

A Critical Edition
of
King Hart,
with Introduction, Notes and Glossary.

Presented by Priscilla J. Preston
for the Degree of Master of Arts
in the University of London.

October, 1954.



ProQuest Number: 10097847

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10097847

Published by ProQuest LLC(2016). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code.
Microform Edition © ProQuest LLC.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106-1346

ABSTRACT

King Hart is an important but neglected poem, attributed to Gavin Douglas. This edition aims at providing a good text of the poem, together with a full critical apparatus, designed to investigate the poem's many problems, and to elucidate its meaning and its place in literary history.

For the sake of clarity, two transcripts of the text are given: the edited text, on the right; on the left, the diplomatic text, intended for reference at those points where it has been found necessary to make emendations or where the ambiguity of the manuscript renders several interpretations possible.

The main problems for the reader are linguistic and textual. King Hart is written in Middle Scots, a dialect which has received comparatively little investigation; the linguistic difficulties are increased not only by the poet's taste for obscure words, but by scribal carelessness. A solution to these difficulties is attempted in the following: section II of the INTRODUCTION, which gives an account of the main characteristics of Middle Scots; a GLOSSARY of unfamiliar words, senses and forms; a TRANSLATION, which supplements the GLOSSARY and clarifies the syntax; NOTES, which deal with the more difficult words and constructions, and the frequent textual problems.

A further important problem, the poem's authorship and relation to Douglas, is discussed in the INTRODUCTION (section VI), but before final judgment a much more exhaustive investigation must be made.

The poem's meaning, its relation to the traditions of erotic and homiletic allegory, its style and versification are examined in the INTRODUCTION (sections III-V), and illustrated further in the NOTES. King Hart's debt to past literature, both courtly and popular, is unmistakable, but in the handling of materials there is originality and considerable artistry.

CONTENTS

	PAGE
<u>LIST OF ABBREVIATIONS</u>	1
<u>INTRODUCTION</u>	
I. TEXT	3
II. LANGUAGE	8
III. ALLEGORY	45
IV. STYLE	79
V. VERSIFICATION	89
VI. AUTHORSHIP AND DATE	98
<u>SELECT BIBLIOGRAPHY</u>	116
<u>TEXT</u>	126
<u>NOTES</u>	247
<u>GLOSSARY</u>	332
<u>TRANSLATION</u>	415

1

LIST OF ABBREVIATIONS

acc. accusative.
adj. adjective.
adv. adverb.
AF. Anglo-French.
Anglia. Anglia, Zeitschrift für Englische Philologie.
aph. apthetic form.
Bosworth-Toller. An Anglo-Saxon Dictionary.
c. circa.
cf. compare.
Cleasby-Vigfusson. An Icelandic-English Dictionary.
col. column.
comp. comparative.
conj. conjunction.
constr. construction; constructed with.
correl. correlative; correlated.
Da. Danish.
dem. demonstrative.
DOST. A Dictionary of the Older Scottish Tongue.
Du. Dutch.
ed. edition; edited by.
EDD. The English Dialect Dictionary.
EETS.OS.(ES.) Publications of the Early English Text Society. Original Series. (Extra Series.)
F. French.
fem. feminine.
ff. following.
fol. folio.
Gael. Gaelic.
gen. genitive.
Godefroy. Dictionnaire de l'Ancienne Langue Française.
Goth. Gothic.
imp. imperative.
inf. infinitive.
interj. interjection.
interrog. interrogative.
It. Italian.
Jamieson. An Etymological Dictionary of the Scottish Language.
l(l). line(s).
L. Latin.
LOE. Late Old English.
masc. masculine.
MDu. Middle Dutch.
ME. Middle English.
MLN. Modern Language Notes.
MP. Modern Philology.
MS(S). Manuscripts.
MSc. Middle Scots.

n. noun.
 NED. A New English Dictionary on Historical Principles.
 nom. nominative.
 Norw. Norwegian.
 OE. Old English.
 OF. Old French.
 OHG. Old High German.
 ON. Old Norse.
 ONF. Old Norman French.
 ONth. Old Northumbrian.
 op. cit. work cited.
 p(p). page(s).
 pers. personal.
 phr. phrase.
 pl. plural.
 PL. Patrologiae Cursus Completus: series Latina.
 PMLA. Publications of the Modern Language Association
of America.
 poss. possessive.
 prec. preceding.
 prep. preposition.
 pres. present.
 pret. preterite.
 pron. ^{prol.}pronoun.
 refl. reflexive; reflexive construction.
 rel. relative.
 Sc. Scottish.
 Scand. Scandinavian.
 sing. singular.
 STS. Publications of the Scottish Text Society.
 subj. subjunctive.
 superl. superlative.
 Sw. Swedish.
 v. verb.
 var. variation.
 vol. volume.
 WS. West Saxon.

References to Douglas's other works are, except when otherwise indicated, to Small's edition, by volume, page and line; references to his Eneados are abbreviated thus: Eneados I Prol. = the prologue to the first book of Eneados.

INTRODUCTION

I. TEXT

Only one manuscript of King Hart is known to exist, and there is no early printed & version extant, all known printed editions being late and based, directly or indirectly, on this single manuscript.

1. Manuscript.

This manuscript copy is contained in the Maitland Folio¹ in the Pepysian Library, Magdalene College, Cambridge. The Maitland Folio is a large manuscript collection of Scottish poetry of the fifteenth and sixteenth centuries, including many of the most important poems of Dunbar, and forms one of the chief sources for knowledge of early Scottish poetry. The collection originally belonged to Sir Richard Maitland (?1496-1586), and contains many of his own poems. It appears to have remained in the possession of the Maitland family until 1692, when it is listed in a catalogue of manuscripts belonging to John Maitland, first duke of Lauderdale, to be sold by public auction². At this auction it was probably bought by Samuel Pepys. In 1703, Pepys bequeathed it, together with the rest of his library, first to his nephew John Jackson for life, and then to Magdalene College, where it passed in 1724 and has remained ever since³.

1. Pepysian Library MS. 2553.

2. "15. Collection of several Poems, written by R.Maitland, and others, (on Paper). Fol." Bibliotheca Instructissima ex bibliothecis Duorum Doctissimorum Theologorum Londinen. nuper Defunctorum Composita. Cui Adjicitur Bibliotheca Manuscripta Lauderdaliana.., London, 25 Januarii 1691/2.. per Jo. Bvllord. Reprinted in Bannatyne Miscellany, ed. D.Laing, Edinburgh, 1836, vol.II, pp.151-8.

3. Report on the Pepys Manuscripts, London, 1911, p.v.

In its present state the Maitland Folio contains 183 leaves of text, each leaf being separately mounted. The pages, not the leaves, are numbered, and amount to 366. The dimensions of the mounted leaf are 10 $\frac{3}{8}$ by 5 $\frac{1}{2}$ inches. The manuscript is written in a variety of hands, but the greater part, including King Hart, is the work of one scribe. The evidence of these hands, together with the dating of some of the pieces, indicates that the manuscript was begun in or about 1570¹.

King Hart is contained on pp.226-56, starting on the lower half of p.226 and ending at the top of p.256. The lower half of p.256 has later been filled up with entries in several hands:-

- (1) Quod maister gavvin douglas
Bishop of dunkeld.
- (2) Johne Maitland L. thirlstane C
of Scotland died 3 october 1595
vixit annos 52.
- (3) Quod maister gavvin douglas
Bishop of dunkeld.
- (4) (to the left of (3).) This buke pertenis
to helyne m.
- (5) Schir Richard Maitland off
Lethingtoun knyght died
Liued of zeiris lxxxxij
- (6) M.Thomas maitland died in itallie 1572 and
Lived of zeiris 22.

The two ascriptions to Douglas, entries (1) and (3), are in different hands, neither of which is the same as that in which the poem and the ffinis directly beneath it are

1. See the Maitland Folio MS., vol.II, ed. W.A.Craigie, (STS. series II, 20), Edinburgh, 1927, pp.1-3.

written. Craigie places them in the early seventeenth century¹. The other entries, all in different hands, refer to different members of the Maitland family, helyne m. being Sir Richard's daughter Helen, who later married Sir John Cockburn of Clerkington.

A number of leaves were wrongly placed when the manuscript was bound². This affects King Hart in two places, and the correct order of the leaves has here been restored, the exact misplacement being shown by marginal numbers and indicated in the footnotes.

The scribe has marked division into lines of verse and into stanzas (usually four to the page), but there is no punctuation, ~~x~~ apart from the occasional use of a virgule (a slender diagonal /) to mark a pause, perhaps one considered not sufficiently self-evident. The text is plain, without decoration of any sort. Three marginal Latin glosses, in the same hand as the poem, survive, and there may originally have been others. It is clear that the pages had once much wider margins, and that these were cut down for mounting. The ink is very badly faded in parts. There is an occasional use of catchwords. The poem is without title.

2. Printed Editions.

King Hart is printed in:-

(1) Ancient Scottish Poems, never before in print, ed. J. Pinkerton, London, 1786. (vol.I, pp.3-43.)

In this Pinkerton included the greater part of both

1. Craigie, op. cit., p.4.

2. Craigie, op. cit., pp.1-2.

the Maitland Folio and the Maitland Quarto¹. His work was pioneering, but it is highly inaccurate both in the transcription of the text and in the critical commentary. It was Pinkerton who without MS. authority first divided King Hart into two cantos - a division maintained in Small's and Ross's editions - the break occurring at l.424. He also prefaced the poem with an "argumente", written in an imitation of Middle Scots.

(2) The Poetical Works of Gavin Douglas, ed. J.Small, Edinburgh, 1874. (vol.I, pp.85-120.)

Small was a more faithful transcriber of the text than Pinkerton, but there are still many inaccuracies and unnecessary emendations.

(3) The Book of Scottish Poems, ed. J.Ross, Edinburgh, 1878. (pp.234-53.)

This is a version of Small's text, in slightly modernised spelling; there appears to have been no independent consultation of the MS.

(4) Specimens of Middle Scots, ed.G.G.Smith, Edinburgh, 1902. (pp.49-64.)

This is valuable for its critical apparatus; many of the problems in the text are here acknowledged and investigated for the first time. Unfortunately only the first 424 lines of the poem are printed.

1. A smaller MS. collection of poems, also belonging to Sir Richard Maitland; edited for the STS. by Craigie (STS. series II, 9), Edinburgh, 1920.

(5) Maitland Folio MS., ed. W.A.Craigie, (STS. series II, 7 and 20), Edinburgh, 1919 and 1927. (vol.I, pp.254-84.)

Craigie's edition presents the first almost completely accurate transcript of the text, even to the retention of the lack of punctuation. At the same time, it presents the most difficulty to the reader, both from the very faithfulness to the text, and ~~from~~ from the slightness of the critical apparatus.

II. LANGUAGE

King Hart is written in Middle Scots, that is, "the literary language of Scotland .. between the latter half of the fifteenth century and the early decades of the seventeenth"¹. This language was originally identical with the Northern dialect of Middle English², but in the fifteenth century, whereas regional dialects gradually disappeared from written English through the increasing importance of London English, in Scotland the Scots dialect retained its standing as a literary language³, and, although still close to the spoken language of northern England, was quite distinct from literary English in phonology (from the evidence of spelling and rhymes), grammar and syntax, and vocabulary.

Note:

(1) In the following account the term MSc. signifies Middle Scots, in particular those forms in the text which are characteristic of Middle Scots; the term ME. generally signifies late Middle English, especially of the East Midland areas.

(2) In the account of the vowels the basis for comparison

1. G.G.Smith, Specimens of Middle Scots (Introduction), p. xi.

2. The language used by Scottish writers (such as Barbour) of this earlier period is sometimes termed 'Early Scots', more to distinguish it from the language at its later stage, 'Middle Scots', than to make a linguistic distinction between the two areas of Northern English.

3. Some writers consider Middle Scots to be purely a literary language, cut off from the spoken tongue. (See G.G.Smith, op. cit., pp. xi-xii; H.H.Wood, Introduction to his edition of Henryson's Works, Edinburgh, 1933, pp. xxxi and xxxiii.) This is highly debatable. The evidence now being made available by DOST. suggests that the language of such poets as Dunbar and Henryson, although literary and therefore selective, is derived from the same sources as that of the prose-writers and the writers of public records and documents in the period.

with Middle English is H.C.Wyld's table of late Middle English vowels and their sources (A Short History of English, 3rd ed., London, 1927, § 201).

A. Phonology.

Vowels in Stressed Syllables.

1. ME. a from all sources

MSc. generally has a also.

(OE. ae) craft, 1.2; abak, 1.721.

(ON. a) happe, 1.315; scantlie, 1.521.

(OF. a) castell, 1.1.

In the original OE. combination a before a nasal, o appears in mony, 1.72 and monyfald, 1.647; a appears in man, 1.511.

In the original OE. combination a before nd, a remains.
handis, 1.174; bandis, "bonds", 1.176.

MSc. has e-spellings in a few words where ME. generally has a.

eftir, 1.267; gers, 1.330; wesche, 1.238; festnit, 1.176; lest, 1.327; wes (see 11.3 and 5) is a frequent variant for was, 1.154.

The e in eftir and gers is perhaps due to Scandinavian influence¹, as also in festnit (cf. ON. festa), although DOST. considers it to represent original OE. festnian (side by side with faestnian). The presence of wes besides was is not peculiar to MSc.; it is perhaps a consequence of its unstressed position¹.

1. See R.Jordan, Handbuch der Mittelenglischen Grammatik, 2nd ed., Heidelberg, 1934, § 32, Anm.3.

2. ME. e from $\begin{cases} \text{OE. e} \\ \text{OE. eo} \\ \text{ON. e} \\ \text{OF. e} \end{cases}$

MSc. regularly has e also.

(OE.e) set, 1.3; wedder, 1.660.

(OE.eo) sewin, 1.429.

(OF.e) assent, 1.410; tendir, 1.922.

In words where late ME. has -ar-, representing earlier ME. -er-, MSc. commonly has -ar-, although frequently both spellings are found for the same word.

hart (OE.heorte), 1.1; chare, 1.361.

harknit, 1.55; cf. herknit, 1.808.

marrit, 1.170; cf. mer, 1.104.

In a few words MSc. has a instead of e.

fallow, 1.493; rakles, 1.923.

OE. we(o)rc is represented by both werk, 1.573, and work, 1.638. The e-spelling is probably the original Sc. form (appearing also as wark in other Sc. texts); work, showing the rounding influence of w, seems to have been introduced from the south.

OE. we(o)rold and we(o)roldlic are represented by warld, 1.427, and warldlie, 1.695, spellings which \times indicate earlier forms in -er-, without the rounding seen in the southern forms, world, wurld.¹

1. Cf. Jordan, § 73, Anm. 1.

3. ME. i from $\begin{cases} \text{OE. i} \\ \text{OE. y} \\ \text{ON. i} \\ \text{OF. i} \end{cases}$

MSc. regularly has i also, with the spellings i, y.
 (OE. i) bid (OE. biddan), 1.939.
 (OE. y) bissely, 1.55; list, 1.271.
 (ON. i) skill, 1.405; wiskit, 1.77; wysk, 1.199.
 (OF. i) princis, 1.224.

The fifteenth-century lowering of i to e appears in some words, but this change is not confined to MSc.¹

previe, 1.313; presoun, 1.252.

This lowering to e may account for the unusual spelling leist, representing OE. lystan, in 1.124. (The regular MSc. form is list.) The ei-spelling, however, suggests a long vowel.

OE. swylc is represented by sic, 1.142, with the usual unrounding of OE. y to i. The rounded form found in the south (cf. modern "such") is not adopted till late in MSc.

OE. mycel is represented by forms in e, with unrounding of y to i, and subsequent lengthening and lowering to e in open syllables.²

meikill, 1.2; mekle, 1.220.

4. ME. o

Late ME. o represents both original o and original a; it has therefore two equivalents in MSc.

(i) Where ME. o represents original OE. o, or ō in closed syllables, ON. o, or OF. o, MSc. also has o.

1. See Wyld, § 255.

2. See Wyld, § 174; see ~~ix~~ below, § 7.

- (OE.o) folk, 1.3; oft, 1.64.
 (OE.ō) soft, 1.62.
 (ON.o) rottin, 1.327.
 (OF.o) blok, 1.275.

(ii) Where ME. o represents OE. or ON. a before ng, MSc. retains a.

- lang, 1.43; amang, 1.3; strang, 1.1.
wrang, 1.336.

A few o-spellings in these* words occur (see ll. 274, 297 and 834), but these spellings are late and probably scribal, particularly those in ll. 297 and 834 (See NOTES).

5. ME. u (spelt o, u) from OE. u in closed syllables

MSc. similarly has spellings in o and u.

- lust, 1.25; cunning, 1399.
conning, 1.118; son (OE. sunne), 1.433.

For OE. u in open syllables, see below, Section 10.

6. ME. ā from $\left\{ \begin{array}{l} \text{OE. ae} \\ \text{OE. a} \\ \text{ON. a} \\ \text{OF. a} \end{array} \right\}$ in open syllables

MSc. generally has a also.

- (OE.ae) ladill, 1.284.
 (OE.a) fayr, 1.754; faynis, 1.107.
 (ON.a) scayth, 1.651.
 (OF.a) dame, 1.97; estait, 1.243.

Note: The placing of i or y immediately after the vowel does not indicate diphthongisation, but length of the vowel. It is an orthographical device used with all vowels, and is

a characteristic feature of MSc.¹

An e-spelling occurs in deme, "dame", 1.237. Such spellings in e instead of earlier a are characteristic of late MSc. They suggest that ME. a ^{when it} ~~which~~ originally had the value [a:] now has a value approximating to [e:], previously represented by e.

The ai-spelling in chaistetie, 1.303, probably indicates that the vowel is long, although shortening is usual in a trisyllabic word.

7. ME. ē from $\begin{cases} \text{OE. ē} \\ \text{OE. āē}^1 \\ \text{OE. ēo} \\ \text{OE. i, y, in open syllables}^2 \end{cases}$ (Anglian ē)

MSc. has spellings in e; the placing of i or y after the vowel is a frequent device to show length.

(OE. ē) keip, 1.350; kene, 1.200; greyne, 1.93.

(OE. āē¹) reid, 1.761; sleip, 1.355.

(OE. ēo) deip, 1.87.

(OE. i, y) levir, 1.910; preik, 1.224 (cf. prik, 1.191);
ewill, 1.889; meikill, 1.2; mekle, 1.220.

A few spellings in a occur:

schane, 1.95, for the more usual schene (OE. scēne), 11.8, etc.

glade, 1.379, which represents OE. glida, the i being lengthened and lowered to e in open syllables -common MSc. "glede, gled".

Both are probably examples of inverted spelling,

1. See Specimens of Middle Scots, pp. xviii-xix.

2. See Wyld, § 174.

such an interchange between a- and e-spellings is common in certain words in MSc. (See also above: § 6, x.)

The a-spellings in war, ware, preterite plural of "be" (cf. ll. 33 and 849), and in thar, thair (cf. ll. 273 and 177), are of a different origin, probably representing original OE. ā or ON. á. Cf. ON. váru; OE. þār beside þāer.

8. ME. ē from $\left\{ \begin{array}{l} \text{OE. e in open syllables} \\ \text{OE. ēā} \\ \text{OE. āe}^2 (\text{Anglian āe}) \end{array} \right.$

MSc. commonly has spellings in e, ei and ey.

(OE.e) beir, 1.447.

(OE.ēā) reid, "red", 1.90; teiris, 1. 327.

(OE.āe²) deil, 1.323; clein, 1.124; se, sey, ll.288 and 76.

There appears to be no spelling-distinction from ME. ē; the evidence of rhymes suggests that in MSc. original ME. ē and ME. ē were identical in sound. See the rhymes in ll. 122:124:125:127; and 286:288.

An a-spelling occurs in havines, 1.789; cf. hevines, 1.336, the more usual spelling. This is probably an inverted spelling (see above: §§ 6 and 7).

A few i-spellings, which appear to be particularly characteristic of MSc., occur.

brikand, 1.328; cf. outbrek, 1.338.

wrik, 1.215; cf. wreik, 1.341.

grit, 1.70; cf. grete, 1.345.

9. ME. ī from $\begin{cases} \text{OE. } \bar{i} \\ \text{OE. } \bar{y} \\ \text{ON. } \bar{i} \\ \text{ON. } \bar{y} \end{cases}$

MSc. has ī, the combinations iy and yi indicating the length of vowel.

(OE. ī) blyth, l. 18; kniyf, l. 587; ryik, l. 90; ryis, l. 78.

(OE. ȳ) hyde, l. 260.

(ON. ī) tyte, l. 882.

(ON. ȳ) tyne, l. 860.

An ē-spelling occurs in lecam, l. 11; this is not common, but similar spellings of this word are recorded elsewhere in MSc.

In cases where late ME. ī represents earlier ME. ē (in -ēz, -ēh), MSc. retains ē. This is shown by the evidence both of spelling and rhymes.

sle, "sly", l. 615, rhymes with me:fee:se, ll. 610:612; 613.

de, "die", l. 904, rhymes with be, l. 902.

hie, l. 106, rhymes (despite the i-spelling) with se and fle, ll. 108 and 109.

10. ME. ō from $\begin{cases} \text{OE. } \bar{o} \\ \text{OE. } u \text{ in open syllables}^1 \end{cases}$

In MSc. words of both origins most commonly have spellings in u, ui, and uy; but spellings in o and oi, and occasionally ou, occur.

1. So Wyld, § 174; ^{but} Jordan, § 38, considers it a characteristic feature of the North.

- (OE. \bar{o}) gud, 1.116; gude, 1.47; suth, 1.558; for~~s~~suyth,
1.842.
sone, "soon", 1.385; void, 1.75; wode, 1.416;
woude, 1.175.
- (OE. u) dure, 1.396; luif, 1.284; cum, 1.347.
love, 1.14; come, 1.850.

The evidence of rhymes confirms that of spelling: original u in open syllables had, in MSc. at least, become identical with original \bar{o} .

For identical rhymes, see 11.278:280 - (^{OE.} $\text{duru: f\bar{o}r.}$)
11. 394:396 - (OE. $\text{fl\bar{o}r: duru.}$)

There is less certainty, however, as to what the value of this sound was in MSc. According to Wyld, while OE. \bar{o} was preserved for some time in ME., and eventually became [u:], in the north of England, "original long \bar{o} underwent an entirely different development" and "in Scotland, at any rate, it was gradually advanced to a sound which, in the fourteenth century, was identified with Fr. u = [\bar{y}]." ¹The evidence on which this view is based is chiefly derived from spelling and rhymes, and from the pronunciation in the modern dialects of these areas.

The materials provided by this text do not wholly confirm this view.

(1) A few ou-spellings, characteristic of the south, occur, side by side with those in u, peculiar to the north.

(2) Rhymes:

Original \bar{o} and u (in open syllables*) rhyme with French u. (See 11. 394-9; also, 266-71.)

1. Wyld, § 163. Cf. Jordan, § 54.

On the other hand, original \bar{o} also rhymes with original \bar{u} . (See 11.222:224 - OE. hlūd: wōd .)

In addition, original \bar{u} rhymes with French u . (See 11.933:935 - OE. būr:OF. mes~~sur~~.)

These rhymes may be imperfect ones; nevertheless their evidence should be taken into account before the identification of this \bar{u} -sound with French u is accepted too readily.

A few y - (and i -) spellings are found. These occur chiefly before a nasal consonant, and are particularly characteristic of later MSc.

symmer, 1.8; cf. sommer, 1.95.

wyne, 1.22; cf. woun, 1.16.

11. ME. \bar{o}

This has several equivalents in MSc., varying regularly in accordance with the different origins of the ME. sound.

(i) Where ME. \bar{o} represents original o in open syllables, MSc. also has \bar{o} , with spellings in oi indicating length.

(OE.o) affoir, 1.750; befoir, 1.374.

(OE.o) cloik, 1.153; cloke, 1.494 .

(ii) Where ME. \bar{o} represents original (OE. and ON.) \bar{a} , the northern dialects regularly retain \bar{a} , and MSc. has the following spellings indicating length: ai; ay; a(e).

(OE. \bar{a}) hait, 1.831; hame, 1.255; flayne, 1.235; wrayth, 1.745.

(ON.a) bayth, 1.63.

(iii) Where ME. has the combination -ōld , representing late OE. -áld , earlier -ald, -eald, MSc. frequently has spellings in -auld or -awld (side by side with -ald) pointing to the formation of a diphthong¹.

cauld, 1.62; auld, 1.435; bauldrie, 1.151;
bawldrie, 1.954; cf. baldrie, 1.212.

(iv) Besides the native spellings in a MSc. also has many o-spellings, introduced from the south. These become increasingly frequent towards the end of the MSc. period.

In this text OE. wā has the following forms:

wa, 1.570; way, 1.465; wo, 1.44.

The English forms both and lord appear far more frequently than their Sc. equivalents bayth and lairde. Many of these o-spellings may have been introduced by the scribe (lairde in 1.40 had to be retained for the rhyme's sake -see 1.38); in some instances however the rhyme proves that the English form originated with the poet himself. (See 11.517:519 - befoir:more.)

12. ME. ū from $\begin{cases} \text{OE. } \bar{u} \\ \text{OF. } u \end{cases}$

MSc. has the same spellings as are found in ME. -ou; ow.

(OE. \bar{u}) schouris, 1.9; sour, 1.324; sowr, 1.76.

(OF. u) toure, 1.70; towre, 1.74.

In the original late OE. combination -ūnd, MSc. has the spelling -und side by side with -ound, which suggests that a short vowel may have been retained in this position².

funde, 1.800; bundin, 1.498; grund, 1.185, cf.
ground, 1.135.

1. See Jordan, § 267.

2. See Jordan, § 38.

Where ME. has the combination ōw, ōh, representing OE. -ōg, -ōh (after the formation of a diphthong, the ō was apparently assimilated to the second element in the diphthong, resulting in -ūw, -ūh), MSc. has the diphthong -eu.

aneuche, 1.774.

Vowels in Unstressed Syllables.

In unstressed syllables the vowel is regularly represented by i not e, in both inflectional and other endings.

closit, 1.2; levis, 1.6.

meikill, 1.2; nobill, 1.34.

Very occasionally an e-spelling occurs, usually in the plural inflection of nouns. (SEE below: Grammar-(Nouns.), p.26.)

Consonants.

The following are the chief points to note:

1. B

The ME. combination mb is usually represented in MSc. by m, mm. When this occurs in words of Latin origin it renders them closer to their Latin original.

humilnes, 1.114; cf. L. *humilis*.

chalmer, 1.809; cf. L. *camera*.

nummerit, 1.42; cf. L. *numerus*.

Exception: wambe, 1.910.

2. C and K

As in ME., c represents both [s] and [k].

[s] in words of French origin.

certainly, 1.53; allace, 1.757.

[k] before back vowels, in words of all origins.

castell, 1.1; cumlie, 1.1; carlis, 1.739.

K represents [k] always. It corresponds not only to ME. k, but also, in certain words of OE. origin, to ME. ch, tch, = [tʃ]. In some of these words the k-forms have probably arisen through Scandinavian influence¹.

meikill, 1.2; ryik, 1.90; reik, 1.916; strekand, 1.759; ilkane, 1.583; quhilk, 1.34.

3. CH

This has a double value, corresponding to

(1) ME. ch, tch = [tʃ].

chyde, 1.569; teichit, 1.22.

1. See Jordan, § 179.

The spellings tch, tsch, which occur in watchis, 1.209, and fitschand, 1.107, are less common in MSc.

(2) ME. zh, gh.

brocht, 1.414; lauchan, 1.295; nicht, 1.244;
nicht, 1.55; nocht, 1.36.

There is evidence, particularly from modern Sc. dialects, that in these words MSc. retained the velar or palatal spirant [X], whereas this had commonly disappeared or been labialised in later ME.

4. D

D is intrusive, usually preceding or following n.
boldning, 1.78; ythand, 1.33;
suddandlie, 1.411 (beside suddanlie, 1.724).

This appears to have been a feature of spelling rather than of pronunciation. There is some evidence to show that ^{in an unstressed syllable,} the original combination nd had been simplified to n (cf. the spelling lauchan, "laughing", 1.295).¹

D appears instead of t in a final position in certain words of foreign origin.

sembland, 1.835; seruand, 1.63.

Conversely, d is often replaced by t in a final, unstressed position, in particular in the preterite inflections of verbs.

bodwart, 1.182; eftirwart, 1.499.

commandit, 1.295; wynnit, 1.293.

1. The development of ^{an} ~~xxxx~~ excrescent d after n, however, is not confined to MSc. It occurs in ME. in the fifteenth century (Jordan § 262, Anm.1) in such a word as sound, 1.316, where the rhymes indicate that the d is pronounced.

In fedderit, 1.235, and murdour, 1.342, d represents OE. þ in ~~an~~ medial position before r.

In erde, 1.36, and deid, 1.894, the final d may similarly represent OE. þ, but the change is not common in a final position. (It is possible that erde represents not OE. eorþe but OE. eard; that deid, "death", represents OE. dēad (the adjective) not OE. dēap (the noun).)

5. G

In MSc., as in ME., g has two values:

[dʒ] in words of French origin.

gentrice, 1.29.

[g] in words of all origins.

grene, 1.16; governe, 1.20.

In words of native origin MSc. commonly has g = [g] in place of ME. dg = [dʒ] (representing OE. cg).

brig, 1.102; rig-(bone), 1.536.

This is usually ascribed to Scandinavian influence¹.

G is frequently intrusive after a final n in MSc. This occurs most frequently in the past participle, but is also found in words like "gairding"- garden, "burding"-burden.

outstolling, 1.825.

G is lost in the original combination ngth.

strenth, 1.25; leynth, 1.194.

6. H is unsounded in certain words of French origin.

ost, 1.185; armony, 1.312.

1. See Jordan, § 192.

K See C, K

7. L

In a final position in the syllable, l is sometimes lost after a back vowel. This is indicated by spelling and rhymes.

(after a) had, "hold, keep", 1.863, = hald, 1.523.

(after o) stowin, 1.563, ~~st~~ = stollin, 1.613.

(after u) wow, "wool", 1.938; fow, "full", 1.941. (Both rhyme with now, 1.940, and allow, 1.943.)

L appears to have been frequently used as an orthographical device for indicating the length of the preceding vowel¹. It appears chiefly after a ~~xx~~ and o.

chalmer, 1.809; walk, "wake", 1.758;

walknit, 1.381.

In words adopted from French, l mouillé is represented in MSc. by lz.

milzon, 1.42; assailze, 1.834; failzeit, 1.504.

8. N

In words adopted from French, n mouillé is represented by nz.

feinze, 1.152; streinze, 1.274.

The combination ng represents both OE. (and ON.) ng and OF. gne. Forms of both origins rhyme together (see 11. 121:123).

(OE., ON.) ding, 1.544; hing, 1.528.

(OF.) ding, 1.423; bening, 1.933; sing, 1.804.

1. This probably arises through the disappearance of l ~~xxxxxxxxxxxxxxxxxxxx~~, and compensatory lengthening of the preceding vowel in certain cases. (See Jordan, § 292.)

9. Q

Qu, as in ME., represents both OE. cw and OF. qu.
quene, 1.113; requyr, 1.647.

Quh is quite distinct from qu. It represents OE. hw, and corresponds to later ME. and modern wh. The MSc. spelling points to the retention of the original spirant sound.

quhyt, 1.93; quhen, 1.124; quhilk, 1.34.

10. S, SCH

Sch is used in the same positions as in ME. apart from a few words where it corresponds to ME. s.

schirris, 1.484, is the only example in this text.

S appears in MSc. instead of sch in :

(1) the verbal forms sall and suld.

(2) French-derived verbs with the inchoative suffix -iss.

abaisit, 1.384; cheris, 1.827; polist, 1.5.

(3) a few other words.

wis, "wⁱsh", 1.427 .

11. U, V, and W

The symbols u, v, and w are, to some extent, interchangeable in MSc.

U generally represents the vowel; occasionally it stands for [v], as in aboue, 1.426; sometimes for [w], as in duelling, 1.37.

V generally represents [v], and in initial position, the vowel u (with its varying values). A characteristic of MSc. is the use of v in place of [w]. void, 1.75.

When final the sound [v] is sometimes represented by f; behuif in l.431 rhymes with aboue and remove (ll.426 and 428).

W usually represents [w], less frequently the vowel u, as in ws, l.157, wther, l.59; occasionally it appears for [v].

wangarde, l.227; wysar, l.333.

12. Metathesis

This is frequent in MSc.

gers, "grass", l.330; turst, "trussed", l.751.

Cf. also sendill, l.85, = seldin, l.142 (OE.selden).

B. GRAMMAR.Nouns.

1. The plural is regularly indicated by the ending -is¹, the usual form of the inflection in MSc.

Note:

(i) Southern influence on the spelling is shown in a few exceptional plurals in -es.

beymes, 1.165; gromes, 1.184; tymes, 1.295.

(ii) Mutation survives in three words:

feit, 1.206, and men, 1.214, as in modern English; brether, 1.482, is more interesting. It was the usual form in MSc., at a time when the established forms in English were "brothers", the levelled form, and "brethren", influenced by the weak declension and specialised in meaning.

(iii) One example of the weak plural ending -n survives:

ene, 1.285.

(iv) Unchanged plurals are found in zeir, 1.429; hors, 1.232.

2. The genitive is usually indicated by the -is ending.¹

Note:

(i) Uninflected forms of the genitive are found in words of Romance origin ending in [s]

Venus' bandis, 1.176; Venus' tun, 1.424; Plesance' taill, 1.699.

(ii) fure in fure leynt, 1.194, may also possibly be an uninflected genitive: "fure's length".

(iii) The modern group possessive is used in 1.387:

Our lord king Hartis will.

1. On the absence of a fixed syllabic value for this -is ending, in both plurals and genitives, see section V on the Versification.

Verbs.1. Infinitive.

The regular form is the uninflected one. There is one exception with final n : sene, "see", 1.237. (See note.)

2. Present Indicative.

The endings are those found regularly in MSc.

(i) When the verb immediately follows a personal pronoun, the forms correspond, with the exception of the second person singular, to those found in modern English:

	1	-x		1	-x
Singular	2	- <u>is</u> , - <u>s</u>	Plural	2	-x
	3	- <u>is</u> , - <u>s</u>		3	-x

I zeild, 1.243; thow has, 1.554; scho commandis, 1.308; we go, 1.696; ze cum, 1.446; that serve, 1.38.

(ii) In certain cases, however, when the verb does not immediately follow the personal pronoun or when the subject is not a personal pronoun but a noun, adjective, interrogative or relative pronoun, the ending is -is or -s in all persons.¹ This usage appears to be peculiar to Scottish. Several examples are found in the text:

First person singular: askis, 1.408, which is co-ordinate with offer, 1.407.

Third person plural: wenis, 1.86; behaldis, luikis, 1.87. hes, 1.94. (The usage is seen most frequently with hes, = both "has" and "have". See ll. 209; 242; 422; 545) ~~possibly also in 1.651~~

1. See G.G.Smith, Specimens of Middle Scots, p.xxxv; also, J.A.H.Murray, The Dialect of the Southern Counties of Scotland, (Philological Society), London, 1873, pp.211-12.

There is a similar alternation in the verb, "be", between the forms wes, was, and war, wer. (See "Be".)

3. Preterite Indicative.

(i) The regular means of forming the preterite is by adding the ending -it, -t to the present stem of the verb (ie. by an extension of the OE. system of weak verbs).

persewit, 1.65; hapnit, 1.129; angerit, 1.519.

The ending is the same in all persons.

Occasionally the ending -id, -d is found. In some cases forms with this ending were those current in MSc., such as feld, 1.657; send, 1.743. In other words, such as preicheid, 1.24, the form in -id seems never to have been usual in MSc., and is probably scribal and influenced by English forms in -ed; at other times the -id form was clearly intended by the poet for the sake of the rhyme: *suppleid, 1.390; *iustifeid, 1.574.

(ii) The class of OE. æ weak verbs which had i-mutation in the present stem but not in the past survives, as in modern English.

seik, 1.702; socht, 1.883; tell, 1.159; tald, 1.450.

An exception occurs in teichit, 1.22, where the preterite has been levelled under the form of the present.

(iii) Strong Verbs.

A number of strong verbs found in OE. still survive. The following are the most important forms occurring in the text:

Class I.

<u>byd(e)</u> , 11.151,	<u>baid</u> , 1.198.	-----
----- 464.	<u>flate</u> , 1.829.	-----
<u>ryd(e)</u> , 11.131, 460.	<u>raid</u> , 11. 161, 217.	-----
-----	<u>schane</u> , 1.851.	-----
-----	<u>straik</u> , 1.232.	-----

Class II.

----	<u>crap(pe)</u> , 11.260, 313.	<u>croppin</u> , 1.368.
<u>fle</u> , 1.109.	<u>fled(e)</u> , 11.887, 784.	<u>fled(e)</u> , 11. 201, 737.
----	<u>flaw</u> , 1.416.	----
<u>schut</u> , 1.862.	----	<u>schot</u> , 1.9.

Class III.

<u>begynniss</u> , 1.888.	<u>begouth</u> , 1.369;	<u>begoin</u> , 1.422.
	<u>began</u> , 1.758.	
<u>bind</u> , 1.287.	----	<u>bundin</u> , 1.204.
<u>find</u> , 1.167.	<u>fand</u> , 1.269.	<u>funde</u> , 1.800.
----	<u>flang</u> , 1.193.	----
----	<u>rang</u> , 1.578.	----
<u>thring</u> , 1.205.	<u>thrang</u> , 1.583.	----
<u>wyn</u> , 1.112.	<u>wan</u> , 1.508.	<u>wone</u> , <u>woun</u> , 11. 376, 764.
<u>wourde</u> , 1.772.	<u>wourd(e)</u> , 11.892, 509.	----
<u>zeild</u> , 1.243.	----	<u>zoldin</u> , 1.342.
----	----	<u>forfochtin</u> , 1.889.
<u>rin</u> , 1.447.	<u>ran</u> , 1.75.	<u>run</u> , 1.46.

Class IV.

<u>beir</u> , 1.447.	<u>bure</u> , 1.853; <u>bore</u> ¹ , 1.514.	
<u>brikand</u> , (out)brek, 11. 328, 338.	<u>brak</u> , 1.886.	<u>brokin</u> , 1.925.
----	<u>schure</u> , 1.587.	----
----	<u>stall</u> , 1.797.	<u>stollin</u> , <u>stowin</u> , 11. 613, 563.
<u>cum</u> , <u>come</u> , 11. 347, 850.	<u>come</u> , <u>cum</u> , 11. 177, 564.	

1. This form is a doubtful one; see note to 1.514.

1. See H. F. Price, *A History of Ablaut in the Strong Verbs from
Caxton to the End of the Elizabethan Period*, Bonn, 1910, p. 10.
2. See Price, p. 19. 3. See Price, p. 22. 4. See Price, p. 23.

Class V.

<u>bid</u> , 1.939.	<u>bad</u> , 1.181.	----
<u>get</u> , 1.640	<u>gat</u> , 1.412.	<u>gottin</u> , 1.955.
<u>gif</u> , 1.470.	<u>gaif</u> , <u>gave</u> , 11.357, 363.	----
<u>ly</u> , 1.273.	<u>lay</u> , 1.261.	----
<u>sit</u> , 1.213.	<u>sat</u> , 1.417.	----
<u>speik</u> , 1.340.	<u>spak</u> , 1.499.	----

Class VI.

<u>ta</u> , <u>ta(i)k</u> , 11.370, 723, 375.	<u>tuik</u> , 1.353.	<u>tane</u> , 1.242.
<u>draw</u> , 1.952.	<u>drew</u> , 1.579.	----
<u>fayr</u> , 1.754	<u>fure</u> , 1.266.	----
<u>stand</u> , 1.641.	<u>stude</u> , 1.73.	<u>standing</u> , 1.580.

Class VII.

<u>lat</u> , 1.66.	<u>leit</u> , 1.530.	----
<u>blaw</u> , 1.780.	<u>blew</u> , 1.56.	6----
<u>knaw</u> , 1.94.	<u>knew</u> , 1.500.	----
<u>behaldis</u> , 1.87.	<u>beheld</u> , 1.382.	----
----	<u>lap</u> , 1.781.	----

Many of these preterites were not peculiar to MSc. or the north, and they still survive in modern English.

ran; lay; sat; blew; knew; beheld.

The greater number, however, appear to have had their currency confined to MSc. or northern English. It is possible to group these in certain categories:

a. Preterites whose vowel differs from that in their English equivalents, but in accordance with regular sound laws.

baid; raid; schane; straik.

The usual southern forms at this time had o: bode¹; ~~rod~~ rode²; schone³; stroke⁴.

L. See H.T.Price, A History of Ablaut in the Strong Verbs from Caxton to the End of the Elizabethan Period, Bonn, 1910, § 10.

2. See Price, § 19. 3. See Price, § 22. 4. See Price, § 28.

Original OE. ā is regularly retained in MSc., whereas ME. had o. (See Vowels, x§.11.)

tuik; stude.

These correspond regularly to southern took¹, stood², ON., OE. ō having a different history in MSc. and ME. (See Vowels, §.10.)

b. Preterites whose vowel has a different origin from that found in southern forms. Many of these are examples of what Wyld calls the Northern Preterite³, that is, they show levelling of the (OE., early ME.) preterite plural under the type of the singular.

fand: found is the normal southern form, representing the irregular OE. funde.⁴

brak, spak: the vowel is probably short (spak rhymes with ~~ba~~ bak, 1.497), representing OE. ae. In the south spellings and rhymes indicating a long a are frequent⁵.

stall: stale or stole is the usual southern form⁶.

flang, wan, gat: these, however, are also found in the south in the early part of the sixteenth century⁷, although later replaced by the modern forms flung, won, got.

flaw: flew, adopted in the fifteenth century, is the regular form in the south.

c. Strong forms of the preterite retained, where weak forms have been adopted in the south.

crap(pe): the weak forms creped, crept etc. occurred in the fourteenth century, and were the normal southern forms by

1. See Price, § 141.

2. See Price, § 140.

3. A Short History of English, § 355.

4. See Price, § 58.

5. See Price, § 106; § 127.

6. See Price, § 108.

7. See Price, § 67; § 57; § 119.

this time¹.

fare: the weak forms fared predominated in the south. Price says that he has found no strong form after Caxton, but that NED. quotes one preterite fore from More².

lap: weak forms predominate in the south³.

(Note: for begouth beside began, see 6. Anomalous Verbs.)

4. Past Participle.

Most frequently this is formed in the same way as the preterite indicative, by the adding of the ending -it, -t.

inclynit, 1.15; polist, 1.5; florist, 1.72.

The -t ending is frequently found. As in the case of the -is ending in nouns, and in the present indicative of verbs, -it does not always have syllabic value, and the -t indicates the more common pronunciation⁴. Contraction occurs in some verbs whose present stem ends in -t: lymmit, lit. "limited", 1.19; present, "presented", 1.234.

Cf. however such forms as stentit, 1.378; disportit, 1.501.

Several strong participles in -in survive:

croppin; kervin; gottin; zoldin; forfochtin.

5. Present Participle.

(i) The usual ending is -and:

ganand, 1.63; stinkand, 1.76; strekand, 1.759;

talkand, 1.849.

Note the form lauchan, 1.295, which is a spelling pointing to the loss of final d in pronunciation.

(ii) The -ing form is generally kept distinct in MSc., and used for the verbal noun:

schyning, 1.92; poynting, 1.127; chassing, 1.210.

This distinction between the two forms was generally

1. See Price, § 43.

2. Price, § 148.

3. See Price, § 163. The a in lap possibly arises through analogy with verbs in class V.

4. See section V on the Versification.

observed, but gradually the -ing form, possibly through southern influence, takes over the function of the participle. This is rare in King Hart, but occurs in:

boldning, 1.78; comeing, 1.529.

6. Anomalous Verbs.

(i) Several of the original preterite-presents survive, with a distinction of form only between the present and the past:

will, 1.445; wald, 1.44; sall, 1.157; suld, 1.48;
may, 1.156; nicht, 1.36; dar, 1.397; durst, 1.716.

(ii) To indicate compulsion two forms are used, between which there appears no differentiation:

man, mon (ON. man, mon), 11.465, 679.
most (OE. mōste), 11. 387, 638.

(iii) Can: this has a double value in MSc. and northern English.

Can¹ = "is able", etc., as in the south, and in form represents the present singular of OE. cunnan. The preterite forms couth, coud, culd (see 11.103, 298, 149) represent OE. cūþe.

Can² = an expletive. ☞ It combines with the infinitive to indicate that the verb is in the preterite tense. Here it has the function of ME. gan, and according to NED., "was in origins a variant of gan, apparently merely phonetic." A further development occurred when, through association with can¹, the preterite function of can² was disregarded, and a new preterite coud, culd etc., was adopted, and used side by side with can².

For this use of can, see 11.183, 228, and 251; for the use of culd, see 11. 167; 188, and 337.

(iv) The verb "begin" has a preterite begouth beside the regular began; this is apparently due to this confusion of gan with can, couth.

(v) The verb "do" retains its old causal sense, "make, cause", (see 1.141); it also combines with the infinitive to form a periphrastic present tense (see 11. 92, 95, 96).¹

7. The Verb "Be".

The following forms are found:

Present Indicative.

	1	<u>am.</u>		1	
Singular	2	--	Plural	2	<u>ar.</u>
	3	<u>is</u> , (<u>beis</u>).		3	

Preterite Indicative.

Singular (all persons)

wes, was.

Plural (all persons)

1. war, wer, ware

2. wes, was.

Subjunctive. be; war, wer.

Infinitive, imperative. be.

Past Participle. bene, bein.

Note:

(i) The regular forms of the plural preterite are war and wer; the forms wes and was occur in circumstances similar to those in which the -is plural is found in the present indicative (See above: 2. Present Indicative).

See 11. 145; 169; 378, 854.

(ii) beis: this form is unusual, but it appears elsewhere, chiefly in northern writers. It is to be distinguished from the simple present tense; most frequently it refers to future time, with the implication of necessity. See note to 1.574.

1. This type of construction was common in MSc., and extended to all parts of the verb. In other Scottish writers there are found periphrastic participles in doand-and done- . See G.G.Smith, Specimens of Middle Scots, p.xliii.

8. Subjunctive.

(i) Form: the uninflected stem of the present indicative, except in the case of "be".

(ii) Use:

Main Clauses.

(hypothetical): 11.148; 152; 345; 533; 636.

(wish) : 11.446; 553.

Subordinate Clauses.

(conditional; after conjunction): 11.615; 873(after and).

(conditional; use of inversion without conjunction): 11.287; 462; 641; 913.

(temporal): after fra, 1.467; after or, 11.470; 673; after quhill, 11.475; 903.

(concessive): after thocht, 11.730; 735; after suppois, 1.664.

(after verbs of "wishing"): 11.631; 908.

(after a command): after se, 11.472; 960.

Adjectives.

1. Plural forms of the adjective are a characteristic feature of MSc.¹, but they are missing from this text, with one doubtful exception in 1.115: vtheris. (See note to 1.115)

2. Indefinite Article.

The regular form is ane², both before consonants and vowels. This is also the form of the numeral and the indefinite pronoun; see 11. 59; 63; 287; 53.

The older form a is found very occasionally; see 11. 194; 332; 384.

1. G.G.Smith considers these plural forms "a literary mannerism unknown to the spoken dialect": Specimens of Middle Scots, p.xxxiii.

2. In Early Scots, a was the usual form before consonants. G.G.Smith considers ane in all positions to have been established in literary usage at the beginning of the sixteenth century. op. cit., p.xxxiii.

3. Note the use of the tother, ll.229 and 689, which preserves a relic of the old neuter definite article, þaet (in OE. þaet oþer). The true analysis of the phrase was forgotten when the was used for all genders and cases, and wrongly divided, it lingered in the north as a fossilised phrase.

Pronouns.

1. Personal:

The forms are those regularly found in MSc.

		Nom.	Acc.	Possessive. adj.	pronoun.	
Singular	1	<u>I</u>	<u>me</u>	<u>my(n)</u>	<u>myne</u>	
	2	a	<u>thow</u>	<u>the</u>	<u>thy</u>	
		b	<u>ze</u>	<u>zow</u>	<u>zour</u>	
	3		<u>he</u>	<u>him</u>	<u>his</u>	
			<u>scho, sche</u>	<u>hir</u>	<u>hir</u>	
			<u>it</u>	<u>it</u>	<u>his</u>	
Plural	1	<u>we</u>	<u>ws</u>	<u>our</u>	<u>ouris</u>	
	2	<u>ze</u>	<u>zow</u>	<u>zour</u>	<u>zouris</u>	
	3	<u>thai, thay</u> <u>þai</u>	<u>thame,</u> <u>þame</u>	<u>thair,</u> <u>þair</u>		

Note:

(i) Scho is the usual form of the feminine personal pronoun in MSc.; sche only occurs once in the text (l.896), and is possibly scribal and late.

(ii) The -is forms of the possessive pronoun appear to have been found first in the north¹.

(iii) A distinction between the two forms of the second

1. See Murray, The Dialect of the Southern Counties of Scotland, p.192.

singular is observed fairly strictly throughout the poem. This is important since a large part of King Hart consists of dialogue.

a. The ze-forms are used as a sign of respect, usually when addressing a superior:

Servants to king: ll.148-50; 458-63; 707-8; 715-17; 761-68.

Servant to queen: l.352.

In a particular context when the speaker is trying to propitiate someone: ll.243-8; 341-4; 405-8; 594-624.

b. The thow-forms are used to denote the speaker's superiority, and can carry a connotation varying from contempt to tenderness.

king to servants: ll.465-79; 905.

Age to Wantonness: ll.444, 447.

Lust to Discretion: ll.287-8.

