH simply quote the French and say the words are a mistranslation. G's explanation is extremely unlikely, and Krüger's is not wholly satisfactory either, as it rather strains the meaning of vpon. A much sounder approach to the problem is to ignore F altogether, as a comparison of the two soon makes it clear that the writer of E is actually saying something quite different. In F the folle iugement refers to the King's condemnation of his Queen, while in E this line connects with the next two: it is clear that the wrong judgement was made 'whenne þou tokest þe þy crowne . Kynge whenne þou made were', and that it consists in 'doing after Matabryne.' This assumes the infin. phrase at 238 to be equivalent to a noun clause dependent on 236, the explanation which makes best sense. (See Introduction p.54.) Two possible interpretations of vpon ryȝte iuge suggest themselves: (1) ryȝte iuge means 'the righteous Judge,' i.e. God, and the phrase refers to the oath sworn by the King at his coronation; or(2) iuge is an imperative verb, and the phrase is a parenthetic exclamation, '—judge for yourself properly, now!-' Taking the first of these as the most likely, the three lines would then mean,'You swore an unrighteous oath by God at your coronation, by obeying Matabryne.'

241. here brestes: i.e., 'the breasts of those who'.

246-247: for the syntax see Introduction p.52.

272: see note to l.158.

279. Feraunce: a very common horse-name in French romance; see E.Langlois, Table des Noms Propres de toute nature compris dans les Chansons de Geste, (Paris, 1904,) p. 215. The name means 'grey as iron.'

281. posse: this is probably, as G suggests, a variant of post. The spelling pos occurs in the Ayenbyte of Inwyt, (quoted in NED s.v. post,) and posses is found in Skelton, although there it may have the meaning 'armed band.' (See NED s.v. poss, sb.[2].)

286. a speche whyle: a common ME formula for expressing a period of time, usually a short period, many other nouns occurring in the place of speche.

288 ff.: the forest-reared boy of noble birth who grows up knowing nothing of knightly conduct and equipment is found also in other romances, notably in Sir Perceval of Galles.

295 ff.: a parallel to these lines outside the field of romance may be found in Guillaume de Deguileville's Pélerinage de Vie Humaine, in which at one stage the pilgrim voices similar objections to the armour which is to guard him against sin. (cf.

Lydgate's translation, The Pilgrimage of the Life of Man, l. 8218 ff., ed. F.J.Furnivall, EETS (Extra Series), LXXVII, LXXXIII, XCII, (1899, 1901,1904.))

295. holowe on: G's addition of an extra on is probably correct, by analogy with ll. 297, 299, but Oakden (II, p. 394-399,) shows that the substantival use of adjectives is a common feature of ME alliterative verse, although such adjectives are used to apply to people more often than to things.

297, 299. broode on, longe on: this particular use of on as a 'propword' standing for a concrete object is difficult to parallel exactly elsewhere. Koziol suggests that it may represent a colloquial usage, deliberately employed by the poet to reproduce the speech of an uneducated child. (See Wiener Beiträge zur englischen Philologie, LVlll (1932), p. 94.)

304. pele: the etymology of this word is very obscure. It seems to be connected with the dialectal pail, 'beat'. (See NED s.v. peal, pell; EDD s.v. pail, where the word seems to be chiefly Northern and Western.)

309. ȝys: cf. ȝe, 212,302. The distinction between the two affirmatives is observed, ȝys being preferred after a negative.

314. raunges: a name for the tilting course, a narrow, long enclosed area set apart for jousting between two individual opponents, rather than for tourneying, in which large companies contended. The course had high barriers, or lists, down the sides to prevent the horses running out, and the two fighters entered from opposite ends. During the 15th century a safety barrier was erected down the middle of the course to prevent collisions, the contenders riding down on either side and aiming their lances over the top. The combat here described evidently represents a stage before this refinement was introduced, as the horses are able to pursue eachother 'after þe raunges.'(321.) (See Strutt, The Sports and Pastimes of the People of England, Book III, ch. 1,(London, 1903); A.L.Poole, ed. Medieval England, Vol. II, ch. xix, 6, (Oxford, 1958.))

317. balowe: cf. balowe fyre, 233, 344. Two separate words have here fallen together in form. Balowe fyre represents the OE bǽl fyr, with the influence of ON bál and OE bēalo, 'evil.' The other usage has been the subject of some disagreement. Sir I. Gollancz, in his edition of Sir Gawain and the Green Knight, (EETS, Original Series, No. 210, 1950, note to l. 2172,) considers that the underlying sense of the word is 'smooth,' and compares ON bali,'a soft grassy bank,' but MED prefers the definition 'rounded,' connecting the word with OA bælg.

325. beeste: the MS reading chylde is an obvious error. G's suggestion, blonk, is a word that does not occur elsewhere in the poem, and is moreover typical of the purely 'alliterative' vocabulary of which Cheuelere Assigne has so little, (see p.56ff.) The ordinary word beeste therefore seems preferable, especially as it has already been used of a horse at 214, 218 and 288.

326. styrte: cf. sterten 356. It is not possible to tell whether these are pres., or pret. with assimilation. The usual pres. pl. ending is -n, which suggests that styrte is pret., but this verb may be erroneously written in the sg.. (See footnote to the text.)

328. Cheuelrye Assygne: the spelling of FH's emendation, Cheuelyre, is hard to parallel. It is possible that the poet has confused the words cheuelrye and cheuelere, perhaps through unfamiliarity with courtly usage (cf. p.57.) although it is just possible that the word represents a scribal metathesis of a spelling cheuelyer.

329. charde: MED has only one entry under charen v.(2), from Morte Arthure 1886: 'Sir Cador garte chare theym [bodies of the slain], and couere them faire,' and suggests that the verb is a variant of caren, 'care',[OE carian.] Recent editors of Morte Arthure however gloss this verb as 'put in a cart,' e.g. Erik Bjorkman, (Heidelberg, 1915) who relates the word to the OF noun char 'wagon.' Such a meaning is impossible here, and the addition of d, suggesting a preterite, makes it very unlikely that the word is a genuine form. FH's emendation to charge makes sense of the line.

~~however is slight, and does not explain the d in the Cheuelere Assigne example: it looks like the pret. form, although this does not fit the context. If cheren is a genuine variant of ceren, then the d may have crept in through the scribe's misunderstanding an unfamiliar word.~~

331-332: these two episodes occur at different stages of the fight in F. The English poet has rather clumsily combined them.

333-334: for the syntax see Introduction pp. 52-53.

337. trusseth...from: a sense of 'unties' rather than 'ties' is required here, but NED gives only the latter. The meaning 'snatch' is not recorded by NED earlier than Malory.

344. And brente here...to browne askes: this swift disposal of Matabryne is not found in the immediate analogues, in which the 'olde Qwene' escapes and a lengthy siege of her castle ensues.

345. at þe fyer: see Note to l.224.

356. sterten: see Note to l.326.

361. fomede vpon blode: for this use of vpon, cf. the foll-

owing use of on in the Destruction of Troy, ll. 7260-1:

Heturly his helme hurlit in sonder,
Þat the fas in the fell hast femyt on blode.

362. formerknes: see Introduction p.22.

366-368: the names given to the five children in baptism show some variation in the analogues. In F they are Orians, Orions, Zacaryes, Johans and Rosete, and in L Johannes, Oriaunt, Petrus, Sampson and 'Rosula sive Rosetta.' Allowing for minor spelling differences, the only names common to all three lists are Orians (Oriaunt), and Rose (Rosete, etc..) Of the other names in F, one is found in L and two occur in E. Krüger (p.173) concludes that the versions in F must represent the oldest tradition. The variants cannot be accounted for. The author of L must have turned to the Bible for his, while the odd name in E seems to have a romance tradition. Langlois (see Note to l.279) records a Gadifer in the French Chanson de Geste Les Narbonnais, where it is the name of a Saracen king.

369: 'Cheuelere Assygne must be in apposition with sixte, since he was christened Enyas.'(FH.) As G points out, was fulwedde has the sense of 'had been baptised already,' (cf. Introduction pp.35-36.)

NOTE TO THE GLOSSARY

The Glossary aims at completeness. Variant meanings of the same word have been noted, but where a word occurs a number of times with the same meaning a few examples only have been listed. u and v have been treated as one letter throughout, as have i and y, the latter being placed under i; þ has been treated under th. Variant spellings in u/v, i/y, þ/th have not been recorded, such words being entered either with the spelling with which they most frequently occur, or, if there is no conclusive majority form, with the spelling with which they are found on their first appearance. Etymologies are given in square brackets after each entry. The Old Norse forms given are those of Old Icelandic. Theoretically reconstructed forms are marked by an asterisk. ȝ has been treated as a separate letter and placed after g.

The main abbreviations are as follows:

1, 2, 3,	First, Second, Third Person
acc.	accusative
adj.	adjective
adv.	adverb
AN	Anglo Norman
cf.	compare
comp.	comparative
conj.	conjunction
dat.	dative
def. art.	definite article

dem.	demonstrative
Du.	Dutch
f(f).	folio(s)
fem.	feminine
imp.	imperative
impers.	impersonal
ind.	indicative
ind. obj.	indirect object
indef. art.	indefinite article
infin.	infinitive
infl.	influence
interj.	interjection
Lat.	Latin
LOE	Late Old English
LWS	Late West Saxon
masc.	masculine
ME	Middle English
MED	Middle English Dictionary, ed. H. Kurath and S.H.Kuhn, Ann Arbor, 1952-
med.	medieval
MHG	Middle High German
Mod.E	Modern English
n.	noun
NED	The Oxford English Dictionary, (formerly A New English Dictionary,) ed. J.A.Murray, etc., Oxford, 1933.
neut.	neuter
nom.	nominative
Norw.	Norwegian
OA	Old Anglian
obj.	object
obsc.	obscure

OE	Old English
OF	Old French
OHG	Old High German
OK	Old Kentish
ON	Old Norse
ONF	Old Northern French
O Northumb.	Old Northumbrian
p(p).	page(s)
perf.	perfect
perh.	perhaps
pers.	personal
pl.	plural
pluperf.	pluperfect
pos.	positive
poss.	possessive
pp.	past participle
prep.	preposition
pres.	present
pres. part.	present participle
pres. subj.	present subjunctive
pret.	preterite
pret. subj.	preterite subjunctive
pron.	pronoun
refl.	reflexive
rel.	relative
sg.	singular
superl.	superlative
s.v.	under the heading
vb.	verb
vbl.	verbal
WS	West Saxon.

GLOSSARY

A, interj. 'O! Oh! Ah!' 71 82 250 256 260.

a, prep. 'at'; a wylle 'at (their) pleasure' 79. [OE a, on, of, perh. with infl. of OF a. (See Note)]

a, an, indef. art. 'a, an' 5 5 6 12 19 22 etc.. [OE ān.]

abbot, n. 'abbot', 265 267. [Lat. abbātem; cf OE abbod.]

abowte, prep. 'around,' 44 126. [OE abūtan, onbūtan.]

abull, adj. 'capable', 289. [OF able.]

adown(ne) adv. 'down', 21 88 101 114 190 297. [OE adūn(e).]

affye, n. 'trust', 10. [OF vb. afier, n. afi.]

afore, adv. 'in front,' 228. [OE onforan.]

after, prep. 'after,' 342; 'along,' 321; 'for,' 46 129 153; 'according to,' 13 238.
adv. 'behind,' 322; 'afterwards,' 54 80 258 271 276. [OE æfter.]

aȝeyn(e), adv. 'again,' 316; 'back,' 93 104 123 137 177 308 343. [OE ongeg(e)n.]

all, adj. 'all, every,' 155 182 272 283 354 361; 'all, the whole of,' 360.
n. 'all, everything,' 43 43 67 98 147 305 319.
adv. 'quite, completely,' 15 135 344 362. [OA all.]

allone, adv. 'only'; on þe allone 184, 'at you and you only.' [From all, one.]

allwey, alwaye, adv. 'every time,' 305; 'always,' 358. [cf. OE ealne weg.]

all-weldynge, adj. 'all-ruling, almighty,' 1. [cf. OA allweldende.]

als(o), adv. 'also, moreover,' 91 218. [OA alswā.]

alwaye, see allwey.

am, see be.

and, &, conj. 'and,' 8 12 18 20 21 etc.; 'if,' 139. [OE and.]

angell, n. 'angel,' 192 193 221. [OF angele; cf. OE engel.]

any, ony, adj. 'any,' 112 247 273;
pron. 'any,' 175. [OE ǣnig, perh. with infl. of OE ān.]

anon(e), adv. 'at once,' 68 85 190; 'now,' 258. [OE on ān(e).]

another, pron. 'another,' 268 301 366. [OE ān ōþer.]

ar, see be.

aryse (vp), vb. 'get up,' imp. sg. 77 303. [OE arīsan.]

armed, pp. 'armed,' 283. [OF vb. armer.]

armes, n.pl. 'arms,' 262. [OF armes.]

armour, n. 'armour,' 280. [OF armeure.]

arte, see be.

as, conj. 'as, just as,' 7 19 30 60 69 70 etc.;
'as if,' 53;
adv. 'as, like,' 103 107 249. [OA alswā.]

aske, vb. 'ask, ask for,' infin. 171; 'question,' 128; pres. 1sg. aske, 'ask for, beg for,' 258; pret. 3sg. as(s)ked(e), 130 131 192 210. [OE ascian.]

askes, n.pl. 'ashes,' 344. [OE ascan, axan; cf. ON sg. aska.]

asseylde, vb. 'attacked,' pret. 3sg. 145. [OF assaillier.]

assygned, pp. 'appointed,' 188. [OF assign(i)er.]

asskede, see aske.

at, prep. 'at,' 23 98 163 196 etc.; 'at, by, near,' 22 60 345; at morwe, at morn, 'in the morning,' 172 183; at þy syȝte 'in your presence,' 188. [OE æt.]

awȝte, n. 'anything,' 204. [OE āwiht.]

badde, see byddyth.

bakke, n. 'back,' 227 291 293. [OE bæc.]

balowe, adj. 'rounded, stout,' 317. [cf. OA bælg, 'bellows.' (See Note.)]

balowe fyre, fyer, n. 'execution fire,' 233 344. [ON bāl, with infl. of OE bealo; cf. OE bǣl-fȳr. (See Note to l. 317.)]

banke, n. 'bank,' 132. [ON bakki <*banki.]

bare, see bereth.

barmeteme, n. 'family of children,' 103. [OE bearntēam, with infl. of OE bearm.]

bathe, vb. 'bathe, plunge,' infin. 263. [OE baðian.]

be, vb. 'be,' infin. 17 37 80 206 239; pres. 1sg. am 231 231 242; 2sg. arte 230; 3sg. is 1 26 28 68 69 etc.; pl. ar 82, be 170 180 253, ben(e) 188 353; pres. subj. 3sg. be 100 179 203 302; pret. 2sg. were 236 237; 3sg. was 5 6 8 11 35 etc.; pl. were 23 31 41 58 124 142 195; werenn 121; pret. subj. 3sg. were 30 67 112 155 180 235 247; pl. were ('would have been') 3. [OE bēon.]

bedde, n. 'bed,' 33 161. [OE bedd.]

beeste, beste, n. 'animal, creature,' 214 218 288. [OF beste.]

beetheth, vb. 'makes up (a fire),' pres. 3sg. 157; pp. bette, 'built' (See Note) 224. [OE bētan.]

befalle, vb. 'happen,' infin. 204. [OA befallan.]

before, se byfore.

bellys, n.pl. 'bells,' 272. [OE sg. bell(e).]

bene, see be

bereth, vb. 'bear,' pres. 3sg. bereth adown 'weighs down,' 297; pret. 3sg. bere 196, bare 348, bare ~~þe~~ to man 'gave you your manhood,' 211; 'carried,' 325; pp. borne 23 41. [OE beran.]

berthe, see byrthe.

beste[1], see beeste.

beste[2], adj. superl. 'best,' 68 285. [OE betst.]

beteche, vb. 'commend;' pres. 1sg. God I þe beteche 'I commend you to God,' 312. [OE betǣcan.]

betyde, pp. 'afflicted,' 103. (See Note). [From OE tīdan.]

betynge, vb. 'beating,' pres. part. 227. [OE bēatan.]

betrayed, pp. 'betrayed,' 128. [From OF vb. tra(h)ir.]

bette, see beetheth.

better, adj. comp. 'better'; by þe better trowthe 'on your honest word' 175; to better & to worse see put.

adv. 'better,' 49 97. [OE betera.]

by, prep. 'by,' 143 196 229 254 256 287 etc.; 'at' 85 205; 'concerning,' 5; 'in' 216; by hym selfe 'on its own,' 6; by þat 'at that moment,' 84 248; 'by then' 345.

adv. 'nearby,' 109. [OE bī.]

bycche, n. 'bitch,' 62. [OE bicce.]

byddynge, n. 'command,' 85. [OE vb. biddan.]

byddyth, vb. 'commands,' pres. 3sg. 262; pret. 3sg. badde 155 172 248 263. [OE biddan.]

bydeste, vb. 'livest,' pres. 2sg. 256. [OE bīdan.]

byfore, before, prep. 'before, in front of,' 23 114; 'before, in(to) the presence of' 64 110 124 151 173 183 346; 'before, preceding,' 191. [OE bifōran.]

byforne, adv. 'in front,' 322. [OE bifōran.]

byganne, see bygynneth.

bygge, adj. 'large,' 317. [Obsc.; cf. Norw. bugge 'strong man.' (MED).]

bygyleth, pp. 'been false to,' 78. [From OF vb. guiler.]

bygynneth, vb. 'begins,' pres. 3sg. 76 246; pret. 3sg. byganne 183. [OE beginnan.]

byhelde, vb. 'beheld,' pret. 3sg. 21. [OE beh(e)aldan.]

bylefte, vb. pp. 'left,' 240. [OE belǣfan.]

byll, n. 'beak,' 360. [OE bile.]

byrafte, vb. 'bereft (them) of,' pret. 3sg. 199 351. [OE birēafian.]

byrthe, berthe, n. 'family,' 40; se of her berthe 'see what she has brought forth,' 65; at a byrthe 'at one birth, i.e. at the same time', 23; of byrthe 'natural, part of him,' 291. [cf. ON byrð; also OE (ge)byrd, byrþ-or, etc., perh. with infl. of OE nouns in -þu. (MED.)]

bysyde, adv. 'nearby,' 149. [OE bī sīdan.]

bytaketh, vb. 'gives, delivers,' pres. 3sg. 151 173; pp. bytaken 163. [ON taka, with infl. of OE betǣcan.]

bledde, vb. 'bled,' pret. 3sg. 360. [OE blēdan.]

blente, pp. 'blinded,' 325. [OE vb. blendan.]

blethelye, adv. 'gladly,' 278. [OE blīþelīce.]

blythe, adj. 'content,' 154. [OE blīþe.]

blode, n. 'blood,' 361. [OE blōd.]

body, n. 'body,' 244 331. [OE bodig.]

boy, n. 'boy,' 260; poss. boyes 263. [Obsc.; cf. OF emboié 'fettered, shackled.' (MED.)]

bokes, see book.

book, n. 'book,' 7 270; pl. bokes 216. [OE bōc.]

borne, see bereth.

bote, vb. 'pecked,' pret. 3sg. 360. [OE bītan.]

botenynge, n. 'help, succour,' 370. [cf. OE bōt.]

both(e), adj. 'both,' 20 79 135 309. [OE bā þā, ON baðar.]

bounden, pp. 'tied,' 291. [OE vb. bindan.]

boweth, vb. refl. 'bows,' pres. 3sg. 335; 'makes (his) way,' 265. [OE būgan, perh. with infl. of boga, n.. (MED).]

breketh, vb. 'breaks,' pres. 3sg. 157; pret. 1sg. breke 165. [OE brecan.]

brenne, vb. 'burn,' infin. 68 191 224 233 241; pret. 3sg. brente 344; pp. brente 80. [ON brenna; cf. OE bærnan.]

breste, n. 'breast,' 297 360; pl. brestes 241. [OE brēost]

breste, vb. 'break,' infin. 317. [ON bresta; cf. OE berstan.]

brydell, n. 'bridle,' 229 292 341. [OE brīdel.]

bryȝte, adj. 'fair, bright,' 8 298. [OE bryht.]

brynge, vb. 'bring,' imp. sg. 203; pret. 3sg. browȝte 59 343; browȝte.....to honde '(safely) delivered' 41 370. [OE bringan, brengan.]

broode, adj. 'broad,' 297. [OE brād.]

browȝte, see brynge.

browne, adj. 'dark,' 344. [OE brūn.]

buskede, vb. refl. 'made haste,' 172; pp. buskedde 'ready, all set,' 233. [cf. ON būask.]

but, conj. 'but,' 15 17 31 37 etc.; 'unless' 182; prep. 'but, except,' 38 216; 'only' 242 286; 'more than,' 243. [OE būtan.]

called, callen. see kalle

caste, vb. 'throw,' 3pl. pres. 88; pres. subj. 2sg. 52; pret. 1sg. 167; 3sg. 63, keste 97. [ON kasta.]

cawsed, vb. 'caused,' pret. 3sg. 39. [OF causer.]

certeyne, adj. 'to be trusted,' 253. [OF certain.]

chamber, n. 'room,' 60. [OF chambre.]