The alternation between the forms, and their significance, can be seen clearly in two passages: ll.442-7; and 458-79.

The apparent exceptions are interesting. In ll.553-76 Conscience addresses the king. Although he is a servant in one sense, he does not use the respectful ze-forms, but assumes a tone of authority and "thou"s the king. King Heart in reply (ll.594-624) uses ze-forms; he is obviously on the defensive. The reason for Conscience's switch to ze-forms in ll.625-48 is less clear, but it may be meant to coincide with his conciliatory, less aggressive, tone to the king.

There appears to be no cause for the change from ze to thow-forms in ll.673-80, but the text of the whole stanza is possibly corrupt (see note to l.*678).

1. According to MS., the earliest evidence of its use occurs in the Harper Hall and northern works of the period 1300-1350. MS. suggests various origins for the word.
2. The diphthong ai and ei and ae coalesced with original a in 3d. See Jordan, § 132.

2. Demonstrative.

MSc. distinguished three demonstrative pronouns:

this; that; and Ʒon(e).

(i) The regular MSc. plural of this is thir (for the pronoun, see ll.33, 291; for the adjective, see ll.37, 137); the origin of this form, which first appeared in the north in the early fourteenth century¹, is obscure. The southern form these does not appear in the text.

The use of this as a plural (as the pronoun in l.121; as adjective in l.540) is more rare, but it was characteristic of the north and survives in modern northern dialect. In origin it is most probably an extension of the singular.

(ii) The regular plural of that (pronoun and adjective) in MSc. was not southern those (OE. þās) but they, thai (OE. þā). This is used in l.533; possibly also in ll.79 and 832, but here the form may represent the personal pronoun "they". The two words were identical in spelling in MSc., and almost certainly so in sound².

(iii) Ʒon(e) (see line 149) was used as both pronoun and adjective, with the meaning "that over there, in the distance". It represents a rare OE. geon, and is most frequently found in the north.

3. Relative.

That, quhilk, are the common forms; the compound form the quhilk only occurs once (l.99).

At, a form peculiar to the north, possibly occurs once in l.514.

Quha, as was usual in MSc., is not used as a relative in King Hart, only as an interrogative ~~pronoun~~ or indefinite pronoun (see ll.425 and 657).

1. According to NED., the earliest evidence of its use occurs in the Cursor Mundi and northern works of the period 1300-1350. NED. suggests various origins for the word.

2. The diphthongs ai and ei had coalesced with original ā in Sc. See Jordan, § 132.

Note: Relative clauses are frequently introduced without a pronoun. This occurs not only when the omitted pronoun would have been the object of the clause (see 11.557; 562; 765 etc.), a usage common in modern English, but when the pronoun would have been the subject of the clause, which appears always to have been less common. (See 11.154; 168; 284; 314; 690 etc.)

4. The use of the pleonastic pronoun is an outstanding feature of the syntax. Most frequently it concerns the subject, that is, ^{the} subject, a noun, is repeated in the form of a pronoun: Langour he lay... (1.261)

See also 11.301; 392; 417.

In some cases the pronoun does not follow the noun directly but after an interval; see 11.82; ~~188~~, 193; 201; 361; 391. Less frequently it concerns the object; see 11.459; 643-5.

Conjunctions.

Certain forms, originally verbal only in ME., have the function of conjunctions in MSc.

suppois, "although", 1.195; set, "although", 1.216.

(suppois has a French origin.)

A large number of words of Scandinavian origin, not only those found in the standard language, such as windo, 1.292; myse, 1.321, but a large number not generally used in the south:

gryg, 1.16; sicht, 1.17; ythand, 1.35; grayth, 1.48;

gryg, 1.86; walis, 1.140; sture, 1.819;

gryg, 1.820; rug, 1.916.

See also J. Michel in A Critical Inquiry into the
Language of the Middle Ages, Edinburgh, 1830; see G. G. Smith, Specimens
of the Old English Language, pp. lv-lrv.

C. Vocabulary.

The vocabulary of Middle Scots differs frequently from that of southern English. In King Hart this difference is accentuated by the poet's idiosyncrasy of taste, but in the main he is making use of words and phrases in common circulation in Middle Scots, and where he diverges from southern English commonly does so in the company of other Scottish writers of the time. The chief points of divergence from southern English are:-

1. The use of words of French and Latin origin apparently not current in the south. The extent to which words were introduced from central French during the Middle Scots period has been over-stressed in the past¹. Many words may have come through English rather than direct from French; others may have equally well had a Latin or a French origin. There still appear, however, to have been a large number of words from both sources whose use was peculiar to Middle or Later Scots.

(French) garitour, 1.305; falset, 1.548; ~~xxxxxxx~~
 fostell, 1.906.

(Latin) thesaure, 1.764; gustis, 1.657 (this may have
 have had a French origin.)

2. The use of words of Scandinavian origin, not only those found in the standard language, such as windo, 1.292; myre, 1.951, but a large number not generally used in the south:

rouk, 1.10; wicht, 1.17; ythand, 1.33; grayth, 1.48;
wandreth, 1.86; walit, 1.140; sture, 1.819;
speir, 1.820; rug, 1.916.

1. Notably by F. Michel in A Critical Inquiry into the Scottish Language, Edinburgh, 1882; see G.G. Smith, Specimens of Middle Scots, pp.lv-lxv.

Scandinavian influence on the vocabulary is also seen in the use of words in a different form from that current in the south:

carlis, 1.739 (cf. "churls"); hundreth, 1.642 (cf. "hundred") ; hing, 1.528 (cf. "hang").

Scandinavian influence is further seen in the use of such form-words as man, mon, 11.465, 679; and till, the preposition "to", 1.404.

Old English

3. The preservation of words of ~~Old~~ origin no longer current in the south:

lecam, 1.11; reird, 1.80; cleikit, 1.153; fleyit, 1.259; barnis, 1.656; flemit, 1.674; barneheid, 1.907.

4. The use of certain distinctive phrases and idioms, apparently peculiar to Middle and Later Scots:

for favour nor for feid, 1.45.

ane bony quhyle, 1.732.

In fundamentals the language of King Hart is characteristic of that of the period, but at the same time there is some evidence to show that the poet is not conforming entirely to current literary usage: that sometimes he is introducing new words or giving new senses to existing words; sometimes coining, or shaping a new word from words or elements already in the language; sometimes archaizing, reviving old words (whether from past literature or dialectal use); that he is, in fact, an innovator in the language of poetry at that time.

It is possible to group these words in certain categories which serve as pointers to what seems of real

significance in the choice of vocabulary.¹

1. ONLY USE.

Newgate, 1.178.
scoup, 1.856.
skift, 1.856.
fostell, 1.906.
Voky, 1.947.

2. FIRST USE.

Waistgude, 1.27.
beir, 1.101.
fitschand, 1.107.
fouresum, 1.198.
*throw-vper, 1.583.
*thuide, 1.589.
tutourschip, 1.604.
trist, 1.804.
smirk, 1.855.
stemit, 1.868.

3. LAST USE.

<u>woun</u> , 1.84.	<u>oursleif</u> , 1.611.
<u>waindis</u> , 1.91.	<u>forsume</u> , 1.616.
<u>a-pane</u> , 1.192.	<u>Decrepitus</u> , 1.851.
<u>pallioun</u> , 1.326.	
<u>glifnit</u> , 1.382.	
<u>glew</u> , 1.564.	

(* = used elsewhere by Douglas.)

1. These categories inevitably overlap, and the evidence they provide must, of necessity, be of a negative sort, based on the absence of positive evidence to the contrary. The headings are therefore abbreviated ones: ie. ONLY USE indicates "this is the only recorded use of the word"; ONLY SENSE indicates "this is the only recorded use of the word in this sense", etc.

4. ONLY SENSE.

vre, 1.2
brathit, 1.219.
streinze, 1.274.
pallioun, 1.326.
oursleif, 1.611.
morsellis, 1.~~866~~.955.

5. FIRST SENSE.

Nichtwalk, 1.31.
proudnes, 1.326.
stremis, 1.330.
raschit, 1.434.
gys, 1.494.
thuide, 1.589.
rewle, 1.736.

The most significant of these groupings are the first and the third; that is, the most outstanding features of the poet's choice of words are singularity and archaism. He shows a clear preference for the rare and unusual word, whatever its origin: the word from another language, the word from spoken dialect, the word only recorded once elsewhere or found only in one or two writers. Linked with this is his use of words in uncommon senses, sometimes unrecorded elsewhere or recorded only occasionally, and of terms so obscure (unless they are scribal errors) that their meaning is still uncertain. (see fuge, 1.663, and waile, 1.735)

This singularity of diction consists more in archaism than in adoptions from other languages. There are two possibly direct loans (fostell and beir), and a few words may show French or Latin influence in the extension of their meaning (pallioun and morsellis), but there is a complete absence of ^{new} words derived immediately from Latin. What the

poet is doing primarily is to make use of the material provided by his own tongue, modifying existing words or extending their significance, above all, restoring to literary use old words, which survived, if at all, only in dialect. One indication of the archaism of ~~his~~ his diction is the number of words which he is the last recorded to use¹. Allied to this is the number of words whose main currency, apart from the use here, appears to be in dialect, which is frequently the store of old words which have died from or never entered the standard language: fitschand; gys; throw-v~~p~~er; thuide (in this sense); trist; rewle (in this sense). The impression of archaism is reinforced by the poet's use of the old poetic synonyms², by now obsolete except in poetry, and of the archaic ^{intensive} for-prefix with verbs and adjectives: fordwart, 1.355; for-travalit, 1.356; forfochtin, 1.889.

It is significant, however, that very few of these words, whether new adoptions or revivals, obtained a widespread currency or a permanent place in the language. Where they survive at all, it is usually in dialect; a few exist in the standard language; but the majority appear to have become obsolete by the end of the seventeenth century, if not already so after Douglas. They appear to have been the choice of a solitary, uninfluential innovator, one who was backward- rather than forward-looking, a collector rather than a creator of words.

1. See above: column 3, p. 42

2. See below: section IV, p. 84.

III. ALLEGORY

King Hart is a radical allegory. The poem has a sustained allegorical action, and the allegorical figures are not static or merely pictorial but interact as in a drama. Allegory is not an incidental, separable feature, but the medium in which the whole poem is conceived and executed. The study of such aspects of the poem as its subject, its place in literary history, its composition and structure, therefore, necessarily involves a study of the subject, the literary background, and the handling of the allegory.

1. Subject.

King Hart resembles Guillaume de Lorris's part of the Romance of the Rose, in that it both tells an intelligible story and gives instruction. But to the story of the pursuit of love it brings the ending of Everyman; its purpose is not an "art of love"¹, but a sermon on mutability.

The subject is the history of the soul. The poem tells, in allegorical terms, how the man who in youth lives only for pleasure and love finds, as he grows older, that his faculties fail him and pleasure comes to an end, begins for the **first** time to think and feel remorse, and finally **grows** so sick and world-weary that he is glad to die.

1. Romance of the Rose, l. 40. Unless otherwise indicated, all line-references are to the English version of the Romance of the Rose, printed in Chaucer's Works, ed. F.N. Robinson, Cambridge, Massachusetts, 1933.

The poem is clearly a study of man in general rather than as an individual. The qualities personified in King Hart are those common to most men, and "l'action qu'on suppose se passer une fois entre elles n'est que le symbole de leurs rapports constants."¹ There are, however, degrees of abstraction, even within allegory. King Hart is not so abstract a work as the Castle of Perseverance; its hero does not appear such a representative figure as Humanum Genus, but seems intended more particularly, as a type, not of the man positively wicked, but of the self-indulgent man, whose first apparently harmless surrender to the pleasure of the senses turns later into an ignoble craving for ease and bodily comfort. This is seen most clearly towards the end of the poem, in the stressing of the influence of Ease (ll.683-8; 710; 815-16; and 831-2); in the employment of Strength for ignoble purposes (ll. 695-6) rather than for gaining glory in war (ll.689-712); and in the prevailing atmosphere of apathy and sloth (ll. 659; 752; 807; and 831-2). These are traits naturally associated with old age, but there is a particularity about the allegory here which suggests that the character of king Heart might possibly have been modelled on some specific person, just as in Lindsay's Ane Satyre of the Thrie Estaitis, Rex Humanitas represents both mankind in general and James V of Scotland in particular. Other evidence in support of this view, however, is lacking, and the poem's theme is, in essentials, one with relevance to all men.

2. Literary Background.

No direct source for King Hart has been discovered, either in whole or in part, but the poem owes a very great debt to the literature of the past; "its content

1. G.Paris, La Littérature Française au Moyen Âge, 4th ed., Paris, 1909, p.179; referring to allegories of the type of the Psychomachia.

represents the fusion of erotic and homiletic allegory to perfection."¹ It has affinities both with the courtly poetry of Dunbar and Chaucer and the French allegorists, and with the Morality-Plays and such homiletic works as Piers Plowman and the Sawles Warde. Traditional themes and motives are used extensively, and the poem's originality consists not in the materials but in their handling.

Courtly Love Allegory.

The way in which King Hart makes use of typical motives of courtly love allegory is particularly interesting. Almost every feature can be traced ultimately to the seminal poem the Romance of the Rose (and even beyond this at times, in particular to Ovid's Ars Amatoria and Metamorphoses and to Andreas Capellanus's De Amore²), but there are few features which appear to stem directly from the Romance of the Rose, while there are, on the other hand, several indications that the poet is, as would be expected, drawing on later stages of the tradition, which show modification (sometimes by simplification, sometimes by accretion) of the original pattern of the Romance of the Rose.

The most prominent features ~~x~~ in King Hart which derive from this tradition are: the castle of Pleasance; the erotic battle; the use of the conventional terminology in describing the lover's state; and the Danger-Pity antagonism.

-
1. C.S.Lewis, The Allegory of Love: a Study in Medieval Tradition, Oxford, 1936, p. 287.
 2. Edited by E.Trojel, Havniae, 1892.

The Castle of Pleasance.

The description of the palace or castle of an allegorical figure was a common feature of courtly allegory. The ultimate source of the idea is classical, in the houses of the gods in Homer, in Ovid's palace of Apollo¹ and House of Fame², and in later elaborations of the idea, particularly in Claudian's description of the home of Venus in De Nuptiis Honorii et Mariae³. The walled garden of the Romance of the Rose, in which the God of Love is the dominating figure, and the courts of love in later courtly literature owe much to this tradition.

The "place" of dame Pleasance has not the magnificence of the palaces described by other allegorists of the period, Hawes⁴, Neville⁵, even Douglas himself in his Palice of Honour⁶. There is a lack of the elaborateness which had become an important element in the tradition in the description, but the outlines are wholly traditional. There is a familiar claim to uniqueness (l.100), the detailed enumeration of architectural features (the allusion to the turning fanes seeming to have been particularly fashionable at this period: see note to faynis, l.107), and a suggestion, slight in comparison with the jewelled splendour of other castles, that it glitters with gold (l.107). The almost supernatural inaccessability of the

1. Metamorphoses, II.1-18, ed. with a translation by F.J. Miller, London, 1916, vol.I, p.60.

2. Metamorphoses, XII.39-63, vol.II, pp.182-4.

3. ll.49-96, in Works, ed. with a translation by M. Platnauer, London, 1922, vol.I, pp.246-8.

4. Cf. in particular the following descriptions of castles or towers in Hawes' Pastime of Pleasure, ed. W.E.Mead, (EETS. OS. 173), London, 1928: Tower of Doctrine, ll.344-71, pp.17-18; Tower of Geometry, ll.2549-62, p.99; Tower of Chivalry, ll.2955-61, pp.114-15.

5. Cf. Neville's Castle of Pleasure, ll.226-39, ed. R.D. Cornelius, (EETS.OS.179), London, 1930, p.84.

6. Cf. Palice of Honour, Works, ed. J.Small, Edinburgh, 1874, vol.I, pp.54-5, and 70-71. ✓

castle and the difficulty of gaining entrance are stressed in King Hart (ll.103-4; 111-12; 299-300). This is traditional and recalls the wall around the garden, and the thick hedge about the rose in the Romance of the Rose¹; the drawbridge was a common feature (for its significance see note to ll.103-4). The allegorical attendants (ll. 113 ff.) and the enumeration of their offices (ll.301 ff.) were equally traditional.

In the choice of Pleasance as the mistress of the castle, it is French rather than English allegory that provides the better background for an understanding of her significance and place in tradition. Pleasance is not a frequent figure in English allegory; and when she occurs it is usually as one of a group, with little individual importance². There appears to be no other castle of Pleasance, although descriptions of the homes of similar allegorical figures are numerous. Neville's Castle of Pleasure is similar in conception, but Pleasure is not a figure in the allegory as is Pleasance in King Hart. In French allegory Pleasance is a more prominent figure, and appears with greater frequency. In Froissart's Paradys d'Amour she is represented as the servant and close adviser of the God of Love³. Furthermore "the castle of Plesance is quite traditional. It appears in La Departie d'Amours, by Blaise d'Auriol, and in La Chasse et le Depart d'Amours, wrongly attributed to Saint Gelais.."4.

1. Romance of the Rose, ll.136-9 and 513 ff.; ll.1651-2 and 1840-2.

2. Cf. Chaucer, Parliament of Fowls, l.218; Hawes, Pastime of Pleasure, l.4869, p.182.

3. Paradys d'Amour, ll.463 ff., in Poésies, ed. A.Scheler, Brussels, 1870-77, vol.I, pp.15 ff.

4. J.M.Smith, The French Background of Middle Scots Literature, Edinburgh, 1934, pp.121-2.

It should be noted, however, that in these poems "pleasance" is the title of the castle itself, not of the ruler of the castle as in King Hart. This difference also occurs in another castle of Pleasance, that in René d'Anjou's Livre du Cuer d'Amours Espris¹, a poem which, it has been suggested, "Douglas may have known and which may have given him some hints for his own work."² Here, Love is the master of the castle:

C'est le beau chastel de Plaisance,
Là fait Amours sa demourance.
Faire le fist plus bel que nulz
Pour l'amour de dame Venus.³

Douglas may have known the Livre du Cuer, but it is highly unlikely that the poem is a direct source of King Hart. Apart from the fact that both are allegorical histories of the heart or soul, the poems are profoundly different in theme and technique⁴, and the glittering castle of Pleasance in the Livre du Cuer has a very different effect from that in King Hart. Pleasance

1. René d'Anjou, Oeuvres Complètes, ed. le Comte de Quatrebarbes, Angers, 1845-6, vol.III, pp.1-196.

2. J.M.Smith, The French Background of Middle Scots Literature, p.120.

3. Livre du Cuer, Oeuvres Complètes, vol.III, p.96.

4. The Livre du Cuer is highly personal in style, and entirely concerned with love. The adventures that Cuer experiences are rambling and episodic and romantic, encounters with dwarfs or frightening witches which take place in dark forests or by enchanted fountains. The narrative method resembles that of Hawes or Spenser; it is far removed from the clear and simple technique found in King Hart.

has here a wider significance than in most courtly allegories. She represents the pleasure of love, in particular, and, more widely, the transitory pleasures of the world.

The Erotic Battle.

The battle between the forces of dame Pleasance and of king Heart has two phases: in the first, success goes to dame Pleasance; in the second, to king Heart. These correspond approximately to the first falling in love and the final attainment of the Lady's love.

The first stage consists of the pitched battle between certain qualities of the Lady, notably Beauty, Fair Calling and Fresh Apport, who engage king Heart in battle, take him prisoner, and deliver him to Pleasance who wounds him with an arrow. This probably takes its ultimate origin in the episode in the Romance of the Rose, in which the God of Love binds the lover to his allegiance, after wounding him with the five arrows, Beauty, Simplese, Courtesy, Company, and Fair-Semblant¹. In both poems the sense is that love is involuntary, and caused by the attractive qualities of the Lady, above all by her beauty. In King Hart, however, it is not Cupid but Pleasance who wounds the Heart; there is no hint of divine intervention, the stress being laid on the attractive powers in woman. The idea had become so familiar that it could be varied in many ways, but this conception of the massed attack on the heart is perhaps less common in English writing in the form of an extended allegory than in that of an

1. Romance of the Rose, ll.1715 ff.

metaphor:

my wittis all
 Were so ouercom with plesance and delyte
 Onely throu latting of myn eyen fall,
 That sudaynly my hert became hir thrall,
 For euer, of free wyll.¹

When Charles d'Orléans treats a similar idea, he presents a detailed allegorical account of the "guerre amoureuse"²;

Ha! Dieu d'Amours ou m'avez vous logié!
 Tout droit ou trait de Desir et Plaisance,
 Ou, de legier, je puis estre blecié
 Par Doulz Regart et Plaisant Atraiance,
 Jusqu'a la mort..
 Et non pourtant, j'ay esté advisé
 Que Bel Acueil a fait grant aliance
 Encontre moy, et qu'il est embuschié
 Pour me prendre , s'il peut, par deuevance.
 Ung de ses gens, appelé Acointance
 M'assault tousjours..³

The closest treatment to that in King Hart, however, is found in two of Dunbar's poems. In his Goldin Targe there is a full-scale allegorical battle, a host of personified womanly qualities⁴, among whom Beauty and Fair Calling are prominent, while the hero of the poem eventually becomes the unwilling prisoner of Beauty⁵. Apart from this, however, the two poems are wholly

1. Kingis Quair, ed. W.Skeat, (STS. series II, 1), 2nd ed., Edinburgh, 1911, stanza 41, p.12.

2. Ballade CX, l.18, Poésies, ed. P.Champion, Paris, 1923-4, p.172.

3. Ballade CX, ll.1 ff., Poésies, pp.171-2.

4. Goldin Targe, ll.145 ff., Works, ed. W.M.Mackenzie, London, 1932, pp.116-17. ✓

5. op. cit., ll.209-10, p.118. ✓

different in spirit and subject. Another courtly allegory of Dunbar's to which King Hart shows a much more striking resemblance is the poem usually given the title Bewty and the Presoneir¹. The central idea common to both is that of the imprisonment of the heart. This idea was widespread. It has been traced to that passage in the Romance of the Rose where the God of Love locks up the lover's heart¹, and occurs in an elaborated form in Baudouin de Condé's Prisons d'Amours² and in the prison of "Pensee" in Philippe de Remi's Salu d'Amours³. There is much similarity of treatment between King Hart and Bewty and the Presoneir. In both, the imprisonment is the result of an allegorical conflict, and is brought to an end by the conspiracy of the lover's forces. The points of closest similarity, in thought or phrasing, are: the choice of "Strangenes" as the porter⁴; the description of Longing, the watchman⁵; the allusion to the "deep dungeoun"⁶; the active parts played by such allegorical characters as Pity, Lust and "Bissines"⁷; and certain verbal resemblances⁸. The poems, however, end very differently, while Bewty and the Presoneir ~~is~~

1. Romance of the Rose, ll.2087 ff.

2. Dits et Contes, ed. A.Scheler, Brussels, 1866-7, vol. I, pp.267-377.

3. Salu d'Amours, l.214, Oeuvres Poétiques, ed.H.Suchier, Paris, 1885, vol.II, p.203.

4. King Hart, l.304; cf. Bewty and the Presoneir, l.18, Works, p. 105.

5. King Hart, ll.261-2; cf. Bewty and the Presoneir, ll.33-4, Works, p.105.

6. King Hart, l.260; cf. Bewty and the Presoneir, l.25, Works, p.105.

7. Cf. Bewty and the Presoneir, ll.49 ff., Works, p.106.

8. King Hart, l.221; cf. Bewty and the Presoneir, l.101, Works, p.107; King Hart, l.874; cf. Bewty and the Presoneir, l.21, Works, p.105.

is also a much shorter poem than King Hart and quite different in scope. If there is any indebtedness of one poem to the other, it is not possible to say which is the source-poem. There is much that is obscure about Bewty and the Presoneir, and the questions of its date of composition and possibly topical reference have not yet been settled¹.

These episodes dealing with Heart's outbreak from prison, and his followers' victorious attack on the queen and her household, represent the second phase in the conflict, in which the lover is triumphant. Such allegorical situations were probably widely familiar from their representation in masques or pageants, such as that described by Halle as occurring on Shrove Tuesday, 1522, before Henry VIII:

This castle was kept with Ladies of straunge names the first Beautie, the second Honor, the third Perseuerance, the fourth Kyndnes, the fifth Constance, the sixte Bountie, the seventhe Mercie, and the eight Pitie .. Under nethe the basse fortresse of the castle were other eight ladies, whose names were Dangier, Disdain, Gelousie, Vnkyndenes, Scorne, Malebouche, Straungenes.. Then entered eight Lordes in clothe of golde cappes and all, and greate mantell clokes of blewe sattin; these Lords were named, Amorus, Youthe, Attendaunce Loyaltie, Pleasure, Gentlenes, and Libertie, the kyng was chief of this compaignie .. led by one all in crimosin sattin with burnyng ~~fa~~ flames of gold, called Ardent Desire,

1. See J.W. Baxter, William Dunbar: a Biographical Study, Edinburgh, 1952, pp.105-6.

whiche so moued the Ladies to geue ouer the Castle, but Scorne and Disdain saied thei would holde the place .. (the lords assault the castle with dates and oranges and finally win it, and the ladies come down and dance.)¹

Conventional Terminology.

There is no systematic analysis of the lover's state in King Hart, but the traditional terms and phrases are used. Love is a sickness, a "malady" (l.240), and King Heart shows the traditional symptoms. He is accompanied by Longing, who goes without food or sleep (ll.261-2, and see note); of necessity he is attended by Jealousy (ll.264 ff.); and Heart himself seeks solitude and private meditation (ll.313 ff.). Love is a bondage of the faculties (ll.257 ff.); a paradoxical state of contending feelings (ll.321-4, and see note); most familiar of all, it is an arrow-wound to the heart (l.235, and see note). The orthodox term for the lover's service to his mistress is used: the prisoners are commanded to give thought to their "observance" (l.296). These ideas are present in the Romance of the Rose, frequently in a very similar form; but they were now thoroughly conventional, the commonplaces of the tradition.

The Danger-Pity Antagonism.

The most important feature that derives unmistakably from the Romance of the Rose is the

1. E.Halle, The Union of the two noble and illustre famelies of Lancastre and Yorke, 1548, vol.II, fol.xv verso.

characterisation of Danger¹, Pity, and Fair Calling, and the episode in which they take part together. This conflict of moods within the Lady herself, between Danger and those feelings which repulsed the lover, and Pity and the feelings favorable to him, was one of the most arresting, and apparently original, features of the Romance of the Rose. Subsequently it became a commonplace of courtly literature, and was varied freely in innumerable ways. But the story here is unusually close to the pattern in the Romance of the Rose. Danger is the lover's enemy, and, as in the Romance of the Rose, is both guardian and gaoler. Pity and Fair Calling are the lover's accomplices. Fair Calling, who represents the French Bialacoil (see note to l.173), is a figure apparently less common in English than in French allegory. Her active support for king Heart recalls how in the Romance of the Rose it is Bialacoil who

grauntide full gladly

The passage of the outter hay..²

and (after the interposition of Venus)

bad, withouten lette,

Graunte to me the Rose kisse.³

One feature in particular might derive directly from the Romance of the Rose, the falling asleep of Danger. The suggestion of the sleeping draught (l.357), however,

1. For the word's significance, see note to l.325.

2. Romance of the Rose, ll. 2986-7.

3. Romance of the Rose, ll.3756-7.

is not present in the Romance of the Rose.¹ Shame and Dread find Danger sleeping naturally:

Liggyng undir an hawethorn;
 Undir his heed no pilowe was,
 But in the stede a trusse of gras.
 He slombred, and a nappe he tok,
 Tyll Shame pitously hym shok,
 And grete manace on hym gan make.

"Why slepist thou, whanne thou shulde wake?".²

The main pattern is that of the Romance of the Rose, but it has been very much simplified. Only the essential figures have been retained, while the single plot shows signs of a recollection of certain distinct episodes in the Romance of the Rose.³ Furthermore several details indicate that the incident has been completely re-visualised: the use of the sleeping draught; the setting

1. An idea similar to that in King Hart occurs in the lines concerning Danger in Charles d'Orléans' Ballade LXVIII, ll.11 ff., Poésies, p.94:

Nul ne le peut aprivoiser,
 Tous temps est si soupeçonieux
 Qu'en penser languist doloieux
 Quant il voit Plaisance venir..
 Quant estroit la cuide garder,
 Hardy Cueur, secret et eureux,
 S'avecques lui scet amener
 Avis bon et Aventureux..
 Bien peuent Dangier endormir;
 Lors Plaisance fait son desir,
 Maugré Dangier et ses conseulx.

2. Romance of the Rose, ll. 4002-8.

3. Danger is only one of several warders in the Romance of the Rose (see ll.4207 ff.), although the most important. Similarly the attempt to outwit Danger in King Hart recalls not only the lover's first attempts to enter the rose-garden (Romance of the Rose, ll.2967 ff. and 3609 ff.) but also the later attack on the castle in which Bialacoil is imprisoned (cf Roman de la Rose, ll.15105 ff., ed. E. Langlois, Paris, 1914-24, vol. IV, pp. 90 ff.)

inside castle and dungeown, and in the chamber of dame Pleasance. The conception of Danger is completely altered (perhaps corresponding to a change in the word's significance in allegory). She is seen as a rather prudish gentlewoman, not as the gross, bawling churl of the Romance of the Rose:

Full gret he was and blak of hewe,
 Sturdy and hidous, whoso hym knewe;
 Like sharp urchouns his her was growe;
 His eyes reed sparcl yng as the fyr glowe.¹

Homiletic Allegory.

Homiletic allegory does not form so homogeneous a body as the allegory concerned with courtly love. There is no great single archetype like the Romance of the Rose which established a pattern that, in its essentials, was followed for several centuries. There are several distinct traditions, although these are frequently associated, one with the other, as in King Hart. The poem owes as great a debt to the subject-matter of homiletic allegory as it does to the allegory of love; furthermore it is the homiletic, not the courtly, spirit which is dominant.

1. Romance of the Rose, ll. 3133-6. St. Bernard quotes the Latin phrase "Suum castellum querit, qui corpus suum querit" only to deny it: "Nec autem non sic", and he makes a distinction between the castle of the body and the castle of the soul. But the theme is the same: "Suum castellum querit in terra hominibus situm undique circumdatus." (PLA, vol. 18, pp. 70-1.)
 See also King of Conscience, ll. 3220-7, ed. R. Morris, (Middle English Society), Berlin, 1867, p. 178.

There are three major homiletic themes in King Hart: the castle of the human body; the conflict within the soul; and the approach of death.

The Castle of the Body.

The conception of the body as a castle was widespread in medieval didactic literature. The idea appears to be related ultimately to ancient concepts of the body as a microcosm, an island, a city, above all, as a house. The idea was further familiarised by its use in Scriptural exegesis, especially of such verses as Proverbs 4.23; Luke 12.39; Matthew 21.28 and 24.43. Examples of its use are frequent in patristic writings, and the author of The Pricke of Conscience supports his own use of the image by a citation from St. Bernard¹:

Ilka mans body may be cald,
 Als a castelle here for to hald,
 þat til man es gyfen of God to kepe
 For his profit and Goddes worshepe.
 þe enemys ofte assales it hard
 And þarfor says Saynt Bernard:
 Bonum castrum custodit
 Qui corpus suum custodit.²

1. The citation is not exact, for St. Bernard quotes the common saying "Bonum castellum custodit, qui corpus suum custodit" only to deny it: "Nos autem non sic", and to make a distinction between the castle of the body and the castle of the soul. But the theme is the same: "sed castrum istud in terra inimicorum situm undique impugnatur." (PL. vol. 183, vol. 700.)

2. The Pricke of Conscience, ll. 5820-7, ed. R. Morris, (Philological Society), Berlin, 1863, p. 158.

The figure appears to have had great flexibility, but the main features in King Hart are traditional: the description of the king and his castle; the account of his servants; and the siege of the castle.

There appears to have been no strict tradition as to the name of the ruler of the castle. Most frequently it is the soul; Anima is the mistress of

the castel that Kynde made Caro it hatte,
And is as moche x to mene as man with a soule.¹

Similarly Alma is the mistress in Spenser's House of Temperance². In the Sawles Warde, however, it is Wit who is lord (Animus in the Latin original)³, while occasionally no mention of a master is made at all, as in the second of the "Lambeth" homilies⁴. The choice of Heart as lord in this poem probably arose from the fact that the word had a far wider significance than words such as Anima or Animus. It was a familiar term, frequent not only in the literature of love but in that of religion. The correctness of its homiletic use here is supported by the many allegorical interpretations of Proverbs 4.23, of which that in the Ancrene Riwe is typical:

1. Piers Plowman, B.IX.48-9, ed. W.Skeat, London, 1886, vol.I, p.268.

2. Faerie Queene, book II, canto 9, stanza 18, Works, ed. E. de Selincourt, London, 1912, p.114.

3. See note to 1.49.

4. Old English Homilies, ed. R.Morris, (Series I, part I, EETS. OS.29), London, 1867, p.23.

Omni custodia serua cor tuum quia ex ipso uita
 procedit. mid al-lekunne warde dohter seiþ salomon
 ðe wise. wite wel þi-ne heorte. uor soule lif is in
 hire. þe heorte wardeins beoð ðe vif wittes. sihðe 7
 herunge spekunges and smellunge. 7 eueriche limes
 uelunge.¹

In the description of the castle itself the most striking feature is the menacing "water void"(1.75), yet it is unlikely to have originated with the poet. A moat or river, being a characteristic of actual castles, was frequently used in allegorical castles:

But now I intend to tell you about the Devil's Castle which he is building in our realm .. The water which flows .. around the fort is of great quantity, foul and perilous; and it is the water of Carnal Lust². Where the poet of King Hart differs from most other homiletic writers is to leave unspecified the real significance of the river; he thus increases immeasurably its effect on the imagination.

The account of the servants in the castle similarly follows traditional lines. The characterisation of the five senses as the guardians of the soul or "heorte wardeins"³ occurs early, in the

1. Ancrene Riwe, ed. M. Day, (EETS.OS.225), London, 1952, p.21, ll.3-8.

2. Quoted from MS. Camb. Univ. Libr. Ii.iii. fol.150. (Wimbleton?) by G.R.Owst, Literature and Pulpit in Medieval England, Cambridge, 1933, pp.82-3.

3. Ancrene Riwe, p.21, l.6.

writings of Philo Judaeus¹, while the suggestion (1.64) that they betray their trust is also a frequent homiletic theme:

hwet itacnet þe castel þe mon seolf. hwet þa men þe beoð in þe castel and hin zemeð. þet beoð þes monnes ezan. and his fet. and his hondan. and his muð and his nesa. and his earan. her beoð þa limen þet sunaget uwilene mon.²

The distinction between the outer and inner servants appears to be ~~also~~ ^{also} common in allegory. The closest parallel occurs in the Sawles Warde and its Latin original.³

The besieging of the castle was a frequent theme. It was most usual for the siege to represent the assault of the forces of evil against the soul, a motive sometimes combined with that of the attack of the seven Kings (the seven deadly sins)⁴. This idea of sin attacking from without is suggested early in King Hart (ll.50-2), but it is the idea of betrayal from within that is the main interest of the poem. The siege-motive is reserved for the forerunners of Death: Decrepitude and the forces of bodily sickness

1. Cf. "Again, the body-guards of the soul are hearing, and seeing, and smelling, and taste, and the whole band of the outward senses, and also health, and strength, and vigour, and energy." Philo Judaeus, On the Confusion of Languages, Works translated C.D. Yonge, London, 1854-5,

2. Old English Homilies, p.23. [vol. II, p.5.

3. See note to 1.49.

4. Cf. ~~the Castle of Perseverance~~ and the French Songe du Castel, ed. R.D. Cornelius, PMLA., XLVI, (1931), pp.321-32; and Castle of Perseverance, ll.1878 ff., in Macro Plays, ed. F.J. Furnivall and A.W. Pollard, (EETS. ES.91), London, 1904, pp.133 ff.

(ll.850 ff.), who break down the castle once "cumlie" and "strang"(l.l). Death's siege against body and soul occurs frequently in metaphor¹; in the Songe du Castel there is a similar destruction of the once beautiful castle of the body by the forces of Death².

The Conflict within the Soul.

The figurative presentation of a struggle within the soul is ancient. It occurs in the writings of Philo Judaeus³, but the earliest extended allegorical treatment that is known is in Prudentius's Psychomachia, where vices and virtues are presented as fighting each other in a succession of armed combats. Something of this method, the representation of mental struggle in terms of actual physical fighting, still survives in King Hart in the duel between Conscience and Sin (ll.535 ff.).

The prevailing method in King Hart, however, represents a modification of that used by Prudentius. The struggle is conducted with words rather than blows; it is a rivalry for influence rather than a pitched battle. This is the predominant pattern of the Morality Plays, and it is clearly one that makes possible (if it

1. Cf. King John, V.vii.15-20; Romeo and Juliet, V.iii.92-6.

2. Songe du Castel, ll.129 ff., p.328.

3. Cf. the account of the two wives, Pleasure and Virtue, who dwell within the individual, "filling the abode of the soul with the contentions which arise from jealousy". On the Sacrifices of Abel and Cain, Works, vol.I, pp.211-12.

analysis given in Anne Satyre of the Paris Estimble, ll.38-45, Works, ed. D.Hanser (ETS. series 111, 1, 2, 3 and 8), Edinburgh, 1929, 1930, 1932, and 1933, vol.II, p.37.

does not guarantee) greater subtlety and variety of treatment. The "nova pugnandi species"¹, however, although it is not the main method, does occur in the Psychomachia. Luxuria overcomes the Virtues at first by her blandishments and her beauty and the violets and rose-petals that she throws². In her use of seduction she foreshadows many of the feminine Vices of the Morality Plays, Sensuality in ~~the~~ Lindsay's Ane Satyre of the Thrie Estaitis, and dame Pleasance herself.

In theme and structure King Hart resembles several of the Moralities, such as the Castle of Perseverance, Mankynde, and Mundus et Infans³, which deal with a single figure representative of mankind for whose favour rival courtiers or counsellors contend. There is no play, however, to which it has clear indebtedness; its closest resemblance is to a later work, the first part of Ane Satyre of the Thrie Estaitis, ^{whose} ~~the~~ movement⁴ is very similar to that of King Hart: the first unspotted innocence of Rex Humanitas; his corruption by evil followers, in

1. Psychomachia, l.323, Works, ed. with a translation by H.J.Thompson, London, 1949, vol.I, p.300.

2. Psychomachia, ll.323-31, Works, vol.I, pp.300-2.

3. In several features King Hart also resembles a poem given the title Mirror of the Periods of Man's Life (printed in Hymns to the Virgin and Christ, ed.F.J. Furnivall (EETS.OS.24) London, 1867, pp.58-78), which H.N.MacCracken suggests with great plausibility is the source of Mundus et Infans ("A Source of Mundus et Infans", PMLA., XXIII (1908), pp.486-96).

4. Cf. the analysis given in Ane Satyre of the Thrie Estaitis, ll.38-45, Works, ed. D.Hamer (STS. series III, 1,2,6 and 8), Edinburgh, 1929, 1930, 1932, and 1933, vol.II, p.37.

particular, by Sensuality, whom he takes as his mistress; then the coming of the good counsellors, Correction and Good Counsel; the consequent flight of his evil followers; and finally the flight of Sensuality herself. All these motives, however, are traditional ones, and Lindsay's play, even in the first part, differs strikingly from King Hart in its topicality and level of political interest.

In King Hart the conflict does not truly begin until the first realisation of old age. Conscience does not, as in the Mirror of the Periods of Man's Life¹, appear almost as soon as the child is able to reflect. Instead it is suggested that Conscience has no effective power over the heart until after some great emotional shock, such as the coming of Age (see note to l.640). Conscience, the "counsallour sle" (l.615) is in exile, (l.523), Reason and Understanding are kept standing outside the gate (ll.578-82), as long as Youth and his companions hold their undisputed sway over King Heart (ll.14-16; 35; and 429-30). With the exception of Beauty (ll.715-20) and Pleasance (ll.737-44), they do not put their case in words. Heart upholds them and the struggle is between him and Conscience.

The extended argument between the king and Conscience frequently resembles that between the young man and Conscience in the Mirror of the Periods of Man's

1. l.51, Hymns to the Virgin and Christ, p.59.

Walter Hagen, ed. F. Wright, (Camden Society), 1911, pp.95-106. For three of the English versions see pp.334-49.

pp.334-35.

Life¹, particularly in the liveliness of the debate. But in setting they are rather different. Conscience's speeches in the Mirror of the Periods of Man's Life are a series of warnings uttered at different stages in life; in King Hart the speeches of Conscience mark a single and decisive stage, and their character is essentially retrospective. In this respect, and in others, the dialogue between Heart and Conscience has a similarity to the most widespread of all the medieval debates, the debate between the body and the soul, the Latin Dialogus inter Corpus et Animam, extant in several Middle English versions.² The resemblance is not solely one of form, that of a debate between two characters; the fluctuation of feeling is very similar. Just as Conscience chides the Heart, so the Soul~~x~~ upbraids the Body bitterly for its past life of folly and evil-doing, and employs the Ubi sunt formula (cf. ll.565-6) to question the values of the past³. Then, like King Heart, the Body protests and tries to shift the responsibility:

The bodi it seide, ic seyze, gas[t] thouz hast wrong,
 i-wys;
 A lye wyt on me to leye, that thouz hast lorn thi
 This day I sett full royally in mikkil blis:
 Were was I bi wode or weyre, sat or stod or dide
 And eny used be used to me icare ouzt mys,
 That I ne was ay under thin eyre? wel thouz wost
 that soth it ys.⁴

1. ll.97ff., Hymns to the Virgin and Christ, p.61; ll.253 ff., op. cit., pp.66-8.

2. For the Latin version, see The Latin Poems commonly attributed to Walter Mapes, ed. T.Wright, (Camden Society), London, 1841, pp.95-106. For three of the English versions, see op. cit., pp.334-49.

3. op. cit., p.334.

4. op. cit., p.335.

It seems highly probable that the poet of King Hart knew this poetic form, and owed something to its traditions.

The Coming of Death.

The inevitability of Death was a universal pre-occupation, even an obsession, at the end of the medieval period, and it was thus a frequent theme in allegory, and one which lent itself to allegorical treatment. Such figures as Death and Age had long been personalities to the imagination, and were certainly the most dynamic of the personified abstractions in medieval literature. Hence, whenever they appear, even for an instant, in a poem which is otherwise literal in its presentation, the treatment tends to become figurative, visual, dramatic, that is, approaching the allegorical:

And than sayis Age, "My freind, cum neir,
And be not strange, I the requeir..¹

And thogh youre grene youthe floure as yit,
In crepeth age alwey, as stille as stoon..²

This day I satt full royally in a chayre,
Tyll sotyll deth knockid at my gate,
And vnavised he said to me "ckeckmate"!³

There is no fixed allegorical pattern, but certain

-
1. Dunbar, Meditatioun in Wyntir, ll.31-2, Works, p.27.
 2. Chaucer, Clerk's Tale, ll.120-1.
 3. Songs, Carols and Other Poems, ed. R.Dyboski (EETS. ES. 101), London, 1908, p.88, ll.10-12.

motives, such as the fateful knock at the gate (cf. ll. 437 ff.), recur again and again, though their signification varies from poem to poem.

The theme of desertion, desertion by one's faculties, one after the other, through the coming of age, sickness and death, was a particularly common one, and is dominant in the last part of King Hart. There is a succession of departures, the rate of which accelerates towards the end: first Youth and his companions (ll. 481 ff.); then, Falsehood and Envy and other Vices (ll. 548 ff.); Pleasance herself (ll. 750-4); Strength (ll. 793-800); finally, even Reason and Wisdom and Conscience fail King Heart (ll. 889-91). The method recalls that of Everyman, but in detail the two works are very different, and it is unlikely that King Hart is directly indebted to Everyman for its dramatic handling of the theme. The tone of the two works is dissimilar, and the theological element, so prominent in Everyman, is almost completely missing in King Hart. If there is any debt it is a limited one, or to the general body of tradition rather than to one particular work. Dunbar's poem Of Manis Mortalitie¹ which is strongly reminiscent of Everyman contributes some evidence that the ~~same~~ theme was familiar in Scottish literature.

1. See in particular ll. 25-40, Works, p. 150.

This pattern of departures is brought about by the successive coming of Age, Decrepitude, and (in anticipation) Death. The unexpected arrival of Age was a common motive in allegory. In Hawes' Pastime of Pleasure the hero is surprised, like king Heart, in the midst of his pleasure by a "fayre olde man" (cf. 1.435) who "came full softly" (cf. 1.436), and whose name was Age:

Thus as I lyued in suche pleasure gladde
 In to the chaumbre came full pryuely
 A fayre olde man and in his hande he hadde
 A croked staffe he wente full wekely
 Unto me than he came full softly
 And with his staffe he toke me on the breste
 Obey he sayd I must you nedes a reste¹

Decrepitude is a more unusual figure, and has usurped much of the prominence commonly given to Death. The name, however, is more unusual than the idea. Age is not always the only forerunner of Death described in extended allegories. In Lydgate's Pilgrimage of the Life of Man (a translation of Deguilleville's Pèlerinage de la Vie Humaine), two messengers arrive, Age and Sickness, whose task is to prepare the way for Death:

That he may, at his commyng,
 fyndē the, by our workyng,
 So awhapēd and amat
 that he may seyn to the, 'chek mat'.²

1. Pastime of Pleasure, ll.5348-54, p.203.
 2. Pilgrimage of the Life of Man, ll.24157-60, ed. F.J. Furnivall and K.B.Locock, (EETS.ES. 77, 83 and 92), London, 1899, 1901 and 1904, ~~xxx~~ XX, p.647.

Similarly in Saint Gelais' Seiour dhonneurs, the poet, after meeting Age, the porter in the palace of Honour¹, is met by the hideous creature Maladie, who wraps him in her poisonous mantle and kerchief². It has been suggested³ that Douglas borrowed the plan of King Hart from this poem of Saint Gelais', but there is no close likeness between the two poems. There is a similarity of theme and certain correspondencies in detail⁴, but in structure and "plan" they are radically different. The Seiour dhonneurs is conceived as a journey; the movement is leisurely and digressive; it is semi-autobiographical, the hero being half a participator in the action, half a spectator. As an allegory it belongs to the same kind as Chaucer's House of Fame and Deguilleville's Pèlerinage de la Vie Humaine. It is closer to Douglas's Palice of Honour than to the tightly-knit and impersonally written King Hart.

The Testament.

The testament, although it frequently appears as a motive in both courtly and homiletic allegory, is a separate literary genre, with a long and varied history. The different uses to which it could be put may be seen in the contrast between the didactic, moralising Testament of Christ in Lydgate's Pilgrimage

1. Seiour dhonneurs, Paris, 1519, p.289.

2. op. cit., p.291.

3. See P.Lange, "Chaucer's Einfluss auf die Originaldichtungen des Schotten Douglas", Anglia, VI (1883), pp.86-7; J.M.Smith, The French Background of Middle Scots Literature, p.118.

4. There is some correspondency between the leading figures in both poems, and the parts they play: between Sensualite and dame Pleasance; Maladie and Decrepitude; Dame Raison and Reason and Understanding.

of the Life of Man¹ and the erotic testament of the dying lover in Charles d'Orléans' Poème de la Prison² or between both of these and the Testaments of Villon. The satirical tone, although not inevitable, was the prevailing one.

The most interesting features in the use of the testament in King Hart are the interlocking of several distinct types of legacies, and the satirical use of the whole form as a vehicle for what is really a deathbed confession.

Three strains mingle in the bequests. First, there are personal possessions, such as the cloak (l.938), the sleeve (l.947), the spear (l.959), which might have been mentioned in actual wills of the period. Secondly, there is the disposal of parts of the body. This was an ancient motive. The particularity and grossness of the bequests in King Hart suggest the influence of the Latin animal-testaments, Testamentum Porcelli³ and Testamentum Asini.⁴ Both were well-known in the medieval period, particularly the Testamentum Asini, which exists in several widely differing versions, ranging in date from the early fifteenth or late fourteenth centuries to the seventeenth century⁵. Lindsay's Testament of the

1. Pilgrimage of the Life of Man, ll.4773-5029, ~~pp. 125-32~~ X pp.125-32.

2. Poésies, pp.96-7.

3. Edited in W.H.Rice's The European Ancestry of Villon's Satirical Testaments, New York, 1941, p.43.

4. Edited, op. cit., pp.48-60 (several differing versions).

5. See W.H.Rice, op. cit., p.47.

Papyngo also shows knowledge of the animal-testaments, and has a few points of similarity to that in King Hart (see note to l.910). The third element is that of abstraction, which influences all the bequests in some way, thus bringing the testament into conformity with the rest of the poem. This is ~~not~~ a less common feature. Walther von der Vogelweide bequeathes abstract qualities in his Vermächtnis¹, and in later versions of the Testamentum Asini the ass leaves his "tarditas" to "senibus" and his "simplicitas" to "monachis"². But, in King Hart, to an unparalleled extent, almost everything is abstract: the testator, king Heart; the actual bequests, such as the cask of "fantisie" (l.906) or the saddle, "fikkilnes" (l.899); even the recipients are abstractions, the former attendants upon the Heart.

Part of the result is that the satire is directed not against other people or the world in general, but against the heart itself. The testament turns into an examination and an accusation of the self. This was the usual purpose in religious or moral testaments; generally there was "a statement of religious creed on the part of the testator, with subsequent confession to weaknesses and moral failures."³ But in such testaments the confession was usually a literal one. The complicated allegorical method of King Hart appears to have been uncommon.