~~charde~~, ~~vb. ? 'care for,' pres. 1sg. 329. (See Note.)~~

charge, vb. inf. were not to charge 'would not matter' 235; pres. 1sg. 'care for' 329 (see Note.) [OF charg(i)er.]

chaste, n. 'chest,' holde þy wordes in chaste 'keep your news to yourself , keep your mouth shut,' 127. [OE cest, perh. with infl. of OF chasse.]

chaunce, n. 'happening,' 123. [AN chaunce.]

chefe, n. this was chefe 'these were the most important members' 11. [OF chef. (See Note).]

cheyne, n. 'chain,' 43 125 157 165 176 etc.; pl. cheynes 137 146 148 etc. [OF cha(e)ine.]

cherye, n. 'cherry,' 329. [AN cherise; cf. OE ciris-.]

chese, vb. 'went,' pret. 3sg. 357. [OE cēosan.]

cheuenne, vb. 'inherit,' infin. 16. [OF chever, achever.]

cheuerynge, see chyuered.

childe, chylde, n. 'child,' 16 29 31 35 etc.; pl. child(e)ren, chyld (e)ren(n), 23 82 93 107 etc. [OE cild.]

chyuered, vb. 'shivered,' pret. 3pl. 107; pres. part. cheuerynge 107. [Obsc.; ? Blend of chillen < OA n. cele, and biveren. cf. OE bifian. (MED).]

choppe, vb. 'chop,' infin. 330. [Obsc.; cf. OF chapuisier, Med. Lat. cappare, coppare, Du. kappen. (MED).]

cyte, n. 'city,' 225. [OF cite.]

clene, adv. 'completely'; kepte hit full clene 'guarded it very closely,' 174. [OE clǣne.]

clensen, vb. 'clear,' infin. 247. [OE clǣnsian.]

close, n. 'close,' 272. [OF clos.]

cloth, n. 'cloth,' 97. [OE clāþ.]

colde, n. 'cold,' 107. [OA cald.]

combred, pp.; combred wrecche ' miserable wretch,' 71. [cf. OF vb. encombrer.]

come, vb. 'come,' infin. 38, com 248; pres. 2sg. comeste 51; 3sg. cometh 109; pret. 3sg. come, kome 64 96 110 113 etc.; pl. come 84; pp. comen 154. [OE cuman.]

confounde, vb. 'destroy,' infin. 75. [AN confoundre.]

counsell, n. 'secret,' ; kepe counsell 'keep this quiet,' 50. [OF conseil.]

countes, n. 'countess,' 269. [AN countesse.]

courte, cowrte, n. 'court,' 53 123 150 156 etc. [OF court.]

cowche, n. 'couch, bed,' 45. [OF couche.]

cowpe, cuppe, n. 'cup,' 153 160 164 etc.. [OF coupe; OE cuppe.]

cowrte, see courte.

crafte, n. 'art, method,' 313. [OE cræft.]

cryeth, vb. 'cries,' pres. 3sg. 81; pret. 3sg. cryede 'called,' 111; pl. cryedde 'wailed,' 106, cryde 108. [OF crier.]

cristen, vb. 'christen,' infin. 266; pres. pl. cristene 365; pp. cristened 203 275. [OE cristnian.]

croys(e), crosse, n. 'cross,' 281 328 329 etc. [OF crois; ON kross; cf OE cros in place-names.]

crowne, n. 'crown,' 237. [OF corone.]

cuppe, see cowpe.

cursed(d)(e), pp. 'accursed,' 38; 'evil,' 145; cursed(d)e for (in) his feyth 'damned in his allegiance' 121 142. [OE vb. cursian.]

curteynesse, n. 'grace,' 179. (See Note). [OF curteis, adj..]

day, n. 'day,' 188 191 208. [OE dæg.]

dame, n. 'lady; my lady,' 69 73 125 etc.. [OF dame.]

damme, n. 'dam,' 61. [OF dame.]

dare, vb. 'dare,' pres. 1sg. 27; pret. 3sg. durste 56; pl. durste 147. [OE dearr.]

dedde, see do.

dede, n. 'deed,' 274. [OE dǣd, dēd.]

deepe, adv. 'deep down,' 86. [OE dēope.]

delyuered, vb. 'handed over,' pret. 3sg. 156 178; pp. 'dispatched,' 180; 'delivered, confined,' 37. [OF delivrer.]

deserueth, vb. 'deserves,' pres. 3sg. 72. (See Introduction, pp.21-22) [OF deservir.]

deth(e), n. 'death,' 100 138 182 186. [OE dēaþ.]

dymme, adj. 'gloomy,' 86. [OE dim.]

dynte, n. 'blow,' 138. [OE dynt.]

do, vb. 'do,' infin. 139; 'put,' 40; done 'act,' 238; do 2sg. pres. subj. 134; imp. sg. 'put,' 138; pret. 3sg. dedde, 172; pp. don 235. [OE dōn.]

dole, doole, n. 'pity,' 134; 'a piteous sight,' 359. [OF dol.]

dolefull, adj. 'pitiful,' 106. [From dole.]

dome, n. 'sentence,'; here dome wyste 'recognised the punishment she deserves', 186; pl. domus 'condemnation', 91. [OE dōm.]

done, see do.

doole, see dole.

dore, n. 'door,' 60 87. [OE dor.]

dowȝter, n. 'daughter,' 42. [OE dōhtor.]

down, adv. 'down', 305 334 335. [LOE dūne.]

drye, vb. 'suffer,' infin. 343. [OE drēogan.]

dryue, vb. 'drive'; infin. dryue owte 'force into the open,' 259. [OE drīfan.]

drowȝ(e), vb. 'drew,' pret. 3sg. 33 37 161; pl. 114 [OE dragan.]

drowne, vb. 'drown,' infin. 96 134; pres. 1sg. 100. [Obsc.; cf. ON drukna.]

dubbede, vb. 'dubbed,' pret. 3sg. 276. [OE dubb(i)an, OF adub(b)er.]

durste, see dare.

dwellest, vb. 'livest,' pres. 2sg. 201; pret. 3sg. dwellede 'stayed,' 13. [OE dwellan.]

eche, adj. 'each, every,' 31 44 126 357. [OE ǣlc.]

edder, n. 'adder,' 331. [OE nǽdre.]

eggelynges, adv. 'edgeways, i.e. with the edge of the bladè,' 305. [From OE n. ecg.]

eyþer, adj. 'each,' 220;
pron. 'each,' 318 320. [OE ǣgðer.]

eke, adv. 'also,' 180. [OE ēc.]

elles, ellis, adv. 'else, otherwise,' 30, 215; 'else, more,' 74 290. [OE elles.]

elleuen, adj. 'eleven,' 89. [OE endleofan.]

ellis, see elles.

ende, vb. 'end,' 3sg. pres. subj. 330. [OE endian.]

ende, n. 'death,' 40; laste ende 'last hour,' 240. [OE ende.]

enforme, vb. 'instruct,' infin. 212. [OF enformer.]

er(e), prep. 'before,' 70;
conj. ere þenne 'before,' 330. [OE ǣr.]

erle, n. 'earl,' 268. [OE eorl.]

erthe, n. 'ground,' 320. [OE eorþe.]

ete, vb. 'eat,' infin. 290; pres. 3sg. eteth 290. [OE etan.]

euenn, adv. (emphatic) 'right, actually, in fact, etc.,' 243, 334. [OE efen.]

euer, adv. 'all the time,' 222 322; 'again and again,' 310. [OE ǣfer.]

fader, n. 'father,' 31 90 212 219; poss. 203. [OE fæder.]

fayle, vb. 'fail,' infin. 182. [OF faillir.]

fayre, see feyre.

falle, vb. 'fall, drop,' infin. 24; pret. 3sg. fell 110 114; fell of 'happened to,' 130; pl. 148. [OA fallan.]

falleth, pp. 'struck down,' 310. [OA vb. fellan.]

fals(e), adj. 'treacherous,' 239 257. [OF fals.]

faste, adv. 'fast, quickly,' 141 166 223 342; 'hard' 227 304 309. [OE fæste.]

fastened, pp. 'fixed,' 319. [OE vb. fæstnian.]

febull, adj. 'bad, sorry,' 58; as n. 'weak lady,' 76. [OF feble.]

federes, n. pl. 'feathers,' 361. [OE feðer, sg.]

feyre, fayre, adj. 'eloquent' 90; 'handsome, beautiful,' 217 361.

as adv. frely & feyre 'in noble and seemly fashion,' 266 275. [OE fæger.]

feyth, n. 'faith, loyalty,' 48; cursed(d)e for/in his feyth 'damned in his allegiance,' 121 142; in good feyth 'upon his honour,' 130. [AN feid]

felawe, n. 'companion,' 258. [ON félagi.]

felde, n. 'field,' 223; 'ground,' 319. [OE feld.]

feleth, vb. 'feels,' pres. 3sg. 308. [OE fēlan.]

felle, adj. 'evil,' 239. [OF fel.]

fell, see falle.

felly, adv. 'savagely,' 76; 'very,' 224. [From felle, adj..]

Fend(e), n. 'Devil,' 120 240. [OE fēond.]

fere, n. 'companion,' 325. [OE (ge)fēra.]

fersly, adv. 'boldly,' 342. [OF adj. fers.]

ferther, adv. comp. 'out,' 127. [OE furðor; cf. also OE pos. degree feorr > ME fer.]

fete, n.pl. 'feet,' 303; 'hooves,' 323. [OE fēt.]

fette, pp.; fette forth 'brought out,' 279. [OE vb. fetian.]

fyer, see fyre.

fyfte, adj. 'fifth,' 368. [OE fīfta.]

fyȝte[1], vb. 'fight,' infin. 200 209 212 245 259. [OE (feohtan,) fihtan.]

fyȝte[2], n. 'combat,' 273. [OE feoht.]

fyndes, vb. 'encounterest,' pres. 2sg. 305; pp. fownden 'revealed,' 239. [OE findan.]

fyer, fyre, n. 'fire,' 157 159 165 etc.; 'flame' 332. [OE fȳr.]

fyrste, adj. 'first,' 51 58 324; adv. 80. [OE fyrst.]

fysh, n. 'fish '; fysh hole 'quite unharmed, right as rain,' 353. [OE fisc.]

fyue, adj. 'five,' 159 167 353. [OE fif.]

fleye, vb. 'flew,' pret. 3sg. 319; pl. flowenn 148. [OE fl$\bar{e}$ogan.]

flesh, n. 'body, unprotected parts,' 310. [OE fl$\bar{æ}$sc.]

flowenn, see fleye.

folke, n. 'people,' 187 223. [OE folc.]

foloweth, vb. 'follows,' pres. 3sg. 116 342; imp. sg. folowe 'keep attacking,' 310. [OE folgian.]

fomede, vb. 'gushed,' pret. 3sg. 361. [OE f$\bar{æ}$mgian.]

fonte, n. 'font,' 267 365. [OE font.]

for, prep. 'for,' 29 29 202; 'for , because of,' 15 32 107 etc.; 'for, as,' 18 49 133 etc.; 'in, as regards,' 121; 'for, on behalf of,' 200 209 245; 'inspite of,' 204; with infin. 48 144 259 etc.; conj. 'for, inasmuch as, since,' 3 5 40 etc.; 'for, because,' 10 147 239 etc.. [OE for.]

for thy 'therefore,' 218. [OE for þ$\bar{i}$.]

foreste, n. 'forest,' 95. [OF forest.]

forge, vb. 'forge,' infin. 153. [OF forgier.]

forlonge, n. 'furlong,' 228. [OE furlang.]

formed, vb. 'set up,' pret. pl. 365; pp. formeth 'created,' 200 209. [OF former.]

formerknes, vb. 'grows dark,' pres. 3sg. 362. [cf. ON myrkna, OE adj. mirce.]

formeth, see formed.

forsette, pp. 'persecuted,' 251. [OE vb. forsettan.]

forsworn(e). pp. 'treacherous,' 199 351. [OE vb. forswerian.]

forth, adv. 'away,' 52 206 321; 'out,' 176 279; 'on (her, our) way,' 60 75 219. [OE forþ.]

fostere, n. 'forester,' 120. [OF forestier.]

fowle, adj. 'wicked,' 40 239. [OE fūl.]

fownden, see fynde.

fowre, adj. 'four,' 95 217. [OE fēower.]

fowrthe, adj. 'fourth,' 367. [From fowre; cf. OE fēorþa.]

frely, adj. 'noble,' 218.
adv. frely & feyre 'in noble and seemly fashion,' 266 275. [OE freōlīc(e).]

fresh, adj. 'bold,' 258. [OF (fem.) fresche; cf. OE fersc.]

fro, from, prep. 'from, out of,' 91 113 148 etc.; 'away from,' 159 167 328. [ON frá; OE fram, from.]

fruscheth, vb. 'bursts,' pres. 3sg. 332. [OF fruissier.]

fulfylde, pp. 'fulfilled,' 206. [OE vb. fulfyllan.]

full, adv. 'very, quite,' 12 54 113 etc.; 'completely,' 69. [OE full.]

fulwedde, pp. was fulwedde 'had been baptized,' 369. [OE vb. fulwian.]

furre, adv. comp. 'further,' 311. [OE fyrr.]

gaderynge, vb. pres. part. 'assembling,' 223. [OE gaderian.]

gete, vb. 'get, fetch,' infin. 261; imp. sg. 137; pret. sg. gette 'begot,' 34. [ON geta; OE -gietan.]

gynnyth, vb. 'begins,' pres 3sg. 66. [OE on-, be-ginnan.]

gladdenes, n. sum gladdenes 'something cheerful,' 57; [OE glædnes.]

go, see gooth.

gooth, vb. 'goes,' pres. 3sg. 157; pl. gon 354, go 219; pp. go 143. [OE gān.]

God, n. 'God,' 1 41 75 etc.; poss. Goddes 206 219. [OE god.]

godfader, n. 'godfather,' 267. [OE godfæder.]

godmoder, n. 'godmother,' 269. [OE godmōdor.]

gold(e)smyȝte, -smyȝth, -smythe, n. 'goldsmith,' 153 157 352 354. [OE goldsmiþ.]

gon, see gooth,.

good, adj. 'good,' 289; in good feyth 'upon his honour,' 30. [OE gōd.]

grace, n. 'favour,' 339; yf grace be 'if it chance,' 302. [OF grace.]

graunteth, vb. 'grants,' pres. 3sg. 278; pret. 3sg. graunted 189; 'consented,' 246. [AN graunter.]

gret(e), adj. 'great,' 83 264. [OE grēat.]

grymme, adj. 'dismal,' 51; 'bitter,' 189. [OE grim.]

grypte, vb. 'grasped,' pret. pl. 220. [O Northumb. gri(o)p(p)a, cf. OE grīpan.]

grownde, n. 'ground,' 302. [OE grund.]

ȝafe, vb. 'gave,' pret. pl. 271. [OE giefan.]

ȝate, n. 'gate,' 22. [OE geat.]

ȝe,[1] ȝou, pers. pron. 2pl. 'you'; nom. ȝe 26 250; acc. ȝou 100. [OE gē, ēow.]

ȝe,[2] adv. 'yes, yes but,' 212 302. (See Note to l. 309.) [OE gēa.]

ȝelde, vb. 'repay, pay out,' infin. 336; pres. 3sg. ȝeldeth vp 'gives up,' 335. [OA geldan.]

ȝere, n.pl. 'years,' 89 243. [OA gēr.]

ȝyf, see if.

ȝyfte, n. 'gift,' 271. [OE gift.]

ȝys, adv. 'yes,' 309. (See Note.) [OE gyse.]

ȝonder, adv. 'yonder, over there,' 198 350;
adj. ȝe ȝonder(e) 'yonder, that' 26 233;
as pron. 232. [OE geon, geond.]

ȝonge, adj .'young,' 81 242 251 345. [OE geong.]

ȝoskened, vb. 'sobbed,' pret. pl. 108. [OE geocsian, giscian.]

ȝou, see ȝe.[1]

hadde, see haue.

halenne, vb. 'draw,' pres. pl. 280. [OF haler.]

halfe, n. 'half,' 165; vpon Goddes halfe 'in God's name,' 219. [OA half.]

haluen(n)del(l)(e), n. 'half,' 160 168 176. [OA half(an) + dǽl.]

ham, see ȝe(y).

happe, n. 'stroke of luck,' 324. [ON happ; cf. OE adj. gehæp.]

harm, n. 'affliction,' 235; pl. harmes 3. [OE hearm.]

hatefull, adj. 'hate-filled, malicious,' 141. [OE hete + ful.]

hath, see haue.

harnes, harneys, n. 'harness,' 278; 'armour,' 337. [OF harneis.]

haue, vb. 'have,' infin. 164; 'take,' 120; pres. 1sg. 70 168 213 353; 2sg. hast(e) 78 194 251 310 312; 3sg. hath 126 128 163 etc.; pl. haue 79; pret. hadde 2sg. 53; 3sg. 16 31 44 47 etc., 'felt,' 102; pret. subj. 1sg. 'would have,' 181; pp. 79. [OE habban.]

hawberke, n. 'hauberk, mail-coat,' 296. [OF hauberc.]

he, pers. pron. 3sg. masc. nom.'he' 2. 13 14 etc.; 'it,' 217 218 218; acc./dat. hym(m) 'him, to him, himself,' 4 28 49 etc.. [OE hē.]

hed(d)e, heede, n. 'head,' 217 257 295 337 311; þat dare I my hedde wedde 'I dare stake my life on that,' 27. [OE hēafod.]

heelde, see holden.

heete, vb. 'promise,' pres. 1sg. 18; 3sg. hette 'is called,' 232; pret. 3sg. hette, hyȝte 'was called,' 7 9 368. [OE hātan.]

hele, n. 'assistance,' 324. [OE hælu.]

helle, n. 'hell,' 10. [OE hel(l).]

helm(e), n. 'helmet,' 296 306 338. [OE helm.]

helpe, vb. 'help,' infin. 50; 'remedy, prevent,' 3; pres. subj. 3sg. 70. [OE helpan.]

helpe, n. 'help, succour, remedy,' 118 247 273. [OE help.]

hem, see þe(y).

hemselfen, pron. 'themselves,' 20. [OE dat. him, heom + self.]

hente, vb. 'seized,' pret. pl. 85; pp. 'suffered,' 3. [OE hentan.]

her(e),[1] see she.

her(e),[2] poss. pron. 'her,' 10 32 65 etc.; 'their,' 105 126 199 etc. [OE hi(e)re, hi(e)ra.]

her(e),[3] adv. 'here,' 77 252. [OE hēr.]

here, vb. 'hear,' infin. 57 295; pret. 3sg. herde 55 58 108; pp. 213. [OA hēran.]

heres, n.pl. 'hairs,' 255. [OE sg. hær, hēr.]

her(e)myte, n. 'hermit,' 109 115 143 etc.. [OF hermite; Med. Lat. herēmīta.]

herseluen, pron. 'herself,' 47. [OE dat. hi(e)re + self.]

herte, n. 'heart,' 18 189 263 334. [OE heorte.]

hette, see heete,.

heuene, n. 'heaven,' 4 201 256. [OE heofon.]

heuy, adj. 'heavy,' 294. [OE hefig.]

hye, see hyȝe.[2]

hyed, see next.

hyȝe,[1] vb. 'hurry,' pres. subj. 2sg. 139; pret. 3sg. hyed 141. [OE hīgian.]

hyȝ(e),[2] hye, adj. 'tall,' 224 280; 'long,' 217; (up) on hy(ȝe) 'loudly, out loud,' 25 64 81 106 346; 'publicly,' 234; 'upright,' 326. [OE hēah.]

hyȝnes, n. 'majesty,' 4. [OE hēahnes.]

hyȝte, see heete.

hylyde, vb. 'covered,' pret. 3sg. 102. [cf. ON hylja, OE behylian.]

hym, see he.

hymself(e), pron. 'himself,' 360; by hym selfe 'on its own' 6. [OE dat. him + self.]

hynde, n. 'hind,' 113 116. [OE hind.]

his, poss. pron. 'his,' 1 2 2 8 etc.; 'its' 278 325; lordeles of his 'left without a ruler of his family,' 17. [OE his.]

hit, see it.

hytte, vb. 'strike,' pres. subj. 2sg. 300. [LOE hittan < ON hitta.]

holden, vb. 'keep,' infin. 169; imp. sg. holde 127; pret. 3sg. heelde 152; pp. holde 'considered,' 70. [OA haldan.]

hole, adj. 'unharmed,'; fysh hole 'quite unharmed, right as rain,' 353. [OE hāl.]

holes, n.pl. 'holes,' 294. [OE sg. hol.]

holy, adj. 'holy,' 109 265. [OE hālig.]

hollye, adv. 'entirely,' 160 168 181. [From OE adj. hāl.]

holowe, adj. as n. 'hollow thing,' 295. (See Note). [OE holg.]

honde, n. 'hand,' 2 152 158 etc.; pl. hondes 315; browȝte..to honde '(safely) delivered,' 41 370. [OE hond.]

hondredde, adj. 'hundred,' 255. [OE hundred.]

honged, vb. 'hung,' pret. 3sg. 281; 'lay heavy,' 18. [OE hongian.]

hors, n. 'horse,' 213 278 289; pl. horses 321. [OE hors]

houe , vb. 'sit,' infin. 288. [Obsc.; cf. OE hebban, pret. hof.]

how, adv. 'how,' 95 124 202; 'that,' 347; how þat 'how,' 26 212; how....so 'however,' 31. [OE hū.]

howndes, n.pl. 'dogs,' 79 234. [OE sg. hund.]