1. See Die Gedichte, ed. H. Paul, 5th ed., Halle, 1921, pp.80-81.

2. See W.H. Rice, The European Ancestry of Villon's Satirical Testaments, pp. 65 and 73.

3. W.H. Rice, op. cit., pp.13-14.

3. Handling of Materials.

The familiarity of its theme and subject-matter does not prevent King Hart from being a moving and artistically pleasing poem. It impresses the truth of its somewhat platitudinous theme, and the use to which it puts certain stock situations and allegorical motives shows that their value had not yet been exhausted. The poem appeals to simple but fundamental emotions. In its approach there is neither sentimentality nor morbidity; the tone is grim, especially towards the end, but it is never unfeeling. In the handling of its materials, the poem pleases by the harmony of its form, by its liveliness and dramatic qualities, and by the consistency and frequent subtlety of the allegory.

The outstanding virtues of the poem are structural. In its construction the poet shows a concern for order and proportion, for sequaciousness, for economy and the avoidance of the irrelevant, features *x* "in which the medieval Scottish writers so often excel the English."¹ The poem is compact and disciplined. Things, persons, and episodes are ~~not~~ not connected arbitrarily, but placed in a meaningful relationship with one another.

The story has a simple unity. It follows a familiar pattern, that of the tragedy of fortune, and its course is straightforward and uncomplicated, dealing with the rise and fall of a single hero. This simplicity and

1. C.S.Lewis, The Allegory of Love, p.287.

clarity of purpose, however, is effective. From the very beginning the poem has an end towards which it is moving, an end foreshadowed but never revealed explicitly, and the narrative therefore has pace and urgency.

Structurally King Hart has few loose ends. Within the main action of the poem there occur certain minor episodes, such as the blinding ^{by} ~~of~~ Lust ^{of} ~~by~~ Discretion (ll.281-8), but these, though subordinate, have a significance for the poem as a whole. It is characteristic of the neat construction that such episodes often have their sequels. Thus Discretion's eyes are opened by Reason (ll.585 ff.). Similarly, the allegorical dress presented to king Heart when he is young and in love (ll.325-36) is of importance at later stages in the story (ll.412; 470-6; 565-6). Furthermore it serves as a focus to the recurrent allusions to dress in the poem (cf. ll.153~~4~~; 494-504; 531; 739; 938). These allusions, like those to natural phenomena, have structural significance. The gay colours fade and rich cloth eventually becomes threadbare, just as flowers die and winter succeeds summer (ll.89 ff.), the sun sets (l.763), and the day draws to a close (ll.579 and 762). They are familiar symbols of mutability, and indicate the passage of time within the poem, at the same time registering the change in its atmosphere. In the same way the two references to Venus's tun (ll.424 and 765-8) mark a striking change in emotional attitude: a feeling of revulsion from what had been the climax of the love-feast.

most important factor in producing this impression is the high proportion of dialogue contained

This use of structural repetition is a marked feature of King Hart. Again and again one figure or one episode is balanced with another, while the whole poem is based on the contrast between youth and age. Youth is matched with Delight (ll.161-4), and Honour on his white steed is contrasted with Renown in War on a red one (ll.681-2; 689-90). The expedition against dame Pleasance is a threefold one (ll.161 ff.), and in the latter part of the poem there is a continuous pattern of comings and goings: Age opposed to Youth and his companions; Conscience opposed to Sin and Folly. The technique is not used solely for decorative purposes. The juxtaposition of the two castles, that of king Heart and that of Pleasance, is of great significance in bringing together at the outset of the poem two different worlds of allegory, and implicitly contrasting their values. At other times the use of repetition is less obvious, but no less significant. It is not an accident that the sudden noisy awakening of king Heart on the flight of Pleasance (ll.756-8) recalls the scene when Pleasance herself was surprised from sleep (ll.377 ff.). The parallelism points to the contrast between them, between the attainment and the passing of worldly happiness, between the beginning and ending of a way of life.

The poem produces an extremely dramatic impression. The pace of the narrative is swift, and the allegorical figures participate in a succession of short, vivid scenes. The most important factor in producing this impression is the high proportion of dialogue contained

(l.520).

in the poem, dialogue which conveys something of the tone of actual conversation. Few of the speeches are long and the wording is lively and idiomatic. In such a scene as that between Age and Wantonness (ll.441-8) the shuttle of conversation passes from one speaker to the other with great rapidity. When longer speeches occur, as in the discussion between Conscience and King Heart (ll.553 ff.), they are not merely the set speeches of a formal debate but have the emotional tension found in a real argument.

The dramatic effect is further increased by the unusual conciseness, even bareness, of the narration, in which the poet differs strikingly from most other courtly allegorists of the period. He makes little use of the technique of amplification in any of its forms: there is an absence of extended description of persons or buildings (apart from the castle of Pleasance) or natural scenery, of digressions into mythology or history or natural science, or of accounts of pageants and processions. The poet concentrates on the bare essentials of the story. The poem loses something by this. It has not the pictorial brilliance of such a poem as the Goldin Targe or the range and variety of interest found in the Palice of Honour. On the other hand, the poem avoids the tediousness and irrelevancy of many allegories, and is not entirely without visual appeal. The poet favours the use not of extended description but of the single suggestive detail: the golden curtains which convey the luxury of dame Pleasance's bedchamber (l.377), or Pleasance screwing up her face in anger when she hears that Age has come (l.520).

King Hart stands apart, in another respect, from most courtly allegories. The poem is not prefaced by the dream, traditional since the Romance of the Rose, or by any other form of personal introduction. This exclusion of the author's personality continues throughout the poem. In the majority of allegories the poet projects a fictional self either as hero or as spectator. But in King Hart the personality of the narrator has almost disappeared. He makes no comment on characters or on the course of the story, no reference to himself apart from the occasional use of such stereotyped narrative formulae as "thar saw I" (l.273; cf. also ll.29 and 584). The poet has become close to the reporter. In this respect King Hart may show the influence of the more objective homiletic allegory, of the type of the Sawles Warde rather than Piers Plowman. Even here, however, the poem stands apart from tradition. There is no attempt on the poet's part to give an interpretation of the allegory, to say, in the manner of the Sawles Warde and other homilies, that "this" signifies "that". The meaning of the allegory reveals itself, without comment from the author, as the story progresses.

This objectivity has an important effect. The way the story is left to tell itself both increases the dramatic impression and intensifies the isolation and self-sufficiency of the allegorical world. There are no intermediate steps to it by way of the dream or personal prologue. One plunges at once into the world of allegory - a world sustained with remarkable consistency, and free from the unabsorbed doctrinal matter which would be likely to destroy its imaginative reality.

The poem is thus radically and consistently allegorical. The two levels of allegory fuse. On the literal plane, the story has many imaginative touches, recalling romance or fairytale, such as the threatening river round Heart's castle (ll.75 ff.) or the uncanny army advancing over the moor (ll.850 ff.), but again and again the effect of these scenes is enhanced by a consciousness of their deeper significance. C.S.Lewis calls attention to the subtlety in the account of Age's coming to the castle (ll.435 ff.): "The contrast between the gentle knocking .. and its appalling repercussions is a fine specimen of the complex appeal of good allegory. Without its significacio, taken as a purely magical event in a romance, it is already the kind of contrast that calls to something deeply lodged in our imagination, and is always potent, whether for laughable or horrifying effects, when used on the stage. Add the significacio, by remembering the vast emotional disturbances which that small sound has sometimes produced in your own experience, and its potency is doubled: and then go on to remember the innumerable experiences of quite different kinds in which the same small knocking without produces the same convulsions within, and you will find that this seemingly facile piece of allegory is a symbol of almost endless application, to use which is to come as near as our minds can to the concrete experience of a universal."¹

1. The Allegory of Love, p.289.

1. Douglas's own term for the style: Reveries II Prol., Works, vol. III, p.265, l.21. The term is used with similar connotations by Lindsay in Testament of the King, l.9, Works, vol.1, p.89.

IV. STYLE

King Hart stands apart from other allegorical poetry of the time, such as that of Dunbar, Hawes or Neville, in not being written in the heightened, ceremonious style, "clepyt heroycall"¹, which, according to current critical theory, was alone suitable for elevated poetry. The style of King Hart is, for the most part, simple, plain, popular, and brief to the point of abruptness. The poem clearly owes something in style as well as in subject-matter to preceding courtly allegory, but the stylistic traditions from which it derives most are those of more popular poetry: the romance, in particular the alliterative romance; the didactic lyric; possibly the religious drama. The poem's affinity with certain poems of Lydgate is clear; its closeness to such works as Rauf Coilgear or Ratis Raving is easier to overlook.

The motives for this avoidance of an elevated style are not obvious. It is unlikely that it was a purely aesthetic experiment in techniques; it is more probable that the rude, homely style was adopted for a definite purpose. The poem was perhaps intended for a less select, less sophisticated audience than that for which the Goldin Targe or the Palice of Honour was written - the sort of audience which Lindsay, though only in jest, envisages in the prologue to his Testament of the Papyngo:

1. Douglas's own term for the style: Eneados IX Prol., Works, vol. III, p.205, l.21. The term is used with similar connotations by Lindsay in Testament of the Papyngo, l.4, Works, vol.I, p. 56.

Quharefor, because myne mater bene so rude
 Off sentence, and of Rethorike denude,
 To rurall folke myne dyting bene directit,
 Far flemit frome the sycht of men of gude.¹

It is most likely, however, that the style was adopted, not with any fully conscious purpose behind it, but in conformity with the pronounced tendency in much medieval homiletic writing to employ colloquial speech and the techniques of popular literature.

The avoidance of the high style shows most clearly in the diction. The poet makes no attempt whatsoever, in the words of Hawes, -

to claryfy

The dulcet speche frome the langage rude
 Tellynge the tale in termes eloquent.²

This distinction between different strata in the language was frequently made by writers of the time, both English and Scottish. It is clear that, using the current critical terms, a contemporary verdict on the style of King Hart would not be: "dulcet"³, "curious"⁴, "gudelic"⁵, "polist"⁶, "ornate"⁷, or "aureate"⁸. On the

-
1. Testament of the Papyngo, ll.64-7, Works, vol.I, p.58.
 2. Pastime of Pleasure, ll.917-19, p.41.
 3. Pastime of Pleasure, l.918, p.41; cf. Douglas, Eneados I Prol., Works, vol.II, p.3, l.2.
 4. Eneados I Prol., Works, vol.II, p.3, l.10.
 5. Henryson, Testament of Cresseid, l.59, Works, ed. H.H.Wood, Edinburgh, 1933, p.107.
 6. Eneados IX Prol., Works, vol.III, p.207, l.13. Cf. Pallice of Honour, Works, vol.I, p.33, l.11; Henryson, Prologue to ~~the~~ Fables, l.3, Works, p.3.
 7. Eneados I Prol., Works, vol.II, p.3, l.2.
 8. Dunbar, Goldin Targe, l.263, Works, p.119.

contrary, it is unmistakably "rude"¹, "rurale"², "barbour"³, "burell"⁴, "haymly"⁵, and "famyliar"⁶. A refined, "dulcet" diction was characterised by the use of aureate terms, "those new words, chiefly Romance or Latinical in origin, continually sought, under authority of criticism and the best writers, for a rich and expressive style."⁷ King Hart is almost completely devoid of this highly Latinised, aureate diction.⁸ The fact that the poem is written in the Middle Scots dialect does not account for this lack of ornament - though this alone would probably have been considered barbarous by Hawes. The cult of aureate diction was equally strong among Scottish writers as among English; it reaches its climax in the works of a Scottish poet, Dunbar, whose Goldin Targe and Ballat of Our Lady are perhaps the most brilliant of all the aureate works.

1. Henryson, Prologue to Fables, l.36, Works, p.4; Dunbar, Goldin Targe, l.266, Works, p.119.

2. Eneados I Prol., Works, vol.II, p.4, l.23.

3. Eneados I Prol., Works, vol.II, p.4, l.1.

4. Eneados I Prol., Works, vol.II, p.4, l.28.

5. Eneados (Dyrectioun of his Buik), Works, vol.IV, p.227, l.6; Henryson, Prologue to Fables, l.36, Works, p.4.

6. Eneados (Dyrectioun of his Buik), Works, vol.IV, p.227, l.6.

7. J.C.Mendenhall, Aureate Terms: a Study in the Literary Diction of the Fifteenth Century, Lancaster, Pennsylvania, 1919, p.12.

8. ~~cf. see~~ above: section II, p.43; Decrepitus is a possible exception. (See note to l.851.)

What the poet of King Hart is doing is to minimise one element in the Scottish literary tradition, that of the courtly, elevated diction, and ~~to~~ intensify another, its vigorous use of the vernacular. He is not unselective in the choice of words, but his main interest lies in the "rude", popular, native elements in the language. Again and again he uses short, blunt words, such as brag, l.144, bost, l.144, swak, l.288, dunt, l.537, and wisk, l.584. There is a strong Romance element in the vocabulary, and literary words with a great weight of tradition behind them occur, such as observance, l.296, paramour, l.768, and gentilnes, l.14. But it is the ~~to~~ colloquial element which prevails. Where the poet is most idiosyncratic in his diction ~~to~~ is in the direction of archaism, ~~and~~ ^{but} it is noticeable that the rare or obscure words that he introduces are not learned or ornamental in character, but ^{reinforce} ~~ally themselves with~~ the vernacular elements in the diction.¹

The poet shows the same disregard for elaborate ornamentation in the arrangement, as in the choice, of words. He makes sparing use of rhetorical devices in the poem. Allegories such as the Palice of Honour or the Goldin Targe are characterised by a heavy use of rhetorical figures, particularly those of repetition, but such patterning of speech is not frequent in King Hart. Where it occurs, it is usually in a simple form:

1. See above: section LL, pp. 42-4.

balanced pairs of epithets, as in cumlie castell strang, 1.1 (cf. also 11.6, 90, 154, and 137); chiasmus (see 11.565 and 862); occasional descriptive catalogues, brief beside the lengthy enumerations of Hawes or Douglas himself elsewhere, in the Palice of Honour (see 11.25 ff.; 113 ff.) Apart from the detailed analogy with a rose (11.89 ff.) the similes in King Hart are short, infrequent, and popular in character (see 11.8; 76; 330; 682; etc.). The use of proverbs and proverbial allusions was sanctioned by rhetoric, but it was also a characteristic feature of popular poetry. The frequent proverbs in King Hart strike a homely, familiar note (see 11. 613-14; 657 ff.; 673; etc.). The most elaborate rhetorical feature in the poem, prominent from its comparative isolation, is the complicated patterning of the syntax in 11.657-64. Similar structural repetition on a smaller scale occurs earlier in the poem, however (see 11.5-8).

One of the most important stylistic features in the poem is alliteration. Although not technically structural, it is frequently an important rhythmical factor in the verse¹. Its influence on the choice of word and phrase is even more pronounced. Generally the desire for alliteration leads to dull, unoriginal diction: conventional alliterating epithets, such as

1. See below: section V, pp. 93.

2. 11. 113. "Double alliteration" (the more common.)

His sound to weech, in sobering of his gair, 1.238.
(See also 11.8, 77, 135, 143, 324, 370, 477, 559, etc.)

3. J. P. Garton, Alliterative Poetry in Middle English: A Linguistic and Historical Survey, Manchester, 1950, p. 11.

"lusty" (see ll.6, 11, 154, etc.) ; conventional pairs of nouns, such as baill or blis, l.680 (cf. ll.45, 74, 120, and 453); fixed collocations, such as "bide.. battle.. bent" (see note to l.151); stereotyped tags and formulae, such as nocht to layne, l.13; above all, it encourages archaism, the retention of old poetic words such as blonkis, l.171, and bernis, l.169, and rinkis, l.186. At the same time, alliteration also encourages the exactly opposite tendency, the selection of unusual words because they fill the *alliterative* requirements of the line . The poet writes about a fostell of fantasy (see note to l.906), just as elsewhere he writes of a ladle of love (l.284); about a bitter beir side by side with broad bulwarks (l.101); about fitschand faynis (see notes to l.107), and morsellis on the mow (l.955). Occasionally the alliteration weakens the effect of a line or becomes too obtrusive, but for the most part the poet is at home in the medium, and uses it well, particularly for emphasis:

Strenth is away outstolling lyk ane theif. l.825.

The poem is strongly, if not consistently, alliterative. Nearly three-fifths of the 958 lines extant have some degree of alliteration. Not only is the incidence of the alliteration heavy; it shows several features of elaboration. Various traditional patterns occur within the line:

1. AABB. "Double alliteration".¹(the most common.)

His wound to wesche, in sobering of his sair. l.238.
(See also ll.8, 77, 135, 142, 324, 374, 477, 559, etc.)

1. J.P.Oakden, Alliterative Poetry in Middle English: the Dialectal and Metrical Survey, Manchester, 1930, p.132.

2. ABAB. "Transverse alliteration".¹

Lyk failzet blak, quhilk wes befoir-tyme blew. 1.504.
(See also 11.365, 861 (gr:g).)

3. ABBA. "Introverted alliteration".²

So strang this king him thocht his castell stude.
1.73.

(See also 11.315, 601, 862.)

4. Variations on these:

ABAAB. 1.853.

AABBB. 11.120, 274.

AAABB. 1.747.

AAAAA. 11.82, 85, 193, 194.

Certain traditional consonant-groups alliterate with identical groups, but not invariably.

cl. 11. 15, 153.

gr. 11.48, 135, 185, 575.

pr. 11.24, 191, 224.

sk. 11.856.

sm. 11.855, 884.

st. 11.172, 613, 641, 832, 959.

thr. 11.503, 583.

Frequently consecutive lines are linked by identical alliteration, in particular those lines beginning or ending a stanza:

Richt as the rose vpspringis fro the rute,
In ruby colour reid, most ryik of hew. 11.89-90.

1. J.P.Oakden, Alliterative Poetry in Middle English: the Dialectal and Metrical Survey, p.132.

2. J.P.Oakden, op. cit., p.132.

(See also ll.193-4; 219-20; 279-80; 674-5; 686-7; 813-14; and 953-4.)

Occasionally a less obtrusive method is used; the last word of one line is echoed alliteratively in the first stressed word of the next. (See ll.91-2; 127-8.) Sometimes the alliteration is less prominent, but is sustained over a whole stanza. (Cf. the alliteration on c and cr in ll. 849-56.)

It is noticeable that the style varies considerably from one part of the poem to another. The poet has not wide resources, but in accordance with the nature of his subject he alters his technique and produces markedly different effects.

Descriptive passages, such as the account of Pleasance's castle (ll.97-112), are stylistically the closest in the poem to preceding courtly allegory. The rhythm of the lines is slow, the sentence-structure complex, the alliteration heavy but ornamental, and the diction more florid than is usual ~~inx~~ elsewhere in the poem. Such passages contrast strikingly with those parts of the poem (see in particular ll.169-240) which deal with action. The treatment of this allegorical battle between king Heart and the followers of Pleasance closely resembles that found in the battle-descriptions of the northern group of alliterative romances such as Golagros and Gawane and Rauf Coilgear. The alliteration has changed its character and dominates the rhythm of

the line. The incidence of alliterative lines has become very much heavier within this particular section of the poem¹, and, what is more important, the alliteration is more prominent. In earlier lines the repetition of sound is half-concealed:

Na never had experience in to payne. 1.12.

illuminyt of the lycht. 1.135.

In this part of the poem the alliteration is obtruded on the ear by its placing on emphatic words, by the alliterative grouping of consecutive lines (ll.193-4; 219-20) and by the retention of consonant-groups (ll.172; 184; 185; 224):

The bernis both wes basit of the sicht,
 And out of mesour marrit in pair mude;
 As spreitles folkis on blonkis hvffit on hicht,
 Both in ane studie starand, still pai stude.

11.169-72.

As this extract shows, the vocabulary alters correspondingly. It is at this point in the poem that the poetic synonyms, and conventional phrases to do with war, and stereotyped phraseology of the romances most abound. At a later stage of the poem the technique is used again, for a subject equally familiar in the romances, the siege of the castle (ll.857-80).

1. Out of 72 lines only 17 have no alliteration at all; 27 have \times 2 alliterating words; and 28 have 3 or more alliterating words.

At another stage in the poem , when Reason begins his preaching (ll.649 ff.), there is another pronounced shift of style which characterises also the other warning speeches later in the poem (ll.761 ff.). The tone becomes balder and excessively didactic, reminiscent of other Scottish didactic verse such as Ratis Raving. The sentences are brief and often coincide with the line of verse; proverbial allusions are frequent (ll. 657-8; 659; 664); line after line has an axiomatic ring:

Gif I sall say, the sentence sall be plane:
 Do never the thing þat ever may scayth the ocht.
 Keip mesour and treuth for þairin lyis na trayne.
Discretioun suld ay with king Hart remane.

ll.650-3.

V. VERSIFICATION

King Hart is written in stanzas of eight lines which are generally composed of ten syllables and rhyme ababbcbc. This stanza-form is ultimately French in origin, and one used by Chaucer, and after him by Hoccleve, Lydgate, Dunbar and Henryson, but it does not appear to have ever had such popularity among courtly allegorists as was enjoyed by the seven-line stanza of Troilus and Criseyde.¹ It is worth noting, however, that the eight-line stanza was frequently the medium for serious verse with a pronounced didactic tone: Chaucer's ABC and Monk's Tale; Henryson's Thre Deid Pollis and Ressoning betuix Deth and Man.

Structure of the Line.

Metrically the structure of the line appears to represent a compromise between two principles, the syllabic and the accentual: between a system based on a fixed number of syllables and one based on a fixed number of stresses. The number of syllables and stresses is not uniform in each line, but the majority are composed of ten syllables and have four principal stresses. Many of these lines it would be possible to fit into a regular iambic rhythm, explaining and classifying the exceptions as deliberately introduced in the interests of metrical variety. But this smooth iambic pattern, although it occurs, is not the prevailing one. In reading, the lines tend to break up into

1. ababbcc: used in the Kingis Quair; The Flower and the Leaf; Lydgate's Complaint of the Black Knight; Henryson's Testament of Cresseid.

stress-groups, centering on the most prominent words. These units are roughly equal not in "length" (number of syllables) but in "weight" (importance and prominence of syllables). The usual rhythmical pattern is one of four stresses, but those of five and three are also common. One of the most important factors in the creation of these stress-groups is alliteration.

The decasyllabic basis of the line is firmly established in the opening stanzas of the poem, but it is sometimes obscured for the modern reader by a variation (permitted in poetry¹) in the syllabic value of certain words and unstressed syllables. This chiefly concerns the inflectional endings -is (-es) and -it (-id), which are pronounced or not pronounced as a syllable according to their position in the line. There appear to be no rigid rules; the fluctuation is governed by metrical need. A word may be a dissyllable in one context, a monosyllable in another:

cr^yit^x, l. ~~11. 1785~~ 442.

cr^yit, l. 785.

Frequently the same ending has different values in a single line:

The wa^tchⁱs^x on the kiⁿgⁱs^x wa^llⁱs hes sene. 1.209.

And ba^rnⁱs^x zo^ung suld lerne at auld meⁿnⁱs
scu^li^s. 1.656.

A very large proportion of lines in the poem are affected in this way.

1. See G.G. Smith, Specimens of Middle Scots, pp. xxxi - xxxii.

Although the decasyllabic is unmistakably the standard line, there is a certain amount of variation in the length of individual lines. In a few cases the responsibility for this irregularity must almost certainly be ascribed not to the poet but to his copyist. The syntax or some other linguistic feature in a particular line suggests that the text is corrupt at this point, and that the line is not as the poet intended it. (See notes to ll.26; 119; 144; ~~248~~, 279; and 309.) In the majority of cases, however, there is no sure sign of faulty transmission. The line makes perfectly good sense, and it is clearly not decasyllabic.

It occasionally happens that a line has eleven syllables. The presence of an extra light syllable at some point in the line, however, is characteristic of Chaucer and many later poets. In actual fact, this additional syllable does not make the line perceptibly longer than those around it.

Cf. Thai watchit ay þe wallis round about
Fo(r) innemeis þæt^x of hapning ay come by. ll.51-2.

In the case of lines containing words with intervocalic y, the actual existence of the extra syllable is debatable. In such a word as sewin, l.429, there may have been merely a quickening of pace over the two syllables or there may have been complete reduction of the word to a monosyllable.¹ In spoken language the intervocalic y in such words as "never", ~~x~~ "ever", "over", was frequently lost, and it seems that in verse such words had sometimes their full value, sometimes a reduced one, according to

1. See G.G.Smith, Specimens of Middle Scots, p.xxviii.

the requirements of the line. Thus "never" in one context is a monosyllable, in another, a dissyllable:

- (1) For þat I wait I did 3ow ¹never offence. 1.246.
 And Ielousie wes ¹never of his presence. 1.810.
- (2) No saw þai nane ^xnever wes half sa proude. 1.168.

"Ever" appears almost invariably to have the value of a monosyllable. (see ll. 36; 56; 271; etc.)

The most frequent form of variation, however, is the short line, which has a varying character. It consists usually of nine syllables, and is frequently of the "headless" type in which the line opens with a heavy initial stress (see ll. 208; 232; 245; 635; 753; 802; and 849). The placing of a heavy stress at the beginning of the line compensates for the absence of a light syllable, and ~~xxx~~ is a characteristic feature of the verse of King Hart, whatever the length of the line. (Cf. ll. 2; 236; 241; 331; etc.) When the line is short of an unaccented syllable not at the beginning but in a medial position, the rhythm appears less acceptable (see ll. 199; 251; 262; 359; in particular). Occasionally a line of eight syllables occurs (see ll. 206; 451; 551; 537; and 671), but their four-stress pattern is unmistakable and links them with the other lines in the stanza.

The first stanzas of the poem set up the decasyllabic as the standard line; at the same time they establish the four-stress pattern as its prevailing rhythm. In isolation it would be possible to read many lines as straightforward iambics (counting

secondary stresses) , but the unmistakable four-stress pattern of neighbouring lines, and the guidance of alliteration, impose a different and more colloquial rhythm. This is particularly evident in ll.5 and 8:

King H¹art in to his c¹umlie c¹astell str¹ang
 Cl¹osit about with cr¹aft and me¹k¹ill v¹e
 So s¹emlie wes he s¹et his f¹olk am¹ang
 That h¹e no d¹out had of mis¹avent¹ure.
 So pr¹oudlie wes he p¹olist, pl¹ane and p¹ure
 With 3¹outhheid and his l¹ustie l¹ewis gr¹e
 So f¹air, so fr¹esche, so liklie to endure,
 And als so b¹lyth as b¹ird in s¹ummer s¹chene.

11.1-8.

Throughout the poem alliteration has a considerable influence on the rhythmical structure of the line. It is not technically structural, as it is in Old English poetry or in Sir Gawain and the Green Knight, but it is not simply a melodic device. When the alliteration coincides with the most important words it increases their prominence, and thus influences the rhythmical grouping of the line. Again and again the alliteration emphasises its four-beat pattern:

For f¹avour nor for f¹eid wald f¹ound him f¹ro. 1.45.

No gr¹eif nor gr¹ame suld gr¹ayth p¹ame so ag¹as(t). 1.48.

At other times it accentuates a three-beat structure:

Thir f¹olk with all the f¹emell p¹ai nicht f¹ang. 1.41.

Very occasionally it accentuates a five-stressed line:

Full s¹endill s¹ad or s¹oundlie s¹et to s¹leip. 1.85.

1. In two instances, however, the regular pattern has been broken by the loss of a line. (See notes to ll. 373 and 374.)
 2. In a few cases the rhythm appears to be imperfect: see notes to ll. 342, 515, and 537, in particular.)

Rhymes.

The ababbcbc pattern is maintained throughout the poem.¹ An exception occurs in ll.569-76, where the stanza has only two rhymes: ababbaba; but this interruption of the regular pattern does not appear to have structural significance.

The majority of rhymes appear to be exact ones,² although the poet makes frequent use of certain ~~xx~~ recognised licences, especially in the matter of identical rhymes. Rhymes occur between:

1. Words identical in form, but differing in sense and origin.

se, 1.286 : se, 1.288.

2. Words identical in form and origin, but used in different senses.

caus, 1.625: caus, 1.627. See also ll.734:736.

3. Identical words, one of which is altered in meaning by a prefix.

rest, 1.322 : vnrest, 1.324. See also ll.474:479; 718:720.

4. Identical suffixes in polysyllabics.

gentilnes, 1.14 : Wantownnes, 1.16. See also ll. 81:83.

Internal rhymes occur occasionally. See ll. 32, 250, 460-4, and 662.

-
1. In two instances, however, the regular pattern has been broken by the loss of a line. (See notes to ll.678 and *872)
 2. In a few cases the rhymes appear to be imperfect: see notes to ll. 349, 515, and 537, in particular.)

Stanza.

The handling of the stanza in King Hart is usually competent, sometimes brilliant. Its form is potentially pleasing - the interlacing b-rhymes knit the whole structure together as in the Spenserian stanza (ababbcbcc)¹ - and the poet does not disregard its potentialities.

Almost every stanza is a logical and melodic whole. One of the most characteristic methods used in achieving this integration is suspension of the sense.¹ Occasionally one or even two stanzas are filled by a single sentence. Various devices are used to prolong the sense: parenthesis (ll. 315; 851); occasional enjambement (ll. 127-8); frequent repetition of the subject with descriptive detail (ll. 217-18; 561-2; 737-8); a succession of several subordinate clauses, usually descriptive relative ones (ll. 41-5; 83-7; 92-6; 313-20); descriptive phrases, rather loosely attached to the main structure of the sentence (ll. ~~219~~ 129-32; 219; 543). The technique is not invariably successful. Some stanzas produce a clumsy and rather laboured effect; the syntax is complicated but not sufficiently organised. At other times, however, the prolonging of the sense is

1. G.G. Smith comments on "the remarkable run-on style of Douglas, shown especially in the difficult poem King Hart, .. a special accomplishment which we do not find in his poetic contemporaries." Specimens of Middle Scots, p. xl. It is perhaps this attempt at sense-suspension which has led critics to see Virgilian influence on the versè of King Hart. Cf. W.J. Courthope, "The influence of the study of Virgil is particularly visible in the metrical syntax.. compared with the hobbling verse of contemporary English poets, like Hawes, Skelton and Barclay, the rhythmical movement in Douglas's stanza is the very soul of melody." A History of English Poetry, London, 1895-1910, vol. I, p. 377.

achieved by simpler methods, and is lucid, and even more ~~a~~ effective. In the description of the menacing river (ll.75 ff.) there is a slow, but inevitable, movement to the stanza's close - a sense of incompleteness resolved only in the last line. The lucidity and grace here ~~is~~ are absent in stanzas more tortuously constructed (cf. ll.41-8).

Frequently, however, the stanza is articulated in a very much simpler way: by the straightforward presentation of facts in a succession of simple statements. This is equally characteristic of the poem, particularly of those parts dealing with action. The danger of the method is that the stanza may disintegrate into a series of uncoordinated lines, and produce a staccato, jolting effect. This is avoided for the most part; the logic of the presentation binds the lines together (cf. ll.417-24; 753-60).

The relationship between the stanzas is particularly pleasing. They tend to succeed one another like good paragraphs, each ~~a~~ marking a fresh stage in the action. The account of Age's coming well illustrates the poet's technique (ll.433 ff.). The first stanza presents Age outside the castle; the second engages him in conversation with Wantonness; the third enters the castle to show the effect produced by his coming; the fourth concentrates on the reactions of Youth. There is a continual progression. At the same time, there is no uniformity in the value of each stanza. They are not boxes, each with identical contents. The narrative tempo alters from one stanza to

another. The poet lingers at one point, the coming of Age; in the next stanza he hastens, with a dialogue which is swift and lively.

The poet's style is characterized by a certain simplicity and directness. The language is clear and unadorned, with a focus on the narrative and the characters. The dialogue is particularly notable for its brevity and its natural flow. The poet's use of simple words and straightforward syntax contributes to the poem's accessibility and its enduring appeal. The overall tone is one of quiet observation and subtle irony, as the poet watches the world of the poem unfold around him. The poem's structure is simple, with a clear beginning, middle, and end, and a focus on the central character of King Hart. The poet's use of dialogue is a key feature of the poem, as it allows the reader to see the world through the eyes of the characters and to understand their motivations and actions. The poem's simplicity and directness are its strengths, and they are what make it so easy to read and so enjoyable. The poet's use of simple words and straightforward syntax is a testament to his skill as a writer, and it is what makes the poem so effective. The overall tone of the poem is one of quiet observation and subtle irony, and it is this tone that gives the poem its unique character and its lasting power.

Two facts of Douglas's life, although preserved with unusual explicitness for the period, contribute little either way to arguments for and against his authorship of King Hart. This, however, is not surprising. Gavin Douglas was not only a poet but a man actively engaged in public affairs, well-known, even notorious, in his own

1. Douglas's authorship of the poem, however, has been questioned by H. Horneber, Über King Hart und Testament of the Popyngis, Straubing, 1893; also, by J. L. Larue, Das Pöppel in den Werken des Schottischen Bischofs Gavin Douglas, Strassburg, 1908.

2. See above: section I, pp. 4-5.

VI. AUTHORSHIP AND DATE1. Authorship.

Douglas's authorship of King Hart has usually been accepted without question by editors and the majority of critics¹, yet the external evidence for attributing the poem to him is flimsy, consisting solely in the ascription to him in the Maitland Folio MS, an ascription made in a much later hand than that in which the poem itself is written.² The internal evidence provided by the poem is conflicting and confusing. In several important features it differs strikingly from Douglas's principal other works, the Palice of Honour and Eneados; yet in other features it is highly characteristic of him. The question of authorship is a highly debatable one, but there is no poet of the period to whom the poem can be attributed with greater probability than Douglas.

The known facts of Douglas's life, although preserved with unusual copiousness for the period, contribute little either way to arguments for and against his authorship of King Hart. This, however, is not surprising. Gavin Douglas was not only a poet but a man actively engaged in public affairs, well-known, even notorious, in his own

1. Douglas's authorship of the poem, however, has been questioned by F. Horneber, Über King Hart und Testament of the Papyngo, Straubing, 1893; also, by J. L. Larue, Das Pronomen in den Werken des Schottischen Bischofs Gavin Douglas, Strassburg, 1908.

2. See above: section I, pp. 4-5. For the most part, on Small's biography and introduction to his edition of Douglas's Works: vol. I, pp. i-xxvii.
 3. Small, op. cit., p. iii.
 4. Small, op. cit., pp. iv-v.
 5. Small, op. cit., pp. xvi-vi-vii.
 6. Small, op. cit., pp. vii-viii.
 7. He received the freedom of the city of Edinburgh: Small, op. cit., p. x.

time for the part he took in the strife and intrigue in Scotland after the defeat at Flodden. It is this public career as bishop, statesman and diplomatist that is the most fully documented (in official records, the testimony of contemporaries, and actual letters written to, by, and concerning Douglas); details of his private life, of his personal and literary tastes, are sketchy, and must be obtained for the most part, not from the references of contemporaries, which are laudatory, generalised, and non-informative, but from the poems themselves. As far as can be seen, King Hart has no points of contact with the public life, whether of Douglas or the times in general; political implications or topical allusions are absent, or, if ever present, their significance has been lost. This, however, is not uncharacteristic of Douglas, who makes few direct references to his public life, and appears to have kept it and his literary career quite distinct.

Gavin Douglas's life was turbulent and full of vicissitudes¹. He belonged to a noble and powerful family, being the third son of Archibald, earl of Angus. The exact date of his birth is unknown, but is usually placed in 1474 or 1475². He was educated at St. Andrews' University³. At some time after this he became parson of Lynton and Hauch⁴, and by 1503 was provost of St. Giles' in Edinburgh⁵. By 1513 he appears to have been already a person of importance⁶. After the death of James IV at the

1. The following account is based, for the most part, on Small's biographical & introduction to his edition of Douglas's Works: vol. I, pp. i-cxxvii.

2. Small, op. cit., p. iii.

3. Small, op. cit., pp. iv-v.

4. Small, op. cit., pp. ~~ix~~ vi-vii.

5. Small, op. cit., pp. vii-viii.

6. He received the freedom of the city of Edinburgh: Small, op. cit., p. x.

battle of Flodden (October 1513), Scotland was long in a state of political unrest, even chaos. James V was a minor, and a prolonged struggle for effective power took place between the young earl of Angus who married Margaret, James's widow in August 1514, and the duke of Albany, later elected regent of Scotland. Gavin Douglas was Angus's uncle, and he began to play an increasingly prominent part in public affairs. Immediately after Flodden he was made one of the Lords of Council¹. In, or shortly before, June 1514 he was postulated Abbot of Aberbrothock (Arbroath), but his nomination was never completed². In September 1514 James Beaton, the archbishop of Glasgow and Lord Chancellor of Scotland, was arrested by the earl of Angus, and the Great Seal was handed over to Douglas, who retained the title of Lord Chancellor for several months³. There was also an attempt, supported by the queen and by her brother, Henry VIII of England, to make Douglas archbishop of St. Andrews, the highest office in the Scottish Church, but Douglas had powerful rivals and this did not succeed.⁴ In January 1515 efforts were made to promote him to the bishopric of Dunkeld, an important benefice, and this was finally achieved in 1516, but not without much intrigue controversy and actual fighting, and Douglas's trial on a charge of treason, and imprisonment for a year⁵. Douglas appears to have held this bishopric in comparative peace for several years. In 1521, however, on the fall

-
1. Small, op. cit., p.xi.
 2. Small, op. cit., pp.xii-xvi.
 3. Small, op. cit., pp.xviii-xix.
 4. Small, op. cit., pp.xxviii- xxxiv.
 5. Small, op. cit., pp.xxxiv-lxxxiv.

from power of his nephew Angus, he was sent on an unsuccessful mission for help to England¹. During his absence he was deprived of his bishopric and proclaimed a traitor, since war had just been declared with England². While in London he caught the plague, and died in September 1522, being buried in the Hospital Church of the Savoy³.

The two principal works of which Douglas is known to be the author are the Palice of Honour, an extended allegory, completed in 1501⁴, and the Eneados, a translation of Virgil's Aeneid, which according to his own statement he started at the beginning of 1512 and finished on July 22nd, 1513⁵. Another short poem is attributed to him in the Maitland Folio, which Small gave the title of "Conscience"⁶. These are the only extant poems, but Douglas's name is also associated with other works of which the titles alone survive: Aureas narrationes; Comoedias aliquot; De rebus Scoticis⁷.

Whether Douglas ever composed all or any of these works

1. Small, op. cit., p.xci.

2. Small, op. cit., pp.cxiii-cxvi.

3. Small, op. cit., p.cxvii.

4. In one of the epilogues to his Eneados (finished in 1513) Douglas alludes to a promise that he made Venus in the Palice of Honour as having been made "weil twelf zeris tofor" (Dyrectioun of his Buik, Works, vol.IV, p.228, l.1.)

5. See an epilogue on "the tyme, & space, and dait, of the translatioun of this buik", Works, vol.IV, p.231, ll.1-16.

6. See Craigie's edition of the Maitland Folio MS., vol.I, pp.217-18.

7. See John Bale, Scriptorum Illustrum majoris Brytanniae posterior pars., Basle, 1559, p.218; and Cf. Thomas Dempster, Historia Ecclesiastica Gentis Scotorum, Bononiae, 1627, pp.221-2.

is questionable. The testimony to their existence derives chiefly from Bale, and, after him, Dempster, and, as Irving comments, "both these writers are apt to multiply books as well as authors"¹. It has also long been assumed that Douglas made a translation of Ovid's Remedy of Love, no longer extant, but the evidence for this is not reliable.²

King Hart stands apart from Douglas's known works in several important respects:

1. The lack of contemporary reference to the poem.

Whereas there is some evidence that both the Palice of Honour and the Eneados were well-known, ~~not~~ and known as Douglas's work, to the reading public not only in Scotland but also in England from the early decades of the sixteenth century³, there appears to be a complete absence of contemporary or near-contemporary reference to King Hart. There is no early critical mention of it whatsoever, nor any connection of it with

1. D. Irving, The History of Scottish Poetry, Edinburgh, 1861, p.289.

2. See Small's ~~edition~~ Introduction, to Douglas's Works, vol.I, pp.ix and cxxviii-cxxix. In a list of his works at the end of the twelfth book of Eneados Douglas mentions that he "Of Lundeis Lufe the Remeid dyd translait" (Works, vol.IV, p.167, l.5). In the Ruddiman edition of 1710, this is altered to "Of Ovideis Lufe.." (Virgil's Aeneis, Translated into Scottish Verse, by the Famous Gawin Douglas Bishop of Dunkeld, Edinburgh, 1710, p.448) without authority. It is strange that if Douglas had indeed translated a work of Ovid's he should later turn to imagined critics and advise them to "translait Ovyd, as I haue Virgill" (Works, vol.IV, p.227, l.25.).

3. See J.A.W. Bennett, "The Early Fame of Gavin Douglas's Eneados", MLN., LXI, (1946), pp.83-8.

Douglas, apart from the ascription in the Maitland Folio, and it is not until after Pinkerton's edition of the Maitland Folio and Quarto in 1786 that the poem enters the list of Douglas's recognised works. This failure to mention the poem contrasts surprisingly with the frequent allusions to Douglas's other poems by writers of the time such as Lindsay¹, Rolland², and others³. It is strange that any work of a poet of such prestige should be ignored, even if it were disliked. Possibly the poem was never widely-known. It may never have attained a printed edition, as did the Palice of Honour and the Eneados, but have circulated only in manuscript and therefore reached a more limited public.

2. The absence of any mention of the poem by Douglas himself.

Douglas's failure to allude to the poem is no more conclusive than the absence of contemporary mention of it. It is surprising, however, that a poet who takes such pains to establish his title to other works, and who clearly feels pride in what he has written, does not stake his claim to a poem of the length and craftsmanship of King Hart. Both the Palice of Honour and the Eneados are characterised by a strongly possessive attitude on the part of the author towards his poem. Both are personal possessions - things for which Douglas feels responsibility, attacks on which wound him⁴, and which he

1. Testament of the Papyngo, ll.22 ff., Works, vol.I, p.57.
 2. ~~Rolland~~, Court of Venus, book III, ll.109 ff., ed. W.Gregor, (STS. series I, 3), Edinburgh, 1884, p.84.
 3. See W.Geddie, A Bibliography of Middle Scots Poets, (STS. series IX, 61), Edinburgh, 1912, pp.233-7.
 4. Cf. the Exclamatioun at the end of Eneados, Works, vol.IV, p.229, ll.16 ff.

repels vigorously¹, despite some conventional self-depreciation² ~~and~~ ^{mixed with} a genuine feeling of humility by the side of Virgil³, works which he hopes will earn him lasting fame⁴. It is characteristic of this unusually self-conscious attitude to his poems that it is Douglas who tells us most of what is known about the circumstances of their composition: the approximate dates⁵; the motives he had in writing;⁶ the influence of his friend and patron⁷; the kind of language and style he thinks appropriate⁸. Again and again Douglas "signs" his works, as if making sure that his claim to these poems should not be forgotten. He lists his works at the end of the twelfth book of the Eneados⁹; in the same place he makes an acrostic "to know the naym of the translatur"¹⁰; and he makes ingenious use of cross-reference between the Pallice of Honour and the Eneados¹¹, that there should be no possible doubt that the same poet was the author of both. King Hart is completely without this background; it exists in a sort of vacuum. Douglas makes no mention of the poem in his other

1. Cf. Eneados (the Dyrectioun of his Buik), Works, vol. IV, pp.224-7; Exclamatioun, op. cit., pp.229-30.

2. Cf. Eneados I Prol., Works, vol.II, p.3, ll.18 and 19-p.4, l-12.

3. Cf. Eneados I Prol., Works, vol.II, pp.3-5.

4. Cf. Eneados (Conclusioun), Works, vol.IV, p.223, ll.1-11.

5. See above: section VI, p.101, notes 4 and 5.

6. Particularly in writing the Eneados: see especially the Dyrectioun of his Buik, Works, vol.IV, pp.224-8.

7. See Eneados I Prol., Works, vol.II, pp.5-6; Dyrectioun of his Buik, Works, vol.IV, pp.224 and 227-8.

8. See Eneados I Prol., Works, vol.II, pp.6-7 and 12-16; Eneados IX Prol., Works, vol.III, pp.205-7.

9. Works, vol.IV, p.167, ll.1-8. 10. op. cit., p.167, ll.9-

11. See above: section VI, p.101, note 4.

writings, and the poem itself is without any personal framework, any hint as to the poet's motives in composing, or the audience he had in view.

3. Techniques of composition.

In its composition, King Hart produces a very different impression not only ~~fr~~ from the Eneados, a work very dissimilar in scope, but also from the Palice of Honour, a work which it resembles in its allegorical form and in its fundamentally moral purpose. The most striking features in which King Hart differs from Douglas's other poems are: its objectivity, and the suppression of the poet's personality; the absence of any display of erudition; the absence of a pronounced theological interest; the absence of extended natural description; and the avoidance of devices of rhetoric.

There is no hint of the author's personality in King Hart; the tone is anonymous, uniformly impersonal, if not unsympathetic. This stands in striking contrast with the highly personal treatment in both the Palice of Honour and the Eneados. In the Palice of Honour Douglas himself is the protagonist, and his personality dominates the whole poem. It is clearly in part an artificial character, modelled on Chaucer's in the House of Fame, with its comic self-depreciation¹, but the portrait is not entirely derivative. To it have contributed the tastes and character of Douglas himself. In the prologues and epilogues to the Eneados Douglas's

1. Cf. Palice of Honour, Works, vol. I, p. 13, ll. 28-9, p. 21, ll. 8 ff.

character emerges more nakedly - he speaks clearly and without disguise on matters which interest him. He makes his translation into a very personal work, and by the succession of introductions or conclusions to each book gives the reader something of the illusion of participating in its creation. In contrast with the isolation of King Hart in time and space, the translation of the Aeneid is set firmly in a specific period and localised by ^{reference to} the passage and the character of the seasons.

King Hart is completely without any obvious show of the erudition which is such a marked feature of the Palice of Honour. The pseudo-scientific discursions¹, the employment of learned-sounding technical terms, such as those used in music², the frequent allusions to classical and Biblical history, to mythology, the references to famous figures in philosophy, or history, or literature, the elaborate topographical accounts³, are what would be expected in a poet noted for the extent of his learning, but they are not characteristics of King Hart, as they are of Douglas's other works.

Another unusual feature in King Hart is the absence of a marked theological interest. The poem is a moral rather than a religious allegory; it is more concerned with conduct than with faith. It is significant that there are only two specifically Christian allusions in

-
1. Cf. Palice of Honour, Works, vol. I, pp.15-16.
 2. Cf. Palice of Honour, Works, vol. I, p.20.
 3. Cf. Palice of Honour, Works, vol. I, p.42-3.

the poem (ll.571 ff., and 679-80), although the tenets of Christianity are clearly fundamental to it. This contrasts with the frequent discussions of theological matters and specific doctrines of the Church found in both the Palice of Honour and several prologues to the Eneados¹.

In the absence of extended description of any kind King Hart again differs markedly from the Palice of Honour and the Eneados, which are remarkable for the rich sensuousness and minute observation of their descriptions of natural scenery, of landscape and living creatures². The contrast between the descriptions of two rivers, the one in King Hart (ll.75 ff.), the other in the Palice of Honour³, illustrates a difference in techniques. The method in the Palice of Honour is not fundamentally new; it is that of the catalogue, richly overlaid in a way peculiar to Douglas with classical allusion, Latinate diction mingling with expressions derived from the vernacular, above all, by a superabundance of detail. In contrast, the description in King Hart is austere, concise, selective of detail, and seemingly more controlled.

1. Cf. Palice of Honour, Works, vol.I, p.53; Eneados VI Prol., Works, vol.III, pp.2-7; Eneados XI Prol., Works, vol.IV, pp.1-8.

2. See in particular the prologues to book VII (Works, vol. III, pp.74-9); book XII (Works, vol.IV, pp.80-90); book XIII (Works, vol.IV, pp.168-70).

3. Palice of Honour, Works, vol.I, pp.7-8.

Rhetorical devices for the patterning of speech occur with great frequency elsewhere in Douglas, but are uncommon in King Hart. They are particularly characteristic of the Pallice of Honour¹ and the prologues to the Eneados², the translation itself being less elaborate in manner.

4. Language.

In language also, King Hart differs from Douglas's other works. The difference consists principally in the nature of the vocabulary, but there is also some divergency in grammatical forms and usages.

It is of great interest that Douglas himself discusses the question of vocabulary several times³, and at some length, with particular reference to his own situation as translator of Virgil into the vernacular, but also with general reference to the situation of any writer in Middle Scots. In the first prologue to his Eneados Douglas makes it quite clear that he does not disdain the Scottish vernacular, his native tongue. He writes in "the language of Scottis natioun"⁴, and proclaims:

.. I set my besy pane
 As that I suld, to mak it braid and plane,
 Kepand na sudroun bot our ~~u~~ awin langage,
 And speikis as I lernit quhen I was page.⁵ ✓

1. Note the frequent use of anaphora in the Pallice of Honour, Works, vol.I: p.7, ll.2-8; p.9, ll.6-13; p.17, ll.8-15; p.25, ll.6-15; and passim.

2. Note the frequent and varied use of rhetorical figures in Eneados ~~Book~~ IV Prol., Works, vol.II, pp.164-73.

3. See in particular Eneados I Prol., Works, vol.II, pp.6-7; 12-16; Eneados IX Prol., Works, vol.III, pp.205-8.

4. Eneados I Prol., Works, vol.II, p.6, l.19.

5. Eneados I Prol., Works, vol.II, p.6, ll.25-8.

Nevertheless he is conscious of the comparative barrenness, the want of "foutht"¹, of the Scottish vernacular when seen beside the copiousness of Latin. He had, therefore, to increase its resources, and mentions three ways in particular, adoptions from Latin, French and English:

Lyk as in Latyne bene Grew termes sum,
So me behuivit quhilum, or than be dum,
Sum bastard Latyne, Frensch, or Inglis oiss,
Quhar scant war Scottis I had na wther choiss.²

Douglas's Eneados is remarkable for its large number of unusual words derived from Latin and French, jostling side by side with the most homely or outlandish terms from his native tongue. This choice of vocabulary was not dictated solely by the needs of translation; a similar medley occurs in the Palice of Honour. It arose from his own individual tastes complementing the linguistic fashions of the age. It is strange, therefore, that this aureate, heavily Latinized diction should be almost completely absent from King Hart.³

In certain other respects, moreover, the language of King Hart differs from that of the Palice of Honour and the Eneados, notably in the absence of certain forms which are highly characteristic of these other works:

-
1. Eneados I Prol., Works, vol.II, p.7, l.6.
 2. Eneados I Prol., Works, vol.II, p.7, ll.1-4.
 3. See above: section IV, p.81.

the past participle with the y-prefix¹; the plural form of the relative pronoun in -is²; the -th ending in the present indicative of verbs (third person, singular and plural)³; the use of the form bene⁴. It should also be noted that the use of the pleonastic pronoun, which is a marked feature of the syntax in King Hart, does not appear to be common elsewhere in Douglas.

These differences are considerable. At the same time it should be recognised that in some respects the language of King Hart is highly characteristic of Douglas. Douglas is noted for his eclectic diction: "No Scot has built up such a diction, drawn from all sources, full of forgotten tags of alliterative romances, Chaucerian English, dialectal borrowings from Scandinavian, French, Latin."⁵ One element in this diction, the Latinate, is

-
1. Douglas used it with any verb, not only those of native origin. Cf. "yconquest", Eneados XI, Works, vol.IV, p.15, l.14; "ybaik", Eneados XI, Works, vol.IV, p.52, l.13; "ywypillit", Eneados XI, Works, vol.IV, p.52, l.14.
 2. Cf. "quhilkis", Eneados I Prol., Works, vol.II, p.9, l.9.
 3. Cf. "doith" (singular), Eneados I Prol., Works, vol.II, p.3, l.17; "doith" (plural), Eneados, II, Works, vol.II, p.71, l.26; "fynysith" (singular), Eneados II Prol., Works, vol.II, p.67, l.23.
 4. Used by Douglas, as by Lindsay and other Scottish writers, as the third person þ, singular and plural, of the present indicative of the ~~xxx~~ verb "be". Cf. for the singular use, Eneados XI, Works, vol.IV, p.21, l.15; for the plural use, Eneados I Prol., Works, vol.II, p.7, l.1.
 5. G.G.Smith, "The Scottish Chaucerians", Cambridge History of English Literature, vol.II, Cambridge, 1908, p.265.

missing from King Hart; other features of diction, however, are common both to Douglas and to the poet of King Hart. It is clear that they both had the same antiquarian tastes in language; ~~the~~^a liking for alliterative phrases, and the fossilised terms and collocations of the romances¹; and a similar preference for colloquial words, words which do not appear to have ever entered the literary language before². In this connection it is noteworthy that Douglas, when he wished, could exaggerate this element in his diction to the point of parody, and almost entirely discard his aureate terms³.

The differences between King Hart and Douglas's other recognised works, however, are considerable. They suggest that, if indeed Douglas is the author of the poem, his state of mind and purpose in writing were very different from what they were when he composed the Palice of Honour and the Eneados.

1. Frequently they coincide in their use of these phrases: see notes to ll.120; 144; 315; and 412.

2. In two cases Douglas and the poet of King Hart are the first recorded users of the same term: see notes to throw-vper, l.583; thuide, l.589.

3. See the prologue to the eighth book of the Eneados, Works, vol.III, pp.142-8.

2. Date.

The precise date at which King Hart was composed is unknown, and presents a difficult, probably insoluble, problem. Even if the poem is by Douglas, there is no sure evidence to show at what period in his life (?1474-1522) it was written, and previous datings have been purely conjectural and mutually contradictory.

Pinkerton at first suggested that it was an early work:

"It is rather incorrect in some places, which is an inducement to think that it was composed in his youth, and before his Palais of Honour, which he produced in his 27th year, 1501."¹ Later, however, he admitted that "perhaps, after all, King Hart was written in his old age; and he died before he could correct it."² Irving

differed from Pinkerton in his estimate of the versification: "Incorrect passages we may expect to find in all the vernacular poetry of that age; and the versification appears to me superior to that of the Palace of Honour. As he has not enumerated it among his early works, we may perhaps venture to conclude that it was written after his translation of Virgil."³ Small's view was that "Douglas .. in concluding his version of Virgil, takes a farewell of poetical composition; and we may therefore assume, if we are to attach ~~xxx~~ importance to this declaration, that King Hart was written between 1501, when the Palace of Honour was finished, and 1512, when the translation of Virgil was begun."⁴

1. Introduction to Ancient Scottish Poems, p.ix.

2. op. cit., p.xcvii.

3. The History of Scottish Poetry, p.278.

4. Introduction to Douglas's Works, vol.I, p.cxxxix.

Small's view, which is the commonly accepted one, is based on the following passage in the Conclusioun to the Eneados:

Thus vp my pen and instrumentis full 3oyr
 On Virgillis post I fix for evirmore,
 Nevir, from thens, syk materis to discryve:
 My muse sal now be cleyn contemplatyve,
 And solitar, as doith the byrd in cage..
 Thus, sen I feill down sweyand the balance,
 Heir I resyng vp 3yngkeris observans.¹

This may well have been intended at the time as a "farewell" to "poetical composition", but it is no guarantee that King Hart was not written at some later period. It is possible for Douglas to have been entirely sincere at the time, and yet later to have changed his mind. It is even possible to interpret the lines in a slightly different way, as a farewell not to poetry in general but to a particular kind of poetry, and as a resolve to attempt poetry which is more openly "contemplatyve" (as is King Hart), but this is debatable. It is clear, however, that the passage does not provide conclusive proof that King Hart must have been written before the Eneados.

Any attempt to date the poem must, for the present, be based on conjecture, but certain features in its history and ~~xy~~ style suggest that if it was written by Douglas it was written late rather than early in his

1. Works, vol.IV, p.223, ll.12 ff.

career. First, he makes no mention of the poem in the list of his works at the end of the twelfth book of Eneados¹; second, there is the apparent fact that the poem is preserved in a single MS., and does not appear to have reached printed editions. Douglas took pride in his works, and it would be strange for him not to mention one of any length, equally strange for it not to have been widely circulated, if this were possible. This suggests that the poem was written after the list was compiled (1513), and possibly late in his life, perhaps unrevised before his death.

The poem does not give the impression of being the work of a young man. This may be illusory; but the detachment and self-control found in the writing are qualities more frequently associated with age than youth. The sombre tone, the absence of excessive emotionalism, the freedom from extravagance of style, all suggest a mature and experienced mind. If the poet of King Hart is the poet of the Palice of Honour it seems inconceivable that he should move from the disciplined simplicity of King Hart to the barely controlled luxuriance of the Palice of Honour; inconceivable that King Hart is the earlier written of the two. The simplicity of King Hart does not appear to be the result of poverty of mind or lack of learning, but of a deliberate policy of restraint.

1. Works, vol.IV, p.167, 11.1-8.

If the poem is later than the Eneados it was perhaps composed in the short period between the time when Douglas was appointed bishop of Dunkeld (1516) and the time when he was sent on embassy to London (1521), a period of his life which seems to have been comparatively peaceful after the turbulent years from 1513 to 1516.

If the poem is not by Douglas at all, the bounds of the period within which it might have been written are much wider. The later limit of this period is determined by the date of the manuscript, which is placed about 1570¹; the language has the usual features of Middle Scots, which, unless it is scribal, suggests that the earliest limit for the poem is about 1450. The spellings and grammatical forms ~~xxx~~ belong to the period of early rather than late Middle Scots, that is, they resemble those found in the works of Dunbar more than those found in Lindsay. There are no precisely datable allusions in the poem; one ~~f~~ reference, however, that to the turning fanes (see notes to l.107), suggests that the poem belongs to the period when Hawes and Douglas were writing - the closing years of the fifteenth and the early years of the sixteenth century.

1. See above: section I, p.4.

SELECT BIBLIOGRAPHYA. TEXTS1. Printed editions of King Hart.

Ancient Scottish Poems, never before in print, ed. J. Pinkerton, London, 1786. (vol.I, pp.3-43.)

The Poetical Works of Gavin Douglas, ed. J.Small, Edinburgh, 1874. (vol.I, pp.85-120.)

The Book of Scottish Poems, ed. J.Ross, Edinburgh, 1878. (pp.234-53.)

Specimens of Middle Scots, ed. G.G.Smith, Edinburgh, 1902. (pp.49-64.)

Maitland Folio MS., ed. W.A.Craigie, (STS. series II, 7 and 20), Edinburgh, 1919 and 1927. (vol.I, pp.254-84.)

2. Editions of other works of Douglas.

The Palis Of Honoure Compyled by Gawyne dowglas Bys-shope of Dunkyll, London, ? 1553.

The xiii Bukes of Eneados of the famose Poete Virgill Translatet out of Latyne verses into Scottish me-tir bi the Reuerend Fa-ther in God, May-ster Gawin Douglas Bishop of Dunkel and vnkil to the Erle of Angus, London, 1553.

Virgil's Aeneis, Translated into Scottish Verse, by the Famous Gawin Douglas, Bishop of Dunkeld, Edinburgh, 1710.

The Aeneid of Virgil translated into Scottish verse, Edinburgh, 1839.

Collected Works, see above, under The Poetical Works of Gavin Douglas.

3. Literary Background of King Hart: allegorical and non-allegorical works.

Scottish.

Barbour, John. The Bruce, ed. W.M.Mackenzie, London, 1909.

Dunbar, William. Works, ed. W.M.Mackenzie, London, 1932.

Fergusson's Scottish Proverbs, ed. E.Beveridge, (STS. series II, 15), Edinburgh, 1923.

Henryson, Robert. Works, ed. H.H.Wood, Edinburgh, 1933.

Kingis Quair, ed. W.Skeat, (STS. series II, 1), 2nd.ed., Edinburgh, 1911.

× Lindsay, Sir David. Works, ed. D.Hamer, (STS. series III, 1, 2, 6 and 8), Edinburgh, 1929, 1930, 1932 and 1933.

Montgomerie, Alexander. Poems, ed. J.Cranstoun, (STS. series I, 9-11), Edinburgh, 1885-7.

Ratis Raving, ed. R.Girvan, (STS. series III, 11), Edinburgh, 1939.

Rolland, John. The Court of Venus, ed. W.Gregor, (STS. series I, 3), Edinburgh, 1884.

Scottish Alliterative Poems, ed. F.J.Amours, (STS. series I, 27 and 38), Edinburgh, 1891 and 1896.

The Thre Prestis of Peblis, ed. T.D.Robb, (STS. series II, 8), Edinburgh, 1920.

Wallace, ed. J.Moir, (STS. series I, 6, 7 and 17), Edinburgh, 1884, 1885 and 1888.

Pricks of Conscience, etc., ed. E.Morris, (Philological

English., Berlin, 1863.

Ancrene Riwe, ed. M.Day, (EETS.OS. 225), London, 1952.

Chaucer, Geoffrey. Works, ed. F.N.Robinson, Cambridge, Massachusetts, 1933.

Chaucerian and Other Pieces, ed. W.Skeat, London, 1897.

Everyman, (printed by John Scott), London, ? 1530.

Gower, John. Complete Works, ed. G.C.Macaulay, Oxford, 1899-1902.

Hawes, Stephen. The Pastime of Pleasure, ed. W.E.Mead, (EETS.OS. 173), London, 1928.

Hawes, Stephen. The Example of Virtue, printed (modernised) in the Dunbar Anthology, ed. E.Arber, London, 1901.

Lydgate, John. Minor Poems ; ed. H.N.MacCracken; part I (religious), (EETS. ES. 107), London, 1911; part II(secular), (EETS.OS. 192), London, 1934.

Lydgate, John. The Pilgrimage of the Life of Man (translation from Deguilleville), ed. F.J.Furnivall and K.B.Locock, (EETS.ES. 77, 83 and 92), London, 1899, 1901 and 1904.

Lydgate, John. Reson and Sensuallyte, ed. E.Sieper, (EETS.ES. 84 and 89), London, 1901 and 1903.

Macro Plays, The, ed. F.J.Furnivall and A.W.Pollard, (EETS. ES. 91), London, 1904.

Neville, William. The Castle of Pleasure, ed. R.D.Cornelius, (EETS.OS. 179), London, 1930.

Old English Homilies , ed. R.Morris, series I, part I, (EETS. OS. 29), London, 1867.

Piers Plowman, ed. W.Skeat, London, 1886.

Pricke of Conscience, The, ed. R.Morris, (Philological Society), Berlin, 1863.

Quellen des Weltlichen Dramas in England vor Shakespeare, ed. A.Brandl, Strassburg, 1898.

Sawles Warde, ed. R.M.Wilson, Leeds, 1938.

Skelton, John. Complete Poems, ed. P.Henderson, 2nd. ed., London, 1948.

Skelton, John. Magnyfycence, ed. R.L.Ramsay, (EETS.ES.98), London, 1906.

Specimens of the Pre-Shakesperean Drama, ed. J.M.Manley, Boston, 1897.

Spenser, Edmund. Poetical Works, ed. E. de Selincourt, London, 1912.

French.

Anjou, René d'. Oeuvres Complètes, ed. le Comte de Quatrebarbes, Angers, 1845-6.

Condé, Baudouin et Jean de, Dits et Contes, ed. A.Scheler, Brussels, 1866-7.

Froissart, Jean. Poésies, ed. A.Scheler, Brussels, 1870-77.

Lorris, Guillaume de, et Meung, Jean de. Le Roman de la Rose, ed. ElLanglois, Paris, 1914-24.

Orléans, Charles d'. Poésies, ed. P.Champion, Paris, 1923-4.

Remi, Philippe de. Oeuvres^{Poétiques}, ed. H.Suchier, Paris, 1885.

Saint Gelais, Octavien de. Le Sejour dhonneurs, Paris, 1519.

Saint Gelais, Octavien de, et Auriol, Blaise d'. La chasse et le depart damours, Paris, 1509.

Songe du Castel, Le, ed. R.D.Cornelius, PMLA., XLVI,(1931), pp. 321-32.

Latin.

Andreas Capellanus. De Amore, ed. E.Trojel, Havniae, 1892.

Andreas Capellanus. De Amore, translated with an introduction by J.J.Parry, as The Art of Courtly Love, New York, 1941.

Claudian, Works, ed. with a translation by M. Platnauer, London, 1922.

Ovid, The Art of Love, and Other Poems, ed. with a translation by J.H. Mozley, London, 1929.

Ovid, Metamorphoses, ed. with a translation by F.J. Miller, London, 1916.

Prudentius, Psychomachia, in vol. I of the Works, ed. with a translation by H.J. Thompson, London, 1949, pp. 274-343.

B. CRITICAL WORKS

1. Douglas.

Bennett, J.A.W. "The Early Fame of Gavin Douglas's Eneados", MLN., LXI, (1946), pp. 83-8.

Dearing, B. "Gavin Douglas's Eneados: a Reinterpretation", PMLA., LXVII, (1952), pp. 845-62.

Horneber, F. Über King Hart und Testament of the Papyngo, Straubing, 1893.

Lange, P. "Chaucer's Einfluss auf die Originaldichtungen des Schotten Douglas", Anglia, VI, (1883), pp. 46-95.

Watt, L.M. Douglas's Aeneid, Cambridge, 1920.

2. General.

Atkins, J.W.H. English Literary Criticism: the Medieval Phase, Cambridge, 1943.

Berdan, J.M. Early Tudor Poetry, New York, 1920.

Bloomfield, M.W. The Seven Deadly Sins, Michigan, 1952.

Cornelius, R.D. The Figurative Castle: a Study in the Medieval Allegory of the Edifice, with Special Reference to Religious Writings, Bryn Mawr, 1930.

Langlois, E. Origines et Sources du Roman de la Rose, Paris, 1891.

× Lewis, C.S. The Allegory of Love: a Study in Medieval Tradition, Oxford, 1936.

Mackenzie, W.R. The English Moralities from the Point of View of Allegory, Boston, 1914.

Neilson, W.A. The Origins and Sources of the "Court of Love", Boston, 1899.

Owst, G.R. Literature and Pulpit in Medieval England, Cambridge, 1933.

Rice, W.H. The European Ancestry of Villon's Satirical Testaments, New York, 1941.

Robertson, D.W. and Huppé, B.F. Piers Plowman and ~~xxx~~ Scriptural Tradition, Princeton, 1951.

Smith, G.G. "The Scottish Chaucerians", Cambridge History of English Literature, vol. II, ^{Cambridge, 1908,} pp. 239-66.

Smith, G.G. The Transition Period, Edinburgh, 1900.

× Smith, J.M. The French Background of Middle Scots Literature, Edinburgh, 1934.

Sypherd, W.O. Studies in Chaucer's House of Fame, London, 1907.

Jarvis, W. Handbuch der mittelenglischen Grammatik, Jena, 1907.

C. LANGUAGE

1. Middle Scots.

Craigie, J. Introduction to the STS. edition of the Works of William Fowler, vol. III, (STS. series III, 13, Edinburgh, 1940), pp. li-lxxix.

Flom, G.T. Scandinavian Influence on Southern Lowland Scotch, New York, 1900.

- Gerken, H. Die Sprache des Bischofs Douglas, ^{von Dunkel,} Strassburg, 1898.
- Girvan, R. Introduction to his edition of Ratis Raving, (STS. series III, 11, Edinburgh, 1939), pp. xxxix-lxxiv.
- Gregor, W. The Dialect of Banffshire, (Philological Society), London, 1866.
- Hofmann, J. Die Nordischen Lehnwörter bei Gavin Douglas, München, 1925.
- Larue, J.L. Das Pronomen in den Werken des Schottischen Bischofs Gavin Douglas, Strassburg, 1908.
- Michel, F. A Critical Inquiry into the Scottish Language, Edinburgh, 1882.
- Murray, J.A.H. The Dialect of the Southern Counties of Scotland, (Philological Society), London, 1873.
- Reeves, W.P. A Study in the Language of Scottish Prose before 1600, Baltimore, 1893.
- Smith, G.G. Introduction to Specimens of Middle Scots, Edinburgh, 1902, pp. xi-lxv.
2. General.
- (Sounds and Syntax)
- Jordan, R. Handbuch der Mittelenglischen Grammatik, ^{2nd ed.,} Heidelberg, 1934.
- Long, M.M. The English Strong Verb from Chaucer to Caxton, Menasha, Wisconsin, 1944.
- Price, H.T. A History of Ablaut in the Strong Verbs from Caxton to the End of the Elizabethan Period, Bonn, 1910.
- Wright, J. English Dialect Grammar, Oxford, 1905.
- Wyld, H.C. A Short History of English, 3rd. ed., London, 1927.

(Vocabulary)

Björkman, E. Scandinavian Loanwords in Middle English, Halle, 1900 and 1902.

Mendenhall, J.C. Aureate Terms: a Study in the Literary Diction of the Fifteenth Century, Lancaster, Pennsylvania, 1919.

Nichols, P.H. "William Dunbar as a Scottish Lydgatian", *PMLA.*, XLVI, (1931), pp.214-24.

Nichols, P.H. "Lydgate's Influence on the Aureate Terms of the Scottish Chaucerians", *PMLA.*, XLVII, (1932), pp.516-22.

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

Reismüller, G. Romanische Lehnwörter bei Lydgate, Leipzig, 1911.

Rubel, V.L. Poetic Diction in the English Renaissance from Skelton through Spenser, New York, 1941.

D. VERSIFICATION

James VI and I. Ane Schort Treatise, conteining some Revlis and cautelis to be observit and eschewit in Scottis Poesie, ed. R.S.Rait, Oxford, 1900.

Lewis, C.S. "The Fifteenth-century Heroic Line", *ESEA.*, XXIV, (1938), pp.28-41.

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

Saintsbury, G. A History of English Prosody, London, 1906-10.

Schipper, J. A History of English Versification, Oxford, 1910.

+ Southworth, J.G. Verses of Cadence: an Introduction to the Prosody of Chaucer and his Followers, Oxford, 1954.

E. HISTORICAL WORKS - for the LIFE OF DOUGLAS

Dempster, T. Historia Ecclesiastica Gentis Scotorum,
Bononiae, 1627.

Early Records of the University of St. Andrews, ed. J.M.
Anderson, Edinburgh, 1926.

Hume, D. of Godscroft. The History of the Houses of Douglas
and Angus, Edinburgh, 1644.

Mylne, A. Vitae Episcoporum Dunkeldensium, in Rentale
Dunkeldense, translated and edited by R.K.Hannay, Edinburgh,
1915, pp.302-334.

F. REFERENCE WORKS

Biblia Sacra Vulgatae Editionis, Tornaci, 1881.

Geddie, W. A Bibliography of Middle Scots Poets, (STS.
series I, 61), Edinburgh, 1912.

Patrologiae Cursus Completus: series Latina, ed. J.P.Migne,
Paris, 1844-64.

Dictionaries.

Craigie, W.A. A Dictionary of the Older Scottish Tongue
from the Twelfth Century to the End of the Seventeenth,
Chicago, 1931 - . (in progress.)

Cleasby, R. and Vigfusson, G. An Icelandic - English
Dictionary, Oxford, 1874.

Godefroy, F. Dictionnaire de l'Ancienne Langue Française..
du IX^e au XV^e Siècle, Paris, 1888.

- Jamieson, J. An Etymological Dictionary of the Scottish Language, (revised edition), Paisley, 1879.
- Murray, J.A.H. and Others. A New English Dictionary on Historical Principles, Oxford, 1888-1928. (Supplement, 1933.)
- Toller, T.N. An Anglo-Saxon Dictionary Based on the Manuscript Collections of the late Joseph Bosworth, Oxford, 1898.
- Vries, M. de en Kluyver, A. Woordenboek der Nederlandsche Taal, 's Gravenhage, 1898.
- Wright, J. The English Dialect Dictionary, London, 1898-1905.

TEXTNote:

In view of much textual obscurity, the manuscript has been reproduced twice.

The text on the left presents an exact transcript of the manuscript in its present state, supplemented by descriptive footnotes. The pagination of the Maitland Folio is indicated in the margin by figures within brackets ().

The text on the right follows the manuscript as faithfully as possible, except that: modern punctuation has been introduced; hyphens have been inserted between words or parts of words disjoined in the manuscript; and, where considered necessary, certain emendations have been made. These emendations are indicated in the text by the use of brackets (), and by footnotes.

In both cases, recognised contractions have been expanded in italics; and *p* and *y*, indistinguishable in the manuscript, are for convenience distinguished. References in the notes to Pinkerton, Small, G.G.Smith and Craigie are to these editors' respective editions of the poem.

- (226) King hart in to his cumlie castell strang
 Closit about with craft and meikill vre
 So semlie wes he set his folk amang
 That he no dout had of misaventure
 So proudlie wes he polist plane and pure 5
with 3outhheid and his lustie levis grene
 So fair so fresche so liklie to endure
 And als so blyth as bird in symmer schene

 ffor wes he never 3it with schouris schot
 Nor 3it ourrun with rouk or ony rayne 10
 In all his lusty lecam nocht ane spot
 Na never had experience in to payne
 Bot alway in to lyking nocht to layne
 Onlie to love and verrie gentilnes
 he wes inclynit cleinlie to remane 15
 And woun vnder the wyng of wantownnes

1. to. Written above the line.

1-4. Marginal gloss in the same hand as that of the poem: Cor in c(orpore) homini(s) hart in (body) of ma(n). The letters within brackets are missing from the MS. as the righthand margin of the page has been cut down, but are those supplied by Craigie and previous editors.

12. hes deleted before had.

King Hart, in to his cumlie castell strang
 Closit about with craft and meikill vre,
 So semlie wes he set his folk amang
 That he no dout had of misaventure;
 So proudlie wes he polist, plane, and pure,
 With 3outhheid and his lustie levis grene;
 So fair, so fresche, so liklie to endure,
 And als so blyth as bird in symmer schene.

5

For wes he never 3it with schouris schot,
 Nor 3it ourrun with rouk or ony rayne;
 In all his lusty lecam nocht ane spot.
 Na never had experience in to payne,
 Bot alway in to lyking, nocht to layne.
 Onlie to Love, and verrie Gentilnes
 He wes inclynit cleinlie to remane,
 And woun vnder the wyng of Wantownnes.

10

15

elliptical

②

③

④

⑤

(227) 3it wes this wourthy wicht king vnder warde
 ffor wes he nocht at fredome vtterlie
 Nature had lymmit folk for þair rewarde
 This godlie king to governe and to gy 20
 for so þai kest þair tyme to occupy
 In welthis for to wyne for thay him teichit
 All lustis for to lane and vnderly
 So prevelie thai preis him and him preicheid

 ffirst strenth lust and wantownnes 25
 Grein lust / disport / Ielous and Invy
 freschnes newgot waistgude and wilfulnes
 delyuernes fulehardenes / thairby
 Gentrice fredome / price previe I espy
 Wantwyt vanegloir prodigalitie 30
 vnrest nichtwalk and full of glutony
 vnricht / dyme sicht / with slicht and subtilitie

20. for deleted before to gy.

27-30. Marginal gloss: Inuentus et quot nomina habet zouthheid and quhat names he (hes).

29. previe I espy. Craigie reads previe / espy. The stroke, however, is quite unlike the other punctuation strokes, being thicker and vertical. It is a form of I, only used when the letter is in isolation, ie. when it is not linked with other letters.

3it wes this wourthy , wicht king vnder warde, 4
 For wes he nocht at fredome vtterlie.
 Nature had lymmit folk, for þair rewarde,
 This godlie king to governe and to gy; 20
 For so þai kest þair tyme to occupy
 In welthis for to wyne; for thay him teichit
 All lustis for to lane and vnderly. *Small lane*
 So prevelie thai preis him and him preichei(t).

First Strenth, Lust and Wantownnes, 25
 Grein Lust, Disport, Ielous(ie) and Invy,
 Freschnes, Newg(a)t(e), Waistgude and Wilfulnes,
 Delyuernes, Fulehardenes; thairby
 Gentrice, Fredome, Price, previe I espy,
 Wantwyt, Vanegloir, Prodigalitie, 30
 Vnrest, Nichtwalk and Full of Glutony,
 Vnricht, Dyme Sicht, with Slicht and Subtilitie.

24. preicheit. Emended from preicheid. See NOTES.

26. Ielousie. Emended from Ielous. See NOTES.

27. Newgate. Emended from newgot. See NOTES.

Thir war the Inwarde ythand seruitouris
 quhilk gouernouris war this nobill king
 And kepit him inclynit to þair Curis 35
 So wes þair nocht in erde þat ever nicht bring
 Ane of thir folk away fra his duelling
 Thus to þair terme thai serve for þair rewarde
 dansing disport singing revelling
 With bissines all blyth to pleis the lairde 40

Thir folk with all the femell þai nicht fang
 Quhilk nummerit ane milzon and weill mo
 That wer vpbred as seruitouris of lang
 And with this king wald woun in weill and wo
 ffor favour nor for feid wald found him fro 45
 vnto the tyme þair dait be run and past
 That gold nor gude nicht gar þame fro him
 No greif nor grame suld grayth þame so agas

34. vnto deleted before this; in a darker, apparently later ink.

41-4. Marginal gloss: desideria cordis Iuuentute The desyris of hart in youth.

47. go ~~xx~~ deleted before nor.

gold. Craigie reads god; so apparently does G.G. Smith since he encloses the l within square brackets; Small has gold, which is the correct reading. The two letters are cramped together, but the l can be seen clearly, although almost covered by the d. The context supports the reading. See NOTES.

47, 48. The righthand corner of the page is torn, and the final letters of each line are lost.

Thir war the inwarde ythand seruitouris,
 Quhilk gouernouris war (vnto) this nobill king,
 And kepit him inclynit to þair curis. 35
 So wes þair nocht in erde þat ever nicht bring
 Ane of thir folk away fra his duelling.
 Thus to þair terme thai serve for þair rewarde-
 Dansing, disport, singing, revelling -
 With bissines all blyth to pleis the lairde. 40

Thir folk with all the femell þai nicht fang
 (Quhilk nummerit ane milzon and weill mo),
 That wer vpbred as seruitouris of lang,
 And with this king wald woun in weill and wo,
 For favour nor for feid wald found him fro, 45
 Vnto the tyme þair dait be run and past -
 That gold nor gude nicht gar þame fro him (go),
 No greif nor grame suld grayth þame so agas(t).

34. vnto. Deleted in the MS. See NOTES.

47, 48. go, agast. The righthand corner of the page has been torn, but these conjectural forms, adopted by Craigie and previous editors, are supported by the sense and the evidence of the rhymes.

(228) fyve seruitouris this king he had without
 That teichit war ay tressoun to espy 50
 Thai watchit ay pe wallis round about
 ffo Innemeis pat of hapning ay come by
 Ane for the day quhilk Iugeit certainly
with cure to ken the colour of all hew
 Ane for the night pat barknit bissely 55
 Out of quhat airt that ever the wyndis blew

Syn wes pair ane to taist all nutriment
 That to pis king wes seruit at the deis
 Ane wther wes all fovellis for sent
 of licour or of ony lustie meis 60
 The fyft pair wes quhilk culd all but leis
 The heit the cauld the harde and eik the soft
 Ane ganand seruand bayth for weir and pece
3it hes thir folk pair king betrasit oft

57. nutriment. The letters nu have been re-inked, but the original strokes forming the letters can be seen beneath.

Fyve seruituris this king he had without,
 That teichit war ay tressoun to espy. 50
 Thai watchit ay þe wallis round about
 Fo(r) innemeis þat of hapning ay come by:
 Ane for the day, quhilk iugeit certanly,
With cure to ken the colour of all hew;
 Ane for the nicht, þat harknit bissely, 55
 Out of quhat airt that ever the wyndis blew;

Syn wes þair ane to taist all nutriment,
 That to þis king wes seruit at the deis;
 Ane wther wes all fovellis for (to) sent,
 Of licour or of ony lustie meis; 60
 The fyft þair wes quhilk culd all, but leis,
 The heit, the cauld, the harde and eik the soft,
 Ane ganand seruand, bayth for weir and pece.
 3it hes thir folk þair king betrasit oft.

52.For. Emended from ffo. See NOTES.

59.to inserted before sent. See NOTES.

Honour persewit to the kingis 3et 65

Thir folk said all pai wald nocht lat him in

Be caus thai said pair lord to feist wes set

With all his lustie seruandis more and myn

Bot he ane port had enterit with ane gyn

And vp-he can in haist to the grit toure 70

And said he suld it parall all with syn

And fresche delyt with mony florist floure

So strang this king him thoct his castell stude

with mony towre and turat crownit hie

About the wall pair ran ane water void 75

Blak stinkand sowr and salt as is the sey

That on the wallis wiskit gre be gre

Boldning to ryis the castell to confound

Bot thai within maid sa grit melody

That for pair reird thay nicht nocht heir

the sound 80

71. syn. So Craigie; Small and G.G. Smith however have fyn (either their reading of the MS. or a silent emendation). The form in the MS. is unmistakably syn, but its meaning in this context is obscure and it might be an error. See NOTES.

78. Boldning. So Craigie and Small; G.G. Smith, also Pinkerton, reads rolding. The first letter, however, is certainly a capital B, and there is a curl streke over the i indicating a second n. rys has been deleted before ryis.

80. The corner of the page on the left side is torn and part of the initial T in That is missing.

Honour persewit to the kingis 3et. 65

Thir folk said all, pai wald nocht lat him in,
 Be-caus, thai said, pair lord to feist wes set,
 With all his lustie seruandis, more and myn.
 Bot he ane port had enterit with ane gyn,
 And vp he can in haist to the grit toure, 70
 And said he suld it parall all with syn
 And fresche delyt with mony florist floure.

So strang this king him thocht his castell stude,
Wi mony towre and turat crownit hie. |

About the wall pair ran ane water void, 75
 Blak, stinkand, sowr, and salt as is the sey,
 That on the wallis wiskit, gre be gre,
 Boldning to ryis the castell to confound,
 Bot thai within maid sa grit melody,
 That for pair reird thay nicht nocht heir
 the sound. 80

- (229) With feistis fell and full of Iolitee
 This cumlie court thair king **p**ai kast to keip
 That noy hes none bot newlie novaltee
 And ar nocht wount for wo to woun and weip
 ffull sendill sad or soundlie set to sleip 85
 No wandreth wait ay wenis welth endure
 Behaldis nocht nor hukis nocht **p**e deip
 As **p**ame to keip fra all misaventure
- Richt as the rose vpspringis fro the rute
 In ruby colour reid most ryik of hew 90
 Nor waindis nocht the **p**levis to outschut
 ffor schyning of the sone **p**at dois renew
 Thir vther flouris greyne quhyt and blew
 quhilk hes na craft to knaw the wynter weit
 Suppois **p**at sommer schane dois **p**ame reskew 95
 That dois **p**ame quhile ourhail with snaw and sleit

87. hukis. This is an alteration. Originally the MS. had luikis, that is, a word beginning with **l** and 3 minims. A tail, darker and much finer than the rest of the word, has been added to the first minim so that in conjunction with the **l** it forms an **h**, while the two other minims now appear as **u**. Craigie, Small and G.G. Smith however read luikis. See NOTES.

With feistis fell and full of iolitee,
 This cumlie court thair king **p**ai kast to keip,
 That noy hes none, bot newlie novaltee,
 And ar nocht wount for wo to woun and weip;
 Full sendill sad or soundlie set to sleip, 85
 No wandreth wait, ay wenis welth endure,
 Behaldis nocht nor (l)u(i)kis nocht **p**e deip,
 As **p**ame to keip fra all misaventure.

Richt as the rose vpspringis fro the rute,
 In ruby colour reid, most ryik of hew, 90
 Nor waindis nocht the levis to outschut,
 For schyning of the sone **p**at dois renew
 Thir vther flouris, greyne, quhyt and blew,
 Quhilk hes na craft to knaw the wynter weit,
 Suppois **p**at sommer schane dois **p**ame reskew, 95
 That dois **p**ame quhile ourhaill with snaw and sleit.

87. luikis. Original MS. reading adopted, instead of hukis, the altered form. See NOTES.

Dame plesance had ane pretty place besyd
 with fresche effeir and mony folk in feir
 The quhilk wes parald all about wit pryde
 So precious pat it prysit wes but peir 100
 with bulwerkis braid and mony bitter beir
 Syn wes ane brig pat hegeit wes and strang
 And all pat couth attene the castell neir
 It maid pame for to mer amis and mang

With touris grit and strang for to behald 105
 So craftlie with kirnellis kervin hie
 The fitschand chaynis floreist all of gold
 The grundin dairtis scharp and bricht to se
 wald mak ane hart of flint to fald and fle
 ffor terrour gif pai wald pe castell saill 110
 So kervin cleir that nicht na crueltee
 It for to wyn in all this warld avale

98. fle deleted before fresche.

105. strang. An alteration from strange, which is the form Craigie prints. Small and G.G. Smith give strang; (Pinkerton inexplicably gives strongest Fort); The deletion of the final e is made in a darker ink.

107. chaynis. This is an alteration from original faynis. The f has had a loop added below the line converting it to an h, but one quite unlike other h's in this text, and c has been inserted before the f. The alteration is in a darker ink. See NOTES.

Dame Plesance had ane pretty place besyd,
 With fresche effeir and mony folk in feir,
 The quhilk wes paralld all about with pryde,
 So precious þat it prysit wes but peir; 100
 With bulwerkis braid and mony bitter beir;
 Syn wes ane brig, þat hegeit wes and strang,
 And all þat couth attene the castell neir,
 It maid þame for to mer amis and mang;

With touris grit and strang(e) for to behold, 105
 So craftlie with kirknellis kervin hie;
 The fitschand (f)aynis, floreist all of gold,
 The grundin dairtis, scharp and bricht to se,
 Wald mak ane hart of flint to fald and fle
 For terroure, gif þai wald þe castell saill; 110
 So kervin cleir, that nicht na crueltee
 It for to wyn in all this warld avale.

105. strange. The original MS. reading is adopted,
 instead of strang, the altered form. See NOTES.
behold. Emended from behalld. See NOTES.

107. faynis. The original MS. ~~f~~ reading is adopted,
 instead of chaynis, the altered form. See NOTES.

(230) Servit this quene dame plesance all at richt
 first hie apporte bewtie and humilnes
 with mony vtheris madinis fair and bricht 115
 Reuth and gud fame fredome and gentilnes
 Constance patience raddour and meiknes
 Conning kyndnes heyndnes and honestie
 Mirth lustheid lyking and nobilnes
 blis and blythnes plesance and pure pietie 120

This war the staitis worthyest and ding
 With mony mo þat servit to this quene
 Ane legioun liell war at hir leding
 Quhen hir court leist semble fair and clein
 In þair effeir fayr seruice nicht be sene 125
 for wes þair nocht þat semit be avyse
 That no man nicht the poynting of ane prene
 Repreve nor pece bot payntit at devyse

121. This. Altered from Thir; the original r
 can be seen distinctly beneath the s.

Servit this quene, dame Plesance, all at richt,
 First Hie Apporte, Bewtie and Humilnes,
 With mony vtheris, madinis fair and bricht, 115
 Reuth and Gad Fame, Fredome and Gentilnes,
 Constance, Patience, Raddour and Meiknes,
 Conning, Kyndnes, Heyndnes and Honestie,
 Mirth, Lust(i)heid, Lyking and Nobilnes,
 Blis and Blythnes, Plesance and Pure Pietie. 120

This war the staitis worthyest and ding,
 With mony mo pat servit to this quene.
 Ane legioun liell war at hir leding,
 Quhen hir court leist semble, fair and clein.
 In pair effeir fayr service nicht be sene 125
 For wes pair nocht pat semit be a vyse,
 That no man nicht the poynting of ane prene
 Repreve, nor pece bot payntit at devyse.

119. Lustiheid. Emended from lustheid. See NOTES.
 126. a vyse. Emended from avyse. See NOTES.

hapnit this wourthy quene vpon ane day
 with hir fresche court arrayit weill at richt 130
 hunting to ryd hir to disport and play
 with mony ane lustie ladie fair and bricht
 hir baner schene displayit and on hicht
 wes sene abone **p**air heidis fayr quhair **p**ai ryd
 The grene ground wes Illuminyt of the lycht 135
 fresche bewtie had **p**e vanguard and wes gyde

Ane legioun of thir lustie ladeis schene
 folowit this quene trewlie this is nò nay
 harde by this castell of this king so kene
 This wourthy folk hes walit **p**ame away 140
 quhilk did the dayis watcheis to effray
 ffor seildin had **p**ai sene sic folkis befoir
 So mirrelie **p**ai muster and thai play
 without outhur brag or bost or schore

-
134. ryd. So Craigie. G.G. Smith reads rayd, but ~~xx~~
~~xxx~~ ~~xxx~~ in a note to this line points out that
 "the rhyme requires 'ryde' for rayd." This
 correction has however been made already in the
 MS. where the a in original rayd has been deleted.
141. watcheis. Craigie prints this form but says in
 a footnote: "written wactheis." The correct reading
 however is watcheis. Some forms of c and t are
 very similar, and this short t and lengthened c
 are found frequently, appearing together again
 unmistakably in watcheis, l. 145.

Hapnit this wourthy quene vpon a day,
 With hir fresche court, arrayit weill at richt, 130
 Hunting to ryd, hir to disport and play,
 With mony ane lustie ladie, fair and bricht.
 Hir baner schene, displayit and on hicht,
 Wes sene abone þair heidis, fayr quhair þai ryd.
 The grene ground wes illuminyt of the lycht. 135
 Fresche Bewtie had þe vangarde and wes gyde.

Ane legioun of thir lustie ladeis schene
 Folowit this quene, trewlie, this is no nay.
 Harde by this castell of this king so kene
 This wourthy folk hes walit þame a way, 140
 Quhilk did the dayis watcheis to effray,
 For seildin had þai sene sic folkis befoir.
 So mirrelie þai muster and thai play,
 Without(in) outhar brag or bost or schore.

140. a way. Emended from away. See NOTES.

144. withoutin. Emended from without. See NOTES.

(231) The watcheis of the sicht wes sa effrayit 145
 Thai ran and tauld the king of **p**air intent
 Lat nocht this mater schir be lang delayit
 It war speidfull sum folk **3** ze outwarde sent
 That culd rehers quhat thing **3** zone peple ment
 Syn **3**ow agane **p**airof to certifie 150
 ffor battell byd **p**ai bauldlie on **3**on bent
 It war bot schame to feing **3** ^wc_λartlie

3outhheid vpstart and cleikit on his cloik
 was browdin all with lustie levis grene
 Ryse fresche delyte lat nocht this mater soke 155
 We will go se quhat may this muster mene
 So weill we sall ws it cope betwene
 Thair sall nothing pas away vnspyit
 Syn sall we tell the king as we haue sene
 And **p**air sall nothing trewlie be denyit 160

The watcheis of the sicht wes sa effrayit, 145
 Thai ran and tauld the king of þair intent.
 "Lat nocht this mater, schir, be lang delayit.
 It war speidful sum folk 3 outwarde sent,
 That culd rehers quhat thing 3one peple ment,
 Syn 3ow agane þairof to certifie; 150
 For battell byd þai bauldlie on 3on bent.
 It war bot schame to feinge 3owartlie."

3outhheid vpstart and cleikit on his cloik,
 Was browdin all wiþ lustie levis grene.
 "Ryse, Fresche Delyte, lat nocht this mater soke.155
 We will go se quhat may this muster mene.
 So weill we sall ws it copé betwene,
 Thair sall nothing pas away vnspyit.
 Syn sall we tell the king as we haue sene,
 And þair sall nothing trewlie be denyit." 160

3outhheid furth_u past and raid on Innocence
 Ane mylk quhyt steid p_at ambilit as the wynd
 And fresche delyt raid on benevolence
 Throw out the meid p_at wald nocht byd behind
 The beymes bricht almost had maid p_ame blind 165
 That fra fresche bewtie spred vnder the cloude
 To hir thai socht and sone thai culd hir find
 No saw p_ai nane never wes half sa proude

The bernis both wes basit of the sicht
 And out of mesour marrit in p_air mude 170
 As spreitles folkis on blonkis hvffit on hicht
 Both in ane studie starand still p_ai stude
 ffayr calling freschlie on hir wayis 3uid
 And both p_air reyn3eis cleikit in hir handis
 Syn to hir castell raid as scho war woude 175
 And festnit vp thir folkis in venus bandis

169. bernis. A MS. alteration from barnis; the over-written e is in slightly darker ink. See NOTES.

173. 3uid. A MS. alteration, apparently from 3eid; the over-written u in slightly darker ink. Both forms are used in the text, but 3uid must have been intended here as it rhymes with mude, stude and woude.

174-76. A blot over the c of cleikit (174), as (175) and -is in after folk- (176); it is possible however to distinguish the letters beneath.

3outhheid furth past and raid on Innocence,
 Ane mylk-quhyt steid **p**at ambilit as the wynd;
 And Fresche Delyt raid on Benevolence
 Throw-out the meid **p**at wald nocht byd behind.
 The beymes bricht almost had maid **p**ame blind 165
 That fra Fresche Bewtie spred vnder the cloude.
 To hir thai socht and sone thai culd hir find.
 No saw **p**ai nane never wes half sa proude.

The bernis both wes basit of the sicht,
 And out of mesour marrit in **p**air mude; 170
 As spreitles folkis on blonkis hvffit on hicht,
 Both in ane studie starand, still **p**ai stude.
 Fayr Calling freschlie on hir wayis 3uid,
 And both **p**air reynzeis cleikit in ~~xxx~~ hir handis,
 Syn to hir castell raid as scho war woude, 175
 And festnit vp thir folkis in Venus' bandis.

Becaus thair come no bodwarde sone agane
 The king outsent Newgate and Wantownnes,
 Grene Luif, Disport, Waistgude that nocht can
 lane,
 And with þame freschlie feir, Fule-hardynes. 180
 He bad þame spy the cais, quhow þat it wes,
 And bring bodwart or him-self outpast.
 Thai said þai suld and sone þai can þame dres.
 Full glaid þai glyde as gromes vnagaist.

On grund no greif quhill þai the grit ost se; 185
 Wald þai nocht rest, þe rinkis so thay ryde;
 Bot fra thay saw þair sute and þair ssembly,
 It culd þame bre, and biggit þame to byd
 Dreid of Disdane, on fute ran thame besyde,
 Said þame, "Be war, sen Wisdome is away, 190
 For and 3e prik amang thir folk of pryde,
 A-pane 3e salbe restit be the way."

full hardynes full freschlie furth_h he flang
 A fure leynt_h fer befoir his feiris fyve
 And wantones suppois he had **p**e wrang 195
 him followit on als fast as he nicht dryve
 So thai wer lyk amang **p**ame self to stryve
 The fouresum baid and huvit on the grene
 fresche bewtie with_h ane wysk come belyve
 And **p**ame all reistit war **p**ai never so kene 200

With **p**at the foursum fayn thay wald haue fled
 Agane vnto **p**air castell and **p**air king
 Thai gave ane schout and sone thai haue **p**ame
 And bisselie thay kan **p**ame bundin bring^{sched}
 Agane vnto **p**air quene and bandis thring 205
 About thair handis and feit so fast
 quhill **p**at **p**ai maid **p**ame with_h **p**air tormenting
 haly of **p**air lyvis half agast

195. wantones. There is a blot over the last two
 letters, but the es can be seen beneath it.
 Catchword at bottom of page: The wachis

Full-hardynes full freschlie furth he flang,
 A fure leynt^h fer befoir his féiris fyve;
 And Wantones, suppois he had þe wrang, 195
 Him followit on als fast as he nicht dryve.
 So thai wer lyk amang þame-self to stryve.
 The fouresum baid and huvit on the grene.
 Fresche Bewtie, with ane wysk, / come belyve
 And þame all reistit, war þai never so kene. 200

With þat the foursum fayn thay wald haue fled
 Agane vnto þair castell and þair king.
 Thai gave ane schout and sone thai haue þame
 sched,

And bissellie thay kan þame bundin bring
 Agane vnto þair quene, and bandis thring 205
 About thair handis and feit so fast
 Quhill þat þai maid þame, with þair tormenting,
 Haly of þair lyvis half agast.

(233) The watchis on the kingis wallis has sene
 The chassing of the folk and þair suppryse 210
 vpstart king hart in propir yre and tein
 And baldlie bad his folk all with him ryse
 I sall nocht sit he said and se þame thryse
 discomfit clein my men and put at vnder
 Na we sall wrik ws on ane vther wys 215
 Set we be few / to thame be fifty hounder

Than out thay raid all to ane randoun richt
 This courtlie king and all his cumlie ost
 his buirelie bainer brathit vp on hicht
 And out thay blew with brag and mekle bost 220
 That lady and hir lynnages suld be lost
 Thay cryit on hicht thair soinze wouder lowde
 Thus come thay keynlie carpand one the cost
 Thay preik þai prance as princis þat war woude

Note: Pages 233 and 234 (ie. lines 209-272) have been re-inked. The original is so faded that it is usually impossible to see it beneath the much blacker ink of the copy, and therefore to know how far the re-inking has been accurate.

216. The punctuation stroke / has not been re-inked.

223. ~~xx~~ keynlie. There is a thick vertical stroke between keyn and lie which has not been re-inked. It does not resemble any letter used in the text or the thin slanting punctuation stroke. It seems to have been used for deleting a letter now vanished.

224. Thay. Partly covered by a blot but it is possible to distinguish the letters.

The watchis on the kingis wallis hes sene
 The chassing of the folk and þair suppryse. 210
 Vpstart king Hart, in propir yre and tein,
 And baldlie bad his folk all with him ryse.
 "I sall nocht sit," he said, "and se þame thryse
 Discomfit clein my men and put at vnder.
 Na, we sall wrik ws on ane vther wys, 215
 Set we be few to thame be fifty hounder."

Than out thay raid, all to ane randoun richt,
 This courtlie king and all his cumlie ost,
 His buirelie bainer brathit vp on hicht,
 And out thay blew, with brag and mekle bost, 220
 That lady and hir lynnage suld be lost.
 Thay cryit on hicht thair s(e)inze wounder lowde.
 Thus come thay keynlie carpand one the cost.
 Thay preik, þai prance, as princis þat war woude.

222. seinze. Emended from soinze. See NOTES.

dame plesance hes hir folk arrayit weill 225
 fra pat scho saw pai wald battell abyde
 So bewtie with hir wangerde gane to reill
 The greitest of thair ost scho can our ryde
 Syn fresche apport come on the tother syd
 So bisselie scho wes to battell boune 230
 That all pat ever scho nicht ourtak pat tyde
 hors and men with brount scho straik all doun

 Richt pair king hairt he hes in handis tane
 And puirlie wes he present to the quene
 And scho had fairlie with ane fedderit flayne 235
 Woundit the king richt wonderfull to wene
 delyuerit him deme bewtie vnto sene
 his wound to wesche in sobering of his sair
 Bot alwayis as scho castis it to clene
 his malady Incessis mair and mair 240

234. had deleted before he and not re-inked.
wes written above the line and re-inked.

Dame Plesance hes hir folk arrayit weill, 225
 Fra pat scho saw pai wald battell abyde.
 So Bewtie with hir wangerde gane to reill,
 The greitest of thair ost scho can our-ryde.
 Syn Fresche Apport come on the tother syd.
 So bisselie scho wes to battell boune, 230
 That all pat ever scho nicht ourtak pat tyde,
 Hors and men, with brount scho straik all doun.