I, pers. pron. 1sg. nom. 'I' 5 18 27 etc.; acc/dat. me 'me, to me, myself,' 30 70 99 etc.. [OE ic.]

yen, n.pl. 'eyes,' 135 323 332. [OE pl. ēagan.]

if, ȝyf, conj. 'if,' 54 100 112 etc.; ? 'wondering whether,' 302. (See Introduction, p.51-2) [OE gif.]

yle, n. 'island.' [OF i(s)le.]

in, prep. 'in' 4 10 15 etc.; 'on,' 5 45; 'on to,' 319; 'into,' 63 86 331; in his syȝte see syȝte; in good feyth 'upon his honour.' [OE in.]

into, prep. 'into,' 12 143 334. [OE intō.]

ioye, n. 'joy,'; ioye he bygynneth 'he begins to be hopeful' 246. (See Introduction p.51-2) [OF joie.]

yren, n. 'iron,' 290. [OE īren.]

is, see be.

it, hit, pers. pron. 3sg. neut. 'it,' 1 12 28 etc..[OE hit]

iuge, n. 'judge,' vpon ryȝte juge 236, See Note. [OF juge.]

kalle, vb. 'call,' imp.sg. 204; pres. pl. kallen, callen 292 296 366; pret. pl. kallede 270; pp. kalled, called 6 46 231 289. [ON kalla; (LOE ceallian.)]

kan, vb. 'can, know,' pres. 1sg. 311 313; 2sg. kanste 212; pret. 1sg. kowthe 313. [OE cunnan.]

kaw3te, vb. 'caught, seized,' pret. 3sg. 62 254; 'took' 287. [AN cachier.]

keene, adv. 'bitterly,' 183. [OE cēne, adj..]

kenely, adv. 'fiercely,' 309. [OE cēnlīce.]

kepe, vb. 'keep,' infin. kepe counsell 'keep this quiet' 50; imp. sg. 328; pret. 3sg. kepte 'cared for,' 117; 'kept, guarded,' 174. [LOE cēpan.]

keste, see caste.

kylled, vb. 'killed,' pret. 3sg. 62. [Obsc.; cf. OE cwellan]

kynde, n. 'family,' 11; 'natural state,' 357; kowarde of kynde 'born coward,' 71; as his kynde wolde 'as his rank demanded,' 276. [OE (ge)cynd.]

kynge, n. 'king,' 7 20 21 etc.; poss. kynges 195 279. [OE cyning.]

kyrtell, n. 'coat,' 294. [OE cyrtel.]

knees, n.pl. 'knees,' 110. [OE sg. cnēow.]

knewe, see knowe.

knyfe, n. 'knife,' 62. [LOE cnīf.]

knyȝte, n. 'knight,' 258 276 287 etc.; pl. knyȝtes 354. [OE cniht.]

knowe, vb. 'know'; infin. 'see' 97; pres. 1sg. 309 352; 2sg. knoweste 251; pret. 3sg. knewe 49. [OE cnawan.]

kome, see come.

kowarde, n. 'coward,' 71. [OF adj. inflected coarde.]

kowthe, see kan.

ladde, vb. 'led,' pret. 3sg. 287. [OE lǣdan.]

lady, n. 'lady,' 82 89 92 191. [OE hlǣfdige.]

lafte, see leue.[1]

lay(e), see lye.

langour, n. 'distress, misery,' 57 92; all in langour 'in great dejection' 15. [OF langour.]

~~lay(e), see lye.~~

lappe, n. 'lap,' 257. [OE lappa.]

lappede, vb. 'wrapped,' pret. 3sg. 102; pp. lapped(de) 101 132. [Obsc.; cf. OE n. lappa.]

lasscheth, vb. 'strikes,' 3sg. 323. [Obsc.; cf. OF laschier]

laste, adj. 'final,' 240. [OE latost.]

lasted, vb. 'lasted,' pret. 3sg. 273. [OE lǣstan.]

launce, n. 'lance,' 300. [OF lance.]

launces, vb. 'flings,' pres. 3sg. 323. [OF lancier.]

leeue, see leue.[2]

lefe, adj. 'precious,' 82. [OE lēof.]

lefte, see lift, leue.[1]

legges, n.pl. 'legs,' 105. [ON sg. leggr.]

ley, see lye.

leyde, vb. 'laid, put,' pret. 1sg. 165; 3sg. 45 101 159 338; 3pl. 87. [OE lecgan.]

lendeth, see lene.

leyne, vb. '~~reward~~ waste away,' 3sg. subj. pres. 99. [OE hlǣnian. (See Note).]

lene, vb. 'give, grant,' infin. 277 284; pres. 3sg. lendeth, 99; pret. 3sg. lente 339; pp. 112. [OE lǣnan.]

lengeth, vb. 'remains, dwells,' pres. 3sg. 4. [OE lengan.]

lenger(e), adv. comp. 'longer,' 77 112 303 364. [OE comp. adj. lengra.]

lente, pp.; was lente '~~who~~ lived,' 5. [OE vb. lendan.]

lepte, vb. 'leaped,' pret. 3sg. 254. [OE hlēapan.]

lette, vb. 'let, allow,' imp.sg. 68 187; lete 307; 2sg. pres. subj. lete 52; pret. 3sg. lette 24 190. [OE lǣtan, lētan.]

leue,[1] vb. 'leave,' pres. pl. 92, leuen 87; pret. 1sg. lafte 133; 3sg. 'departed from,' 17 221, lefte 'remained,' 175, leued 'remained' 255. [OE lǣfan.]

leue,[2] vb. 'believe,' infin. 28; imp. sg. 133; leeue 242. [OA lēfan.]

leued, see leue[1]

leues, n. pl. 'leaves,' 119. [OE lēaf.]

lye, vb. 'lie,' infin. 257; pres. part. lyynge 133; pret. 3sg. lay(e)57 76 207,'lived,' 15; pl. ley 98. [OE licgan.]

lyf(e), lyue, n. 'life,' 17 112 140 335. [OE līf.]

lyfe, vb. 'live,' infin. 54; pres. part. lyuynge 201 256; pret. 3sg. lyuede 89. [OE lifian.]

lyfte, vb. 'lift,' infin. 299; pret. 3sg. lefte 45. [ON lypta.]

lyȝtly, adv. 'quickly,' 303. [OE lēohtlīce.]

lyynge, see lye.

lyke, vb. impers. 'please, satisfy,' infin. 140; pres. 3sg. lyketh 73, lykes 134; intrans. infin. þou shalt lyke full wele 'you will be well satisfied ' 54. [OE līcian.]

lykynge, n. 'desire,' 13. [OE līcung.]

lymes, n.pl. 'legs,' 217. [OE lim.]

lyonys, n.pl. 'lions,' 214. [OF lion.]

lytull, adj. 'small,' 242. [OE lytel.]

lyue, lyuede, see lyf(e), lyfe.

lyuynge, see lyfe.

lofe, loue, n. 'love,' 15 36. [OE lufu.]

loke, vb. 'look,' infin. 364; imp. sg. looke, loke (þat), 'see that,' 52 203 300; pret. 3sg. loked 21. [OE lōcian.]

lokke,[1] n. 'lock, padlock' 87. [OE loc.]

lokke,[2] n. 'hair, forelock,' 254; pl. lokkes 338.[OE loc]

londe, n. 'land, country,' 6 181 231; pl. londis 16. [OE lond.]

longe, adj. 'long,' 95 299;
adv. 'for a long time,' 47 185. [OE long.]

looke, see loke.

lorde, n. 'lord, king,' 5 36 70 117 339. [OE hlāford.]

lordeles, adj.; lordeles of his 'left without a ruler of his family.' 17. [OE hlāfordlēas.]

losse, n. 'loss,' 358. [cf. OE vb. losian, and dative phrase tō lose.]

loth, adj. 'disinclined,' 48; 'repulsive,' 249. [OE lāð.]

loue, see lofe.

loue, vb. 'love,' infin. 14. [OE lufian.]

louelye, adj. 'lovable, appealing,' 98. [OE lufelīc.]

lowde, adj. 'loud,' 225. [OE hlūd.]

lowely, adv. 'humbly,' 36 339. [From ON adj. lágr.]

lowȝe, vb. 'chuckled,' pret. 3pl. 98. [OE hliehhan.]

made, see maketh,.

may, vb. 'may, can, am able to,' pres. 1sg. 74 295; 2sg. mayste 'may well,' 249; may 50 54; 3sg. 171 204; pret. 1sg. myȝte 134; 3sg. 14 247; pl. 3 363. [OE magan.]

mayden, n. 'girl', 368. [OE mægden.]

maketh, vb. 'makes;' pres. 3sg. 'sets up,' 267; pret. 3sg. made 'caused,' 9 83 160, 'offered,' 90, 'showed,' 359, made here all preste 'started up,' 135; pl. maden 'set up, marked out,' 314; pp. made 155 168 237; 'completed,' 171. [OE macian.]

man(ne), n. 'man,' 29 46 94 etc.; poss. mannes 273; pl. men(ne) 79 292 296 etc.; bare þe to man 'gave you your manhood,' 211. [OE mann.]

manye, mony, adj. 'many,' 31 34 90 124 271. [OE manig, monig.]

manne, see man(ne).

mantell, n. 'cloak,' 101 105 132. [OF mantel.]

marre, vb. 'mangle,' infin. 261. [OE mearrian.]

mater, n.; by þe mater of bokes 'in the pages of books,' 216. [OF matere.]

me, see I.

men(ne), see man(ne).

menede, vb. 'declared,' pret. 3sg. 124. [OE mǣnan.]

mengynge, n. 'entangling,' 105. [OE mengung.]

merueyle, adj. 'wonderful,' 125. [OF merveille.]