Richt pair king Hairt he (w)es in handis tane,
 And puirlie wes he present to the quene;
 And scho had fairlie, with ane fedderit flayne, 235
 Woundit the king, richt wonderfull to wene;
 Delyuerit him deme Bewtie vnto sene,
 His wound to wesche, in sobering of his sair,
 Bot alwayis as scho castis it to clene,
 His malady incessis mair and mair. 240

233.wes. Emended from hes. See NOTES.

(234) Woundit he wes and quhair **3**it he na wait
 And mony of his folk hes tane the flicht
 he said I **3**eild me now to **3**our estait
 fayr quene sen to resist I haue no micht
 Quhat will **3**e saye me now for quhat plycht 245
 ffor **p**at I wait I did **3**ow never offence
 And gif I haue done ocht **p**at is varycht
 I offer me to **3**our beneuolence

Be this battell wes neir vincust all
 The kingis men ar **t**ane and mony slane 250
 dame plesance can on fresche bewtie call
 Bad hir command the folk to presoun plaine
 king hairt sair woundit was bot he wes fayne
 for weill he traistit **p**at he suld recure
 The lady and hir ost went hame agane 255
 And mony preso~~x~~ner takin vnder hir cure

251. can. Almost certainly altered, when re-inked, from gan. The faded tail of the g can be seen below the line. This might have been a deliberate change, intended to introduce a word alliterating, even though not heavily stressed, with call.

253. hairt. This is the correct reading, although Craigie and previous editors give hart.

Woundit he wes and quhair 3it he na wait,
 And mony of his folk hes tane the flicht.
 He said, "I 3eild me now to 3our estait,
 Fayr quene, sen to resist I haue no micht.
 Quhat will 3e saye me now? For quhat plycht? 245
 For pat I wait I did 3ow never offence,
 And gif I haue done ocht pat is vnrycht,
 I offer me to 3our beneuolence."

Be this battell wes neir vincust all.
 The kingis men ar tane and mony slane. 250
 Dame Plesance can on Fresche Bewtie call,
 Bad hir command the folk to presoun~~e~~ plaine.
 King Hairs sair woundit was, bot he wes fayne,
 For weill he traistit pat he suld recure.
 The lady and hir ost went hame agane, 255
 And mony presoner tak in vnder hir cure.

256. tak in. Emended from takin. See NOTES.

king hart his castell leuit hes full waist
 And hevenes maid capitane It to keip
 Radour ran hame full fleyit and for chaist
 him for to hyde crap in the dungeoun deip 260
 langour he lay vpon the wallis but sleip
 But meit or drink the watche horn he blew
 Ire wes the portour that full sayr can weip
 And Ielousy ran out he wes never trew

he said he suld be spy and bodwart bring 265
 Bayth nicht and day how pat his maister fure
 he followit fast on fute eftir the king
 vnto the castell of dame plesance puire
 In the presoun fand he mony creatuire
 Sum fetterrit fast and fra fre and large 270
 Quhair ever pame list within the xwallis fure
 Sone Ielousy him hid vnder ane targe

270. fetterrit. This is the form in the MS. Craigie and previous ~~x~~editors give fetterit.

271. fure. So Craigie; G.G. Smith gives sure. Either reading is possible, (there is no bar inked-in across the first letter so that it could be an s; on the other hand the f's in fetterrit, ~~xx~~ fast and fra (270) are very similar, having a faded mark to the left which might be the bar as in this word), but fure is more probable from the context. See NOTES.

Catchword: Thair saw I

King Hart his castell levit hes full waist,
 And Hevenes maid capitane it to keip.
 Radour ran hame, full fleyit and for-chaist;
 Him for to hyde crap in the dungeoun deip. 260
 Langour he lay vpon the wallis but sleip,
 But meit or drink the watche horn he blew.
 Ire wes the portour that full sayr can weip,
 And Ielousy ran out - he wes never trew.

He said he suld be spy and bodwart bring, 265
 Bayth nicht and day, how þat his maister fure.
 He followit fast on fute eftir the king
 Vnto the castell of dame Plesance puire.
 In the presoun fand he mony creatuire,
 Sum fetterrit fast and (vtheris), fre and large, 270
 Quhair ever þame list, within the wallis fure.
 Sone Ielousy him hid vnder ane targe.

270. vtheris. Emended from fra. See NOTES.

235) Thar saw I lust ly law vnder lok
 In streinge strong fast fetterrit fute and hand
 Grene luif lay bund with ane felloun blok 275
 About the crag wes claspit with ane band
 3outhheid wes lous and ay about waverand
 desyre lay stokkit by ane dungeoun dure
 3it honestie keip him fair farrand
 And waistgude followand him quhair euer he fure 280

 discretioun wes as than bot 3oung of age
 he sleipit with lust quhair ever he nicht him
 find
 And he agane wes crabbit at the page
 Ane ladill full of luif stude him behind
 he swakit in his ene and maid him blind 285
 Sua fra that tyme furth he nicht nocht se
 Speik þow ane wourde thy four feit sall I bind
 Syn swak the our the wallis in the se

273. ly. This is unmistakably the right reading. All the previous editors however, even Craigie, have misread it as by, and then, Craigie excepted, emend by adding a second ly after law, thus: by law (ly) vnder lok. In this reading Law has apparently been interpreted = "law, decree"; law, however, is also the usual Sc. form of "low" (thus 388) and the phrase ly law vnder lok, meaning "lie low (either= on the ground or deep down, below the ground) under lock and key" makes perfectly good sense without emendation.

Thar saw I Lust ly law vnder lok,
 In streinze strong, fast fetterrit, fute and hand.
 Grene Luif lay bund(in) with ane felloun blok, 275
 About the crag wes claspit with ane band.
 3outhheid wes lous and ay about waverand.
 Desyre lay stokkit by ane dungeoun dure,
 3it Honestie keip(it) him fair-farrand,
 And Waistgude followand him quhair euer he fure. 280

Discretioun wes as than bot 3oung of age.
 He sleipit with Lust quhair ever he nicht him
 find,
 And he agane wes crabbit at the page.
 Ane ladill full of luif, stude him behind,
 He swakit in his ene and maid him blind. 285
 Sua fra that tyme furth he nicht nocht~~se~~ se.
 "Speik þow ane wourde, thy four feit sall I bind,
 Syn swak the our the wallis in the se."

275.bundin. Emended from bund. See NOTES.
 279.keipit. Emended from keip. See NOTES.

Bissines newgate freschnes and syn disport
 fredome gentrice cuning and fair maner 290

All thir wer lous daylie and 3eid ouerthort
 To clois befoir the dungeoun windo neir
 quhair wynnit fair dame plesance pat wes cleir
 quhilk hes espyit richt weill pair gouernance
 And lauchan he commandit tymes seir 295
 Tyme to await vpone pair observance

This lustie quene within hir dungeoun strong
 Coud dysyde ay hir ladeis hir about
 And as scho list scho leirit pame to mang
 That wald be in / all folk pat wer without 300
 ffor hie apport scho is hir capitane stout
 Bewtie hir baner beris hir beforne
 Dame chaistetie hir chawlmare bot dout
 And strangenes hir portare can weill scorne

302. beris. The r has been re-written, in a much darker ink.

Bissines, Newgate, Freschnes and syn Disport,
 Fredome, Gentrice, Cuning and Fair Maner, 290
 All thir wer lous daylie and 3eid ouerthort
 To clois befoir the dungeoun windo neir,
 Quhair wynnit fair dame Plesance, pat wes cleir,
 Quhilk hes espyit richt weill pair gouernance,
 And lauchan he, commandit tymes seir 295
 T(ha)me to await vpone pair observance.

This lustie quene within hir dungeoun strang
 Coud dysyde ay hir ladeis hir about,
 And, as scho list, scho leirit pame to mang
 That wald be in, all folk pat wer without. 300
 For Hie Apport scho is hir capitane stout;
 Bewtie hir baner beris hir beforne;
 Dame Chaistetie hir chalmarere bot dout,
 And Strangenes hir portare can weill scorne.

296.Thame. Emended from tyme. See NOTES.

297.strang. Emended from strong. See NOTES.

- (236) ffayr calling is grit garitour on hicht 305
 That watchis ay the wallis hie abone
 And sweit semblance is merschale in hir sight
 As scho commandis so swyth all is done
 Sa is **p**air nocht mvsik nor of tvne
 The ladeis sweit **p**ai mak sic melodie 310
 Quhat wicht **p**at nicht It heir suld Iuge sone
 To angell song and hewinlie armony

 king hart in till ane previe closet crappe
 was neir the dungeoun wall neir by the ground
 Swas he nicht heir and se sic wes his happe 315
 The meikle mirth **p**e melodie and sound
 quhilk fra the wallis sweitlie can redound
 In at his eir and sink vnto his hart
 And **p**airin wirkis mony previe wound
 That dois oftsys him strang with stoundis smart 320

311. wicht. Corrected from nicht.

312. angell song. So Craigie; G. G. Smith reads angell sing, and translates, "...an angel (or more prob. angels) singing heavenly harmony." The MS. however certainly has song.

Fayr Calling is grit garitour on hicht, 305
 That watchis ay the wallis hie abone;
 And Sweit Semblance is merschale in hir sicht:
 As scho commandis so swyth all is done.
 Sa is pair nocht (of) mvsik nor of tvne
 - The ladeis sweit pai mak sic melodie - 310
 Quhat wicht pat micht it heir suld iuge sone
 To angell-song and hewinlie armony.

King Hart in till ane previe closet crappe,
 Was neir the dungeoun wall neir by the ground,
 Swas he micht heir and se - sic wes his happe - 315
 The meikle mirth, pe melodie and sound,
 Quhilk fra the wallis sweitlie can redound
 In at his eir, and sink vnto his hart,
 And pairin wirkis mony previe wound
 That dois oftsys him strang with stoundis smart. 320

309. of inserted after ~~nocht~~ see NOTES. before mvsik.
 See NOTES.

Ay seik he is and ever he hes his heill
 In battale strang and hes both pece and rest
 The scharpe and als the soft can with him deill
 The sweit the sour both rewle and als vnrest
 dame danger hes of dolour to him drest 325
 Ane pallioun that na proudnes hes without
 with teiris weit ar rottin may nocht lest
 fast brikand by **p**e bordouris all aboute

Bot **3** gouthheid had him maid ane courtlie cote
 Als grene as gers with goldin stremis bricht 330
 Broudin about fast bukillit to his throte
 A wourthy weid weill closand and full licht
 Ane wysar **p**at wes payntit for the sicht
 As ruby reid and pairt of quhyt amang
 Off coulouris nicht **p**air nane be freschar dicht 335
 Bot hevines had fassonit It all wrang

327. n has been deleted before **x** rottin. It probably
 represents the first two strokes of the m of
may, started in error.

Catchword: Thus worthy

Ay seik he is and ever he hes his heill,
 In battale strang and hes both pece and rest;
 The scharpe and als the soft can with him deill,
 The sweit, the sour, both rewle and als vnrest.
 Dame Danger hes of dolour to him drest 325
 Ane pallioun that na proudnes hes without,
 With teiris weit ar rottin, may nocht lest,
 Fast brikand by **p**e bordouris all aboute.

Bot **3**outhheid had him maid ane courtlie cote,
 Als grene as gers, with goldin stremis bricht 330
 Broudin about, fast bukillit to his throte,
 A wourthy weid, weill closand and full licht;
 Ane wysar **p**at wes payntit for the sicht
 As ruby reid and pairt of quhyt amang.
 Off coulouris nicht **p**air nane be freschar dicht, 335
 Bot Hevines had fassonit it all wrang.

(237) This wourthy king in presoun thus culd ly
 with all his folk and culd þair nane outbrek
 full oft þai kan vpone dame pietie cry
 ffair thing cum doun a quhyle and with ws speik 340
 Sum farar way 3e nicht 3our harmes wreik
 Than thus to murdour ws þat 3oldin ar
 wald 3e ws rew quhair euir we nicht our reik
 we suld men be to 3ow for euirmare

That ansuer danger and said that wer grete
 doute 345

A madin sweit amang sa mony men
 To cum alane / bot folk war hir about
 That is ane craft my self culd never ken
with that scho ran vnto hir lady kene
 kneland madame scho said keip pietie fast 350
 Syth scho ask no licence to hir len
 May scho wyn out scho will play 3ow a cast

351. Syth. There is an indecipherable smudge
 after syth, with room for one letter but no
 more. ~~xxx~~ ~~XXXXX~~.

This wourthy king in presoun thus culd ly
 With all his folk, and culd þair nane outbrek.
 Full oft þai kan vpone dame Pietie cry,
 "Fair thing, cum doun a quhyle and with ws speik. 340
 Sum farar way 3e nicht 3our harmes wreik
 Than thus to murdour ws þat 3oldin ar.
 Wald 3e ws rew, quhair euir we nicht our-reik,
 We suld men be to 3ow for euirmare."

That ansuer(d) Danger and said, "That wer grete
 doute, 345

A madin sweit amang sa mony men
 To cum alane, bot folk war hir about.
 That is ane craft my-self culd never ken."
 With that scho ran vnto hir lady kene.
 Kneland, "Madame," Scho said, "keip Pietie fast. 350
 Syth scho ask, no licence to hir len.
 May scho wyn out, scho will play 3ow a cast."

345. ansuerd. Emended from ansuer. See NOTES.

Than danger to the dure tuik gude keip
 Both nicht and day pat pietie suld nocht pas
 quhill all fordwart in defalt of sleip 355
 Scho bissellie as for travalit scho wes
 fayr calling gaif hir drink in to ane glas
 Sone efter pat to sleip scho went anone
 Pietie was war pat Ilk prettie las
 And priveilie out at the dure is gone 360

The dure on chare It stude all wes on sleip
 And pietie doun the stare full sone is past
 This bissines hes sene and gave gud keip
 dame pietie hes he hint in armeis fast
 he callit on lust and he come at the last 365
 his bandis gart he birst in peces smale
 dame pietie wes gritlie feirit and agast
 Be pat wes comfort croppin in our the wall

Than Danger to the dure tuik gude keip,
 Both nicht and day, pat Pietie suld nocht pas,
 Quhill all fordwart, in defalt of sleip, 355
 (So) bisselie for-travalit (as) scho w(a)s,
 Fayr Calling gaif hir drink in to ane glas.
 Sone efter pat to sleip scho went anone.
 Pietie was war, pat ilk prettie las,
 And privelie out at the dure is gone. 360

The dure on chare it stude; all wes on sleip.
 And Pietie doun the stare full sone is past.
 This Bissines hes sene and gave gud keip;
 Dame Pietie hes he hint in armeis fast.
 He callit on Lust and he come at the last; 365
 His bandis gart he birst in peces smale.
 Dame Pietie wes grittle feirit and agast.
 Be pat wes Comfort croppinⁱⁿ our the wall.

356. The whole line has been emended. See
 NOTES.

(238) Some come delyte and he begouth to dance
 Grene love vpstart and can his spreitis ta 370
 full weill is me said disport of this chance
 for now I traist gret melody to ma
 All in ane rout vnto the dure thay ga
 And pietie put pairin first pame befoir
 Quhat was pair mair out harro taik and slay 375
 The hous is wone withoutin brag or schoir

The courtinis all of gold about the bed
 weill stentit was quhair fair dame plesance lay
 Than new desyr als gredie as ane glade
 Come rinnand in and maid ane grit deray 380
 The quene is walknit with ane felloun fray
 vp glifnit and beheld scho wes betrayid
 3eild 3ow madame on hicht can schir lust say
 A wourde scho culd nocht speik scho wes so
 abaisit

375. out. So Craigie; G.G. Smith reads put and then emends this to but. The MS. certainly has out, but there is a smudge under the o which may have misled him into thinking it a p. Out! harro! is a common phrase. See NOTES.

383. day deleted before say.

Sone come Delyte and he begouth to dance.
 Grene Love vpstart and can his spreitis ta. 370
 "Full weill is me" said Disport, "of this chance,
 For now I traist gret melody to ma."
 All in ane rout vnto the dure thay ga,
 And Pietie put pairin, first pame befoir.
 Quhat was pair mair? Out, harro! Taik and slay! 375
 The hous is wone withoutin brag or schoir.

The courtinis, all of gold, about the bed
 Weill stentit was, quhair fair dame Plesance lay.
 Than New Desyr, als gredie as ane glade,
 Come rinnand in, and maid ane grit deray. 380
 The quene is walknit with ane felloun fray,
 Vp glifnit and beheld scho wes betray(s)i(†).
 "zeild zow, madame." on hicht can schir Lust say.
 A wourde scho culd nocht speik, scho wes so
 abaisit.

382. betraysit. Emended from betrayid. See NOTES.

3eild **3**ow madame grene lust culd say all sone 385
 And fairlie sall we governe **3**ow and **3**ouris
 Our lord king hartis will most now be done
 That **3**it is law amang the nether bowris
 Our lang madame **3**e keipit thir hie towris
 Now thank we none bot pietie ws suppleit 390
 dame danger in to ane nuk scho lowris
 And quakand **p**air the quene scho lay for dreid

Than busteousnes Come with brag and bost
 All **p**at ganestude he straik deid in the flure
 dame plesance sad sall we thus gate be lost 395
 Bring vp **p**e king lat him in at the dure
 In his gentrice richt weill I dar assure
 Thair for sweit confort Cryit vpone the king
 Than bissines **p**at cunning creature
 To serve dame plesance sone thay can him bring 400

catchword: So sweit ane

"ȝeild ȝow, madame," Grene Lust culd say all sone, 385

"And fairlie sall we governe ȝow and ȝouris.

Our lord king Hartis will most now be done,

That ȝit is law amang the nether bowris.

Our lang, madame, ȝe keipit thir hie towris.

Now thank we none bot Pietie, ws supplei(d)." 390

Dame Danger in to ane nuk scho lowris,

And quakand þair the quene scho lay for dreid.

Than Busteousnes come with brag and bost.

All þat ganestude he straik deid in the flure.

Dame Plesance sad, "Sall we thus gate be lost? 395

Bring vp þe king. Lat him in at the dure.

In his gentrice richt weill I dar assure."

Thair-for sweit Confort cryit vpone the king,

Than Bissines, þat cunning creature.

To serve dame Plesance sone thay can him bring. 400

390. suppleid. Emended from suppleit. See NOTES.

(239) So sweit ane smell as straik vnto his hart
 Quhen **p**at he saw dame plesance at his will
 I **3**eild me schir and do me nocht to smart
 The fayr quene said vpone this wys him till
 I sauf **3**ouris suppois it be no skill 405
 All **p**at I haue and all **p**at myne may be
 with all my hairt I offer heir **3**ow till
 And askis nocht bot **3**e be trew till me

 Till **p**at loue desyre and lust devysit
 Thus fair dame plesance sweitlie can assent 410
 Than suddandlie schir hairt him now disgysit
 On gat his amouris clok / or euir he stint
 freschlie to feist thir amouris folk ar went
 Blythnes wes first brocht bodwarde to the hall
 dame chastite **p**at selie Innocent 415
 ffor wo **3**eid wode and flaw out our the wall

404. quene. Originally queene; the first e deleted
 in what appears a different ink.

408. me deleted before till; the ink apparently the
 same as that used to make the deletion in l.404.

So sweit ane smell as straik vnto his hart,

Quhen **þ**at he saw dame Plesance at his will.

"I **ȝ**eild me, schir, and do me nocht to smart,"

The fayr quene said, vpone this wys, him till.

"I sauf **ȝ**ouris, suppois it be no skill.

405

All **þ**at I haue, and all **þ**at myne may be,

With all my hairt, I offer heir **ȝ**ow till,

And askis nocht bot **ȝ**e be trew till me."

Till **þ**at Loue, Desyre and Lust devysit

Thus fair dame Plesance sweitlie can assent.

410

Than suddandlie schir Hairt him now disgysit,

On gat his amouris klok, or euir he st(e)nt.

Freschlie to feist thir amouris folk ar went.

Blythnes wes first brocht bodwarde to the hall.

Dame Chastite, **þ**at selie innocent,

415

For wo **ȝ**eid wode and flaw out our the wall.

412.stent. Emended from stint. See NOTES.

The lustie quene scho sat in the mid the deis
 Befoir hir stude the nobill worthy king
 Servit **p**ai war of mony dyuers meis
 ffull sawris sweit and swyth thai culd **p**ame bring 420
 Thus thai maid ane mirrie merschelling
 B-ewtie and loue ane sait burde hes begoin
 In wirschip of that lustie feist so ding
 dame plesance hes gart perce dame venus tun

Quha is at eis quhen bayth ar now in blis 425
 Bot fresche king hart that cleirlie is aboue
 And wantis nocht in warld **p**at he wald wis
 And traistis nocht that euir he sall remove
 Sewin **s**geir and moir schir lyking and schir loue
 Off him **p**ai haue the cure and gouernance 430
 Quhill at the last befell and sua behuif
 Ane changeing new thay grevit dame plesance

417. mid. Originally middis; dis deleted in a darker ink.

422. sait. So Craigie and G.G. Smith; Small, following Pinkerton, reads hait. The word is certainly sait, but its meaning here is not certain. See NOTES.

423. lustie deleted before wirschip; again, deleted in a darker ink.

The lustie quene scho sat in the mid the deis.
 Befoir hir stude the nobill, wourthy king.
 Servit þai war of mony dyuers meis,
 Full sawris, sweit, and swyth thai culd þame bring.420
 Thus thai maid ane mirrie merschelling.
 Bewtie and Loue ane sait burde hes begoin.
 In wirschip of that lustie feist so ding,
 Dame Plesance hes gart perce dame Venus' tun.

Quha is at eis quhen bayth ar now in blis, 425
 Bot fresche king Hart that cleirlie is aboue,
 And wantis nocht in warld þat he wald wis,
 And traistis nocht that euir he sall remove.
 Sewin zeir and moir, schir Lyking and schir Loue
 Off him þai haue the cure and gouernance, 430
 Quhill at the last befell and sua behuif
 Ane changeing new tha(t) grevit dame Plesance.

432. that. Emended from thay, See NOTES.

(240) A morrowingtyde quhen at the sone so schene
 Out raschit had his bemis frome the sky
 Ane auld gudlie man befoir **p**e **3** get was sene 435
 Apone ane steid **p**at raid full easalie
 he rappit at the **3** get but courtaslie
3it at the straik the grit dungeoun can din
 Syn at the last he schowit fellonlie
 And bad **p**ame rys and said he wald cum in 440

Sone wantownnes come to the wall abone
 and cryit our quhat folk ar **3**e **p**airout
 My name is age said he agane full sone
 May thow nocht heir langar how I culd schout
 Quhat war **3**our will I will cum in but dout 445
 Now god forbid in fayth **3**e cum nocht heir
 Rin on thy way thow sall beir ane route
 And say the portar he is wonder sweir

A morrowingtyde, quhen at the sone so schene
 Out raschit had his bemis frome the sky,
 Ane auld gudlie man befoir þe 3et was sene, 435
 Apone ane steid þat raid full easalie.
 He rappit at the 3et but courtaslie,
 3it at the straik the grit dungeoun can din.
 Syn at the last he schowtit fellonlie,
 And bad þame rys, and said he wald cum in. 440

Sone Wantownnes come to the wall abone,
 And cryit our, "Quhat folk ar 3e þairout?"
 "My name is Age," said he agane full sone.
 "May thow nocht heir? langar how I culd schout?"
 "Quhat war 3our will?" "I will cum in, but dout!" 445
 "Now God forbid, in fayth, 3e cum nocht heir."
 "Rin on thy way, thow sall beir ane route,
 And say the portar he is wonder sweir."

Sone wantownnes he went vnto the king
 And tald him all the cais quhow **p**at It stude 450
 That taill I traist be na leissing
 he wes to cum **p**at wist I be the rude
 It dois me noy be god in bone and blude
 That he suld cum sa sone quhat haist had he
 The quene said to hald him out war gude 455
 That wald I fayne war doin and It might be

3outhheid vpstart and knelit befoir the king
 Lord wi**th** **3**our leif I may na langar byd
 My warisoun I wald **p**at wi**th** me bring
 lord pay to me and gif me leif to ryde 460
 ffor nicht I langer resyde **3**ow besyde
 ffull fayne I wald no war my felloun fa
 ffor dout of age schir king **3**e latt me slyde
 ffor and I byde in fayth he will me sla

456.war doin.Written above the line.

464.I. Originally he, which was later deleted and
 a large flourished capital I written on top.
 Catchword: Sen **p**ow man

Sone Wantownnes he went vnto the king,
 And tald him all the cais, quhow pat it stude. 450
 "That taill I traist be na leissing.
 He wes to cum. pat wist I, be the rude.
 It dois me noy, be God, in bone and blude,
 That he suld cum sa sone. Quhat haist had he!"
 The quene said, "To hald him out war gude." 455
 "That wald I fayne war doin and it nicht be."

3outhheid vpstart and knelit befoir the king.
 "Lord, with 3our leif, I may na langar byd.
 My warisoun - I wald pat with me bring -
 Lord, pay to me and gif me leif to ryde; 460
 For nicht I langer resyde 3ow besyde,
 Full fayne I wald, no war my felloun fa.
 For dout of Age, schir king, 3e latt me slyde,
 For and I byde, in fayth, he will me sla."

- (241) Sen **p**ow man pas fair **3**outhheid way is me 465
 Thow wes my freynd and maid me gude seruice
 ffra thow be went never so blythh to be
 I mak ane vow thocht **p**at It be nyce
 Off all blythhnes thy bodie beiris the pryce
 To warisoun I gif **p**e or thow ga 470
 This fresche visar wes payntit at devyse
 My lust alway with the se that thow ta

 ffor saik of the I will no colour reid
 Nor lusty quhyt vpone my bodie beir
 Bot blak and gray alway quhill I be deid 475
 I will none vther wantoun wedis weir
 ffayr weill my freynd thow did me never deir
 vnwelcum age thow come agane my will
 I lat the wit I nicht **p**e weill forbeir
 Thy warisoun suld be small but skill 480

472.se that. Written above the line.

"Sen þow man pas, fair ȝouthheid, way is me. 465
 Thow wes my freynd and maid me gude seruice.
 Fra thow be went, never so blyth to be
 I mak ane vow, thocht þat it be nyce.
 Off all blythnes thy bodie beiris the pryce.
 To warisoun I gif þe, or thow ga, 470
 This fresche visar, wes payntit at devyse.
 My lust alway with the se that thow ta.

For saik of the, I will no colour reid
 Nor lusty quhyt vpone my bodie beir,
 Bot blak and gray alway quhill I be deid: 475
 I will none vther wantoun wedis weir.
 Fayr weill, my freynd, thow did me never deir.
 Vnwelcum Age, thow come agane my will.
 I lat the wit, I nicht þe weill forbeir.
 Thy warisoun suld be small, but skill." 480

Than **ȝ**outhheid said disport and wantounes
 My brether both dispone **ȝ**ow with me ryde
 vpstart on fate lyflie delyuerance
 Said schirris I pray **ȝ**ow tak me for **ȝ**our gyde
 Trow **ȝ** **p**at I sall ly heir in to hyde 485
 This wourthy craft **p**at nature me to gaif
 Na na this cowartnes sall nocht betyde
 ffair on I salbe formest of the laif

Out at ane previe postrome all thai past
 And wald nocht byd all out to tak **p**air leif 490
 Than fresche delyte come rynnand wonder fast
 And with ane pull gat **ȝ**outhheid be the sleif
 Abyd abyd gud fallow the nocht greif
 len me thy cloke to gys me for ane quhyle
 want I **p**at weid in fayth I will mischeif 495
 Bot I sall follow **p**e within ane myle

486.me. Written above the line.

490.to. The o has been re-inked.

Than zouthheid said, "Disport and Wantounes,
 My brether both, dispone zow with me ryde."
 Vpstart on fute lyflie Delyuer(nes),
 Said, "Schirris, I pray zow, tak me for zour gyde.
 Trow ze pat I sall ly heir-in to hyde 485
 This wourthy craft pat Nature me to gaif?
 Na, na, this cowartnes sall nocht betyde.
 Fair on, I sall be formest of the laif."

Out at ane previe postrome all thai past,
 And wald nocht byd all out to tak pair leif. 490
 Than Fresche Delyte come rynnand wonder fast,
 And with ane pull gat zouthheid be the sleif.
 "Abyd, abyd, gud fallow, the nocht greif.
 Len me thy cloke to gys me for ane quhyle.
 Want I pat weid, in fayth, I will mischeif; 495
 Bot I sall follow pe within ane myle."

483. Delyuernes. Emended from delyuerance. See NOTES.

(242) delyte come in and all pat saw his bak
 They wenit it had bein 3outhheid bundin still
 Bot eftirwart quhen pat thai with him spak
 They knew it wes ane seinge maid pame till 500
 Sone quhen he had di&sportit him his fill
 his courtlie cloke begouth to fayd of hew
 Thriftles threidbair and reddy for to spill
 lyk fail3zeit blak quhilk wes befoir tyme blew

3it wald he nocht away alluterlie 505
 Bot of retinew feit he him as pan
 And or he wist he spendit spedellie
 The flour of all the subst~~xx~~ance pat he wan
 So wourde he pure and powrit to the pane
3it appetyt his sone he bad duell still 510
 Bot wit 3e weill he wes ane sory man
 ffor falt of gude he wantit all his will

511.will deleted before weill.

Delyte come in, and all pat saw his bak,
 Thay wenit it had bein 3outhheid bundin still.
 Bot eftirwart quhen pat thai with him spak,
 Thay knew it wes ane (f)einze maid pame till. 500
 Sone quhen he had disportit him his fill,
 His courtlie cloke begouth to fayd of hew,
 Thriftles, threidbair, and reddy for to spill,
 Lyk failzeit blak, quhilk wes befoir-tyme blew.

3it wald he nocht away alluterlie, 505
 Bot of retinew feit he him as pan,
 And or he wist he spendit spedellie
 The flour of all the substance pat he wan.
 So wourde he pure and powrit to the pane.
3it Appetyt, his sone, he bad duell still. 510
 Bot, wit 3e weill, he wes ane sory man;
 For falt of gude he wantit all his will.

500. feinze. Emended from seinze. See NOTES.

Be pat wes age enterit and 3it first
 his branchis braid out bayr at mony bore
 vnwylkum was the cry quhen pat thai wist 515
 ffor followand him thair come fyve hundreth score
 Off hairis pat king hart had none befoir
 And quhen pat fayr dame plesance had pame sene
 Scho grevit and scho angerit weill more
 hir face scho wryit about for propir teyne 520

Scantlie had age restit him pair ane quhyle
 Quhen constance come cryand our the wall
 how lang think 3e to hald me in exile
 Now on my saule 3e ar bot lurdanis all
 And sum of 3ow be god sall haue ane fall 525
 May I him meit fra presence of the king
 All fals tratouris I may 3ow full weill call
 That seruit weill be draw both heid and hing

514.at. Craigie reads he. This part of the page is badly smudged, but the word is certainly not he. The first letter is unmistakably a, the next not so clear but most probably t. The meaning of the whole passage is difficult. See NOTES.

522.constance. Corrected in the margin to conscience. The correction runs over on the page on which the original leaf was mounted, and must have been made after the MS. was bound.

523.me. Written above the line.

Catchword: fra age

Be þat wes Age enterit, and 3it first
 His branchis braid out bayr, at mony bore.
 Vnwylkum was the cry quhen þat thai wist, 515
 For followand him thair come fyve hundreth score
 Off hairis þat king Hart had none befoir.
 And quhen þat fayr dame Plesance had þame sene,
 Scho grevit and scho angerit weill more.
 Hir face scho wryit about for propir teyne. 520

Scantlie had Age restit him þair ane quhyle,
 Quhen Cons(cie)nce come cryand our the wall,
 "How lang think 3e to hald me in exile?
 Now, on my saule, 3e ar bot lurdanis all,
 And sum of 3ow, be God, sall haue ane fall, 525
 May I him meit fra presence of the king.
 All fals tratouris I may 3ow full weill call,
 That seruit weill be draw, both heid and hing."

522. Conscience. Emended from constance. See NOTES.

(243) ffra age harde **p**at constance was come ing
 ffull sone scho rais belyve and leit him in 530
 Sadnes he had ane cloik fra meture mvving
 he had vpon and wes of ageis kin
 It war richt harde thay tua in sunder twin
 Thairfoir agis his bak he ran anone
 In mid the clois **p**air conscience met with syne 535
 Ane felloun rout he layde on his rig bone

 Conscience to syn gave sic ane dunt
 Quhill to the erde he flaw and lay at vnder
3git conscience his breist hurt with the dynt
 Bot sadnes hes put this tua in sunder 540
 folie and vyce in to thair wit thay wounder
 Quhow sic ane maister man so sone suld rys
 In mid the clois on luikand neir fyve hunder
 The kingis folk to ding and to suppryse

Note: Pages 243 and 244 were misplaced, probably when the MS. was bound. The logical order is given here. It is confirmed by the catchword on page 242.

529. constance. Corrected in the margin to conscience. The correction must have been made after the MS. was bound, as it ~~is~~ overruns on to the page on which the original leaf was mounted.

534. agis. Altered, in a different ink and hand, from at. ~~xxx xxxxx~~.

540. b deleted before put. Craigie and Small both read this as to, but the letter is identical with the b in breist (539) which is exactly above it, and from which it was probably caught in mistake, and is quite different in formation from to.

Fra Age harde þat Cons(cie)ncc was come-ing,
Full sone (he) rais belyve and leit him in. 530

Sadnes he had; ane cloik fra meture mvming
He had vpon, and wes of Ageis kin.

It war richt harde thay tua in sunder twin.

Thairfoir (at) his bak he ran anone.

In mid the clois, þair Conscience met with Syne, 535
Ane felloun rout he layde on his rig-bone.

Conscience to Syn gave sic ane dunt,

Quhill to the erde he flaw and lay at vnder.

3it Conscience his breist hurt with the dynt.

Bot Sadnes hes put this tua in sunder. 540

Folie and Vyce in to thair wit thay wounder

Quhow sic ane maister-man so sone suld rys,

In mid the clois, on luikand neir fyve hunder,

The kingis folk to ding and to suppryse.

529. Conscience. Emended from constance. See NOTES.

530. he. Emended from scho. See NOTES.

534. at. ~~at~~ Original MS. reading adopted, instead of
altered form, agis, ~~at~~ ~~XXXX~~ which destroys the sense.

Thai war adred and sone hes tane the flicht 545
 Syn in ane hirne to hyd sone can þame hy
 Than conscience come to the kingis sicht
 Out at ane dore ran falset and Invy
 Gredie desyr and gamsome glutony
 vant and vanegloir with new grene appetyte 550
 ffor conscience luikit sa fellonlie
 Thay ran away out of his presence quyte

God blis the lord thus conscience can say
 This quhyle bygane thow has bene all to glaid
 3a consience and 3it fayne wald I play 555
 Bot now my hart waxis wounder sad
 Thai haue bene wickit counsalouris thow had
 wist thow the suth as thow sall ~~ax~~ eftir heir
 ffor wit thow weill þair buirding wes bad
 The rute is bitter scharp as ony breir 560

Catchword: Thy Tresour Written in a later hand.

Thai war adred and sone hes tane the flicht, 545
 Syn in ane hirne to hyd sone can þame hy.
 Than Conscience come to the kingis sicht.
 Out at ane dore ran Falset and Invy,
 Gredie Desyr and gansome Glutony,
 Vant and Vanegloir, with new grene Appetyte. 550
 For Conscience luikit sa fellonlie,
 Thay ran away out of his presence quyte.

"God blis the, lord" thus Conscience can say.
 "This quhyle bygane thow has bene all to glaid."
 "3a, Consience, and 3it fayne wald I play, 555
 Bot now my hart waxis wounder sad."
 "Thai haue bene wickit counsalouris thow had,
 Wist thow the suth, as thow sall eftir heir;
 For, wit thow weill, þair buirding wes bad.
 The rute is bitter scharp as ony breir. 560

(244) Thy tresour haue thay falsle fra the tane
 Thir wickit folk thow wenit had bene trew
 And stowin away fra the ane and ane
 for think thay never cum the for to glew
 Quhair is thy garment grene and gudlie hew 565
 And thy fresche face **p**at **3** zouthheid to the maid
 Thow bird think schame of thy riot rew
 Saw **p**ow thy self in to thy colour sad

Now meruale nocht suppois I with the chyde
 ffor wit **p**ow weill my hart is wounder wa 570
 Ane vther day quhen thow may na thing hyde
 I man accuse the as thy propir fa
 Off thy vane werk first witnes thow me ta
 Quhen all thy Iolitie beis Iustifeit
 It grevis me **p**at thow suld graceles ga 575
 To waist thy weilfair and thy welth so wyde

565. thy. Corrected from my, in a darker ink. The first minim coverted into a t, the last two into h.

Thy tresour haue thay falsle fra the tane,
 Thir wickit folk thow wenit had bene trew,
 And stowin away fra the, ane and ane;
 For think, thay never cum the for to glew.
 Quhair is thy garment grene and gudlie hew, 565
 And thy fresche face þat 3outhheid to the maid?
 Thow bird think schame, of thy riot rew,
 Saw þow thy-self in to thy colour sad.

Now mervale nocht suppois I w^uth the chyde,
 For, wit þow weill, my hart is wounder wa. 570
 Ane vther day, quhen thow may na thing hyde,
 I man accuse the as thy propir fa;
 Off thy vane werk first witnes thow me ta,
 Quhen all thy iolitie beis iustifei(d).
 It grevis me þat thow suld graceles ga 575
 To waist thy weilfair and thy welth so wyde."

574. iustifeid. Emended from Iustifeidt. See NOTES.

As conscience wes chydand thus on nicht
 Reassoun and wit richt at the **g**et thay rang
 with rappis lowd for it drew neir the nicht
 Bad lat thame in for thai had standing lang 580
 Said conscience in gude fayth this is wrang
 Gif me the key I sall be portat now
 So come thai in ilk ane throw **v**x**p**er thrang
 Syn with ane wisk almost I wait nocht how

Ressoun ran on quhair at discretioun lay 585
 In to ane nuke quhair na man culd him find
 And with his kniyf he schure the flesche away
 That bred vpone his Ene and maid him blind
 Syn gaif he him the thuide ewin behind
 Now may **p**ow se get vp no langar ly 590
 And scouner nocht to ryd in rane and wynd
 Quhair euir I be se **p**at thow be neir by

579. th deleted before neir.
 Catchword: The king begouth Written in a later hand.

As Conscience wes chydand thus on hicht,
 Reassoun and Wit richt at the 3 get thay rang.
 With rappis lowd, for it drew neir the nicht,
 Bad lat thame in, for thai had standing lang. 580
 Said Conscience, "In gude fayth, this is wrang.
 Gif me the key. I sall be portar now."
 So come thai in. Ilkane throw-vper thrang.
 Syn, with ane wisk almost, I wait nocht how,

Resson ran on quhair at Discretioun lay, 585
 In to ane nuke quhair na man culd him find,
 And with his kniyf he schure the flesche away
 That bred vpone his ene and maid him blind.
 Syn gaif he him the thuide ewin behind.
 "Now may pow se. Get vp; no langar ly, 590
 And scouner nocht to ryd in rane and wynd.
 Quhair euir I be, se pat thow be neir by."

(245) The king begouth to speik vpone this wyse
 ffayr conscience **3**e ar to crabbit now
3our souerane and **3**our lord for to suppryse 595
 Thar is no man of gude will **3**ow allow
 Quhat haue I done **3**at thus hes crabbit **3**ow
 I followit counsale alway for the best
 And gif thai war vntrew I dar avow
 Natur did mis sic folk apone me cast 600

Nature me bred ane beist in to my nest
 And gaif to me **3**outhheid first seruitour
 That I no fut micht find be eist nor west
 Bot euir in warde in tutourschip and cure
 And wantownnes quha wes to me more sure 605
 Sic nature to me brocht and first devysit
 Me for to keip fra all misaventure
 Quhat blame serve I thus way to be supprysit

The king begouth to speik vpone this wyse:

"Fayr Conscience, ze ar to crabbit now,
 your souerane and your lord for to suppryse. 595

Thar is no man of gude will you allow.

Quhat haue I done þat thus hes crabbit you?

I followit counsale alway for the best,

And gif thai war vntrew, I dar avow

Natur did mis, sic folk apone me (ke)st. 600

Nature me bred, ane beist in to my nest,

And gaif to me youthheid, first seruitour,

That I no fut nicht find, be eist nor west,

Bot euir in warde, in tutourschip and cure;

And Wantownnes - quha wes to me more sure? 605

Sic Nature to me brocht and first devysit,

Me for to keip fra all misaventure.

Quhat blame serve I, thus way to be supprysit?

600.kest. Emended from cast. See NOTES.

3e did greit mis fayr conscience be 3our leif
 Gif þat 3e war of kyn and blude to me 610
 That sleuthfullie suld lat 3our tyme oursleif
 And cum this lait how suld 3e ask 3our fee
 The steid is stollin steik the dure lat se
 Quhat may scale god wait the stall **I**s tume
 And gif 3e be ane counsalour sle 615
 Quhy suld 3e sleuthfullie 3our tyme forsume

Off my harme and drerie Indigence
 Gif þair be ocht amys me think parde
 That 3e ar caus verray of my offence
 And suld sustene þe bettir part for me 620
 Mak answer now quhat can 3e say lat say
 3our self excuse and mak 3ow foule or clene
 ressoun cum heir 3e sall our luge be
 And in this caus gif sentence ws betwene

610. A deletion before to me; apparently the
 first two strokes of m of me started too soon.
 621. 3e. Written above the line.

ze did greit mis, fayr Conscience, be **3**our leif,
 Gif **p**at **3**e war of kyn and blude to me, 610
 That sleuthhfullie suld lat **3**our tyme oursleif,
 And cum this lait. How suld **3**e ask **3**our fee?
 The steid is stollin. Steik the dure. Lat se,
 Quhat may avale. God wait, the stall is tume.
 And gif **3**e be ane counsalour sle, 615
 Quhy suld **3**e sleuthhfullie **3**our tyme forsume?

Off my harme and drerie indigence
 Gif **p**air be ocht amys, me think, parde,
 That **3**e ar caus verray of my offence,
 And suld sustene **p**e bettir part for me. 620
 Mak answer now, quhat can **3**e say? Lat s(e).
3our-self excuse and mak **3**ow foule or clene.
 Ressoun, cum heir; **3**e sall our iuge be,
 And in this caus gif sentence ws betwene."

621.se. Emended from say. See NOTES.

(246) Schir be ȝour leif in to my propir caus 625
 Suppois I speik ȝe suld nocht be displesit
 Said conscience this is ane villaneis caus
 Gif I suld be the caus ȝe ar disesit
 Na ȝoung counsale in ȝow sa lang wes seasit
 That hes ȝour tressour and ȝour gude distroyit 630
 Richt fayne wald I with mirrour It war mesit
 ffor of ȝour harme god wait gif I be noyit

ȝe put grit wyt pat I so lang abaid
 Gif pat I culd with counsale ȝow avale
 Schir traist weill ane verrie caus I had 635
 Or ellis war no ressoun in my taile
 My terme wes set by ordour naturall
 To quhat work alway I most obey
 No dar I nocht be noway mak travale
 Bot quhair I se my maister get a swy 640

631. mesit. This is the right reading. Craigie reads meisit.

640. get. Craigie reads got. The second letter is certainly an e, although open at the top and very similar to an o. It is formed in exactly the same way as the e in get in 1.590. The context also supports get rather than got. ~~xxx~~ ~~xxxxx~~.

"Schir, be zour leif, in to my propir caus 625
 Suppois I speik, ze suld nocht be displesit,"
 Said Conscience; "This is ane villaneis caus,
 Gif I suld be the caus ze ar disesit.
 Na, zoung Counsale in zow sa lang wes seasit,
 That hes zour tressour and zour gude distroyit. 630
 Richt fayne wald I with ~~mirrou~~ it war mesit,
 For of zout harme, God wait gif I be noyit.

ze put grit wyt pat I so lang abaid,
 Gif pat I culd with counsale zow avale.
Schir, traist weill ane verrie caus I had, 635
 Or ellis war no ressoun in my taile.
 My terme wes set by ordour naturall,
 To quhat work alway I most obey.
 No dar I nocht be noway mak travale,
 Bot quhair I se my maister get a swy. 640

ffor stand he on his feit and stakkir nocht
 Thir hundreth 3geir sall cum in to his hald
 Bot nevirtheles schir all thing 3ge haue wrocht
with help of wisdome and his willis wald
 I sall reforme 3ow it blythlie be 3e bald 645
 And 3outhheid sall haue wit of 3our misdeid
 Thairfoir requyr 3e ressoun monyfald
 That he is rollis raithlie to 3ow reid

Ressoun rais vp and on his rollis he brocht
 Gif I sall say the sentence sall be plane 650
 do never the thing pat ever may scayththe ocht
 keip mesour and treuth for pairin lyis na trayne
 discretioun suld ay with king hart remane
 Thir vthir 3oung folk seruandis ar bot fulis
 Experience mais knowlege now agane 655
 And barnis 3oung suld lerne at auld mennis sculis

Catchword: Quhy gustis

For stand he on his feit and stakkir nocht,
 Thir hundreth 3geir sall cum in to his hald;
 Bot nevirtheles, schir, all thing 3 haue wrocht,
 With help of wisdome and his willis wald,
 I sall reforme 3ow it, blythlie, be 3e bald, 645
 And 3outhheid sall haue wit of 3our misdeid.
 Thairfoir requyr 3e Resson monyfald
 That he (h)is rollis raithlie to 3ow reid."

Resson rais vp and on his rollis he brocht.
 "Gif I sall say, the sentence sall be plane: 650
 Do never the thing pat ever may scayth the ocht.
 Keip mesour and treuth for pairin lyis na trayne.
 Discretioun suld ay with king Hart remane;
 Thir vthir 3oung folk seruandis ar bot fulis.
 Experience mais knowlege n(e)w agane, 655
 And barnis 3oung suld lerne at auld mennis sculis.

648.his. Emended from is. See NOTES.

655.new. Emended from now. See NOTES.

(247) Quha gustis sweit and feld nevir of the sowre
 Quhat can say how may he seasoun Iuge
 Quha sittis hate and feld nevir cauld ane hour
 Quhat wedder is pairout vnder the luge 660
 How suld he wit that war ane mervale huge
 To by richt blew pat nevir ane hew had sein
 Ane servand be pat nevir had sein ane fuge
 Suppois it ryme it accordis nocht all clene

 To wis the richt and to disvse the wrang 665
 That is my scule to all pat list to leyr
 Bot wisdome gif 3e suld duell vs amang
 Me think 3e duell our lang put doun 3our speir
3e nicht weill mak ane end of all this weir
 wald 3e furthschaw 3our wourthy document 670
 ffor is pair none pat can forbeyr
 The work of vice withoutin 3our assent

665. the deleted before wrang; in a darker, apparently later, ink.

668. A d deleted before 3e.

669. th deleted before weir.

Quha gustis sweit and feld nevir of the sowre
 Quhat can (he) say? How may he seasoun iuge?
 Quha sittis hate and feld nevir cauld ane hour
 Quhat wedder is pairout, vnder the luge, 660
 How suld he wit? That war ane mervale huge.
 To by richt blew pat nevir ane hew had sein,
 Ane servand be pat nevir had sein ane fuge,
 Suppois it ryme, it accordis nocht all clene.

To wis the richt and to disvse the wrang; 665
 That is my scule to all pat list to leyr.
 Bot, Wisdome, gif ze suld duell vs amang,
 Me think ze duell our lang. Put doun zour speir.
ze nicht weill mak ane end of all this weir,
 Wald ze furthschaw zour wourthy document; 670
 For is pair none pat can forbeyr
 The work of vice withoutin zour assent."

658. he inserted before say. See NOTES.

Wit said schir king be war or 3 ge be way
 ffor foirsicht hes full lang bein flemit
 vnto knaw thy freynd for be thy fa 675

Gif thow will haue thy cuntre all weill 3emit
 And be thow weill to hald the so it semit

x x

Eftir thy deith thy deidis mon be demit
 be thy desert outhet to baill or blis 680

Honour' he raid the castell round about
 vpon ane steid pat wes als quhyt as milk
 In eis thairin cryit he with ane schout
 dame plesance spak hir face hid with ane silk
 he is ane gouernour of ouris pat Ilk 685

wit said cum in full welcum to thir wanis
 I compt nocht all 3our werkis wirth ane wilk
3ge sall nocht herbrie me and eis at anis

*678. The line is missing; there is no space in the MS. See NOTES.

Wit said, "Schir king, be war or 3e be way,
 For Foirsicht hes full lang bein flemit,
 Vnto know thy freynd for-be thy fa. 675

Gif thow will haue thy cuntre all weill 3emit,
 And be thow weill, to hald the so it semit

x x

Eftir thy deith thy deidis mon be demit,
 Be thy desert, outhet to baill or blis." 680

Honour he raid the castell round about,

Vpon ane steid pat wes als quhyt as milk.

"I(s) Eis thairin?" cryit he, with ane schout.

Dame Plesance spak; hir face hid with ane silk.

"He is ane gouernour of ouris, pat ilk." 685

Wit said, "Cum in, full welcum to thir wanis."

"I compt nocht all 3our werkis wirth ane wilk.

3e sall nocht herbrie me and Eis at anis."