meruelows, adv. 'incredibly,' 185. [OF merveillous.]

mesure, n. 'full order,' 171. [OF mesure.]

mete, n. 'food,' 88 144. [OE mete.]

my, myne, poss. pron. 27 69 78 etc., [OE mīn.]

mydday, n. 'midday,' 205. [OE middæg.]

myȝte, see may.

myle, n. 'miles,' 95. [OE sg. mīl.]

myne, see my.

mysfare, vb. ' go astray,' infin. 238. [OE misfaran.]

myskarye, vb. 'come to grief,' infin. 260.
[cf. OF meskarier.]

myssede, vb. 'found missing,' pret. 3sg. 83. [OE missan.]

moche, adj. 'much, great,' 9 39 102 136 184.
[OE mycel.]

moder, n. 'mother,' 9 39 59 etc.. [OE mōdor.]

mone, n. 'lamentation,' 83 136. [cf. OE vb. mænan.]

mony, see manye.

more, adj. 'more,'(as n.) 88 313; adv. 125 171 228.
[OE māra.]

morn, n.; at morn 'in the morning,' 183. [OE morgen.]

morne, vb. 'grieve,' infin. 66. [OE murnan.]

morwe, n.; at morwe 'in the morning,' 172. [OE morgen.]

most(e),[1] vb. 'must,' pres. 2sg. 50 206; 3sg. 206,
þe fende mote hym haue 'the devil take him,'
120; pret. 3sg. moste 'was allowed, could,' 38
136. [OE mōt.]

moste,[2] adv. 'most,' 285. [OE mæst.]

mote, see moste[1].

mowth, n. 'mouth,' 292. [OE mūþ.]

multyplyeth, vb. 'increases,' pres. 3sg. 158. [OF multiplier.]

murther, vb. 'murder,' infin. 94 129; pp. murdered 340. [OE -myrþrian, or perh. OE n. morþor; cf. OF murdrir.]

nay, adv. 'no,' 292; nykked hym with nay 'contradicted him,' 28. [ON nei.]

name, n. 'name,' 204 270. [OE nama.]

ne, adv. 'not,' 3 147 177; conj. 'nor,' 363. [OE ne.]

neyther, pron. 'neither,' 253 306. [OE ne ǣgðer.]

nekke, n. 'neck,' 297 337. [OE hnecca.]

nere,[1] vb. (neg. of were, see be,) pret. subj. 3sg. 'if it had not been for,' 4. [OE nǣre.]

nere,[2] prep. 'near,' 38. [OE adj. comp. nēar; cf. ON nær.]

neuer, adv. 'never,' 202 216. [OE nǣfre.]

nyȝe, adj. 'near,' 100. [OE nēah.]

nyȝte, n. 'night,' 33 34 161 191. [OE niht.]

nykked, vb. pret. 3sg. nykked hym with nay 'contradicted him,' 28. [cf. ONorw. neka, OE adv. nic.]

no, adj. 'no,' 16 38 136; adv. 77 303 311. [OE nān adj., nā, nō, adv..]

noȝt(e), see not.

noȝth, nowȝte, n. 'nothing,' 53 290. [OE nāwiht.]

noyse, n. 'noise,' 225. [OF noise.]

none, pron. 'none,' 127 202 216; adj. 'no,' 250. [OE nān.]

nor, conj. 'nor,' 306. [OE nōðer.]

noryscheth (vp), vb. 'rears,' pres. 3sg. 118. [OF vb. stem noriss-.]

not, noȝt(e), adv. 'not,' 28 56 74 etc.. [OE nāwiht.]

nother, adv. 'nor,' 253. [OE nōðer.]

now(e), adv. 'now,' 92 175 182 etc.. [OE nū.]

nowȝte, see noȝth.

of, prep. 'of,' 4 10 11 etc.; 'for,' 36; 'concerning,' 193; 'out of,' 287; 'in,' 48; of her 'from her body,' 211; of (her) byrthe, of kynde, þowȝte skorne of, see the ns.; fell of, rekke of, see the vbs.; adv. 'off,' 146 311. [OE of.]

ofte, adv. 'often,' 3 111. [OE oft.]

olde, adj. 'old,' 163 227 243 248. [OA ald.]

on, prep. 'on, upon,' 87 110 132 etc.; 'by,' 34; 'at,' 98 184 364; (vp) on hy(ȝe) 'loudly, out loud,' 25 64 81 106 346; 'publicly,' 234; 'upright,' 326; adv. 'on,' 291. [OE on.]

on(e), oon, adj. 'one,' 29 29 44 etc.; 'thing,' 297 299 (See note); suche on(e) 'such a person,' 249 264. [OE ān.]

one, adv. 'alone,' 15 19. [OE ān.]

ones, adv.; (all) at ones 'all together,' 98, 'at the same time,' 196 272 348. [OE ānes.]

ony, see any.

oo-lyuynge, adj. 'ever-living,' 201. [OE ā + lyuynge.]

oon, see on(e).

or, conj. 'or,' 30 170 215 215 291. [cf. OE oððe, adj. ōðer.]

orysoun, n. 'prayer,' 90. [OF orison.]

other,[1] adj. 'other,' 144 159 167 179 347; pron. 296 318 322; pl. 'others,' 145 316. [OE ōþer.]

other,[2] adv. 'or,' 324. [cf. OE oððe, adj. ōþer.]

ouer, adv. 'over,' 175. [OE ofer.]

our, poss. pron. 'our,' 36 70 93 117 339. [OE ūre.]

out, owte, adv. 'out,' 45 62 108 etc.. [OE ūt.]

owne, adj. 'own,' 2 14. [OE āgen.]

owte, see out.

paye, vb.; imp. sg. paye þe 'do as you please,' 65. [OF payer.]

pappes, n. pl. 'teats,' 114. [Obscure; cf. Swed. Norw. dial. pappe.]

peces, n. pl. 'pieces,' 315. [OF pece.]

pele, vb. 'shower blows,' imp. sg. 304. [Obsc; See note.]

pyne, n. 'anguish,' 92. [cf. OE vb. pīnian, n. pīnung.]

pyned, pp. 'burdened,' 26. [OE vb. pīnian.]

pytte, n. 'pit, well,' 63. [OE pytt.]

place, n.'place,' 12. [OF place.]

pleynge, vb. refl. pres. part., pleynge hem 'amusing themselves,' 19. [OE plegan.]

plesed, pp. 'contented,' 274. [OF vb. plaisir.]

plukke, vb. 'snatch,' imp. sg. 304. [OE pluccian.]

pore, adj. 'poor,' 22 26 363. [OF povre.]

posse, n. 'post,' 281. [OE, OF post.(See note.)]

prayeth, vb. 'begs,' pres.3sg. 277; pret. 3sg. prayede 284. [OF preier.]

preste, adj.; made here all preste 'started up,' 135. [OF prest.]

prestly, adv. 'eagerly,' 277. [From preste.]

preue, vb. 'prove,' infin. 252. [OF prover, preuv-.]

price, adj. 'finest,' 279. [OF n. pris.]

prisoun, n. 'prison,' 80 86. [OF prison.]

prowde, adj. 'overjoyed,' 115. [OF prud; cf. OE prūd.]

pulledde, vb. 'pulled,' pret. pl. 327. [OE pullian.]

putte, vb. 'put, lay,' ; infin. I woll putte my body to better & to worse ' I'll go through thick and thin,' 244; pret. 3sg. putte 115. [cf. OE vbl. n. putung, vb. pytan.]

quoth, vb. 'said,' pret. 3sg. 71 99 169 etc.. [OE cweþan.]

qwene, n. 'queen,' 8 14 20 etc.. [OE cwēn.]

rapte, vb. 'struck,' pret. 3sg. 332. [Obsc.; perh. onomatopœic.]

raunges, n. pl. 'tilting course,' 314 321. (See Note to l. 314.) [AN raunge.]

rawȝte(n), see recheth.

rebukede, vb. 'reproved,' pret. 3sg. 32. [OF rebukier.]

recheth, vb. 'hands, offers,'; recheth ... forth 'holds out,' pres. 3sg. 176; pret. 3sg. rawȝte 177; pl. rawȝten 316. [OE rǣcan.]

rede, vb. 'guide,' infin. 222; pres 1sg. 'advise,' 169. [OE rǣdan.]

redresse, vb. 'restore, save,' infin. 205. [OF redrecier.]

rekke, vb. 'care,' ; rekke þou of imp. sg. 'pay heed to,' 306; pret.3sg. rowȝte 177. [OE reccan.]

rennenne, vb. 'run,' infin. 316; pres. part. rennynge 113; pret. pl. ronnen 314 321. [ON renna ; cf. OE gerennan.]

reredde, vb. 'raised,' pret. 3sg. 311. [OE rǣran.]

resonabullye, adv.; resonabullye manye 'quite a large number,' 34. [OF adj. resonable.]

reste, vb. 'remain,lie,' imp. sg. 77 303. [OE restan.]

rewede, vb. impers. hym rewede pret. 'he regretted,' 55. [OE hrēowan.]

rewfull, adj. 'pitiful,' 149. [From OE n. hrēow.]

rewthe, n. 'distress,' 102; 'compassion,' 363. [cf. OE hrēow, ON hryggð.]

rych̄e, adj. 'rich, costly,' 271 306 363. [OE rīce.]

rydeth, vb. 'rides,' pres. 3sg. 341; pres. part. rydynge 228. [OE rīdan.]

ryȝte, ryȝth, adv. 'very,' 140 352; 'utterly,' 249; 'just, exactly,' 205 336; ryȝte þere 'on the spot,' 32.

adj. 'right,' 222; vpon ryȝte iuge 236 (See note)

n. 'truth,' 259; to all his ryȝtes 'at all points,' 283. [OE n. riht.]

ryȝtlye, adv. 'honestly, righteously,' 236. (See note). [OE ȝihtlīce.]

ryuere, n. 'river,' 149 198 350; poss. ryueres 132. [OF rivere.]

rongen, vb. 'rang,' pret. pl. 272. [OE hringan.]

ronnen, see rennenne.

rowȝte, see rekke.

rowte, n. 'throng,' 287. [OF route.]

sadde, adj. 'dark,' 119. [OE sæd.]

sadell, n. 'saddle,' 293. [OE sadol.]

safe, adj. 'safe,' 43. [OF sauf.]

sayde, saye, see seye.

same, adj. 'same,' 34. [ON sami.]

saue, vb. 'save,' infin. 91; pret. 3sg. saued 91. [OF sauver.]

sauynge, n. 'saving, rescue,' 194. [From saue.]

sawe, vb. see se.

sawe, n. 'speech,' 162; pl. sawes 'words,' 253. [OE sagu.]