683. Is. Emended from In. See NOTES.

(248) Wirschip of weir come on the tother syde
 vpon ane syd rampand wes reid as blude 690
 he cryit on strenth cum out man be my gyde
 I can nocht ryde out our this water woude
 dame plesance harde and on hir wayis scho 3 geid
 Richt to the king and bad him strenth arreist
 I wald nocht schir for mekle warldlie gude 695
 want strenth ane hour quhen euir we go to feist

In all disport he may ws gritlie vaill
 Gif him na leif bot hald him ^uquill 3 ge may
 The king full weill had harde dame plesance taill
 And strenth he hes arreistit be the way 700
 Abyde he said we sall ane vther day
 seik wirschip at our will and ws avance
 I dreid me sair schir strenth of pat delay
 ffor armes hes both happie tyme and chance

Wirship of Weir come on the tother syde,
 Vpon ane s(tei)d rampand, wes reid as blude. 690
 He cryit on Strenth, "Cum out, man, be my gyde.
 I can nocht ryde out our this water woude."
 Dame Plesance harde and on hir wayis scho g(u)id
 Richt to the king, and bad him Strenth arreist.
 "I wald nocht, schir, for mekle warldlie gude, 695
 Want Strenth ane hour quhen euir we go to feist.

In all disport he may ws gritlie vaill.
 Gif him na leif, bot hald him quhill ge may."
 The king full weill had harde dame Plesance'taill,
 And Strenth he hes arreistit be the way. 700
 "Abyde," he said, "we sall ane vther day
 Seik wirship at our will and ws avance.
 I dreid me sair, schir Strenth, of bat delay,
 For armes hes both happie tyme and chance."

690.steid. Emended from syd. See NOTES.

693.guid. Emended from geid. See NOTES.

Strenth said now I am greae and in my flouris 705

fayne wald I follow wirschip and I nicht

for gif I byde in fayth the falt is **3**ouris

I man obey to **3**ow sen **p**at is richt

Now se I weill dame plesance hes grit slicht

And fy on eis **p**at haldis honour out 710

he is the man nicht bring ws all to hicht

lo quhair he rydis bakwart with his route

With this bewtie come in the kingis sicht

full reverendlie scho knelit in his presence

dame plesance sayis schir **p**at **3**e do vnricht 715

durst I it say vnto **3**our hie reuerence

3e haue displesit hir hie magnificence

That ~~dir~~ suld lat conscience in hir castell cum

he is hir fo and dois hir grit offence

And ofttymes can hir seruitouris ouercome 720

Catchword: Thairwith the

Strenth said, "Now I am grene and in my flouris, 705
 Fayne wald I follow Wirschip, and I nicht.
 For gif I byde, in fayth, the falt is **z**ouris.
 I man ~~obey~~ to **z**ow sen **p**at is richt.
 Now se I weill dame Plesance hes grit slicht.
 And fy on Eis **p**at haldis Honour out. 710
 He is the man nicht bring ws all to hicht.
 Lo, quhair he rydis bakwart with his route."

With this Bewtie come in the kingis sicht.
 Full reverendlie scho knelit in his presence.
 "Dame Plesance sayis, schir, **p**at **z**e do vnricht, 715
 Durst I it say vnto **z**our hie reuerence.
ze haue displesit hir hie magnificence,
 That suld lat Conscience in hir castell cum.
 He is hir fo and dois hir grit offence,
 And ofttymes can hir seruitouris ouercome." 720

(249). Thairwith the king vpstart and turnit abak
 On conscience and all his court in feir
 And to the quene the richt way can he tak
 ffull suddanlie in armis hint the cleir
 Scho wryit about to kys scho wes full sweir 725
 Than he agane full fayrlie to hir spak
 No be no wraith with me my lady deir
 ffor as I may I sall **3**ow mirrie mak

Thocht conscience and wisdome me to keip
 Be cunning both I sall thame weill begyle 730
 ffor trewlie quhen thai ar gone to sleip
 I salbe heir within ane bony quhyle
 My solace sall I sleylies thus our syle
 Richt sall nocht rest me alway with his rewle
 Thocht I be quhylum bowsum as ane waile 735
 I salbe cruikit quhill I mak rewle

727. now deleted before no wraith.

Thairwith the king vpstart and turnit abak
 On Conscience and all his court in feir,
 And to the quene the richt way can he tak;
 Full suddanlie in armis hint the cleir.
 Scho wryit about; to kys scho wes full sweir. 725
 Than he agane full fayrlie to hir spak:
 "No, be no wraith with me, my lady deir,
 For as I may I sall **3**ow mirrie mak.

Thocht Conscience and Wisdome me to keip
 Be cunning both, I sall thame weill begyle. 730
 For trewlie, quhen thai ar gone to sleip,
 I salbe heir within ane bony quhyle.
 My solace sall I sleylies thus our-syle.
 Richt sall nocht rest me alway with his rewle.
 Thocht I be quhylum bowsum as ane waile, 735
 I salbe cruikit quhill I mak rewle."

Dame plesance my freyndis now ar flede
 The lusty folk pat 3 ge furth with 3 gow brocht
 Methink thir carlis ar nocht courtlie clede
 Quhat Ioy haue I of pame I compt thame nocht 740
3outhheid and fresche delyte nicht thai be brocht
 ffor with thair seruce I am richt weill kend
 fayne wald I that 3 send men and pame socht
 all thocht It war vnto the warldis ende

The quene wourde wrayth the king wes sore addrede 745
 ffor hir disdane he culd nocht gudlie beir
 Thai sowpit sone and syn thai bownit to bede
 Sadnes come in and rownit in his eir
 dame plesance hes perceaut hir new feyr
 and airlie affoir the sone scho gan to~~x~~ ryse 750
 Out of the bed and turst vp all hir geir
 The king wes sound on sleip and still he lyis

745. quene. A correction; king was written first, then deleted and quene written immediately above.

749. new feir deleted before perceaut.

Dame Plesance (said), "My freyndis now ar flede,
 The lusty folk þat ȝe furth with ȝow brocht.
 Methink thir carlis ar nocht courtlie clede.
 Quhat ioy haue I of þame? I compt thame nocht. 740
ȝouthheid and Fresche Delyte nicht thai be brocht,
 For with thair seruice I am richt weill kend.
 Fayne wald I that ȝe send men and þame socht,
 All thocht it war vnto the warldis ende."

The quene wourde wrayth; the king wes sore addrede, 745
 For hir disdane he culd nocht gudlie beir.
 Thai sowpit sone and syn thai bownit to bede.
 Sadnes come in and rownit in his eir.
 Dame Plesance hes perceauit hir new feyr,
 And airlie affoir the sone scho gan to ryse 750
 Out of the bed, and turst vp all hir geir.
 The king wes sound on sleip and still he lyis.

737. said inserted ^{before my.} ~~after Plesance~~. See NOTES.

(250) hors and harnes hint scho hes in haist
with all folk scho can his w^{ay} wayis fayr
 Be this it wes full neir myd day almaist 755
 Than come diseis in rydand with ane rair
 The quene is went allace I wait nocht quhair
 The king began to walk and harde the beir
 Than Ielosie come strekand vp the stair
 To serve the king and drew him wounder neir 760

Ressoun come schir king I reid 3 ze ryse
 Thair is ane grit pairt of this fayr day run
 The sone was at the hicht and dounwarde hyis
 Quhair is the thesaure now pat 3 haue woun
 This drink wes sweit 3 fand in venus tun 765
 Sone eftir this it salbe staill and soure
 Thairfoir of it I reid no moir 3 cun
 lat it ly still and pleis 3our paramour

754. fayr. Craigie prints fair, wrongly.

Hors and harnes hint scho hes in haist.
 With all (hir) folk scho can hi(r) wayis fayr.
 Be this it wes full neir myd-day almaist. 755
 Than come Diseis, in rydand with ane rair,
 "The quene is went, allace, I wait nocht quhair"
 The king began to walk and harde the beir.
 Than Ielosie come strekand vp the stair
 To serve the king, and drew him wounder neir. 760

Ressoun come, "Schir king, I reid 3e ryse.
 Thair is ane grit pairt of this fayr day run.
 The sone was at the hicht and dounwarde hyis.
 Quhair is the thesaure now pat 3e haue woun? inn?
 This drink wes sweit, 3e fand in Venus' tun; 765
 Sone eftir this it salbe staill and soure.
 Thairfoir of it I reid no moir 3e cun.
 Lat it ly still and pleis 3our paramour."

^{before folk}
 754. hir inserted ~~after~~ ~~xxx~~; the second hir after
can emended from his. See NOTES.

Than wisdome sayis schape for sum governance
 Sen fayr dame plesance on hir wayis ar went 770
 In 3our last dayis 3e may 3our self avance
 Gif pat 3e wourde of thesaure indigent
 Go to 3our place & 3ow pairin present
 The castell 3et is strang aneuche to hald
 Than sadnes said schir king 3e man assent 775
 Quhat haue 3e now ado in this waist fald

The king hes harde thair counsale at the last
 And halelie assentit to thair saw
 Mak reddie sone he sayis and speid 3ow fast
 ffull suddanlie thai can the clarioun blaw 780
 On hors thai lap and raid on all on raw
 To his awin castell thairin he wes brede
 langour the watche attour the kirnale flaw
 And hevines to the grit dungeoun flede

771. the deleted before 3e; deleted in a darker, apparently later, ink.

782. awin deleted before castell; deleted in the same darker ink.

Catchword: he cryit schir

Than Wisdome sayis, "Schape for sum governance,
 Sen fayr dame Plesance on hir wayis ar went. 770
 In 3our last dayis 3e may 3our self avance,
 Gif þat 3e wourde of thesaure indigent.
 Go to 3our place & 3ow þairin present;
 The castell 3et is strang aneuche to hald."
 Than Sadnes said, "Schir king, 3e man assent. 775
 Quhat haue 3e now ado in this waist fald?"

The king hes harde thair counsale at the last,
 And halelie assentit to thair saw.
 "Mak reddie sone," he sayis, "and speid 3ow fast."
 Full suddanlie thai can the clarioun blaw. 780
 On hors thai lap and raid on, all on raw,
 To his awin castell thairin he wes brede.
 Langour the watche attour the kirnale flaw,
 And Hevines to the grit dungeoun fleded.

(251) he cryit schir king welcome to thy awin place 785
 I haue it keipit trewlie sen thow past
 Bot I haue meikill mervale of thy face
 That changeit is lyk ane winter blast
3e havines þe king said at the last
 Now haue I this with fer no harmes hint 790
 Quhilk grevis me quhen I my comptis kast
 how I fresche 3outhheid and his fallowis tynt

 Strenth wes as than fast fadit of his flouris
 Bot still 3it with the king he can abyde
 Quhill at the last in the hochis he cowris 795
 Than prevelie out at the 3et can slyde
 he stall away and went on wayis wyde
 And socht quhair 3outhheid and his feiris wound
 ffull suddanlie suppois he had na gyde
 behind ane hill he hes his feiris funde 800

Note: Pages 251 and 252 have been misplaced, probably when the MS. was bound. This order is the logical one and is confirmed by the catchwords on pages 250 and 252.
 785.th deleted before to.

He cryit, "Schir king, welcome to thy awin place. 785

I haue it keipit trewlie sen thow past.

Bot I haue meikill mervale of thy face

That changeit is lyk ane winter blast."

"3e, Havines," þe king said at the last,

"Now haue I this with fer mo harmes hint, 790

Quhilk grevis me quhen I my comptis kast,

How I fresche 3outhheid and his fallowis tynt."

Strenth wes as than fast fadit of his flouris,

Bot still 3it with the king he can abyde,

Quhill at the last in the hochis he cowris; 795

Than prevelie out at the 3et can slyde.

He stall away and went on wayis wyde,

And socht quhair 3outhheid and his feiris wound.

Full suddanlie, suppois he had na gyde,

Behind ane hill he hes his feiris funde. 800

Swa on ane day **p**e dayis watchis tua
 Come and said thai saw ane felloun mist
3a said wisdome I wist it wald be wa
 That is ane sing befoir ane hevie trist
 That is parell to cum quha it wist 805
 ffor on sum syd **p**air sall ws folk assaill
 The king sat still to travaill he nocht list
 And herknit syn ane quhyle to wit his taill

 desyre wes dalie at the chalmer dure
 And Ielousie wes never of his presence 810
 Ire kepit ay the **3**et with meikle cure
 And wretchitnes wes hyde in to the spence
 Sic folk as thir he had to mak defence
with all thair familie fullie hundrethis fyve
Schir eis he was the gritest of reuerence 815
 Best lovit with the king of leid on lyve

Catchword: To the 3et (in a late hand)

Swa on ane day þe dayis watchis tua
 Come and said thai saw ane felloun mist.
 "3a," said Wisdome, "I wist it wald be wa.
 That is ane sing befoir ane hevie trist.
 That is parell to cum, quha it wist, 805
 For on sum syd þair sall ws folk assaill."
 The king sat still. To travaill he nocht list,
 And herknit Syn ane quhyle to wit his taill.

Desyre wes dalie at the chalmer dure,
 And Ielousie wes never of his presence. 810
 Ire kepit ay the zet with meikle cure,
 And Wretchitnes wes hyde in to the spence.
 Sic folk as thir he had to mak defence,
With all thair familie fullie hundrethis fyve.
Schir Eis he was the gritest of reuerence, 815
 Best lovit with the king of leid on lyve.

(252) To the 3 get come rydand on ane day
 wirschip of weir quhilk sawis honouris hie
 Go to the king with sture voce can he say
 Speir gif ony office he hes for me 820
 ffor and him list I will him serve for fee
 wysdome come to the wall cryand our agane
 man seik thy fortoun with aduersitie
 It is nocht heir sic thing as the suld gane

 Strenth is away outstolling lyk ane theif 825
 quhilk keipit ay the thesaure of estait
 Thair is na man suld cheris the sa leif
 Thir vther folk of wirschip ar full blait
 wirschip of weir agane with wisdome flate
 Quhy wald 3 nocht me se quhen strenth 3 hade 830
 Thairwith come eis sad I sit warme and hait
 Quhen p ai pairout salbe with stouris stade

To the zet come rydand on ane day

Wirschip of Weir, quhilk sawis honouris hie.

"Go to the king," with sture voce can he say.

"Speir gif ony office he hes for me; 820

For and him list I will him serve for fee."

Wysdome come to the wall, cryand our agane,

"Man, seik thy fortoun with aduersitie.

It is nocht heir sic thing as the suld gane."

Strenth is away outstolling lyk ane theif, 825

Quhilk keipit ay the thesaure of estait.

Thair is na man suld cheris the sa leif.

Thir vther folk of Wirschip ar full blait."

Wirschip of Weir agane with Wisdome flate:

"Quhy wald ze nocht me se quhen Strenth ze hade?" 830

Thairwith come Eis, sad, "I sit warme and hait,

Quhen pai pairout salbe with stouris stade."

Wirschip sayis ware I wait 3 ge haue at hand
 Quhilk sall assail3 3 our wallis hie and strong
 Than plesance said dame plesance sweet sembland 835
 In 3 outhheid wald nocht thole ws wirschip fang
 Adew fayrweill wirschip sayis now I gang
 To seik my craft vato the warldis ende
 wirschip sayis tak 3 ow diseis amang
 And wait on me als quhylum quhair 3 wend 840

ffor do 3 nocht 3 may nocht weill escheif
 Quhat is 3 our name wæisdome forsuyth I hecht
 All wrang god wait ofttymes schir be 3 our leif
 Myn aventure will schape out of 3 our sight
 Bot nevirtheles may fall bat 3 haue richt 845
 Rent haue I none outtak fortune and chance
 That man I ay persew both day and nicht
 Eis I defy so hingis in his ballance

847. man. This has been altered, in a dark, almost black, ink, from what was originally a four-lettered word. The second letter, possibly o, has been altered to a, and the last letter deleted altogether. It might have been an e; this is what Pinkerton reads, i.e. mane, but it is quite illegible now. The sense of the whole passage is obscure. See NOTES.

Catchword: Richt as thir

Wirschip sayis, "Ware, I wait, ze haue at hand
 Quhilk sall assailze zour wallis hie and str(a)ng."
 Than (Wisdom) said, "Dame Plesance' sweit sembland 835
 In zouthheid wald nocht thole ws wirschip fang."
 "Adew, fayrweill," Wirschip sayis, "now I gang
 To seik my craft vnto the warldis ende."
 (Wisdom) sayis, "Tak zow diseis amang,
 And wait on me als quhylum quhair ze wend; 840

For do ze nocht, ze may nocht weill escheif."
 "Quhat is zour name?" "Wisdom, forsuyth, I hecht."
 "All wrang, God wait, ofttymes, schir, be zour leif,
 Myn aventure will schape out of zour sight.
 Bot nevirtheles may fall pat ze haue richt. 845
 Rent haue I none outtak fortune and chance
 That man I ay persew both day and nicht.
 Eis I defy, so hingis in his ballance."

834. strang. Emended from strong. See NOTES.

835. Wisdom. Emended from plesance. See NOTES.

839. Wisdom. Emended from wirschip, See NOTES.

(253) Richt as thir two ware talkand in feir
 Ane hiddous ost thai saw come our the mvre 850
 decrepitus his baner schane nocht cleir
 was at the hand with mony chiftanis sture
 A crudge bak pat cairfull cative bure
 And cruikit was his lathlie lymmis bayth
 But smirk or smyle bot rather for to smvre 855
 But scoup or skift his craft is all to scayth

Within ane quhyle the castell all about
 he seigit fast with mony sow and gyne
 And thai within gaif mony hiddowus schout
 ffor pai war wonder wa king hart to tyne 860
 The grundin ganz₃eis and grit gunnis syne
 Thai schut without within thai stonis cast
 king hart sayis had the hous for it is myne
 Gif it nocht our als lang as we may lest

852. the. This is blotted but it is possible to distinguish the letters beneath.

853. cative. Under the t there is a heavy slanting stroke; apparently the writer started y too soon and then altered it to t.

Richt as thir two ware talkand in feir,
 Ane hiddous ost thai saw come our the mvre. 850
 Decrepitus - his baner schane nocht cleir -
 Was at the hand with mony chiftanis sture.
 A crudge-bak pat cairfull cative bure,
 And cruikit was his lathlie lymmis bayth;
 But smirk or smyle, bot rather for to smvre, 855
 But scoup or skift, his craft is all to scayth.

Within ane quhyle the castell all about
 He seigit fast with mony sow and gyne,
 And thai within gaif mony hiddowus schout,
 For pai war wonder wa king Hart to tyne. 860
 The grundin ganzeis and grit gunnis syne
 Thai schut without, within thai stonis cast.
 King Hart sayis, "Had the hous for it is myne.
 Gif it nocht our, als lang as we may l(a)st."

864. last. Emended from lest. See NOTES.

Thus thai within had maid full grete defence 865
 ay quhill thai nicht þe wallis haue 3emit
 Quhill at the last thai wantit þame dispence
 Ewill purvayit folk for weir and sa weill stemit
 Thair tunnis and thair tubbis war all temit
 And fail3et was the flesche þat wes þair fude 870
 and at the last wisdome the best hes demit
 x

And he be tynt in parell put we all
 Thairfoir had wait and lat him nocht away
 Be this thai harde þe meikle fore tour fall 875
 Quhill maid þame in the dungeoun to effray
 Than rais þair meikle dirdum and deray
 The barmekin birst thai enterit in at large
 heidwerk hoist and parlasy maid grit pay
 And murmouris mo with mony speir and targe 880

*872. The line is missing. There is no indication of this in the MS. and the space between this verse and the next is approximately the same as that between the other verses,. See NOTES.

Thus thai within had maid full grete defence 865
 Ay quhill thai nicht þe wallis haue 3emit,
 Quhill at the last thai wantit þame dispence,
 Ewill purvayit folk for weir, and sa weill stemit.
 Thair tunnis and thair tubbis war all temit,
 And fail3et was the flesche þat wes þair fude, 870
 And at the last Wisdome the best hes demit
 x

"And he be tynt, in parell put æ we all.
 Thairfoir had wait, and lat him nocht away."
 Be this thai harde þe meikle fore-tour fall, 875
 Quhil(k) maid þame in the dungeoun to effray.
 Than rais þair meikle dirdum and deray.
 The barmekin birst, thai enterit in at large.
 Heidwerk, Hoist and Parlasy maid grit pay,
 And Murmouris mo with mony speir and targe. 880

876. Quhilk. Emended from Quhill. See NOTES.

- (254) Quhen pat thay saw na bute wes to defend
 Than in the lent decripitus full tyte
 he socht king hart for he full weill him kend
 And with ane swerde he can him smertlie smyte
 his bak in twa richt pertlie for dispyte 885
 And with the brand brak he both his schinnis
 he gaif ane cry than comfort fled out quyte
 And thus this bailfull bargane he begynnis
 Resson forfochtin and ewill drest
 And wisdome wes ay wanderand to the dure 890
 Conscience lay doun ane quhyle to rest
 Becaus he saw the king wourd waik & pure
 ffor so in dule he nicht no langar dure
 Go send for deid thus said he verament
3it for I will dispone of my thesaure 895
 vpon this wyse mak I my testament

892. pure. Craigie notes "written p'ure". There is a small hook over the p, but it does not seem to have any special significance here. It looks rather as if the writer, before writing p, had started on some other letter (possibly the short form of s) and then realised his mistake.

Quhen hat thay saw na bute wes to defend,
 Than in th(ay) le(i)t Decripitus full tyte.
 He socht king Hart, for he full weill him kend,
 And with ane swerde he can him smertlie smyte
 His bak in twa, richt pertlie, for dispyte, 885
 And with the brand brak he both his schinnis.
 He gaif ane cry; than Comfort fled out quyte;
 And thus this bailfull bargane he begynnis.

Ressoun forfochtin (wes) and ewill drest,
 And Wisdome wes ay wanderand to the dure. 890
 Conscience lay doun ane quhyle to rest,
 Becaus he saw the king wourd waik & pure;
 For so in dule he nicht no langar dure.
 "Go, send for Deid," thus said he verament,
 "3it, for I will dispone of my thesaure, 895
 Vpon this wyse mak I my testament.

882. thay leit. Emended from the lent. See NOTES.
 889. wes inserted before and. See NOTES.

To fayr dame plesance ay quhen sche list ryde
 My prowde palfray vnsteidfastnes I leif
 with fikkilnes hir sadill set on syde
 Thus aucht **p**air none of reassoun hir to reve 900
 To fresche bewtie becaus I culd hir heve
 Grein appetyte hir servand for to be
 To crak and cry alway quhill he hir deve
 That I command him straitlie quhill he de

 Grein lust I leif to the at my last ende 905
 of fantisie ane fostell fillit fow
gouthheid becaus **p**at thow my barneheid kend
 To wantounnes ay will I **p**at thow bow
 To gluttony **p**at oft maid me our fow
 This meikle wambe this rottin levir als 910
 Se **p**at **g**e beir and **p**at command I **g**ow
 And smertlie hing both abone his hals

900. of none deleted before pair.
 Catchword: To rere supper

To fayr dame Plesance, ay quhen sche list ryde,
 My prowde palfray, Vnsteidfastnes, I leif,
 With Fikkilnes, hir sadill set on syde.

Thus aucht þair none of reassoun hir to reve. 900

To Fresche Bewtie, becaus I culd hir heve -
 Grein Appetyte hir servand for to be,
 To crak and cry alway quhill he hir deve,
 That I command him straitlie quhill he de.

Grein Lust, I leif to the, at my last ende, 905

Of fantisie ane fostell fillit fow.

3outhheid, becaus þat thow my barneheid kend,

To Wantounnes ay will I þat thow bow.

To Gluttony þat oft maid me our fow,

This meikle wambe, this rottin levir als, 910

Se þat 3e beir, and þat command I 3ow,

And smertlie hing both abone his hals.

(255) To rere supper be he amang þat route
 3e me commend he is ane fallow fyne
 This rottin stomak þat I beir aboute 915
 3e rug it out and reik it ~~t~~o him syne
 ffor he hes hinderit me of mony dyne
 And mony tyme the mes hes gart me sleip
 Myn wittis hes he waistit oft with wyne
 And maid my stomak with hait lustis let 920
 Deliuerance hes oft tymes done me gude
 Quhen I wes 3oung and stede in tendir age
 he gart me ryn full rakles be the rude
 At ball and boull thairfoir greit weill þat page
 This brokin schyn þat swellis and will nocht
 swage 925
 3e beir to him he brak it at the ball
 And say to him þat It salbe his wage
 This breissit arme 3e beir to him at all

Note: Pages 255 and 256 are both smudged and badly faded. It is consequently difficult to decipher certain letters.

924. page. Craigie reads paige. The mark that he reads as an i is however a smudge rather than an letter.

925. swellis. The letters wellis have been re-inked in black.

928. breissit arme. The letters brei and arm have been re-inked in black.

To Rere Supper, be he amang pat route,
3e me commend - he is ane fallow fyne.
 This rottin stomak pat I beir aboute, 915
3e rug it out and reik it to him syne,
 For he hes hinderit me of mony dyne,
 And mony tyme the mes hes gart me sleip.
 My wittis hes he waistit oft with wyne,
 And maid my stomak with hait lustis le(ip). 920

Deliuerance hes oft-tymes done me gude,
 Quhen I wes 3oung and stede in tendir age.
 He gart me ryn full rakles, be the rude,
 At ball and boull. Thairfoir greit weill pat page.
 This brokin schyn pat swellis and will nocht
 swage 925
3e beir to him - he brak it at the ball -
 And say to him pat it salbe his wage.
 This breissit arme 3e beir to him at all.

920.leip. Emended ~~from~~ let. See NOTES.

To chaistite **p**at selie Innocent
 heir leif I now my conscience for to scour 930
 Off all the wickit roust **p**at throw It went
 Quhen scho for me the teiris doun culd powre
 That fayr sweit thing bening in everie bour
 That never wist of vyce nor violence
 Bot enirmore is mareit with mesour 935
 And clene of lustis curst experience

To fredome sall **3**e found and fairlie beir
 This threidbair cloik sumtyme wes thik of wow
 And bid for my saik that he it weir
 Quhen he hes spendit of **p**at he hes now 940
 Ay quhen his purs of penneis is nocht fow
 Quhair is his fredome than full far to seik
 A **3**on Is he wes quhylum till allow
 Quhat is he now no fallow wourthane leik

933. bening deleted before bening.

To Chaistite, pat selie innocent,
 Heir leif I now my conscience, for to scour 930
 Off all the wickit roust pat throw it went,
 Quhen scho for me the teiris doun culd powre -
 That fayr sweit thing, bening in everie bour,
 That never wist of vyce nor violence,
 Bot euirmore is mareit with Mesour, 935
 And clene of Lustis curst experience.

To Fredome sall 3e found and fairlie beir
 This threidbair cloik, sumtyme wes thik of wow,
 And bid for my saik that he it weir,
 Quhen he hes spendit of pat he hes now. 940
 Ay, quhen his purs of penneeis is nocht fow,
 Quhair is his fredome than? Full far to seik.
 A, 3on is he, wes quhylum till allow.
 Quhat is he now? No fallow wourth ane leik.

- (256) To waist gude luk and beir neid pat I lefe 945
 To covatice syn gif this bleis of fyre
 To vant and voky 3 beir this rowm slef
 Bid pame pairin pat thai tak pair hyre
 To bissines pat nevir wes went to tyre
 Beir him this stule and bid him now sit doun 950
 ffor he hes left his maister in the myre
 And wald nocht draw him out thocht he suld droun

 ffule hardines beir him this brokin brow
 And bid him bawldlie bind it with ane clout
 ffor he hes gottin morsellis on the mow 955
 And brocht his maister oft in meikle dout
 Syn sall 3 ge eftir faire dame danger schout
 And say becaus scho had me ay at feid
 This brokin speir sum tyme wes stiff and stout
 To hir I leif bot se it want the heid 960

Note: The poem ends in the middle of the page; immediately beneath, in the lefthand margin and in the same hand, is the word ffinis; parallel to this, in the centre of the page, and in a 17th. century hand, is the ascription to Douglas:

Quod maister gavvin douglas
Bishop of dunkeld

A little below, this ascription is repeated. The second is an exact copy of the first, even to the flourish after dunkeld.

To Waist-gude luk and beir neid þat I lefe. 945

To Covatice syn gif this bleis of fyre.

To Vant and Voky 3e beir this rowm slef;

Bid þame þairin þat thai tak þair hyre.

To Bissines þat nevir wes wont to tyre —

Beir him this stule and bid him now sit doun; 950

For he hes left his maister in the myre,

And wald nocht draw him out thocht he suld droun.

Fule-hardines, beir him this brokin brow,

And bid him bawldlie bind it with ane clout;

For he hes gottin morsellis on the mow, 955

And brocht his maister oft in meikle dout.

Syn sall 3e eftir faire dame Dangeir schout,

And say, becaus scho had me ay at feid,

This brokin speir, sum-tyme wes stiff and stout,

To hir I leif, bot se it want the heid." 960

NOTES

The following notes are taken from the manuscript of
 the author's paper on the subject of "The
 English Language in the Middle Ages".
 As for the word "mirknes" (mirkness) it is
 first found in the "Book of Margery Kempe",
 ed. G. G. Coulton, London, 1906, p. 76.
 It is also found in the "Book of the City of Ladies",
 ed. I. Gollancz, London, 1921, p. 4.

Mirknes "mirkness": see note on 1.331.

Mirknes: "mirkness, fog". Cf.

Quhair þair is hunger cold and thrist.

Lirknes mirknes rouk and mist.

Scule, Cursing, ll. 171-8, Manlyand Folie MS.,
 ed. Crangle, (SIS. Series II, 7), Edinburgh, 1919,
 vol. 1, p. 166.

1-4. The bare structure of the sentence, which is slightly obscured, is: King Hart.. wes .. set so semlie amang his folk that he had no dout of misaventure. The inversion in these lines is characteristic; so also is the repetition of the subject in the pronoun he, l.3; this pleonastic use of the pronoun is a marked feature of the syntax. Cf. ll. 201, 261, 301, 361, 391 and 392 and passim.

2.vre: "work, labour"; the definition of NED. under URE, sb. (AF. *eure, OF. uevre, L. opera.) The word was in widespread literary use in such senses as "use, practice; operation; custom, habit", but this sense seems rare, NED. recording only this one example. No other word or sense, however, is so appropriate. Neither ure, "ore", (OE. ōra) nor ure, "fate, destiny", (OF. eure, L. augurium) is wholly suitable in the context. Ure, meaning "work, labour", however, is coupled naturally with craft, "skill", both words amplifying the terms first used to describe the castle of the body, cumlie and strang, l.1.

"Work, labour", is the central meaning of both French uevre and Latin opera, and is not far removed from the other senses with which the word, ure, is recorded in English. If the sense is rare in English, this is not out of keeping with the poet's use of language generally: a marked preference for the uncommon word or meaning.

5.polist, plane, and pure: the language is reminiscent of that used to describe precious stones. Its application to a pure and spotless soul is traditional. Cf.

I halde þe polysed of þat plyzt, and pured
as clene

As þou hadez neuer forfeȝed syþen þou watz
fyrst borne.

Sir Gawain and the Green Knight, ll. 2393-4,

ed. Tolkien and Gordon, Oxford, 1930, p. 74.

Cf. also the description of Christ, "þat euer is polyced als playn as þe perle seluen." Cleanness, l.1068, ed. I. Gollancz, London, 1921, p.40.

6.lustie levis grene: see note on l.330.

10.rouk: "mist, fog". Cf.

Quhair þair is hunger cald and thrist
Dirknes mirknes rouk and mist.

Roule, Cursing, ll. 171-2, Maitland Folio MS., ed. Craigie, (STS. Series II, 7), Edinburgh, 1919, vol. I, p.166.

Rouk is a variant (possibly in spelling only; cf. the alternative spellings, woude, l.175, wode, l.416, both representing OE. wōd) of a word most commonly spelt "roke". (See NED. under ROKE, sb., ROUK, sb.) The word was current mainly in the north. In the "roke"-forms it was used by Douglas frequently. See Eneados III, Works, vol. II, p.130, l.29; Eneados VII Pro1., Works, vol. III, p.75, l.14; Eneados XII, Works, vol. IV, p.138, l.27

The collocation with "rain" was possibly traditional. Cf. "The rane and roik reft fra ws sicht of hevin." Eneados III, Works, vol. II, p.130, l.29; also, "As the roke doth in the rayne." Battle Otterburn in Child Ballads III 298/1. (NED.)

13. nocht to layne: "to tell the truth"; layne literally means "hide, conceal". The phrase was a stereotyped one in popular verse, common as a device of emphatic understatement and as a rhyme-tag. Cf. "Thou mon be ded, es nocht at laine, For my lord that thou has slayne." Ywaine & Gaw. 703. (NED.)
16. under the wyng of: "in the keeping of, under the protective care of." The phrase was a common one, and its range of application unlimited, but in the first recorded examples of its use the reference is always to God. Cf. "under Godes wengen." Sawles Warde (MS Cotton), l.153, ed. R.M. Wilson, Leeds, 1938, p.19. The phrase possibly originates in Isaiah 60.5: "protegar in velamento alarum tuarum." (See op.cit. p.78, note on l.366.)
19. lymmit: "appointed". For this contracted form of the past participle of "limit", OF. limiter, cf. "Sercheours .. assigned and lymyt by Thomas of Gare." Searchers Verdicts in Surtees Misc. (1888) 16. (NED.)
20. godlie: probably a variant of gudlie, OE. gōdlīc, meaning "noble" or "handsome". The frequent use of conventional epithets of praise in the poem, especially in an alliterative context, supports this interpretation. Cf. the use of cumlie, ll. 1 and 82; lustie, ll. 132 and 137. A second interpretation, "godly, spiritual", OE. godlīc, is appropriate in the context - the heart is a spiritual king - but would not be so strongly in accord with the style of the poem.

variant of "lode", meaning either "load" or "load" or "load, great", OE. lōdan; these, however, appear unlikely in the context.

20. governe and to gy: a traditional alliterative phrase, found widely in the romances (see J.P.Oakden, Alliterative Poetry in Middle English: A Survey of the Traditions, Manchester, 1935, p.283), and also in courtly poetry. Cf.

Most mychti, wyse, worthie, and comfortable,
Thy men of weir to governe and to gy.

Dunbar, Elegy on the Death of Bernard Stewart, ll.5-6, Works, ed. W.M. Mackenzie, London, 1932, p.133.

The phrase is frequent also in Lydgate. See O Lucyna, l.5, in Minor Poems, part II, ed. H.N. Mac Cracken, (EETS. OS. 192) London, 1934, p.657.

- 21-23. Small punctuates these lines differently:

For so thai kest thair tyme to occupy.

In welthis for to wyne for thay him teichit,

All lustis for to laue, and vnderly;

The meaning differs accordingly. In Small, it is the king who is to be taught to live in luxury; with the punctuation adopted here (following that of G.G. Smith), it is the servants themselves who are to do so.

The position of for thay in l.22 renders Small's interpretation unlikely. Unless it is to be taken as a scribal error for for thy, "therefore", the phrase must be taken as parallel with the For .. pai in l. 21, for being a conjunction. The conjunction, "for", however, invariably stands at the head of its clause, no matter how inverted the rest of the word-order. This it does not do in Small's text. The present punctuation leads to enjambement, and a strong medial pause in l.22, but these are not uncommon in the poem. Cf. ll.127-8; 299-300; 346-7.

22. In welthis: "amidst material riches of every kind, in luxury." This was a common sense of welthis. Cf. "The Bischope ..pyghte Pauylyons with mekill pryde, With wyne & welthes at will." Sege Melayne 801. (NED.)

23. lane: "conceal, be silent about"; apparently the same word as layne, l.13, lane, l.179, ON. leyna. The MS. may also be read as laue, but the possible meanings for such a form (eg. "lave, wash," OE. lafian; "droop", ON. lafa; "leave, abandon", OE. laēfan) do not seem appropriate. The form lane might be a rare variant of "lene", meaning either "lean", OE. hleonian, or "lend, grant", OE. lāenan; these, however, appear unlikely in the context.

The meaning, "conceal, be silent about", is difficult, but not wholly inappropriate in the context. The sense is perhaps that the heart conceals its desires even from itself; it submits (vnderly, l.23) to them without ever bringing them to the surface and examining them. The same implications are present in the use of prevelie, l.24. The king's servants urge him secretly: the passions and desires which move the heart are half-hidden ones.

23. vnderly: "submit to, be controlled by." Cf. "bring þame to vnderly þe lawis of þis realme." Register of the Privy Council, in Specimens of Middle Scots, ed. G.G.Smith, Edinburgh, 1902, p.199, ll.8-9. The sense is one already present in OE. underlicgan.
24. preis: "urge on, try to persuade", OF. presser. Cf. "They have nevir persuadit nor preissit his Majestie to this hour." Reg. Privy Council Scot. III.281.(MED.) This meaning seems more fitting than either "press, throng", OF. presser, or "praise", OF. prisier, both of which have been suggested. The courtiers are seeking to gain influence over the king, but there is no hint of force or flattery.
24. preicheit (MS. preicheid): A rhyme on either suffix, -it or -id, in ll.22 and 24 is possible. It is more likely, however, that preicheid rather than teichit is the scribal error, since although there are some definite rhymes with -id (see ll.390:392 and 574:576) the -it suffix in the preterite of weak verbs is the usual one both in the poem and in MSc. generally. It was a common tendency of the copyist to use the English forms of words, current æ in later Sc., in places where the rhyme shows clearly that the early Sc. pronunciation was intended by the poet. See ll. 297, 382, 834. (The reverse error - the use of Sc. forms instead of the English forms required by the rhyme - also occurs, however. See ll. 105, 390, 574.)
- 25,26. Lust, Grein Lust: The repetition suggests that the text is corrupt. This is supported by the unusual shortness of l.25; by the absence of a verb to sustain the list of abstract nouns in ll. 25-8 (contrast with ll.113ff., a passage intended to be parallel with this, both logically and syntactically); and by other errors in the same passage: MS. Ielous, l.26, and newgot, l. 27. It is possible that the Lust in l.26 is caught

from the line above, and is an error for some other word, perhaps Love (cf. Grene Love, l.370). It is more probable that the error is the opposite one of anticipation, Lust in l.25 being the word at fault. Similar errors of anticipation occur elsewhere in the poem. (See textual footnotes to ll.423, 745, 749 and 900.) The correctness of Grein Lust is supported by the recurrence of the phrase in ll. 385 and 905. Finally, l.25 rather than l.26 seems to be the one at fault, from its excessive shortness and halting rhythm. In view of the similarity between the structure of ll. 33 and l21, there may have been an equally close parallelism between ll.25 and ll3; l.25 may in the first place have run something like this:

(Servit this king) first Strenth and Wantownnes.

26. Grein: The epithet connotates youthfulness and vigour. See note to l.330.

26. Ielousie (MS. Ielous): an emendation supported not only by metre but by the usage of the poem. Metrically, the additional unstressed syllable makes the line decasyllabic, which is a characteristic, if not unvarying, feature of the verse in King Hart. More important is the fact that elsewhere in the poem the form is invariably "Jealousy" not "Jealous". (See ll.264, 272, 759 and 810.)

The original reading may have been Ielouse, a form with final syllabic -e, which was misread by the copyist as an adjective instead of a noun.

27. Newgate (MS. newgot): the emendation is a tentative one but it is supported by the spelling elsewhere in the poem (ll.178 and 289), and by the probable origin of the second element of the compound. This second element probably represents Sc. gate, ON. gata, a word current in several senses: "road, way; behaviour, conduct". The whole word thus means "New Ways, Newfangledness". There is no evidence of the compound being one current at the time, but it may have been in colloquial use. Cf. the similar collocation recorded in later dialect: "I trow, said I, Meg, it wad ha' been lang before your mither had set you to sic a turn? Aye, says she, we have new gaits now.." Cottagers of Glenburnie, p.261. (Jamieson.)

An -o-spelling for Sc. gate is not recorded by DOST., and it is an extremely unlikely variant for a word representing ON. gata. The MS. reading may have arisen through unfamiliarity with the word.

on the scribe's part. Confusion with the verbal series, get- gat(e) - got, is possible.

A second origin for -gate is possible. G.G. Smith connects it with ME. jet, get, OF. jet, meaning "fashion, mode". The collocation with "new" was a common one, and appears in Chaucer, Hoccleve and Skelton. Cf. Chaucer, General Prologue, l. 682; and see NED. under JET, sb. If this is correct, the meaning of the whole word is still basically the same: "New Modes of Behaviour, Newfangledness". But this explanation is less likely than the first. There is no evidence of ME. jet, get, being current in Sc. Furthermore the word almost certainly had ~~initial~~ initial palatal g- (cf. the spellings with j-); but the ga- spelling here suggests a guttural consonant. Gate would be a most abnormal spelling for a word representing OF. jet, but the customary one for the representative of ON. gata.

27. Waistgude: not recorded by NED. till 1585. This method of forming compounds from a verb plus a noun which is the object of the verbal action (cf. scattergood, spendgood, wastethrift) is particularly common at the end of the sixteenth century. The type, however, is not confined to that period. Cf. Wantwyt, l. 30, first recorded by NED. c. 1448-9.
28. The punctuation stroke after Fulehardenes in the MS. indicates a pause, and the syntactic connection of thairby with the following line (l. 29) rather than with the preceding lines.
29. The line has received several interpretations, differing in accordance with the editors' readings of the MS. The reading previe I espy is the best, both textually and logically.
- G.G. Smith's reading as Previe Espy, "Secret Espial", is impossible. It is unmetrical, takes no account of the stroke between the two words, and gives Espy, "spy", an abstract sense which there is no other evidence that it ever possessed. It has little relevance in the context. Small reads Previe I espy, taking Previe as an adjective descriptive of Price, "Secret Worth". This is possible, but it is more likely that previe is an adverb, "secretly". The form is recorded elsewhere. Cf. "I hatit him like a hund, thought I it hid preve." Dunbar, Tua Mariit Wemen and the Wedo, l. 273, Works, p. 91. The sense is then "Close by (to Foolhardiness and the others) I secretly observe Courtesy, Generosity, Excellence ..".

31. Nichtwalk: "Night-Revelry, Night-Feasting"; the Sc. form of night-wake, OE. niht+waco. The word carries suggestions of excess, even orgy. Cf. "A tyrannical Prince, killed by his Satrapaes and Noblemen at that feast or drunken night-wake." Bp. Mountagu Acts & Mon. (1642) 137. (NED.)

The word was an uncommon one, and its most usual meaning in ME. was that of "vigil, on the eve of a saint's day or by the side of the dead." The extension of meaning to "feasting, revelry", etc. is identical with that which occurs in the more familiar "wakes", and arises from the celebrations and feasting that took place at such vigils.

32. Note the internal rhyme on -icht.

34. Vnto is required by the sense; its deletion, which appears to be made in a later ink, must be an error.

- 41-48. The stanza consists of one sentence, the syntax of which is rather involved. The principal clause is contained in ll.41 and 45: Thir folk .. For favour nor for feid wald found him fro. Thir folk is amplified by several descriptive phrases or clauses (ll.41 and 43-4). The relative clause in l.42 is more likely to relate to femell than to l.41 as a whole; the change in the form of the relative pronoun (Quhilk, That) suggests that ll.42 and 43 are not intended to be parallel in function. The last two lines are attached very loosely to the main structure of the stanza by the conjunction That, which may be interpreted variously as "in that, that is" or "so that". These lines elaborate the anti-thesis contained in weill and wo, l.44, and in For favour nor for feid, l.45.

41. femell: "retinue, household of attendants" (OF.famille) rather than "women, females" (OF.femelle). Cf. ll.813-14, a passage clearly intended to recall this one. ME. femell was most commonly used in the specific sense "female as distinct from male"; there is no evidence of its use as a collective noun, meaning "womankind, women".

The form femell, here, is a recorded variant of the more usual famyl(e), famel(l), a word as common in Sc. use as familie, l.814, and one with the same range of meanings.

45. For favour nor for feid: literally "for neither the good-will nor the hostility of anyone"; ie. "on no account, in no circumstances". Cf.
 Wes nane sa big about him he wald spair,
 And he war hungrie, outhet ffor favour or feid.
 Henryson, Fables, ll.1955-6, Works, ed. H.H. Wood, Edinburgh, 1933, p.68.
 The phrase was an alliterative one used frequently by Sc. writers, in particular by Henryson and Lindsay.
47. gold nor gude: literally "neither gold nor goods"; ie. "wealth of no kind". The alliterative coupling of gold and gude was frequent, and not confined to Sc. usage. The phrase was often used, as here, with the sense "offer of money as a means of inducement, bribery". Cf.
 For science, for vertew or for blude
 Gets nane the Kirk, bot baith for gold and gude.
 The Thre Prestis of Peblis, ll.419-20, ed. T.D.Robb, (STS.Series II,8), Edinburgh, 1920, p.27.
48. The sense of the line is compressed: so agast refers back to fro him go in l.47, "so afraid (as to) go from him".
48. greif nor grame: the collocation occurs elsewhere, although the sense of the phrase varies with the context. Cf. "...He is wis and o redi tung, þat neuer serued grefe ne grame." Curs. M. 8405 (Cott.) 4.(MED.) Cf. also Sir Gawain and the Green Knight, l.2502, p.77.
49. Fyve seruituris..without: contrasted with the inwarde (l.33) servants of the heart. This distinction between the mental and the bodily faculties was traditional. Cf. the description of the "untohene & rechelese hinen" who serve Wit, the "huselauerd", in the Sawles Warde, (MS.Cotton) ll.14-17, pp.3-5: "Summe beon wiðuten ⁊ summe wiðinnen. þeo wiðuten beon þe monnes fif wittes sihðe ⁊ heringe. smecchunge ⁊ smeallinge. ⁊ ewch limes felinge."
 The distinction is equally clear in the Latin treatise, De Anima, from which the Sawles Warde derives: "Pater iste familias animus potest intellegi, cuius familia sint cogitationes et motus earum, sensus quoque et actiones, tam exteriores quam interiores." De Anima, C.XIII, (printed in Sawles Warde) xxx., ll.4-6, p.3.

52. For (MS. ffo): the MS. reading is impossible in the context, which requires for. The error is an easy scribal one.
57. nutriment: not recorded in any sense by NED. till 1535, while in its literal sense of "food" it is not recorded till 1541. The word, however, appears to have been current earlier, in Sc. at least. See The Buke of Chess, l.431, in Asloan MS., vol. I, ed. Craigie, (STS. Series II, 14), Edinburgh, 1923, p.95.
59. The sense of the line is exceedingly difficult. The problem consists chiefly in the meaning of fovellis. The best explanation is that offered by Small (and accepted by G.G. Smith) that fovellis represents OF. fowaille and means "provisions, victuals" here. DOST. records such o-spellings of the word in Sc., besides the more common spellings, fuail, fuel(1). The meaning, though uncommon, is one recorded elsewhere. (see NED. under FUEL, sb., where it is noted that "in the poem of Coer de Lion, which contains the earliest known examples of the word in Eng., it seems to be used for 'victuals, provisions', perh. by a misinterpretation of the OF. phrase bouche et fouaille, 'meat and fuel', which seems to have been current as a general expression for the necessaries of life.") See Coer de L. 1471. (NED.); cf. also the use of the phrase "mete and fuell" in Barbour's Bruce, where the word "fuell" is liable to the same misinterpretation as its French equivalent:

The castell weill victalyt thai,
And mete and fuell gan purvay.

Barbour, Bruce, book IV, ll.63-4, ed. W.M. Mackenzie, London, 1909, p.58.

The provisions are specified in l.60. But l.59 is still syntactically awkward, and emendation of some sort is necessary. Sent may be taken either as a noun or as a verb, in each case meaning "scent, smell". If it is a noun, it must be related to fovellis; "there was another for the smelling of all provisions" etc. This involves the insertion of a preposition such as "of" before all fovellis (so Small), which is awkward, both metrically and syntactically. It is preferable to take sent as a verb: "there was another to recognise by smell all provisions" etc. The line is then parallel in construction with l. 57, while l.60 is directly dependent, not on sent but on fovellis. In this case, to must be inserted before sent; the error is not an unlikely one.

A second explanation of fovellis has been made by DOST.: it is an error for sovellis, OE. sufel, sufol, meaning "any relish or agreeable food." (See NED. under SOWL, sb) The alliteration with sent supports this theory, and the meaning is possible in the context. But the word is rare and syntactically there is the same awkwardness as with fovellis. The explanation necessitates a double emendation, and is less convincing than the first.

61. culd: "had knowledge of". This use of "can, could" was common in ME., and is recorded into the seventeenth century by NED. The line thus makes sense as it stands, but metrically it is faulty. Small emends to culd all ken; G.G.Smith to culd all fele. Either of these gives a more precise sense, and provides the additional stressed syllable that the line requires. The insertion of fele, "feel, recognise by feeling", would be particularly appropriate in the context, and is supported by the alliteration with fyft.
62. heit: "hot"; cf.
 All ouirs are repuit to be vyce,
 Ore hich, ore law, ore rasch, ore nyce,
 Ore heit or ³zit ore cauld.
 Montgomerie, Cherrie and the Slae, 11.435-7,
Poems, ed. J.Cranstoun, (STS. Series I, 9-11)
 Edinburgh, 1885-7, p.17.
 The meaning here could also be "heat", OE. hætu, but heit was a common variant in later MSc. of hait, hate, (OE. hāt) "hot", and this rather than "heat" is supported by the pattern of the line.
68. more and myn: "great and small", ie. "all without exception." The phrase was a common alliterative tag in ME., and one ultimately of Scandinavian origin (ON. meiri ok minni). Cf. Sir Gawain and the Green Knight, l.1881, p.58; and see note on this line, op. cit., p.111.
70. can: Unless the word is an error, can here is an independent verb, meaning "went". NED. gives no evidence of the word's use in this sense, but since "can" took over certain functions of "gan" in its use in the periphrastic preterite, it is possible that it also took over other senses, and was used independently. Alternatively, can here may be an error for gan or perhaps ran.

71-2. These lines offer difficulty. The syntax appears straightforward, but logically they are perplexing. The form syn, for which no other meaning but "sin" (OE. synn) appears possible, is the problem, and its connection with Honour and Delight.

Emendation to fyn is unlikely to be correct. G.G. Smith suggests: "fyn may be taken as qualifying 'things' understood (ie.=finery), or, by preference, as joined with the epithet fresche. With the former reading it is possible to take delyt as a verb ('and delight anew with many,' etc.): otherwise, with mony florist floure is co-ordinate with fyn and fresche delyt."

This is unlikely. The use of "fine" (OF. fin(e).) as a noun is unparalleled, while to take it as an epithet coupled with fresche would be uncharacteristic - fresche being almost invariably the single epithet of delyt (cf. ll. 155, 163 and 741.) Finally the vowel in "fine" is normally long (cf. the rhyme in ll. 914-919), but the rhyme here is on short i.

A possible emendation is to wyn (OE. wynn), meaning "joy, delight". This word which was current in a vague commendatory sense, especially in the construction, with wyn (cf. "wed ane worthie to wyfe, and weild her with win". Rauf Coilzear. 925. (NED).) would fit the context admirably. But it is difficult to see how such a mistake arose, and it seems best to preserve the reading syn.

In isolation, parall... with syn could mean "prepare, make strong.. against sin", but this meaning of with is impossible in the context of the next line. The coupling of sin and delight is not out of keeping with the teaching of the poem, but such an explicit statement of their connection is surprising here. Furthermore the relation with Honour is puzzling.

73. this king him thocht: a mingling of what were originally two constructions: the impersonal him thocht (OE. þyncan), "it seemed to him"; and the personal this king.. thocht (OE. þencan), "this king thought."

74. towre and turat: a frequent collocation. Cf. "With strait towris and turattis he on hicht." Freiris of Berwik, l.10, in Dunbar's Works, p.183.

75. ane water void: "a furious, raging river." Cf. the water woude in l.692. Void, rhyming with stude, OE. stōd, represents OE. wōd, of which woude or wode is the most common form in Sc. Spellings with initial v- for w- occur elsewhere in MSc. however, (cf. also the reverse-spellings in this text, eg. wangarde, l.227, for vangarde, l.136) while the placing of i after a vowel was a frequent device to indicate its length.
78. Boldning: "swelling up, rising in flood". Cf.
 .. quhen thow behald mycht Tibir flude
 Boldin and ryn on spait wyth Troian blude.
 Douglas, Eneados XI, Works, vol.IV, p.40, ll.1-2.
 The word is used of stormy seas frequently by Douglas. Cf. Eneados I, Works, vol.II, p.52, l.1; Eneados V, Works, vol.II, p.231, l.7. In the use here is also present the sense of "swelling in anger, threatening". Cf. "All with bolnyng, brag and bost, Thai brak upon the Franche ost." Wynt. VII.2571.(W.) (DOST., in Additions and Corrections.)
- 81-8. The syntax of these lines is difficult, and they have been variously explained. The explanation offered here follows that of G.G.Smith in taking ll.83-7 as a succession of descriptive clauses, all relating to the courtiers, not solely to the king (l.82). The verbs used in ll.83-7 are all possible plural forms.
 The image in ll.89-96 gives further support to this interpretation. There is a parallel widening of the subject: a movement from the rose (=the king) to the other flowers (=the king's courtiers).
81. fell: "great"; cf. "3e haue ressounis fell." Sat.P. xlii.771.(DOST.) According to DOST., ME. fell (OF.fel), "fierce, bold", had an extension of meaning in Sc. (similar to that in felloun (see l.381)) to "great, considerable".
 It is possible, however, that fell here may mean "numerous, many" (OE.fela). The usual Sc. spellings were fele, feill, indicating a long vowel. Double consonants after a vowel, however, do not necessarily indicate that it is short, especially in Sc. Cf. chassing, l.120 210; and Full-hardynes, l.193, beside Fule-hardynes, l.180. (See also NED. on the Sc. forms of the verb PRESS, and note to Sir Gawain and the Green Knight, l.1566, p.107.)

84. woun (the MS. may alternatively be read wonn): "lament, moan" (OE. wānian). The context supports this meaning and derivation. The alliterative collocation with weip is one that appears traditional. Cf. "þe þridde seollþe doþ þe mann wepenn wiþþ skill & wanenn.. forr hiss azhenn sinne." Ormin. 5653; also, "þ o ihorde he .. weape and wony (c.1205 weinen) reuliche beares." Lay. 25827. (NED. Under WONE, v.²)

It is characteristic of the poet's choice of words that this is almost certainly an archaism. The last occurrence recorded by NED. is in the fourteenth century: Cursor M. 12196 (Fairf.). The word here has apparently its southern form, unless it is a misspelling. The earlier Sc. form would be "wane", the vowel representing original OE. ā.

87. luikis (MS. altered to hukis): The altered form, hukis, is in several ways attractive. Its meaning, "pay attention to", is suitable; it alliterates with Behaldis; it is, above all, the sort of idiosyncratic word typical of this poem's vocabulary. It is a word of obscure origin, apparently confined to the Sc. vernacular. (NED. does not record it. DOST.'s first instance is in 1570.)

There is, however, no good reason for not retaining the original luikis. It has the same meaning as hukis, "pay attention to, regard", and can be used in a similar construction without preposition. Cf.

Quha huikis not, nor luikis not
Quhat eftirward may cum.

Montgomerie, Cherrie and the Slae, ll.419-20,
Poems, p.17.

The alteration appears to be late, and there is no means of finding out whether it was made on good authority or only in accordance with some personal whim.

- 89-96. The stanza is an anacoluthon, but its relation to the preceding stanza, that of illustrative simile, is perfectly clear. Its grammatical structure is as complicated as that of the preceding stanza. The most satisfactory explanation of the sequence of clauses is to take ll.89-92a as describing the rose; ll.92b-93 as a relative clause referring to the sun; ll.94-5 as two parallel relative clauses referring

to the flowers (l.95 containing a noun clause); and l.96 as a further relative clause referring to summer.

The structure of the sentence is complicated, but it is not truly periodic. The clauses are connected one with another, but they are not firmly subordinated to one principal statement. The structure is sequential and the sense is clear, but the sentence as a whole is top-heavy.

The image is used with skill, although it was a thoroughly conventional one. Lydgate, in particular, makes frequent use of the rose as an emblem of mutability. Cf.

Thes red roses and the whyte
At mydsomer bene full fresche and soote..
Then sone a geyne into theyr rote
The bawme of them is brought full base.

Lydgate, That now is hay sometye was grase, ll.17ff., Minor Poems, part II, p.809.

Cf. also Lydgate's Beware of doublenesse, ll.9ff., op.cit., p.438; and the refrain "Al stant on chaung lyke a mydsomyr rose." op.cit., p.781.

93. greyne: G.G.Smith suggests that the final -e is syllabic as in Chaucer, but gives no evidence in support of this.
95. Suppois may be taken as a verb, "suppose" (the subject being the flowers), or as a conjunction, "although". The first is the more likely. To take suppois as a conjunction involves an extremely tortuous construction: "the flowers.. which have no faculty to foresee the wet winter..which in a while covers them over with snow and sleet, although the bright summer has restored (lit. restores) them."
96. ourhail: "cover over, cover completely". The second element in the compound probably represents OE. helan, "to cover", rather than OF. haler, "to draw, drag". (NED. takes the word as being identical with that used by Spenser in the Shepherd's Calendar, January, ll.74-5, Works, ed. De Selincourt, London, 1912, p.422:
nowe the frosty Night
Her mantle black through heauen gan ouerhaile.
But this is certainly erroneous. The sense is quite different.)
The word used here is apparently a late variant spelling for "ourheill", a word that Douglas uses several times. Cf.
In quhite canos soft plumys joyus
Became ourheild, in liknes of a swan.

Eneados X, Works, vol.III, p.293, ll.26-7.
 "Heill" is the usual form of the verb (OE. helan) in Sc., but "haill" is a possible variant, a-spellings for earlier e being frequent in later Sc. (Cf. schane, l.95, for schēne, l.8, OE.scēne.) The same form is probably found in "My steid.. sall halely Be haillit in blude and sueat." Alex.I.869. (DOST., which describes the haill-form here, however, as being of obscure origin.)

98. effeir: "appearance, aspect". The collocation with fresche was a common one. Cf. "Thow, for all thy freshe effere, Hes done bot lyttill in this were." Alex.II.601. (DOST.)

101. beir: "buttress". The meaning of the word has caused difficulty. DOST. cites it with this line-reference (Additions ^{and Corrections}), only to query the meaning. None of the common meanings recorded for the form in ME. (eg. "bear", OE.bera; "barley", OE. bere; "beer", OE. bēor; "bier", WS.bāer; or "outcry", OE.gebēre) is appropriate in this context.

Small's explanation as "sharp bar or palisade", from "AS.bearu, a wood" (Glossary, under bitter, beir.) is unlikely. There is no evidence of the word's use in this sense, or even of its survival so late. G.G.Smith makes several ingenious but tentative suggestions, of which only the last, "beer (a pier on bulwarks)" has any probability. This, however, he dismisses as "a late word, and.. rare."

Nevertheless the word he refers to (NED., BEER, sb.4) is almost certainly the one that appears here. It is an adoption of Du. beer, literally meaning "boar", but used in various transferred senses such as "pier, embankment, buttress." The meaning, "buttress", still survives in Dutch. The definition, "een vierkant.. pilaar aan den buitenkant van muren, van kerken of andere hooge gebouwen" (Woordenboek der Nederlandsche Taal), ie. "a square ..pillar on the outside of ~~xxx~~ walls, of churches or other large buildings", is relevant.

NED. only records one occurrence of the word, dated 1629, and the allusion is to sea-walls rather than castle-walls. But there is the same collocation with bulwarks as in King Hart: "The water.. was stayed with two stone beeres on the Bulworkes, next to the boome." S' hertogenbosh.13. (NED.)

The meaning of bitter should not be strained. As an alliterating epithet, it was frequently used rather loosely in ME. The transition from the more familiar "pain-causing" (cf. "biteran bānum", Beowulf, l.2692, ed. Wyatt and Chambers, Cambridge, 1948, p.134) to "fear-causing" is a natural one.

- 103-4. The drawbridge was a favourite feature in the description of castles, both in romance and allegory. The bridge described here is hegeit, that is, strongly fortified, possibly with palisades and towers. In ll.103-4 there may be an allusion to the perilous bridge of Arthurian romance. The motif is one that appears elsewhere in connection with allegorical castles. Cf. the description in Hawes' Example of Virtue, stanzas 174ff., printed (modernised) in Arber's Dunbar Anthology, London, 1901, pp.262-4:

No man to the castle might get
But over the water, on a little Bridge,
Not half so broad as a house-ridge..

No man this bridge may overgo
But he be pure without negligence..

It is possible, however, that ll.103-4 refer not solely to the bridge but to the impregnable appearance of the castle as a whole.

104. mer amis: The adverb, amis, emphasises but does not amplify in any way, the meaning of mer, "go astray, come to confusion." Cf. "Amang thay myrk Montanis sa madlie thay mer." Rauf Coilgear, l.22, Scottish Alliterative Poems, parts I and II, ed. F.J. Amours, (STS. Series I, 27 and 38) Edinburgh, 1891 and 1896, p.83.
105. strange (MS. altered to strang): The correction ~~is~~ appears late, and although the meaning, "strong", is a possible one, "strange, wondrous" makes equally good sense, and is even more in keeping with the slightly uncanny effect made by the castle as a whole.
105. behold (MS. behal): The emendation is authorised by the rhyme; behal forms an impossible rhyme with gold, l.107. Such adoptions of the English forms of words for the sake of the rhyme occur elsewhere in Sc. poets. Cf. fold:gold in Douglas's Eneados XI, Works, vol.IV, p.14, ll.31:32; behold:gold in To the City of London, ll.34:36, printed in Dunbar's Works, p.178.

107. fitschand: "moving, turning restlessly". The word, which is uncommon, has been variously explained. (See the glossaries of Small, G.G. Smith and Craigie.) From the form, however, there appear two meanings possible, and one of these the context makes a certainty.

DOST. records two verbs with the form, "fiche" or "fitch", current in MSc. The first, representing OF. fichier, "to fix", is the one that DOST. understands to be used here, with the meaning, "serving to fasten". This is a slight straining of the usual meaning, and it is, moreover, impossible in the context. Though it might have made a suitable epithet for chaynis (the reading in previous editions), it is an impossible term to use in describing faynis, the true reading. (See below.)

The second verb (of obscure origin: described by NED. as apparently "an intermediate form between FIKE and FIDGE") seems certainly the one intended. It was used in various senses, "remove, change the place of, move from one place to another". Cf. "They are so nettled therewith, that they fitch hither and thither." 1637. Gillespie Eng. Pop. Cerem. IV.viii.35. (DOST.) There is no exact parallel to the use in King Hart, but NED. records one instance of a form, fitchant, which with its connotations of nimble, restless movement is similar to the word here: "To visit often the pagan puppett playes, and to behold their fitchant anticks." c. 1600 Beaumont Grammar Lecture (Sloane MS.1709 f.17). The use here is earlier than the first instance in DOST., but the word is one widely current in later dialect (see Jamieson and DOST.), while the verbs to which it is apparently related are common in sixteenth century Sc. (See DOST., FIDGE, v. and FIKE, v.)

107. faynis (MS. altered to chaynis): chaynis, "chains", is clearly a later alteration, and a word which, although it is possible to find some sort of meaning for it (eg. "grappling chains"; "chains holding up the drawbridge"; or "chain-barrier"), is far less appropriate than faynis. The poet is describing the towers and battlements of the castle (ll.105-6), and this is the logical place for a mention of the "fanés" (OE. fana), which were "weather-vanes" or "plates of metal, usually of an ornamental form, fixed at an elevation so as to turn readily with the wind." (NED.) These fanés, f frequently gilded, were a fashionable architectural feature, and consequently

were often prominent on the castles in courtly allegory. Both Hawes and Douglas make frequent mention of them.

The description at this point is highly derivative. The line describing the fanes is modelled on one that passed, with some slight modification, from one courtly allegorist to another. Cf. Douglas's lines in the Palice of Honour, Works, vol.I, p.55, ll.4-5:

Quhair kyrnellis ouent, feil tubettis men nicht
find,

And goldin fanis waifand with the wind.
These, in turn, recall Hawes' Example of Virtue, stanza 27, Dunbar Anthology, p.225:

The Towers were high, of diamond stones,
With fanes, wavering in the wind,
Of right fine gold..

Cf. also The Assembly of Ladies, ll.160-1, in Chaucerian and other Pieces, ed. W.Skeat, Oxford, 1897, p.385.

108. grundin: the conventional epithet for dairtis. Cf. "Thik was the schote of grundyn dartis kene". Dunbar, Goldin Targe, l.199, Works, p.117. Cf. also Douglas, Eneados I, Works, vol.II, p.26, l.29.

115. ytheris: either the pronoun, "others", or the inflected form of the plural adjective found in Sc., "other". The first is the more likely, since there is no other example of this plural form in the text.

116. Fredome and Gentilnes: Cf.

My lady is the verrey sours and welle
Of beaute, lust, fredom and gentilnesse.

Chaucer, Complaint of Mars, ll.174-5.

The poet may be echoing Chaucer directly, as the context is similar: a list of abstract qualities typical of the ideal mistress. But the phrase may have become as conventional as the similar "freedom and gentillesse", which is repeatedly used by Lydgate, especially as here in the final part of the line. See Lydgate, Minor Poems, part II, p.604, l.76; op.cit., p.606, l.138.

117. Raddour: "Fear, Timidness" (from ON. hraédðr, "afraid") rather than "Strictness, Severity" (OF. radour), as suggested by G.G. Smith. Both words were current in Sc., and both were possible qualities of the lady. But the emphasis of the whole stanza is on the favourable qualities. There is no mention of Danger or Disdain, the most fitting companions for Raddour, meaning "Strictness" (lit. "Stiffness", cf. L. rigida), but rather of Constancy, Patience and Meekness, with which the idea of Fear, Timidness is naturally associated.
119. Lustiheid (MS. lustheid): There is no evidence of such a form as lustheid having existed elsewhere, whereas the trisyllabic lustiheid is the invariable form in Chaucer, Lydgate and Spenser. Cf. "lustihede and wanton meryment". Spenser, Shepheardes Calender, May, l.42, Works, p.436; also, op.cit., l.204, p.438; Chaucer, Book of the Duchess, l.27; Squire's Tale, l.288. Douglas himself uses the trisyllabic form elsewhere: Eneados XIII, Works, vol.IV, p.195, l.15. (Quoted in note to ll.565-6.)
Metrically also, the longer form is preferable here. The extra unstressed syllable lightens the first part of the line considerably, which otherwise starts, uncharacteristically, with four heavy stresses together. (/ / \ /)
The word may have been unfamiliar to the copyist, as it appears to have had a purely literary currency.
120. Blis and Blythnes: A traditional collocation, which appears elsewhere in Douglas: "Bailfull byssynes bayth blys and blythnes can bost." Eneados VIII Prol., Works, vol.III, p.142, l.18.
The two words were originally almost synonymous, and are found in association early. Cf. "He is one blisse ouer alle bliþnesse." a 1275 Prov. Alfred in O.E. Misc. 105. (NED.)
120. Plesance: There is a logical inconsistency in making Pleasance an attendant upon dame Pleasance. The word may be a scribal error, but such discrepancies occur elsewhere. (Cf. notes to ll. 259 and 930.)
126. a vyse (MS. avyse): The separation is necessary for a satisfactory interpretation of ll.125-8. A similar scribal error occurs in l.140.
None of the usual meanings recorded for avyse,

whether "advice, consideration", (OF. avis), or "manner, fashion" (the altered form of OE. wīse), is appropriate in the context. But the reading, a vyse, "a fault" (for this weakened sense, cf. Chaucer, Squire's Tale, l. 94), makes good sense, supplying a meaning which is in keeping with the lines which immediately follow.

134. fayr: referring to baner, not heidis. The word is not necessarily, as G.G. Smith suggests, "an undeleted error by the scribe for the next word, 'quhair'."
135. illuminyt of the lycht: ie., "illumined" by the brilliance of the banner. Small points out the "general resemblance" to Chaucer's Knight's Tale, ll. 975-7:
 The rede statue of Mars, with spere and targe,
 So shyneth in his white baner large,
 That alle the feeldes glyteren up and doun.
 The idea, however, is a frequent feature in the description of armies. Cf. Barbour's Bruce, book VIII, ll. 225-234, p. 139; in particular, ll. 227-8:
 Thair speiris, thair pennownys and thair scheldis
 Of licht illumynit all the feldis.
 The phrase, itself, was a very common alliterative one. Cf. "all the land illumynit of the licht."
 Dunbar, Thrissil and the Rois, l. 157, Works, p. 111.
138. this is no nay: "it cannot be denied", literally, "this is no denial." The phrase was a common rhyme-tag, and used by Lydgate and Chaucer. Cf.
 This world is nat so strong, it is no nay,
 As it hath been in olde tymes yore.
 Chaucer, Clerk's Tale, ll. 1139-40.
140. a way (MS. away): the correction is required by the syntax. Walit, "chosen, picked out", is not used here in a reflexive construction, but takes the direct non-personal object, way, hame being dative, "for themselves".
141. the dayis watcheis: ie., the two eyes.
144. Withoutin (MS. without): the emendation, which is metrically desirable, is supported by the usage of the poem. The preposition, "without", consistently has the form, withoutin (see ll. 376 and 672); without is the form of the adverb, "without, outside" (see ll. 49, 300, 326 etc.).

144. brag or bost or schore: words which recur several times in the poem (ll.220; 376 and 393). They are short, blunt and colloquial, and the sort of words the poet likes. All three, when referring to language or behaviour, carry much the same meaning: "bluster", with its connotations of both "noisy boast" and "threat". All three had currency chiefly in the north.

The alliterative collocation of brag and bost (cf. also ll.220 and 393) occurs elsewhere in Douglas:

Allthocht with brag and bost, or wapynnys, he
Me doith awayt, and mannans for to de.

Eneados XI, Works, vol.IV, p.36, ll.11-12.

But the coupling was conventional. Cf. "His bragge and his boste is he besie to bid vs." York Myst. xlvi. 225. (NED.)

151. battell byd þai bauldlie on zon bent: the line is a tissue of stereotyped alliterative phrases, characteristic of the romances. To "bide battle" or "abide battle" (l.226) was the conventional formula. (Cf. Oakden, Alliterative Poetry in Middle English, p.316.) The collocations, "bide on bent" and "battle on bent", were equally familiar. (Cf. Oakden, op.cit., p.316.)

154. lustie levis grene: Cf. l.6, and see note, l.330. Cf. the description of the god of Love in Chaucer's Legend of Good Women(F), ll.226-8:

Yclothed was this myghty god of Love
In silk, enbrouded ful of grene greves,
In-with a fret of rede rose-leves.

155. soke: "sleep, rest", i.e., "be delayed". The word apparently represents OE.socian, meaning literally "soak, lie immersed in liquid", and figuratively "be inactive, sleep". The figurative uses are not defined in NED., but the meaning "sleep" etc., is supported by the examples given. Cf. "Because it is Vulgar to Lye and Soak together, we have each of us our several Settle-bed." Addison Spect. No.65 r 8. (NED.)The examples are late, but the meaning suggested is given further support by an earlier use not cited in NED. In Rolle's Psalter, Latin soporatus is rendered by "soked". "Ego dormiui et soporatus sum, et exurrexi quia dominus suscepit me. 'I slepe and I am soked, and I rase, for owre Lord vptoke me.'" The English Psalter in The

English Writings of Richard Rolle, ed. H.E. Allen, Oxford, 1931, p.9, ll.45 ff.

Other related forms support the primary notion of prolonged inactivity or slow motion. (See NED. under SOAK 6, SOAKING, SOAKINGLY.)

157. copé: "take note of, observe" (OF. copier). Cf. "The prince suld wele .. copy and understand all the matter before or he geve his consent." Hay.I.285/30. (DOST.) The most common forms of the verb in MSc. are copy, copy, but DOST. records several examples of the noun spelt with final syllabic -e. Cf. also the following spellings of the verb recorded by DOST.: "coppay"(infinitive) and "coppeit" (preterite).
157. ws .. betwene: "between (the two of) us". The post-position of the preposition is frequent, especially for rhyme's sake (cf. ll.3, 45, 284 etc.), but ws is unusually far from betwene, and may have got misplaced, the correct form of the line perhaps being:
So weill we sall it copé ws betwene.
166. vnder the cloude: "under the heavens"; a frequent tag, chiefly used, as here, for the rhyme's sake. Cf. "Was neuer Kyng vnder cloude his Knightes more louet." Destr.Troy.3873. (NED.)
168. No..nane..never: the piling-up of negatives was common in ME. syntax. (Cf. ll.12, 87, 91, etc.)
169. bernis (altered from barnis): the meaning is clearly "knights, men"(OE. beorn), not "children" (OE. bearn). There was some inter-change between the forms "bern" and "barn" in MSc., but the "bern"-spelling wæ for the word meaning "knight, man", was the most customary and least misleading.
170. marrit in þair mude: "bewildered, perplexed in mind". The collocation was traditional. Cf. "Ful merred war þai in þair mode." Cursor M. 15725; "Euere musynge in his marryd mood." Bokenham Seyntys (Horstm.) i (Margarete) 291. (NED.)
172. in ane studie starand, still þai stude: an equally common collocation. Cf. "I stode still in a stodie and stared abowte." Piers Pl. A.XII.61.(NED.) Cf. also Sir Gawain and the Green Knight, l.2369, p.73.

173. Fayr Calling: "Fair, Courteous Welcome". Cf.
 A blyth vult swet langage & fair calling
 A famous oist suld mak attour all thing.
Buke of Chess, ll.1784-5, Asloan MS., vol.I, p.139.
 The use of "calling" in this particular sense, "welcome, greeting", appears to be peculiarly Scottish. The significance of the word's use here lies in its personification and in its correspondence to the French Bialacoil (Provencal belh aculhir), "Fair Welcome", of which it may have been, in the first place, a literal translation. Bialacoil was a common figure in French allegory after the Romance of the Rose, but was not so common in English allegory. In Scottish courtly literature, however, "Fair Calling" appears to have been a traditional figure. Cf.
 Stude at the dure fair-calling, hir vschere,
 That coude his office doon In connyng wise.
Kingis Quair, stanza 97, ed. Skeat, (STS. series II, 1), Edinburgh, 1911, p.25.
 Cf. also the part played by "Fair Calling" in Dunbar's Goldin Targe, ll.188 ff., Works, pp.117-18.
176. Venus' bandis: "the bonds of Venus", ie. "the bondage of love". There is direct allusion to Venus as goddess of sensual love (cf. ll.424 and 765); frequently in MSc., however, "venus" was used with weakened force as a common noun, "love", the mythological allusion having almost disappeared. Cf. "Thir Venus werkis in zouthheid ar foly." Douglas, Eneados IV Prol., Works, vol.I, p.170, l.5.
180. freschlie feir: "freshly vigorous", ie. "fresh and vigorous"; feir represents OE.*fēre, ON.foér; "active, strong", rather than OF. fer, "fierce, proud". It is a word common in northern writings, especially in the collocation, "hale and feir".
- 185-6. The meaning of these lines is difficult, the chief problem consisting in on grund no greif. Two explanations seem possible.
 G.G.Smith takes no to be the conjunction, "nor", and greif to mean "grove" (OE. grāefa), and to be grammatically co-ordinate with grund: "On plain or in grove they would not rest till they see the great host, the knights ride so hard." This is possible. Greif, meaning "grove", was a current Sc. word; the absence of preposition before the

second of the two coupled words is common (cf.1.44); even the slightly inverted syntax is not uncharacteristic. It is strange, however, that there is no evidence of the phrase elsewhere; the construction suggests that it is a popular phrase, of the same type as the current alliterative pairs, "frith and forest" or "frith and fell".

A second explanation is that no is the adjective, "no"; while greif means "grief" and is grammatically dependent on grund: "No grief on ground (ie. not a care in the world) until they see the great host; the knights would not rest, they ride so hard." The verbless sentence occurs elsewhere (cf.11.85, and 855-6). "On ground" was a common intensive tag, with the senses "in the world, anywhere, at all", and was frequently used in alliterative contexts. Cf. "alle þe golde vpon grounde". Sir Gawain and the Green Knight, l.2150, p.66. This explanation makes slightly better sense than the first, and is the one adopted.

188. biggit: the meaning of the word has caused difficulty.

DOST. cites this form, but offers no explanation.

Small and G.G.Smith suggest derivation from OE. bȳgan, bēgan, meaning "convert, induce". This is attractive, but highly improbable. The normal ME. representative of OE. bȳgan is "bey", intervocalic -g- being vocalised. Such a form as biggit would be a highly unlikely preterite at this date.

From its form biggit appears to be the preterite of "big", ON. byggja, which was a common verb in MSc., its most frequent meanings being "build; dwell". ~~Such~~ Neither of these is possible here, while of the other senses recorded by NED. only one appears at all likely: (3) "(reflexive) place self, take up one's position." This sense is rare, however, and if it is intended here it involves extreme awkwardness in the syntax: an abrupt and unexpressed change of subject, and the rather redundant use of the verb, byd. "It frightened them, and (they) took up their position (settled down) to wait."

There is a second possible explanation of the form, and one that is far more likely in the context. This is that biggit means "begged", and is the preterite of ME. begg(e) (of obscure origin). NED. records no i-spellings for "beg", but DOST. gives BIG, BYGUE in its form-list for the verb, and also cites (Additions and Corrections) these two spellings: "biggand", Troy-Bk.II.2536; "byging", 1638 S.Leith Rec.28.

This word makes good sense in the context. The subject is not It but Dreid of Disdane: "It frightened them, and Dread of Disdain, who ran on foot beside them, begged them to wait.." The inversion involved and the absence of a relative pronoun before on fute ran ..(l.189) are both characteristic of the syntax. Further support is given to this interpretation by one of the few attempts at punctuation in the poem. The stroke after Disdane (l.189) indicates a fairly heavy pause (cf. ll.300; 347;412) which is observed if Dreid of Disdane is connected with biggit and the second half of the line taken as a relative clause. But any interpretation which takes l. 189 as one simple sentence dispenses with the pause and renders the punctuation-stroke meaningless.

192. A-pane: an obscure phrase which occurs several times in Barbour's Bruce and in the Wallace. The exact sense in which the word is used in the different contexts is not clear, and has been variously explained. (See DOST.; also Skeat's edition of the Bruce (STS. Series I, 31-3), Edinburgh, 1893-5, vol.II, p.257, note to book IX, l.64.)

The phrase here appears to be adverbial, and to mean "as a penalty", corresponding to the prepositional use, "on pain of, on penalty of (losing)". Cf. "A payne our lywis it is suth that we tell." Wallace, book VI, l.661, ed. J.Moir, (STS. series I, 6,7, 17), Edinburgh, 1884, 1885 and 1888) p.131.

194. A fure leynt: "the length of a furrow". Cf. "Ane furlenth before his folk." Golagros and Gawane, l.1279, Scottish Alliterative Poems, p.43.

198. fouresum: "group of four"; ie. the four attendants mentioned in ll.178-9. This is the first example of "foursome" recorded in NED. and DOST. The type of formation, however, was a common one in Sc. Barbour has a "thresum" (Bruce, book III, l.420, p.46), a "fiffsum" (op. cit., book VI, l.149, p.100), and a "sexsum" (op. cit., book VI, l.231, p.102). Whether or not the poet was coining a new word, he was using the native idiom.

199. with ane wysk: "in a flash, in an instant". Cf. Barbour's Bruce, book V, ll.639-41, p.95: "the king ..Watit the sper in the cummyng, And with a wysk the hed of-strak."

- 203-4. The use of pronouns is ambiguous. It is most probable that all the "they"-forms refer to the host of dame Pleasance, and the "them"-forms to the followers of king Heart. Cf. the usage in l.207.
206. The second thair inserted before feit by Small and G.G.Smith is not necessary syntactically, while, metrically although the line is short of ten syllables it has the characteristic four-beat rhythm. handis is probably monosyllabic; for a similarly eight-syllabled, four-stressed lines, cf. ll.451; 537.
208. The sense appears to be compressed: "half-terrified of (losing) their lives utterly."
216. few to thame: literally "few in comparison with them", i.e. "fewer, less than they". The construction is unusual.
219. brathit vp: "lifted up". The verb is an uncommon one. DOST. suggests it is a form of Sc. braid, OE. bregdan, but the form is more likely to represent ON. bregða. The construction with "up" occurs in ON. Cf. "bregða upp hendi, "to hold up one's hand". (Cleasby-Vigfusson.) The word is recorded elsewhere in English, but only in an intransitive construction, meaning "rush, run". Cf. "Wyne..warmed his hert & breyþed uppe in to his brayn." E.E.Allit.P. B.1421. (NED.)
220. out thay blew: "proclaimed, made widely known, after blowing a horn to attract attention". The idiom is Sc. Cf.
 Throw all Bretane it salbe blawin owt
 How that thow, poysonit pelor, gat thy paikis.
 Dunbar, Flyting, ll.69-70, Works, p.7.
222. seinze(MS. soinze): the meaning is obviously "battle-cry" (seinze, apparently an aphetic form of asseinze, OF. enseigne; cf. also OE. segn), rather than "excuse" or "hesitation"(soinze, OF. soign). For this sense of seinze, which originally meant "standard, ensign", cf. "Syne loud on hicht he cryit hes his seinze,..." Stewart Cron, Scot. (Rolls) II. 78. (NED.)
 The misreading, soinze for seinze, is one easy to account for, through the close similarity of some forms of e and o in the hand of the period.(Cf. textual footnote, l.640) A similar confusion of the two words is recorded in the transmission of a line

in Henryson's Fables, where the Bassandyne print has "Bot all thy senyes sall not avall the", but the Charteris print has "sonzeis" instead of "senyes". (Fables, 1.1995, Works, p. 69) In this case, however, "sonzeis", "excuses", is certainly the better reading.

223. cost: "tract of ground, plain"; this meaning of modern "coast", OF. coste, was common in Sc. verse. Cf. .. (he) with fury and mekle bost,
Gan Darhes cache and drive our all the cost.
Douglas, Eneados V, Works, vol.II, p.251, ll.13-14.
224. preik.. prance: the coupling was traditional. Cf. "Wherof this man was wonder glad, And goth to prike and prance aboute." Gower Conf. III.41; "Now I lyste nother to pryke nor prounce; My pryde ys put to poverté." Pol. Poems (Rolls) II.208.(NED.)
226. battell abyde: see note, 1.151.
227. reill: "wheel, whirl round swiftly"; cf.
The sowtaris hors scart with the rattill,
And round about coud reill.
Dunbar, Sowtar and Tailyouris War, ll.74-5,
Works, p.125.
230. to battell boune: A stereotyped alliterative phrase common in the romances. (See Oakden, Alliterative Poetry in Middle English, p.318.)
232. hors and men: Small and G.G.Smith emend hors to horsis. This regularises the line by making it decasyllabic, but from the point of syntax there is no need for the emendation. "Horse" is recorded as a plural form in general use down to the seventeenth century, and the form is particularly likely to survive in a rigid, frequently used phrase such as this one.
233. wes(MS. hes): the MS. reading, he hes, is certainly corrupt. He cannot stand for Fresche Apport, who is feminine; he is an impossible form for the feminine personal pronoun in MSc. Two corrections seem possible, either to sche hes or to he wes. The second is the more likely. "Sche" is a late Anglicised form of "scho", and is only used once elsewhere in the ~~form~~ poem (1.897). The scribal error involved in the writing of hes for wes is a slighter one to make than that of writing he for sche (or scho); furthermore, to put initial h for w immediately

after two other words beginning with h (hairt, he) is a mistake particularly easily made.

The construction with the pleonastic pronoun involved by this emendation is quite in keeping with the syntax of the poem. See note, ll.1-4.

234. present: "presented". With this contracted form of the past participle, cf. "He went with þo worthy, &.. Present hom to Priam, þat was prise lord." Destr. Troy 7837.(NED.)
235. fedderit flayne: the alliterative epithet was conventional. Cf. "Venus sone..Schot at this Roland.. Ane feddrit flan." J.Stew.12/4.(DOST.)
The wounding of the heart with an arrow was a commonplace of the courtly love tradition. See, in particular, Romance of the Rose, ll.1723 ff., printed in Chaucer's Works.
237. deme Bewtie vnto sene: "to see dame Beauty", ie. "to be attended to by dame Beauty". The inflected form of the infinitive survived late in MSc., usually, as here, for the purposes of rhyme. Cf.
Thair was ane hydeus batale for to sene,
As thair nane wthir bargane air had bene.
Douglas, Eneados II, Works, vol.II, p.94, ll.15-16.
- 249-50. If the text is correct, the sense is apparently: "All were nearly vanquished by this battle. The king's men are captured and many slain." A second explanation, "By the time that this battle was almost won, all the king's men were captured.."etc., is less likely. Be is occasionally found as a conjunction, meaning "by the time that", but not elsewhere in this text; furthermore, all is more likely to be an adverb than an adjective in this context.
It is possible that the text is faulty, the original reading of l.249 being:
Be this (the) battell wes neir vincust all.
The emendation is a slight one, and the sense of the passage greatly improved: "By this time the battle was almost completely won. The king's men are captured.." etc. As the MS. stands, the sense is vague and rather repetitive; all in l.249 presumably means the forces of king Heart, and l.250 repeats l.249 in different words. In the emended version there is a logical, causal relation between the two lines. (The rather redundant use of adverbs, neir.. all, in l.249 is not uncharacteristic; cf.ll.292;755)

252. "told her to command the men to be sent to prison directly." For the common construction with command, involving ~~a~~ the sense of an unexpressed verb of motion, cf. "The King .. commaunded him to Prison." Grafton Chron. II.183. (NED.)
256. tak in (MS. takin): "take in", not "taken". The usual Sc. form of the past participle is not takin, but the contracted tane; this is the invariable form elsewhere in the text. (See ll.242; 250; 561.) The syntax supports the correction. A finite verb is more likely to be co-ordinate with went in l.255 than the past participle. (For the running together of ~~xx~~ separate words, see ll.126 and 140.)
259. Radour: Cf. l.117. Here, however, Radour is the follower of king Heart, not of dame Pleasance.
261. Langour: this, meaning both "bodily sickness" and "mental grief", was a word frequently applied to a lover's suffering. In Sc. it appears to have had the further connotations of "passionate desire, longing". Cf. "If thou hast not a desire .. it is a token that thou hast no langour of God." 1616. Rollock On the Passion 383. (NED.) Possibly, as NED. suggests, this arose through association of the word with Sc. lang (verb), "long for, desire".
The word is personified in a similar way in Dunbar's Bewty and the Presoneir, ll.33-4, Works, p.105:
Langour wes weche upoun the wall,
That nevir sleipit bot ~~e~~vir wouke.
- 261-2. Fasting and sleeplessness were two of the most common symptoms of love. Cf. Romance of the Rose, ll.2555 ff.; Troilus and Criseyde, book I, ll.484-5; Knight's Tale, l.1361; and Court of Love, ll.484-5, Chaucerian and other Pieces, p.422. The ideas appear linked together early, in Ovid: Ars Amatoria, I.729-36, in The Art of Love, and Other Poems, ed. with ~~an~~ ~~XxxXxx~~ translation by H. J. H. Mozley, London, 1929, p.62. Cf. also Andreas Capellanus's De Amore, ed. E. Trojel, Havniae, 1892, p.311: "Minus dormit et edit, quem amoris cogitatio vexat."
On the widespread conception of love as a sickness or "malady" (l.240), see J. L. Lowes, "The Loveres Maladye of Hereos", MP., XI (1913-14), pp.491-546.
270. vtheris (MS. fra): the text is almost certainly corrupt. MS. fra makes no sense and has probably been influenced by the following fre. The emendation to

vtheris (made by Small) is arbitrary palaeographically, but is logical in the context, and fits the sense well. A contrast is made between those prisoners who were fettered and those who could move about; this is brought out by the contrasting pronouns, sum .. vtheris.

271. fure: "went". The rhyme with fure, "fared", l.266, was a permitted one. (Cf. ll.625:627; 734:736.)
The reading sure, although it forms a possible epithet, "firm, strong", for wallis, is not likely to be correct. If it is adopted, the construction requires some verb such as "went" to be supplied or understood: "(went) wherever they wished within the strong walls."
274. streinge: "constraint, confinement"; the only example of this precise sense of "strain" (noun) recorded by NED.
275. bundin (MS. bund): the emendation is tentative, since bund, "bound", is not an impossible form; but bundin is preferable metrically, and furthermore the form used elsewhere in the poem. (See ll.204 and 498.)
279. keipit(MS. keip): MS. keip is impossible in the context; it is the form neither of preterite nor present (3rd singular). G.G.Smith proposes emendation to culd keip, but keipit is preferable. The omission of an unstressed or inflectional ending is an easy scribal error, and one which is made elsewhere. Cf. ll.144 and 345.
279. fair-farrand: "courteously-behaved"; a compound which occurs chiefly in Sc. writings. Cf.
gyff þow in court be raparand,
hals gladly, be fair-farand.
Consail and Teiching at the vvs man gaif his sone,
ll.155-6, in Ratis Raving, ed.R.Girvan, (STS. series III, ll.), Edinburgh, 1939, p.70.
Cf. also Buke of the Howlat, l.153, Scottish Alliterative Poems, p.52; The Thre Prestis of Peblis, l.75, p.6.
The word farrand means "having a specified appearance, disposition or temperament"(NED.) and was used both in isolation, and in combination with qualifying words such as "ill", "old", "well", etc. Cf. "Siche ille farande fare", Sir Perc. 848; "So goodly a man and wele farand," Ipomydon 282. (NED.) The word was mainly current in the north. Björkman considers it possibly of Scandinavian origin, comparing O.W.Scand. fara, "to have a special appearance",
farrand mean always. The word was core later adopted into Sc.

"illa farandi, "ugly"; and bezt farandi, "handsomest".
E. Björkman, Scandinavian Loanwords in Middle English,
Halle, 1900 and 1902, part II, p.209.

287. four feit: literally "four feet", perhaps meaning "four limbs".
292. To clois: "too close"; some of the king's followers grew too bold. The sense of the line is rather repetitive, (clois.. befoir.. neir); the use of neir was probably suggested by the need for a rhyme. In form, clois could also be a noun, "yard, courtyard", but although the meaning would be suitable the absence of ~~a~~ the article before clois makes it unlikely that To clois means "to the courtyard". Cf. the usage in ll.535 and 543. The interpretation of clois as a verb, "draw close", is even more unlikely. The sense is a rare one and usually found with specific reference to ships. (See NED. under CLOSE, v.)
296. Thame (MS. Tyme): emendation is required, to make sense of the passage. Dame Pleasance is giving her commands not to Time but to her prisoners. MS. Tyme has been caught from tymes in the preceding line, and is almost certainly an error for Thame or Thayme, "them", to which it is very similar visually. For a parallel error, see note, 1.690.
296. await vpone: "bestow attention upon". DOST. quotes several instances of such a construction. Cf. "to remane and awate upon thair office." 1545 Reg. Privy C.I.6.
296. observance: ie. all the "cerymonyes and obeisaunces".. and "observaunces That sownen into gentillesse of love." (Chaucer's Squire's Tale, ll.515-17.) "Observance" was the traditional term for all the services and attentions which were expected of the true courtly lover by his mistress, and were performed by him as a duty and a rite. Cf. Chaucer's Anelida and Arcite, ll.247-252; Troilus and Criseyde, Book III, 1.970.
297. strang (MS. strong): the rhyme with mang, 1.299, a word invariably spelt with an -a-, indicates that strang, the usual Sc. form was intended by the poet rather than strong, the English form later adopted into Sc.

298. dysyde: the meaning is not certain. The most likely explanation is that dysyde is a variant-form of "decide", OF. decider, and has the meaning "arrange, appoint". Such i- or y-spellings of the verb were common in Sc., while the sense, though unusual, is recorded by DOST. Cf. "Thai haf gaderit the assys.. tyll dissyde..the landis and tenementis.." 1476 Peebles B. Rec. 177.

Small glosses as "make to sit on either side.Lat. dissideo.", but there is no evidence that a verb of such an origin or meaning ever existed in English.

- 299-300. According to G.G.Smith the construction of l.300 is inverted, and it should be read: All folk pat wer without, That wald be in; ie. "(she instructed them to bring to confusion) all people who were outside, who wanted to get in."

A second construction is perhaps possible; the object of leirit is ladeis, l.298, and pame is the object of mang, not of leirit, ie. it refers to those outside the castle, not to the ladies. "She instructed (the ladies) to bring to confusion those who wanted to get in -ie. all those who were outside."

- 301-308. The description of an allegorical household was a commonplace of courtly allegory. Several of the offices mentioned here are prominent in the stylised lists of other poems, but the list as a whole has no close parallel elsewhere.

Cf., however, Douglas, Palice of Honour, Works, vol.I, pp.67-9; Hawes, Pastime of Pleasure, ll.477-83, ed. W.E.Mead, (EETS.OS.173), London, 1928, p.23; Assembly of Ladies, ll.260-343, Chaucerian and other Pieces, pp.388-91.

303. chalmarere: "chamberlain"; cf.

.. secretee, hir thrifty chamberere,

That besy was In tyme to do seruisse.

Kingis Quair, stanza 97, p.25.

The word could also mean "maidservant, chamber-maid", which would also be appropriate in the context.

303. bot dout: either "without fear" or "without doubt, undoubtedly", an emphatic tag. The first makes the line more meaningful, although later in the poem Chastity is not represented as being entirely fearless (l.416).

311. juze: probably pronounced juze, a disyllable; as also in l. 623. According to E. Sirvan, "Jugement" is always trisyllabic in Robin Hood. (Ed. Sirvan, p.103, notes to l.72)

304. The porter was the most common figure in all allegorical castles. (Cf. Idleness in the Romance of the Rose, ll.538 ff; Patience in Douglas's Palace of Honour, Works, vol.I, p.67, l.25.) The choice of Strangenes, "Aloofness, Disdain", as porter in the castle difficult of entry is appropriate, and appears traditional. Dunbar's castle of Beauty has the same porter:
- Thai had me bundin to the yet,
 Quhair Strangenes had bene portar ay.
 Bewty and the Presoneir, ll.17-18, Works, p.105.
- The idea was not confined to Scottish poetry. It appears also in the allegorical carol, You and I and Amyas, printed in the Oxford Book of Sixteenth Century Verse, ed. E.K.Chambers, London, 1932, p.37, no.13:
- The portress was a lady bright;
 Strangeness that lady hight.
305. The office of the garitour, "one who occupies a watch-tower or 'garret'", appears to have been peculiar to Scottish castles. In the Scottish borough records the "garitour" or "garitarius" appears side by side with constables, porters and watchmen. He was a frequent figure in allegory. Cf. Douglas, Palace of Honour, Works, vol.I, p.67, ll.13 and 17; also, Rolland, Court of Venus, book II, ll.857-8, ed. W.Gregor, (STS. series I, 3), Edinburgh, 1884, p.74:
- On the walheid was gretest Garaitour
 Dame Chaistitie, in armis most actiue.
307. Cf. Assembly of Ladies, ll.321-2, Chaucerian and other Pieces, p.390, where "Belchere" is "the marshal of the hall".
- 309-12. The syntax of these lines is not wholly logical, but the sense is clear: the music was of such a kind that it would be taken for the music of heaven. The whole of l.310 is an explanatory parenthesis; ll. 311-12 are logically dependent on the preceding lines, but the construction is broken. There is an abrupt change of subject, from the mvsik etc. in l.309 to ladeis, l.310, and Quhat wicht, l.311.
309. of(inserted before mvsik): mvsik is clearly parallel with tvne, and therefore requires the same construction with of. The preposition is frequently unexpressed before the second member of a pair (eg. in weill and wo, l.44), but is never omitted before the first.
311. juge: probably pronounced iugē, a dissyllable; as also in l. 623. According to R. Girvan, "judgement" is always trisyllabic in Ratis Raving. (op. cit., p.103, note to l.72.)

313. An allusion to the traditional desire of the lover for secrecy. Cf. Romance of the Rose, ll.2391-4:
 For ofte whan thou bithenkist thee
 Of thy lovyng, whereso thou be,
 Fro folk thou must departe in hie,
 That noon perceyve thi maladie.
315. swas: apparently a contracted form from swa as, "so as, so". No other instance of the form is recorded, however.
315. sic wes his happe: possibly a tag, used for the rhyme's sake. Cf.
 The wncouth dreid into thair breistis crap:
 All saide, Laocon justlie, sic was his hap,
 Has deir ibocht his wicket and schrewit deid.
 Douglas, Eneados II, Works, vol.II, p.81, ll.15-17.
320. smart: "hurt, cause pain to"(verb).
- 321-4. The conventional paradoxes are used to describe the state of conflicting feelings in the lover's heart. Cf. Reason's "description" of love in the Romance of the Rose, ll.4703 ff.; in particular, ll.4721ff.:
 It is sike hele and hool seknesse..
 And helthe full of maladie..
 Bitter swetnesse and swete errour..
 Reste, that traveyleth nyght and day..
 A plesaunt gayl, and esy prisoun..
- According to E.P.Hammond, "this rhetorical device of 'opposites' goes back, like so much else of late medieval poetic mannerism, to Ovid." (English Verse between Chaucer and Surrey, ed. E.P.Hammond, Durham North Carolina, 1927, p.524x 524.)
322. pece and rest: an extremely common collocation in Sc. writing. Cf.
 Luif pece and rest and nane molest
 Bot leif in chirrite.
Sinners Repent..., ll.27-8, Maitland Folio MS., vol. I, p.46.
 Cf. also Douglas, Eneados X, Works, vol.III, p.285, l.12. The coupling of the two similar words had intensive effect, "utter peace", but the most common reason for the phrase's use was to fill out a line.

325. Danger: the most powerful enemy of the lover; the lady's coldness, hauteur, or, in the definition of Gaston Paris, "le refus, la tendance innée chez la femme à ne pas céder sans résistance à celui qui la prie." (La Littérature Française au Moyen Âge, 4th ed., Paris, 1909, p.179.) For discussion of the word's significance in courtly love allegory, and its semantic history, see C.S.Lewis, The Allegory of Love: a Study in Medieval Tradition, Oxford, 1936, pp.123 ff. and 364 ff.

326. pallioun: "cloak". Opinions have differed as to the origin of this word. Small explains it as the Sc. form of ME. pavillon (OF. pavillon), which most commonly had the meaning "pavillion, tent". From the form this is possible (NED. includes in its form-list for PAVILLION such Sc. variants as pailzeoun; pallioun; pallione, etc.) but the evidence that the word possessed the meaning "cloak" is very slight, being based on a single passage in Piers Plowman, C.IV.451-2, ed. W.Skeat, London, 1886, vol.I, p.97:

Shal no seriaunte for that seruyse were a selk
houe
Ne pelour in hus paueylon for pledyng at the
barre.

(The corresponding line in the B version has cloke instead of paueylon.)

NED.'s derivation of the word from OF. pallion, L. pallium, "cloak", is far more convincing. The main difficulty is that in English there appears to have been some specialisation in the use of the word, the other examples recorded by NED. all referring specifically to "the ecclesiastical vestment of an archbishop". Cf. "Saynt gregory .. sent to seynt Austyn his pallion & made hym primat and Archebisshop of Englund." 1480. Caxton Chron. Engl. xcvi. 78. (last example in NED. apart from King Hart). In French, however, the unspecialised meaning ~~was~~, "robe, cloak", was common. Cf. "Veez ci les gans et les anneaux Le pallion et les joiaux." Myst. de Ste. Barbe. Ars 3496 f^o.13^a. (Godefroy.) Douglas may be unconsciously using the word here in a slightly unfamiliar way from his knowledge of its use in French and Latin.

327. ar: the subject of the verb, pallioun, is singular, but proximity to teiris, a plural noun, has apparently attracted the verb into the plural form. The same thing occurs in l.770, after the plural waysis.