scharpelye, adv. 'quickly,' 301. [OE scearplīce.]

schyuered, see shyuereden.

schreden, vb. 'shred, cut up,' infin. 307. [OE scrēadian.]

se, vb. 'see,' infin. 359; pres. 1sg. 74; 3sg seeth 223; imp. sg. se of 'look at 65; imp. pl. se 'look at,' 26; pret. 1sg. seyȝe 216; 3sg. seyȝ 22, syȝe 202, sawe 61 340; pp. sene 53. [OE sēon.]

seche, see seke.

sey(e), vb. 'say, tell, speak,' infin. 74 213 311; pres. 1sg. saye 5; 3sg. seyth 12 162 245 252; pl. seyn 217; pret. 3sg. sayde, seyde, 25 28 50 64 67 etc.. [OE secgan.]

seyȝ(e), see se.

seyth, see sey(e).

seke, vb. 'look for,' infin. 144; imp. sg. seche 'come,' 53; pret. 3sg. sowȝte 'went,' 60. [OE sēcan.]

seluer(e), adj. 'silver,' 43 125. [OE seolfor.]

semelye, adj. 'handsome,' 42. [ON sœmiligr.

sende, vb. 'send,' infin. 111; pres. 3sg. sendeth 88 118 193; pret. 3sg. sente 46 129 153. [OE sendan.]

sene, see se.

sente, see sende.

serue, vb. 'serve, suffice,' infin. 202; pres. 3sg. serueth 218; pret. 3sg. serued 47. [OF servir.]

serued,[1] see serue.

serued,[2] serueth, pp. 'deserved,' 186 194. [OF vb. deservir.]

seruyse, n. 'payment,' 178. [OF servise.]

sethen, see sythen.

sette, vb. 'put,' imp. sg. 73; pret. 3sg. 10. [OE settan.]

seueneth, adj. 'seventh,' 42. [From seuenne; cf. OE seofoþa.]

seuenne, adj. 'seven,' 61. [OE seofon.]

sex, six, adj. 'six,' 42 144 164 193 347. [OE six, sex.]

shafte, n. 'lance,' 301. [OE sceaft.]

shall, vb. 'shall, will; must, ought to, have to; am (about) to'; pres. 1sg. 139 212 288 etc.; 2sg. shalt 54 238 260 293, 'must go,' 80; 3sg. shall 75 78 140 etc.; pl. 182; pret. 3sg.

sholde, shulde 37 94 96; 'was to be given,' 282; pl. 'had to go,' 12. [OE sceal.]

shankes, n. pl. 'legs,' 326. [OE sg. sc(e)anca.]

sharpe, adj. as n. 'edge,' 307. [OE scearp.]

she, pers. pron. 3sg. fem. nom. 'she,' 10 26 37 etc.; acc./dat. her(e) 'her, to her, herself,' 15 23 32 etc.. [OE hēo, perh. also dem. pron. fem. sēo.]

she(e)ne, adj. 'radiant, shining,' 8 298. [OE scēne, sciene.]

shelde, n. 'shield,' 281 298 331. [OE sceld, scyld.]

shene, see she(e)ne.

shylde, vb. 'shield,' infin. 298. [OE scildan, scyldan.]

shyuereden, vb. 'shivered, shattered,' pret. pl. 315; pp. schyuered 301. [cf. OHG n. scivero, MHG schiver(e), vb. schiveren, etc..]

shoken, vb. 'shook,' pret. pl. 356. [OE sceacan.]

sholde, see shall.

sholder, n. 'shoulder,' 222 334. [OE sculdor.]

shrykede, vb. 'screamed,' pret. 3sg. 81. [cf. ON skrikja, OE n. scrīc.]

shulde, see shall.

syde, n.; vpon eche a syde 'in every direction,' 187. [OE sīde.]

syȝe, see se.

syȝte, n. 'sight,'; in his syȝte syker 'before his very eyes,' 122; at þy syȝte 'in your presence' 188. [OE gesiht.]

syketh, vb. 'sighs,' pres. 3sg. 66; pret. 3sg. sykede 25. [OE sīcan.]

syker, adv. 'without doubt,'; in his syȝte syker 'before his very eyes,' 122. [OE adj. sicor.]

synne, n. 'sin, shame,' 250. [OE syn(n).]

sythen, sethen, adv. 'then' 13 25 53 etc.; conj. 'since,' 199 351. [OE syððan.]

sytte, vb. 'sit,' infin. 22 293. [OE sittan.]

six, see sex.

sixte, adj. 'sixth,' 160 168 369. [OE sixta.]

skape, vb; pres. subj. 3sg. skape ferther 'slip out,' 127. [ONF escaper.]

skylfully, adv. 'reasonably, quite,' 47. [From ON n. skil.]

sklawnndered, pp. 'accused,' 234. [OF vb. esclandrer.]

skorne, n; gret skorne he þowȝte (of) 'he held in great contempt,' 264. [OF escarn.]

slepte, vb. 'was asleep,' pret. 3sg. 192. [OE slǣpan, slēpan.]

slyppe, vb. 'slip, slide,' infin. 52. [cf. ON sleppa, OE adj. slip-or etc..]

slongen, vb. 'threw,' pret. pl. 86. [ON slyngva.]

small, adv. 'into pieces,' 307 330. [OE smæle, smale.]

smerte, n. 'pain,' 308. [OE adj. smeart.]

smertlye, adv. 'hard,' 318. [From smerte.]

smyte, vb. 'strike, hit,' infin. 308; imp. sg. 311; pret. 3sg. smote 146 318; pl. smoten 327. [OE smītan.]

so, adv. 'so, thus, in this way,' 70 103 166 etc; semi-pron. 'such, such a thing, that,' 285 239 260; how manye so 'however many,' 31; so þat 'so long as' 74. [OE swā.]

sokour, n. 'help,' 111. [OF socorse.]

somme, sum, adj. 'some,' 111; sum gladdenes 'something cheerful,' 57; [OE sum.]

sommene, vb. 'summon,' infin. 187. [OF somondre.]

sonde, n. 'gift,' 36. [OE sand.]

son(n)e, n. 'son,' 65 78 184 etc; pl. sonnes 42. [OE sunu]

so(o)ne, adv. 'soon, quickly, before long,' 105 128 208 260 261. [OE sōna.]

sorowe, sorwe, n. 'distress, misery,' 9 39 78 99 359. [OE sorg.]

sorowefull, adj. 'miserable,' 91. [OE sorgfull.]

sorwe, see sorowe.

sothe, n. 'truth,' 131 251; for sothe 'truly,' 18 133 195 242.

adj. 'true,' 67. [OE sōþ.]

sounde, adj. 'sound,' 43. [OE gesund.]

sowȝte, see seke.

sowke, vb. 'suck,' infin. 115; pres. part. sowkynge 61. [OE sūcan.]

speche, n.; a speche whyle 'long enough for a conversation, a short while,' 286. [OE sp(r)æc.]

speke, vb. 'speaks,' infin. 249 286; 1sg 252. [OE sp(r)ecan.]

spere, n. 'spear,' 263; pl. speres 315. [OE spere.]

spynneth, vb. 'darts,' pres. 3sg. 331. [OE spinnan.]

spronge, vb. 'sprang,' pret. 3sg. 331. [OE springan.]

staffe, n. 'staff, stick,' 220. [OE stæf.]

staloworth, adj. 'firm,' 326. [OE stælwyrðe.]

stede, n. 'charger, horse,' 279. [OE stēda.]

stere, vb. 'stir,' infin. 147. [OE styrian.]

sterten, vb. 'come hastening,' ? pres. pl. 356; ? pret. pl. styrte 'leaped,' 326. (See Note to l. 326.) [OE styrtan.]

steuenne, n. 'sound, cry,' 106 149. [OE stefn.]

styffe, adv. 'hard,' 241. [cf. OE adj. stīf.]

styked, vb. 'thrust,' pret. 3sg. 241. [OE stician.]

stylle, adj. 'motionless,' 147;
adv. 'secretly,' 152 169. [OE stille.]

styrte, see sterten.

stoden, vb. 'stood,' pret. pl. 147. [OE standan.]

strawȝte, vb. 'went, stepped out,' pret.pl. 220. [OE streccan]

stryketh, vb. 'goes,' pres. 3sg. 229; 'strikes,' 333. [OE strīcan.]

stroke, n. 'stroke, blow,' 333; pl. strokes 298. [cf. OE vb. strīcan. pret. strāc.]

suche, swych(e), adj. 'such, 49 103 139 202 249 264. [OE swilc, swylc.]

sveth, suwethe, vb. 'follows,' pres. 3sg. 221 230. [AN suer.]

sum, see somme,

suwethe, see sveth.

swanne, n. 'swan,' 358 362; pl. swannes 148 198 350 356. [OE swan.]

swerde, n. 'sword,' 138 146 304 etc.; pl. swerdes 327. [OE sweord.]

swete, adj. 'lovely,' 44. [OE swēte.]

swych(e), see suche.

swyde, adv. 'enormously,' 158. [OE swīðe.]

swyfte, adv. 'fast, swiftly,' 113. [OE adj. swift.]

swymmeth, vb. 'swims,' pres. 3sg. 362; pl. swymmen 198 350. [OE swimman.]

swyre, n. 'neck,' 44 126. [OE swi(o)ra.]

sworne, pp. 'sworn,' 236. [OE vb. swerian.]

tabers, n.pl. 'drums,' 226. [OF sg. tabour.]

take, vb. 'take, take up, seize,' infin. 262; pres. 3sg. taketh 63 116 150; 'commits,' 104; imp.sg. take 73 300 301; pret lsg. toke 167; 2sg. tokest 237; 3sg. toke 152 159 174 229 338; pl. 335; vp token 'seized upon,' 226; pp. taken 'lain

with,' 234. [LOE tacan < ON taka.]

tale, n. 'speech,' 55; 'news,' 58; 'story,' 93. [OE talu.]

tawȝte, vb. 'taught,' pret. 3sg. 336; pp. 312. [OE tǣcan.]

telle, vb. 'tell, relate,' pres. 1sg. 162; 3sg. telleth 7 370; pret. 3sg. tolde 123 347. [OE tellan.]

teres, n.pl. 'tears,' 24. [OE sg. tēar.]

terme, n. 'length,' 140. [OF terme.]

þanke, n. 'thanks,' 194. [OE þanc.]

þankede, vb. 'thanked,' pret. 3sg. 36 339. [OE þancian.]

þanne, see þenne.

þat, rel. pron. 'who, whom; that, which,' 3 4 6 8 9 etc.; 'on which,' 191; whome þat 'whoever,' 245.
dem.pron. 'that,' 18 27 68 103 etc.; by þat see by.
dem. adj. 'that,' 34 40 55 76 etc.; 'the,' 322 366; pl. 'those,' 159.
conj. 'that,' 167 188 203 234 etc.; 'that, because,' 16 103 185; 'so that,' 127 255 315 360; so þat 'so long as,' 74; how þat 'how,' 26 212; whenne þat 'when,' 325. [OE þæt.]

þe,[1] def. art. 'the,' 4 7 7 11 etc.. [OE sē sēo, (LOE þē, þēo,) þæt.]

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þe,[3] see þe(y).

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thefe, n. 'thief,' 141 199 351. [OE þēof.]

þe(y), pers. pron. 3pl. nom. 'they,' 12 19 33 41 etc.; acc./dat. hem, ham, 'them, to them, themselves,' 19 44 45 45 etc.. [ON þeir; OE dat. him, heom.]

þenke,[1] vb. 'seem,' infin. 30. [OK þencan, or OE þyncan by confusion with next.

thenke,[2] vb. 'think, consider, intend,' infin. 249; pret. 3sg. thowȝte 40 207 264; pl. 250. [OE þencan.]

þenne, þanne, adv. 'then,' 24 41 46 63 etc; conj. 'than,' 125 313; ere þenne 'before,' 330. [OE þænne, þanne.]

þer(e), adv. 'there,' 13 31 32 38 etc.; 'where,' 76 121 142 362; þer .....in 'in which,' 96.[OE þǣr.]

þerby, adv. 'in that place,' 265. [OE þǣrbig.]

therfore, adv. 'because of that,' 136. [From þere, for.]

þerin(ne), adv. 'into it,' 52; 'in this,' 247. [OE þǣrin.]

þerof, adv. 'at that, because of that,' 115.[OE þǣrof.]

þervpon, adv. 'on it,' 282. [OE þǣruppan.]

þese, see þis.

þy, þyn, poss. pron. 2sg. 'thy,' 65 127 138 140 etc.; for thy see for. [OE þīn.]

thykke, adj. 'full,' 294. [OE þicce.]

t(h)yll, conj. 'till,' 96 310. [ON, O Northumb. til.]

þyn, see þy.

~ þynge, n. 'affair,' 30; 'deed,' 202. [OE þing.]

this, dem. pron. 'this,' 5 11 70 288 etc.;
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þorow(e), prep. 'through,' 95 170. [OE þur(u)h.]

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acc./dat. þe 'thee, thyself, to thee, etc.' 18 65 73 77 etc.. [OE þū.]

thowgh, conj. 'even though,' 100. [ON þó (< * þoh);
OE þēah.]

thowȝte, see þenke.[2]

thrydde, adj. 'third,' 367. [OE þridda.]

þus, adv. 'thus, in this way,' 89 118 162 370.[OE þus]

tydynge(s), n. sg. and pl. 'news,' 58 59. [OE pl. tīdunge, ON tíðindi.]

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tymbere, n. 'wood,' 317. [OE timber.]

tyme, n. 'time, moment,' 37 55 243. [OE tīma.]

tyrauntes, n. pl. 'ruffians,' 84. [AN sg. tiraunt.]

tyte, adv. 'quickly,' 139. [ON títt.]

tytlye, adv. 'quickly,' 84. [From tyte.]

to, prep. 'to, towards,' 25 33 37 40 etc.; 'by, as,' 204 270; 'at,' 181; with infin. 16 17 28 40 etc.; bare þe to man, to honde, to all his ryȝtes, see the ns.; to better & to worse see put. [OE tō.]

today, adv. 'today,' 100. [OE tō + dæg.]

togeder(e), adv. 'together,' 20 314 327. [cf. OK tōgeddere.]

toke(n), tokest, see take.

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topseyle, adv. 'head over heels,' 320. [OE n. topp + seg(e)l.]

towarde, prep. 'towards, to,' 33 109 341; 'concerning,' 93. [OE tōweard.]

towne, n. 'town, city,' 341. [OE tūn.]

towre, n. 'tower,' 280. [OF tour.]

trewe, adj. 'constant, faithful,' 48 69. [OE trēowe, trīewe.]

tryfull, vb. 'play false,' infin. 48. [OF tru(i)ffler.]

triste, truste, vb. 'trusted,' pret. 3sg. 49 285. [cf. ON treysta, n. traust.]

trowthe, n. 'loyalty,'; by þe better trowthe 'on your honest word,' 175. [OE trēowþ, trīewþ.]

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trusseth, vb. ' ? unties,' 337. (See Note). [OF trusser.]

truste, see triste.

tumbledde, vb. 'fell,' pret. 3sg. 320. [cf. OE tumbian.]

turneth, vb. 'turns, returns,' pres. 3sg. 104 150 262; pl. turne 93, turnen 355 357; pret. 3sg. turned(e) 24 123 341. [OE turnian, tyrnan.]

turne, n. 'service,' 139; pl. turnes 'tricks, wiles,' 257; [AN turn, perh. with infl. of vb. (see turneth.)]

tweyne, adj. 'two,' 29 84. [OE twēgen.]

twelfe, adj. 'twelve,' 243. [OE twelf.]

two(o), adj. 'two,' 23 27 29 334. [OE twā.]

twynlenges, n.pl. 'twins,' 27. [From OE sg. (ge)twin.]

valwe, n. 'value, worth,' 329. [OF value.]

vnbounnden, pp. 'unbound,' 345. [OE vb. unbindan.]

vnbrente, pp. 'unburnt,' 185. [From brenne.]

vnder, adv. 'below,' 21. [OE under.]

vndo, pp. 'unwrapped,' 105. [OE vb. undōn.]

vnsemelye, adj. 'improper,' 30. [From semelye.]

vnto, prep. 'to,' 90. [Obsc.; ? ON und, OE tō.]

vnwerketh, pp. 'unwrought,' 175. [From OE vb. wyrcan.]

vp, adv. 'up,' 97 116 118 148 etc.; 'into view,' 356; vp on hy(ȝ e) 'aloud, loudly,' 64 81 106; 'upright,' 326. [OE up.]

vpon, prep. 'on, upon,' 111 213 281; 'at,' 222; 'with,' 361; vpon Goddes halfe 'in God's name,' 219; vpon eche a side 'in every direction,' 187; vpon all wyse 'in every detail,' 156. [OE up + on.]

wakynge, pres. part. 'awake,' 207. [OE vb. wacian.]

wall(e), n. 'rampart,' 19 197 349. [OA wall.]

ware, adj. 'aware,' 122. [OE wær.]

warne, vb. 'summon,' infin. 190. [OE war(e)nian.]

was, see be.

water, n. 'water,' 215 362 355; 'stretch of water,' 51 96. [OE wæter.]

we, pers. pron. 1pl. 'we,' 3 92 219 302. [OE wē.]

wedde, vb. 'marry'; infin. 'stake,' 27; pp. wedded 69. [OE weddian.]

wedes, n.pl. 'clothes,' 119. [OE sg. wǣd.]

wey, n. 'way,' 220. [OE weg.]

weyȝtes, n.pl. 'set quantity,' 156. [OE sg. (ge)wiht.]

wele, well, adv. 'well,' 2 12 54 67 etc.. [OE wel.]

wellede, vb. 'boiled,' pret. 3sg. 166. [OA wellan.]

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wene, vb. 'think, believe,' pres. 1sg. 69; pret. 3sg. wente 67. [OE wēnan.]

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wereth, vb. 'defends,' pres. 3sg. 2. [OE werian.]

werke,[1] vb. 'cause,' infin. 78; pres. 1sg. 182; pret. 3sg. wrowȝte 'made,' 119. [OE wyrcan, weorcan.]

werke,[2] n. 'creation,' 2; 'action, business,' 170 330. [OE weorc.]

werne, vb. 'refuse, deny,' infin. 56 72. [OE wiernan, or OA *wernan.]

wessell, n. 'vessel,' 155. [OF vessel.]

wexeth, vb. 'increases,' pres. 3sg. 158; pret. 3sg. wexedde 166. [OE weaxan.]

what, pron. 'what,' interrog. 74 130 171 etc.; rel. 56; indef. 'what, whatever,' 134.
adj. interrog. 214 230 288 etc.
conj. 'as much as,' 50. [OE hwæt.]

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whenne, adv. 'when,' 1 12 17 33 etc.; whenne þat 'when,' 325. [cf. OA hwenne.]

wher(e), adv. 'where,' interrog. 12 82; rel. 73. [OE hwær.]

wherefore, adv. 'by which,' 274. [From where, for.]

why, adv. 'why,' 290. [OE hwȳ.]

whyle, n; a speche whyle 'long enough for a conversation, a short while,' 286. [OE hwīl.]

whyle(s), whyll, conj. 'while, for as long as,' 117 273; 'and in the meantime,' 145. [From OE hwīl.]

whyte, adj. 'white, shining,' 281. [OE hwīt.]

who, pron. interrog. 'who,' 230; indef. acc./dat. whome þat 'whoever,' 245. [OE hwā.]

wyfe, n. 'wife,' 69 162 169 196. [OE wīf.]

wylde, adj. 'wild,' 214. [OE wilde.]

wyles, n.pl. 'stratagems,' 182. [cf. ON vél.]

wyll, vb. 'will, wish, want,' pres. 1sg. 128 261; woll 244; 2sg. wylt 260, wolt 72; 3sg. wyll 290, woll 252 308; pret. 3sg. wolde 30 41 56; as his kynde wolde 'as his rank demanded,' 276; pl. 317. [OE willan.]

wyll(e), n. 'will,' 1 206; to myne wyll 'at my command,' 181; a wylle 'at their pleasure,' 79, (See Note.) [OE willa.]

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wyse, n; vpon all wyse 'in every detail,' 155. [OE wīse]

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wit, n. 'understanding,' 99. [OE wit.]

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with, prep. 'with,' 2 14 23 27 etc.; 'with, by,' 105 138; 'with, against,' 245 259. [OE wiþ.]

withoute, prep. 'without,' 273. [OE wiþūtan.]

witty, adj. 'wise, prudent,' 35. (See Note). [OE wittig]

wo, n. 'torment,' 343. [OE wēa, interj. wā.]

wode, woode, n. 'wood,' 113 119 143 215. [OE wudu.]

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wondreth, vb. 'is astonished,' 184. [OE wundrian.]

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wronge, adv. 'unjustly, amiss,' 197 349; wronge wonnen 'ill-gotten,' 170;

n. 'injustice, mischief,' 245. [LOE wrang < ON vrangr.]

wrowȝte, see werke.[1]

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