Cf. "The number of fuillis ar infinite." Lindsay, Ane Satyre of the Thrie Estaitis, l.4470, Works, ed. D.Hamer, (STS. series III, 1, 2, 6 and 8), Edinburgh, 1929, 1930, 1932, and 1933, vol.II, p.393.

330. grene: Green, from its natural associations with leaf (cf. ll.6 and 154) and grass, was symbolic of youth and joyousness. Cf.

Mine habite blacke accordeth not with grene,
Blacke betokeneth death as it is dayly & sene,
The grene is pleasour, freshe lust and iolite.

Barclay, Eclogues (Prologue), ll.107-9, ed. B. White, (EETS.OS.175), London, 1928, p.4.

But green was also symbolic of love. It was the colour of "freshe Venus" (Lindsay, Testament of Sqvyer Meldrum, l.132, Works, vol.I, p.192.). Cf. also Henryson, Testament of Cresseid, l.221, Works, p.112; and Love's Labour's Lost, I.ii.91: ~~xxxxx~~ "green indeed is the colour of lovers.." Its use here is particularly appropriate for the coat that is made by Youth and given to the love-sick king Heart.

The word was also frequently used in a non-literal sense. Cf. ll. 26; 370; 550 etc. According to the context different senses were uppermost, but there were always present in the word, even if submerged, the ideas of youth and love and vigour, and sometimes of change and inconstancy.

330. stremis: "streaks, lines"; cf. "A cot bedect with gold and syluer streamis it weiris." In prais of ane gilt bybill, l.5, Maitland Quarto MS., ed. Craigie, (STS. series II,9), Edinburgh, 1920, p.246. The sense is that the coat is embroidered all over with threads of gold. This sense of "stream" (OE. stream) is not a common one, but the word is unlikely to have here its literal meaning, although the use in the transferred sense may have been first suggested by the allusion to gers, "grass".

- 333-6. The "visor" described here is the face. Youth gives it a beautiful complexion, but through temporary unhappiness in love, it becomes distorted with grief (l.336). The "visor" may refer to the part of a helmet which covered the face, but in the context it is more likely to be an allusion to the masks worn in pageants or courtly masques. Cf. Hall Chron. Hen. VIII 16: "Thei were appareled in garmentes long and brode..with visers and cappes of gold." (NED.)

It is possible that the word is an error caught from ken immediately above it. But it is also possible that ken was intended only to rhyme with len, which appears to be pronounced at different times with both a long and short vowel, (OE. lennan). The stanza pattern is then abcbcd.

334. As ruby reid: cf. 1.90.
334. reid and..quhyt: colours traditionally coupled in courtly allegory. References to the "immaculate white and red" (Love's Labour's Lost, I.ii.96-7.) of the complexion are frequent. Cf. Douglas, Eneados XIII, Works, vol.IV, p.195, l.16: see note^b 11.565-6. The colours are similarly yoked in allusions to flowers. Cf. Chaucer's "floures white and rede", Legend of Good Women, (V), l.42; similarly Douglas's "blomyt branchis and flowris quhite and rede", Eneados XII Prol., Works, vol.IV, p.86, l.7.
343. our-reik: "go, travel"; a compound or phrasal verb not recorded elsewhere. The second element is unlikely to represent ON. reika, "travel, wander", although ~~such~~ this word was current in Sc. verse, usually with the spelling "raik", as in the tag, "raik on raw". A word of such an origin would not normally rhyme with words such as wreik or speik which had OE. ē, ME. ē. The word appears rather to represent the ungeminated stem of OE. reccan, which possessed such senses as "stretch one's steps, go, tend". Cf. "He nāt hwider he recþ mid þaem staepum his weorcum." Past. Care (Sweet) ll.1. (Bosworth-Toller.) The first element, our, "over", is used vaguely, to extend the meaning of quhair euir, with the sense of "motion over a surface generally, so as to cover in whole or part."
345. ansuerd (MS. ansuer): the sense of the line requires ansuer to be a verb; but this is an impossible form for either the present or preterite tense (3rd singular). The correct reading is more likely to be ansuerd (a frequent form of the preterite; see DOST.) than ansueris (present). The preterite is used immediately after, in said. Furthermore the influence of the initial d in Danger probably caused the dropping of the preceding d in ansuerd. For comment on such ~~ph~~ possibly phonetic spellings, see Gordon's edition of Pearl, Oxford, 1953, note to l.142, pp.52-3.
349. kene: the rhyme with men, ken, both of which had short e, appears to be a false one. The epithet, however, was a conventional one in such contexts. (Cf. 11.139.) It is possible that the word is an error caught from ken immediately above it. But it is also possible that kene was intended only to rhyme with len, which appears to be pronounced at different times with both a long and short vowel, (OE. lāenan). The stanza pattern is then ababcdcd.

355-7. These lines are extremely difficult. The difficulty consists, first in the meaning of fordwart, l.355; second, in the meaning and syntax of l.356.

From its form fordwart might appear to be a variant of the common Sc. forthward, forthwart (OE. forþweard), meaning "forward; eager, zealous". This suits the vigilant part played by Danger at this point, but does not make good sense in the immediate context. A better interpretation is that suggested by Small, and adopted by G.G. Smith: fordwart means "extremely drowsy, heavy with sleep" and is a contracted form of Sc. fordoverit, a rare word of uncertain origin which Douglas uses elsewhere several times. (See Eneados II, Works, vol. II, p. 84, l. 9; Eneados VI, Works, vol. III, p. 43, l. 23; Eneados IX, Works, vol. III, p. 233, l. 18.) This contraction of fordoverit does not appear to be a usual one, but it is worth noting that it ~~xxx~~ occurs elsewhere in Douglas. Where Small's text (based on the Elphynstoun MS.) has "Fordoveryt, fallyn down als drunk as swyne" (Eneados IX, Works, vol. III, p. 233, l. 18), the corresponding line in the first printed edition is "Fordwart fallin doun, als drynkin as swyne". (The xiii Bukes of Eneados of the famos Poete Virgill..., London, 1553, fol. ccxxx recto.) Here, however, as possibly also in King Hart, the form may be an erroneous one, the result of confusion with the adverb "forward".

L.356 is almost certainly corrupt as a whole. The emendation of MS. wes to was is required by the rhymes with pas, glas and las; it is supported by the emphatic final position of the word. It is difficult to make sense of the line, and further emendation seems necessary. A possible explanation is that Scho is an anticipation of scho further in the line, and is an error for So; as has got misplaced, and should come after for-travalit. The line has then some relation to those which come before and after it; it is an explanatory parenthesis—"she being exhausted with toiling so busily". (For a similar sentence-construction cf. l.230.)

375. Out, harro! Taik and slay!: there are two separate cries here: the first a shriek of terror from those surprised inside the castle; the second, the cry of triumph by the attackers. "Out, harro!" was a common cry of alarm or distress. Cf. "
"lat be", quod she, "lat be, Nicholas,
Or I wol crie 'out, harrow' and 'allas'!"
Chaucer, Miller's Tale, ll.3285-6.
The war-cry, "take and slay", was equally familiar; it was an exhortation to savage and merciless fighting. The phrase was so much of a unit that it sometimes had the force of a compound noun. Cf. Dunbar, Manere of the Crying of ane Play, l.123, Works, p.173.
A dramatic effect is here obtained with great conciseness, by the juxtaposition of the two familiar expressions within one half-line.
378. stentit: literally "extended, stretched-out". Cf. Douglas, Eneados VI, Works, vol.III, p.60, l.4: "Sum stentit (Expanduntur) bene in wisnand windis wak."
The word was peculiar to Sc. usage, and used mainly in reference to curtains, sails and tents.
379. als gredie as ane glade: "as greedy, fiercely eager, as a kite." Such a-spellings for the more common gled(e), "kite"(OE. glida), are recorded elsewhere. Cf. "All thair flesche wald scant be half ane fill..unto that gredie glaid." Henryson Fab.2890.(NED.) The rhyme suggests that bed has a long vowel; this is given further support by such spellings as "bede, beid", which are frequently recorded in MSc. and indicate length of the vowel. (See DOST.)
381. fray: "uproar, din, especially one caused by fighting". For this sense of the word, cf. Douglas, Eneados II, Works, vol.II, p.86, l.8: "So busteous grew the noyis and furious fray." The meaning "fright, fear" is also possible - cf. Henryson, Fables, l.2261, Works, p.78: "The man thairoff wes in ane felloun fray." - but the construction with walknit with, "wakened by means of", supports the first ~~ix~~ interpretation.
382. Vp glifnit: "glanced up". Cf.
The kyng than wynkit a litill we,
And slepit nocht full ynkurly,
Bot gliffnyt up oft suddandly.
Barbour, Bruce, book VII, ll.182-4, p.120.
In both passages there is the suggestion of quick, startled movement and awakening from sleep. The word

was not a common one; DOST. cites only one other example. It appears to be related to ME. gliff. Cf. "Gawayn on þat giserne glyfte hym bysyde." Sir Gawain and the Green Knight, l.2265, p.70.

382. betraysit (MS. betrayid): the rhyme with abaisit in l.384 shows that betraysit, a form which is peculiar to Sc. and the one used elsewhere in the poem (l.64), was intended by the poet and that betrayid, English in form and inflection, is scribal.
390. suppleid (MS. suppleit): the MS. reading is scribal. For the sake of the rhyme with dreid (l.392), the inflection -id is ^{required} used instead of the customary MSc. ending in -it.
393. Busteousnes: "Violence, Roughness". Cf.
 .. lat neuer demyt be
 The bustuusness of ony may dant the.
 Douglas, Eneados XI, Works, vol.IV, p.36, ll.23-4.
 The word (of uncertain origin) is related to "boisterousness". Craigie glosses as "Rude Force", which well conveys the way in which the word is used here. The sense is that although the lover has won over Pity to his side, he has not obtained the lady's favour completely, and makes a show of force to gain his ends.
395. sad: "said". The spelling may be an error for the more common said (eg. l.404), influenced by the following sall, but the form is one that occurs elsewhere in the poem (l.831) where no such explanation is possible. Although the form is unusual it is a recorded Sc. variant (usually found in early texts however); its spelling probably indicates the Sc. coalescence of the diphthong ai and original ā. (See Jordan, Handbuch der Mittelenglischen Grammatik, 2nd ed., Heidelberg, 1934, §.132.) Cf. "He sad, he subuertit nocht." Sc. Leg. Saints i.(Petrus) 83.(NED.) Cf. also the use of sa, "say" (infinitive), in Ratis Raving, l.967, p.28, and in other Sc. texts.
400. thay: the correction to thair (G.G.Smith) or thar (Small) is unnecessary. L.399 is connected not with the following but with the preceding line. First Confort and then Bissines called upon the king; the thay in l.400 refers back to them. Both of them, not only Bissines (so Small and G.G.Smith), escort the king to dame Pleasance.
401. smell: the word is surprising in the context, but the alteration ~~kw~~ to swell (G.G.Smith and Small) does not

greatly improve the sense, whether it is taken with the meaning "swell, swelling" (OE. *geswell*), or more improbably as "heat" (from the verbs: OE. *swelan* and *swælan*, to burn; be burnt up. See NED. under *SWEAL*, v.1)

It is possible to defend the MS. reading. The word may be intended in its literal meaning, "smell", the idea being that dame Pleasance is surrounded by a sweet and seductive scent. Cf. the "*male dulcis odor*" with which *Luxuria* wins over her enemies (*Prudentius*, *Psychomachia*, l.330, *Works*, ed. H.J. Thomson, London, 1949, vol. I, p.302). On the other hand the word may be used more generally for "sensation, feeling, of any kind". Cf. the dialectal uses of the verb recorded by EDD.: "feel; seem, appear".

A third, but less likely, explanation is that the word here is related in some way to OE. *smæll*, recorded with such senses as "smack, blow with the open hand". (Bosworth-Toller.) Cf. also ON. *smellr*, "a smacking or cracking sound". This would fit the context well - the idea being that of the allegorical blow to the heart, which paradoxically is both sweet and painful (cf. ll. 316-20) - but the word is an unusual one even in OE. and there is no evidence for its survival so late.

405. I sauf zouris: literally "I save yours". The phrase is awkward both syntactically and metrically; zouris apparently stands for "your life", the sense of the whole line being "I will save (or have saved) your life, although that is no reason (for saving mine)." Metrically the line seems faulty, whether zouris is taken as a monosyllable or as a dissyllable.

The line may be corrupt. If so, the original reading might have been I saufit zouris (or zow). The omission of the preterite suffix -it occurs elsewhere in the poem (cf. l.279), and here it might have been influenced by the present tense, zeild, in a parallel position two lines above (l.403). Alternatively sauf may be an error for vouch sauf, "vouchsave", the sense of ll.405-7 being: "I vouchsave yours .. all that I have, and here offer you with all my heart all that may be mine (in the future)." This appears less likely.

- 412, 413. amouris: "amorous, of love". Cf. "I will discharge me all Of amouris thochtis." Alex.II.2085. (DOST.) The form apparently represents the genitive singular of the noun (OF. amour) used attributively. The wording, "amorous folk", ie. lovers, recalls the phrase frequently used by Chaucer. Cf. "Thise amorous folk somtyme moote han hir reste." Franklin's Tale, l.1218.
412. stent (MS.stint): the rhymes with assent, went, and innocent indicate that stent was the form intended by the poet. The verb (OE. styntan) is recorded with both i- and e-spellings in MSc., but in a final position in the rhyme line, the choice of form was often dictated by the needs of rhyme. Cf. on the one hand:
 For I will rin, incontinent,
 To the Tavern or ever I stent.
 Lindsay, Satyre of the Thrie Estaitis, ll.4625-6, Works, vol.II, p.405.
 on the other:
 Bot had thay maid of mannaice ony mynting
 In speciall, sic stryfe sould rys but stynting.
 Dunbar, Flyting, ll.4-5, Works, p.6.
412. or euir he stent: "without stopping, in great haste". This phrase (or slightly varied versions of it) was exceedingly common in Sc. verse as a device for filling the second half of the line. Douglas uses it frequently. See Eneados X, Works, vol.III, p.317, l.25; op. cit., p.319, l.25; op. cit., p.325, l.32.
415. selie innocent: a common term for a helpless innocent person, unacquainted with evil. Cf. Chaucer, Summoner's Tale, l.1983; Henryson, Fables, l.1249, Works, p.45.
- 417-18. Cf. Sir Gawain and the Green Knight, ll.74-5, p.3:
 Guenore.. grayped in þe myddes,
 Dressed on þe dere des..
 and op. cit., ll.107-8, p.4:
 Thus þer stondes in stale þe stif kyng hisselen
 Talkand bifore þe hyze table..
420. sawris: "savourous, pleasant-tasting"(OF. saverous). Cf. "Many sawouris salss with sewaris he send." Holland Howlat 705. (NED.) Cf. "sawrles"="savourless" in Lindsay, The Monarche, l.564, Works, vol.I, p.216. Elision of intervocalic v in this and other words, was particularly common in MSc.

422. The exact meaning of this line is uncertain, but the most likely interpretation is: "Beauty and Love sat (together) at the head of a spread table."

The explanation of burde not as "board, table" (OE. bórd) but as "jest" or "sport" (OF. bourde), though possible from the form, is not supported by the context. Apart from the difficulty of explaining sait (see below), the meaning "began a..jest" would be quite out of place. The whole stanza is occupied with the symbolic ritual of the feast: the ceremonials of seating (ll.417-18; 421); the serving of the courses (ll.419-20); and finally the climax of the broaching of Venus's tun. The point of the allegory here is not that Beauty and Love have a private joke, but that Beauty and Love are the guests of honour at the feast and sit together in harmony and reconciliation.

"To begin the board (or table)" was a common expression, meaning "to be placed in the seat of honour at the head of the table". (Cf. Chaucer, General Prologue, l.52; also, Sir Gawain and the Green Knight, ll.112-13, p.4, where two persons, Bawdewyn and Ywan, similarly sit together at the head of the table.)

The real problem of the line is the meaning of sait. The line as a whole closely resembles one in Golagros and Gawane (l.1155, Scottish Alliterative Poems, p.39): "He gart at ane sete burd the strangearis begin." From the closeness of the two lines, it is possible that sait and sete are variants of the same word, sete being perhaps the earlier form. (Cf. schane, l.95, for earlier schene, OE. scēne.) In each case the word possibly has the meaning "set, spread" (OE. settan). This meaning is appropriate and the spelling is a possible one. In its form-list for the past participle of SET, v., NED. gives several examples which suggest by their spelling length of vowel: "seit, seete, seyt, and sete".

There is a second possibility, however, that the word is the same as that used in Sir Gawain and the Green Knight, l.889, p.28: "sere sewes and sete, sesounde of þe best". This sete (apparently = OE. *(ge)sāete; cf. andsāete) was used particularly of food and drink, with such meanings as "fitting; wholesome". (NED.'s last example is dated 1467.) If this is the word used here it may be referring specifically to the food on the table (burde), or, and this is more likely, it may be used more vaguely of both table and contents with the sense "fitting, excellent". Cf. the use of lustie in l.423.

424. Venus's tun: symbolic of the sweetness and pleasure of love. See further, note to 11.765-8.
426. is aboue: "is at the height of his power and fortunes". This was a Sc. idiom, like the contrasting phrases, "put, lie, at under" (11.214; 538). Cf. "Oft tymes sum men wenis to be at outhe and abune that is at undir." Hay I.36/29. (DOST.) There is an unmistakable allusion to the wheel of fortune; the pattern of King Hart is that of the medieval tragedy, and this is the turning-point in the story.
429. Sewin zeir and moir: a conventional phrase for a vague, unspecified period of time.
431. behuif: "behoed, was inevitable" (OE. behōfian); apparently a nonce-formation for the sake of the rhyme. The regular form of the preterite is the weak behuifit, and there is no record of such a form as behuif being used as the preterite.
432. that (MS. thay): the text does not make good sense as it stands. It is the changeing that makes dame Pleasance angry. The error is an easy scribal one.
433. A morrowingtyde: "One morning", literally "one morning-time". The compound is not recorded in NED., but cf. the related "morrow-, morwe-tyde" that occurs frequently in Chaucer (Merchant's Tale, 1.2225; Nun's Priest's Tale, 1.3016).
434. raschit: the word is a rare one, chiefly Sc. in currency, and the sense in which it is apparently used here is still rarer. NED. cites this line under the definition, "cast or pour (out) in a hurried or forcible manner", and records only one other instance (at a much later date) of the word's use in this particular sense: "It is good that I hide myself, and not rash out all my Mind (like a Fool) and Testimony at once." 1708 M. Bruce Lect. etc.15.
- This notion of swift and violent action is what relates the different senses in which the word is used. In its range of meaning the closest modern equivalent is the verb, "dash". Cf. (1) "hurl, dash.. against" in "Suddanly rais ane north wynd and raschit all thair schippis sa violently on the see bankis and sandis, that few of thaim eschapit." Bellenden Cron. B.xv.c.14. (Jamieson.); (2) "hurl (oneself), rush" in "They

rashed to gyders lyke borys." Malory Arthur VII.iv. (NED.); (3) Douglas's use in the sense "break" in "Onabasytly raschand the schaft in sundir." Eneados XII, Works, vol. IV, p.91, l.19.

The origin of the word is obscure. NED. suggests that it is onomatopoeic, and unlikely to be connected with the rare OE. raescan, "move quickly, quiver, glitter." (Bosworth-Toller).

444. The sense appears to be: "Are you unable to hear? How could I shout longer?" In the second question, however, the normal order would be culd I, not I culd; for inversion in the same type of construction, see l.661. Possibly the two words have been transposed by accident. But the line may be interpreted in a different way: "Did you not hear, long before, how I shouted?" This running together of lang, "long", and ar (or er), "before", was not uncommon, (Cf. Douglas, Eneados V Prol., Works, vol.II, p.221, l.15.) The sense is equally good. The chief obstacle to this interpretation is the form May, where from the sequence of tense one would expect Micht.
453. bone and blude: "bone and blood", ie. "every part of my body". The phrase was a common alliterative one. Cf. "Biggest of bane and blude." Golagros and Gawane, l.6, Scottish Alliterative Poems, p.1; "Ane blithar wes neuer borne of bane nor of blude." op. cit., l.384, p.14. See also Oakden, Alliterative Poetry in Middle English, p.317.
- 459-60. Note the emphatic position of warisoun - the object of pay; also the use of parenthesis .
- 460-4. There is some play on end-rhyme and internal rhyme.
- | | | |
|------|--------|--------|
| 460. | x | ryde |
| 461. | resyde | besyde |
| 462. | x | x |
| 463. | x | slyde |
| 464. | byde | x |
462. no war my felloun fa; literally "if my bitter foe were not", ie. in modern idiom, "were it not for my bitter foe."
462. felloun: one of the stock alliterative epithets for "foe". Cf. "Hys felloun fa is kyllit thus." Douglas, Eneados XIII Works, vol.IV, p.178, l.13.
471. fresche visar: Cf. ll.333-6. When Youth departs he takes back the "visor" he made for the king. Beauty of face fades with the passing of youth.

471. payntit at devyse: cf. 1.128.
- 473+6. King Heart goes into mourning on the departing of Youth. He renounces reid and quhyt, the traditional colours of love and beauty (cf. 1.334), and embraces black and grey, colours symbolic of "mornyng and desolacyoun" (Lydgate, Guy of Warwick, 1.204, Minor Poems, part II, p.524).
480. but skill: literally "nothing but reason", ie. something of a tag, with the meaning, "it is but reasonable" or "assuredly, indeed". The usual Sc. form of the adverb "but" was bot (cf. 1.152), but most commonly having the meaning "without". There was, however, some interchange of function between the two forms (cf. 1.303 where bot = "without"), and but, meaning "without" would be pointless here. King Heart is saying that it is ~~with~~ "with" reason, not "without" it that Age's reward should be small. The construction here, however, is unusual and rather strained, and there may perhaps be some corruption of the text.
483. Delyuernes (MS. delyuerance): the rhyme with Wantounes indicates that delyuerance is an error, and that the form in -nes, used earlier in the poem (1.28), is required. Later in the poem, (1.921), Deliuerance is used again in place of the earlier Delyuernes, "Agility, Fleetness", but here it is not necessarily a mistake. Such minor inconsistencies occur elsewhere in the poem.
489. previe: the stock epithet for "postern". Cf. "He had a prevy posterne of his awin." Freiris of Berwik, 1.127, printed in Dunbar's Works, p.185; also, The Pistill of Susan, 1.159, Scottish Alliterative Poems, p.214.
494. gys: "disguise"; the only literary use of the word in this sense recorded by NED. The one other example of the sense is late and drawn from the northern dialect, suggesting that it may have been ~~xxx~~ current in the northern vernacular, even if not normally in the literary language. Cf. 1893 Northumbld. Gloss.: "A man of notoriously dirty appearance asked his wife, 'Hoo mun a gize mesel?' 'Wesh thee fyess' was the prompt reply."
498. bundin: "bound by the ties of duty or affection". Cf. "War noucht I was bonde in my legiance." Wall. IV.57. (NED.)

500. feinze (MS. seinze): seinze, the MS. reading, does not make good sense in the context. Such meanings as "banner, standard" or "battle-cry" are quite inappropriate. It is probable that there has been an s:f misreading, and that the correct form is feinze, (from the verb: OF. feindre), "pretence, deception". This makes extremely good sense. Although the word is uncommon, it occurs elsewhere in MSc. Cf. "Askand at thame without fenzie or lane, To leif that place." Stew. 51235.(DOST.)
503. Thriftles, threidbair: a collocation occurring several times in MSc. Cf.
 Now mon I to the court fayr
 Thriftles and threidbair.
The Selie Court Man, ll.17-18, Maitland Folio MS., vol.I, p.241; also, "graceles, thriftles and threidbair". Roule, Cursing, l.36, Maitland Folio MS., vol.I, p.162.
506. "But still hired himself out in service." The phrase of retinew was a common one in ME. with the meaning "in service, in attendance". Cf. "Ymang vthire ane par wes pat of retenue wes.. of pat land til a mychty man." Sc. Leg. Saints XL (Ninian) 1103.(NED.)
Feit is the preterite of the verb "fee" (from the noun: OF. fe), and means "hired, employed". Cf. "The father of Fameill.. Quhilk .. Feit men to wyrk in his wyne zaird." Lindsay, Compleynt, ll.36-9, Works, vol.I, p.41. This sense of the word is uncommon and appears to be peculiar to Sc. usage.
509. powrit to the pane: "utterly impoverished". The literal meaning of the phrase is not certain. Cf. the similar expression in The Thre Prestis of Peblis, l.244, p.16:
 Quhill Drynk & dys haf powrit him to pe pyn.
 Both to the pane and to pe pyn serve a similar intensive function, meaning "utterly, extremely", but it is clear that they are not identical: pane, rhyming with wan, man, etc., is a different word from pyn, rhyming with wyn, "win". It is possible that the phrase in The Thre Prestis of Peblis means literally, as the editor suggests (p.67), "impoverished ..to the proverbial last pin in the pack". (Cf. "He hes broght his pak to a pack pin." Fergusson, Scottish Proverbs, no.729(MS.), ed. E.Beveridge, (STS. series II, 15), Edinburgh, 1923, p.58; also, Montgomerie, Cherrie and the Slae, l.1297, Poems, p.45.) But this explanation will not fit pane, although, as the collocation with powrit suggests, the phrase may have influenced that in King Hart.

The precise meaning and origin of pane are doubtful. The final e does not necessarily mean that the medial vowel is long, while the rhymes with wan, man, etc. point almost certainly to the fact that it is short a. From the form it thus appears probable that it represents OE. panne, meaning "pan", also "brain-pan, skull". The extension of meaning in the phrase - from the literal "to the skull" > "to the very bone" > "to the uttermost, utmost extent" > "utterly, extremely" - is possible semantically, although there is little supporting evidence apart from the fact that "to the pan" was a common expression in such contexts as the following: "Arþur he smote, þorow þe flesche, unto þe panne." R. Brunne Chron. Wace (Rolls) 10899. (NED.) Here the literal meaning is preserved, but at the same time the phrase is clearly intended to be intensive, to stress that the blow struck deep, "to the utmost extent".

There is a second possibility, that the phrase represents the French a pan, "extremely". Cf.

La nuit de Nouvel, en cel an
Fist il se tres grand froit a pan
Que vins gelerent es toniax.

Godefroy de Par., Chron., 1679, Buchon. (Godefroy) Against this is the fact that although OF. pan was adopted into English in many senses, such as "piece of cloth, part of a wall" etc., there is no other evidence that this particular phrase was adopted; furthermore, the word appears always to have had a long a in English, and from the rhymes this is highly unlikely here.

514. The exact meaning of this line is doubtful. In the context braid is unlikely to be an adjective, "broad" (OE. brād), describing "branches", but is a verb, "spread, stretched (out)" (OE. bregdan). Age is visualised as carrying, as an emblem, naked branches, in contrast to Youth with his green leaves (see ll. 6 and 154).

The difficulty consists in the second half of the line. If at is the correct reading it may be a the relative pronoun, "that", bore being the preterite of the verb "bear". The sense is that Age carried many branches. It is also possible to take at as the preposition, "at", and bore as a noun, "hole, opening" (ON. bora), the sense of the whole perhaps being that Age displayed or stretched in his branches at the windows before (zit first) he actually entered.

515. wist: the rhyme with first appears imperfect. Cf. however a similar rhyme, best:werst, in Ratis Raving, 11.1144:1145, p.33, and Girvan's note that the Scottish Legends of the Saints * "rhymes freely words in -rst with -st, but assonance is common in that text." (op. cit., p.118.)
- The explanation of these rhymes perhaps lies in current pronunciation. Jordan (Handbuch der Mittel-englischen Grammatik, § 166) notes that about 1300 r was assimilated to a following s, whereby ss stands after a short vowel, eg. hors > hoss. The change was apparently southern in origin, but he notes it as current still in Sc. dialect. (See also W.Gregor, Dialect of Banffshire, (Philological Society), London, 1866, p.4.)
517. hairis: Small glosses as "masters. A.S.hera", but the allusion is simply to the coming of the white hairs which show that king Heart is growing old.
522. Conscience (MS. constance): Conscience is clearly the right word; constance, "Constancy", would have no meaning in the context. The repetition of the mistake in l.529 suggests that it was not merely a slip in writing, but an actual misreading or misunderstanding of his copy by the scribe. Such a misreading probably arose through a c:t confusion.
525. sum: "one"; referring to him in l.526. Conscience is probably alluding specifically to Sin. (See 11.535 ff.) This use of "some" as a singular pronoun is found in OE. and still survived in this period, although it does not appear to have been common.
528. The sense is: "who have well deserved to be drawn, to be both beheaded and hanged". The syntax is puzzling. If all three verbs, draw, heid, and hing, are dependent on the infinitive be, they must be past participles. This is possible in the case of draw and hing, but not with heid, unless it is taken as a contracted form, either unrecorded hitherto or coined for the occasion through analogy with the other verbs. But the construction of the line may be taken differently: both heid and hing being one unit and directly dependent not on be but on seruit. They are then both infinitives and are used absolutely, "to be both beheaded and hanged".
- DOST. quotes similar examples of this

"quasi-intransitive and absolute use". Cf. "Wnder the pane .. to heid or hang". Bk.Chess 500. This explanation is the more likely.

529-32. The sense of these lines is difficult, and the text as a whole, not only ll.529-30, is possibly corrupt.

529. Conscience (MS. constance): see note to l.522.

530. he (MS. scho): scho is certainly ~~am~~ a mistake for he. It is Age, who was an auld gudlie man (l.435), who rises and lets in Conscience.

531-2. These are the most puzzling lines in the poem. The problem consists chiefly in the meaning of fra meture myming (l.531), although the syntax of neither of the lines is clear. The text is possibly faulty; the repetition of he had in l.532, close beneath the he had in l.531, is suspicious (cf. the similar cases in ll. 295-6; 689-90) and may be an error.

The interpretation offered here can be nothing but tentative. It is suggested that a pause occurs after had in l.531 and that he in l.531 refers to Age: "He (=Age) had Gravity with him; he (=Gravity) had a cloak upon him made from prolonged silence, and was of the same ~~face~~^{race} as Age." This use of "mature" (L. māurus), in the sense "duly prolonged and careful", particularly when applied to thought or consideration, is the earliest one recorded by NED. (1453), such senses as "ripe, prompt" not being recorded till the very end of the sixteenth century. For its Sc. use cf. "Eftir mature advise and deliberation." Reg. Privy Council Scotland III 54. (NED.) The form meture is a possible one, although not recorded by NED. Such an interchange of a- and e- spellings, especially in words of French or Latin origin, is frequent in later MSc. (cf. deme, l.237, for the more usual dame, "dame"). Myming, with the meaning "mumming; keeping silence", possibly even with an extension of meaning to "silent reflection", derives from the verb, "mum" (of obscure origin; cf. German mummen, to mutter), which possessed such senses as "to silence; put to silence; keep silence". Cf. "Mummyn, as þey þat nozt speke, mutio." Prompt.Parv. 348/2. (NED.)

A less likely interpretation is that a pause occurs after meture, and that he in both lines refers to Sadnes, the sense being possibly: "Gravity had a cloak that was out of shape; he had mumming (= a disguise) upon himself, and was of the same ~~race~~^{family} family

as Age." Here meture is a noun, of uncertain origin, meaning "measure", fra meture meaning "out of measure, out of shape". In form, meture could represent OF. metre, but the sense "measure" is not recorded in English. Small (in his glossary) suggests a connection with OE. gemæte, "closely measured, fitting", but although the adjective, "meet", was current, no noun is known.

Both interpretations appear strained, but of the two the first seems the more probable. The alliteration supports the syntactic unity of meture mvming; although the idea of a shapeless cloak is in keeping with such a line as l.739, the wearing of "mumming" or "a disguise" is not highly appropriate; the wearing of an allegorical cloak, however, is in close accord with the style of the poem. (Cf. the pallioun of dolour, ll.325-6.)

537. dunt: "blow, thump"; a word chiefly Sc. in use, and one with homely but vigorous associations. Cf. "Words are but wind, but dunts are the devil." Ferg. Prov.(1641) 20.(DOST.) The first instances of its use recorded by DOST. are in Douglas. See Eneados V, Works, vol.II, p.247, l.24; Eneados XI Prol., Works, vol. IV, p.3, l.13.

The word is apparently a phonetic variant of dynt (OE.dynt) in l.539, with which it forms an imperfect rhyme. (For its usual rhymes, see the instances cited from Douglas above.) Rhymes between words identical in form but differentiated in meaning in some way occur elsewhere (see ll.625:627; and 734:736), but here there is differentiation not of meaning but of sound.

542. maister-man: this was a term, current mainly in northern writings, for a man who had great power or authority over others. In its range of application it has no single modern equivalent. Sometimes it was used of craftsmen to distinguish the masters from those under them:

The Maister men gan to go wylde;
Cryand for treis, thay brocht thame tylde.

Lindsay, The Monarche, ll.1779-80, Works, vol.I, p.251.

Sometimes it was used rather more generally for those whose power gave them luxury, for the "haves" as opposed to the "have-nots". Cf. "We ar oft weytt and wery, when master-men wynkys." Towneley Plays, XIII, Shepherds' Play II, l.156, ed. G. England, (EETS. ES.71), London, 1897, p.121. Sometimes, however, the word appears used more specifically, for a man who had executive power, actual jurisdiction over others:

I was committid & made a mayster-mon here
 To sytte vpon sayd causes vis cite I zemyd.
Saint Erkenwald, ll.201-2, ed. I.Gollancz, London,
 1922, p.8.

This last sense is prominent here. Conscience
 overmasters the other servants of the king physically,
 (ll.535 ff.), but he has also come to sit in judgment on
 them and their king.

543. In mid the clois: cf. l.535.

543. on luikand neir fyve hunder: literally, "nearly five
 hundred watching, looking on".

559. buirding: probably "jesting, merrymaking" (from the verb:
 OF.bourder). Although "bourding" or "bowrding" is the
 more usual spelling, DOST.records u-spellings for both
 the noun and verb. Another interpretation is possible:
 "boarding", ie. "furnishing with board, lodging"(from
 the verb formed from OE. bord). Cf. "To gif to him for
 his burding quhill Candilmes the sowm of twenty pund."
Edinb. B. Rec. IV.305.(DOST.) Either meaning makes good
 sense. Much of Conscience's speech to the king, and of
 those of Reason and Wit, consists of reproof for having
 maintained and "lodged" evil counsellors, while the
 good ones were not admitted. But the immediate context
 and the use of such words as glaid (l.554) and play
 (l.555) and glew(l.564) support the interpretation as
 "jesting, merrymaking".

560. The line appears to be an over-condensed treatment of two
 ideas: that the fair-seeming plant has a bitter root,
 and also that it conceals sharp thorns. The root,
 "Somtyme as any sugre soote, And bitter sodeynly as
 galle" (Lydgate, Reson and Sensuallyte, ll.3944-5, ed.
 E. Sieper, (EETS.ES.84), London, 1901, part I, p.104)
 was a common image of false delight, and its linking
 with the equally common image of the sharp thorn beneath
 the flower appears elsewhere. Cf.

Thouh that roses at mydsomer be ful soote,
 Yit vndirnethe is hid a ful sharp spyne;
 Summe fressh(e) floures han a ful bittir roote,
 And lothsum gall can sugre eek vndermyne.

Lydgate, Fall of Princes, book I, ll.3998-4001,
 ed. H.Bergen, (EETS.ES.121), London, 1924, part I, p.111.

561. tresour: see note, l.764.

564. cum: "came"; a form of the preterite. Cf. "Ane man..cum
 and askit almus at ane bischope." 1578 Waus Corr.I.190.
 (DOST.)

564. glew: "delight, give pleasure to" (OE. *glēōwian*). Cf. "þere ys no solas undyr heuene.. þat shulde a man so moche glew As a good woman þat loveþ trew." R. Brunne Handl. Synne 1910. (NED.) The word's use here is apparently an archaism. It is the last example, in any sense, to be recorded by NED., while DOST. only cites one other, earlier, use.
- 565-6. See 11.329-336; and 11.470-6. The lines here follow the traditional Ubi sunt formula. Cf. the lament over Turnus in Douglas's Eneados XIII, Works, vol. IV, p. 195, 11.15-16:
 Son, quhaȝr is now thy schynand lustyhed,
 Thy fresch figour, thy vissage quhyte and reid.
567. rew of: "repent of". The construction with of is rare, but cf. "Remowe agayne to þi rewme, & rew of þi werkis" Alexander (Ashm. MS.) 1975. (NED.)
- 569-76. The stanza has only two rhymes (ababbaba), instead of the customary three.
571. Ane vther day: i.e. the Day of Judgment.
- 572-4. This was the traditional conception of the part that man's conscience played at the Day of Judgment. Cf. the account given in The Pricke of Conscience, where Conscience is the first of the "fiften maneres of accusouris sere":
 First sal þair awen conscience,
 Accuse þam þan in Cristes presence,
 Openly and nocht in priveté;
 For na thyng þan sal hidde be.
The Pricke of Conscience, 11.5440-3, ed. R. Morris, (Philological Society), Berlin, 1863, pp. 147-8.
 This conception of the inward testimony of the conscience is ultimately Scriptural in origin: 2 Corinthians I.12: "Nam gloria nostra haec est, testimonium conscientiae nostrae, quod in simplicitate cordis et sinceritate Dei; et non in sapientia carnali, sed in gratia Dei conversati sumus in hoc mundo."
573. thow me ta: the construction is not clear. It may be imperative, "take me"; but it is more likely that man, "must", is to be understood from the previous line (even though the subject has changed from Conscience to Heart), i.e. "thou must take me.."
574. beis: "shall be, must be"; future with the sense of necessity. For this use of the form, cf. "Swylk es

his worlde, I wene, and bees till Domesdaye." Love is Life (attributed to Rolle), l.35, in Fourteenth Century Verse and Prose, ed. K. Sisam, Oxford, 1937, p.38. Here the contrast with es, "is", is unmistakable.

574. iustifeid (MS. Iustifeit): the rhyme with chyde, hyde and wyde shows that the -id form of the preterite suffix was the one intended by the poet. Cf. ll. 390:392, and note to l.390.
576. weilfair and welth: a common collocation in Sc. verse.
Cf.
All weilfair, welth, and wantones
Ar chengit into wretchitnes.
Dunbar, Of Covetyse, ll.5-6, Works, p.141.
Douglas also uses the phrase in Palice of Honour, Works, vol.I, p.54, l.4; Eneados VIII Prol., Works, vol.III, p.142, l.11.
In the context the words are practically synonymous, both including the idea of happiness as well as that of material prosperity. The effect of their coupling is intensive: "utter, unqualified happiness."
580. standing: "stood, been standing"; a form of the past participle. Cf. the use of the same form in Douglas, Eneados II, Works, vol.II, p.70, ll.26-8:
Than suld thou, Troy, haue standing zit, but dowl,
And the prowde palice of King Priamus
Suld haue remanit zit full glorius.
(L. Trojaque nunc staret, Priamique arx alta maneres.)
There is no evidence of any idiom, "to have long standing", at this period.
583. throw-verb: literally "through each other", ie. "one on top of the other". Reason and Wit came in so fast that they nearly tripped over one another.
The word is a compound adverb, usually applied to spatial relationships, with such meanings as "in great confusion or disorder, higgledy-piggledy". Cf. "Figges, Orenge, Lemmons..growing all through other." Lithgow Trav.III.85.(NED.) NED. notes that the expression is chiefly Sc. and records no example of its use till 1596. But Douglas uses it elsewhere of dancers weaving their way through one another: "Athir throu other reland, on thair gys." Eneados XIII, Works, vol.IV, p.215, l.11.
- 584-5. Note the stanza-liaison, which is uncharacteristic of

the poem.

584. with ane wisk: cf. l.199.

585-92. This forms the sequel to ll.281-8.

589. thuide: "thump, heavy blow". The use of the word here is interesting. According to NED., "thud" (of obscure origin) first appears, both as noun and verb, in Douglas. In the Eneados, he uses the word several times, most frequently to translate L. turbo, in such senses as "whirlwind, tempest" or "impetus, force in hurling a missile". For the sense, "tempest, blast of wind", cf. the account of the "small birds"

Sekand hidlis and hirnys thaim to hyde

Fra feirfull thudis of the tempestuus tyde.

Eneados VII Prol., Works, vol.III, p.76, ll.17-18.

(For other uses of the word, see Eneados I, Works, vol. II, p.24, l.30; Eneados V, Works, vol.II, p.243, l.2; Eneados XI, Works, vol.IV, p.31, l.7; for the verb, see Eneados XII, Works, vol.IV, p.121, l.6.)

The particular sense in which the word is used here, however, is not found elsewhere in Douglas; furthermore it is one not recorded in NED. till 1787: "Wi' an etnach cud Than gae her Daddie sic a thud." W.Taylor Scots Poems 26 (E.D.D.). Other citations in NED. (with the exception of one from Wuthering Heights) all belong to dialect, and it seems that this sense of "thud" was never adopted into the standard language, although in the sense "sound of a blow" it has long been current in English.

596. man of gude: a common expression in Sc. writings, its most usual meaning being "man of substance and importance". Cf. "Erles and Lordis, Knichtis and men of gude." Lindsay, Testament of Sqvyer Meldrum, l.136, Works, vol.I, p.192. Implications of both wealth and high rank were present, the emphasis varying with the context. Very occasionally a second meaning, "good man, man of goodness", is found. (Cf. The Thre Prestis of Peblis, l.422, p.27; also De Regimine Principium, l.59, Maitland Folio MS., vol.I, p.117.) The first meaning is unmistakably that intended here. King Heart is alluding to the prosperous, worldly man's reactions when his conscience troubles him; the meaning, "good man", would be pointless.

600. kest (MS.cast): MS.cast forms an imperfect rhyme with best in l.598; kest not only provides a good rhyme;

it is a more usual form of the preterite of "cast" in MSc. than cast. (See DOST.) The verb here is certainly the preterite, not the infinitive. The sense is not, "Nature did wrong to allot such servants to me", but "Nature did wrong, who allotted me such servants".

601. ane beist in to my nest: King Heart grew up in his castle, like an animal in its lair. In his youth he made no use of reason (cf. ll.578 ff.), the faculty distinguishing man from beasts, but led the sensuous, heedless life of an animal (cf. also l.8). This conception was widespread; but cf. Ratis Raving, ll.1120 ff., pp.32-3. The word, nest, was not used only of the homes of birds, but of any kind of dwelling, including those of humans. Here it means both "lair, den of an animal" and "home, ie. the castle of king Heart".
603. no fut nicht find: DOST. apparently considers the line to be corrupt, defining fut here as "the length of a foot in forward motion", and reading found, "go" (cf. l.45), instead of find. The phrase then means "might not go one foot, might not take one step". This is appropriate, and the confusion of the two verbs is an easy mistake to make. Nevertheless there seems no real need for the emendation. The phrase makes good sense as it stands: literally "might find no foot", ie. "might not stand upon my own feet, might not become self-reliant or develop my powers". It is a variation of the more common "find one's feet". (See NED. under FIND, y.(4).)
603. be eist nor west: ie. "anywhere in the world"; a type of phrase frequent as a rhyme-tag. Cf. "Gadderand the small morcellis ~~n~~ est and west." Douglas, Eneados XII Works, vol.IV, p.129, l.17.
604. Cf. ll.17 ff. and l.430.
604. tutourschip: earlier than NED.'s first example of the word (1559). Both senses, "guardianship" and "tutelage", are present here; king Heart is conceived of both as a child who never grows up, beyond the care of guardians, and as the pupil of bad masters.
605. King Heart breaks off, interrupting one sentence by another. The sense is: "Who was more loyal to me than Wantonness?", not "Wantonness, who was more loyal to me (than Youth)." The second is obviously inaccurate; furthermore quha, "who", is always the interrogative pronoun, not the relative, in this text, and is extremely infrequent as a relative, in both Middle Scots and English, till the middle of the century.

607. to keip fra all misaventure: cf. 1.88.
611. oursleif: "slip by"; sleif (OE. slēfan), although an uncommon word, is recorded in ME., but only in a transitive sense, "cause to slip or slide". Cf. "Thanne shold the hunter slefe doun the skyn as fer as he may." Master of Game (MS. Douce 335) xxxiv lf 62b. (NED.) This is the way in which Douglas uses the word in Eneados VI, Works, vol. III, p. 25, l. 5: "Sum slevit knyffis in the beistis throtis." The combination here with the adverb, our, "over", whether as compound or phrasal verb, is not recorded elsewhere by NED.
- 613-14. An allusion to the common proverb that it is too late to shut the stable door once the steed is stolen. Cf. the version in Fergusson's Scottish Proverbs, no. 706, p. 106: "Quhen the steed is stowne, steik the stable doore."
The main implication here is that the good advice comes too late to be of any use, that Conscience is being wise after the event. There may, however, be a further, more specific, allusion to the stolen tresour. See 1.561 and note to 1.764.
616. forsume: the word is extremely rare. Only two other occurrences are recorded, both in Bernardus, a paraphrase in Sc. verse of a Latin didactic treatise, purporting to be a letter written by Bernard of Clairvaux. The use there confirms the meaning, "spend badly, waste". Cf.
Bot better is to opir kepe pi peliffe
pan to forswme and wast away pi selffe.
(L. "Melius est enim aliis reservare quam in se perdere.") Bernardus, De Cura Rei Familiaris, ll. 107-8, ed. J. R. Lumby, (EETS. OS. 42), London, 1870, p. 5.
The origin of the word is uncertain. According to NED. it may either represent a combination of the OE. prefix, for- (used with pejorative sense) + -sume, the second element in "consume" (L. consumere), or alternatively be a loan. Cf. OHG. firsumen, "to procrastinate"; Du. verzuimen, Da. forsømme, "to neglect, misuse".
620. "And should endure the greater part (of the suffering) for me." The idea, in brief, is Henryson's "Quha did the mis lat him sustene the pane." Fables, 1.2670, Works, p. 91. Conscience, through his late coming, is responsible for Heart's suffering; he should therefore suffer too.

621. se (MS. say): MS. say is an error, influenced by the say immediately preceding. The word intended is clearly se, "see", the phrase being the same as that in 1.613.
622. foule or clene: "guilty or innocent". Cf. "The..purpos in mysdedis makis the man foule or clene." Hay I. 134/31.(DOST.) The use of the phrase in this sense was common in Sc. and DOST. records several instances. It appears, however, to have been less common in English.
- 625:627: caus: caus: the rhyme was a permitted one, since caus is used in different senses in the two lines. In 1.625 it means "behalf"; and in 1.627, "case, situation". In this and the preceding stanza there is some play on the various senses in which caus is used: "reason", 11.619 and 628; "case, dispute", 1.624; "behalf", 1.625; and "case, situation", 1.627.
629. 3oung Counsale: "Young Counsel", ie. the counsel of those who were young, and almost synonymous with "Evil Counsel". The phrase was a current one, usually of political significance:
 In kyngdom what makeþ debate..?
 3ong counseil and preuey hate,
 And syngulere profit ys aspized.
Wyt and Wille, 11.25ff., in Twenty-six Political and other Poems, part I, ed. J.Kail, (EETS.OS.124), London, 1904, p.23.
 The phrase is again coupled with "singular proffeit" in Stewart's Advice to the King, 11.43-4, Maitland Folio MS., vol.I, p.354. Both were cliches. For an account, showing some of the implications of the phrase, see The Thre Prestis of Peblis (Charteris), 11.456-62, p.28:
 Hee luifit ouer weil 3ong counsel;
 3ong men he luifit to be him neist;
 3ong men to him thay war baith Clark and Preist.
 Hee luifit nane was ald or ful of age,
 Sa did he nane of sad counsel or sage.
 To sport and play, quhyle vp and quhylum down,-
 To al lichtnes ay was he redie boun.
631. The phrase, it war mesit, means "(that) it might be alleviated, put right", and refers to king Heart's distress. The meaning of mirroure in this context, however, is doubtful.

Small silently emends mirroure to mesour, "measure, moderation"; but such an error is not easy to explain. The original reading might have been missour, a recognised Sc. variant of mesour in the sixteenth century, but even so, it is difficult to account for the rr: ss confusion. Furthermore the meaning, "measure, moderation", although possible, does not make very good sense in the context. It is appropriate for Reason to praise "moderation" in the abstract (1.652), but here where Conscience is urging reform, the virtue does not appear sufficiently forcible.

It is possible to defend the MS. reading, and to take mirroure, "mirror", in one of two ways. The word was frequently used in transferred senses in ME., including "that which reflects something to be avoided; a warning". Cf. "But alway (they) brake the saide trewes.... and may be a mirroure for ever to alle cristen princes to mystrust any trewes taking by youre saide adversarie or his allies and subjectis." Bk. Noblesse (Roxb.) 39. (NED.) This meaning, "warning", is fitting; the difficulty lies in the way the word is used. Normally the word was used with specific reference to some person or object, ie. it meant, not "warning words" as here, but "person, object, that provides a warning".

A second interpretation is possible: mirroure preserves its literal meaning, "mirror", but is used metaphorically of the "mirror of conscience", in which King Heart may see his sins reflected and thus be stirred to repentance. This idea receives extended treatment in Lydgate's Pilgrimage of the Life of Man, an allegorical work similar in character to King Hart, and one which Douglas is likely to have known. Cf.

Thow haste no luste to loke and se

In this merour (yt semyth me)

Callyd 'the Merour off Concyence',

Whiche schewith....

Vnto a man, what ymage

He bereth aboute, or what visage,

The portrature, ryght as it is,

And in what thyng he dothe amys,

And how he schal the bette x entende,

Alle his ffylthës to amende.

ff. 22507 ff.

Lydgate, Pilgrimage of the Life of Man, ed. F. J. Furnivall and K. B. Locock, (EETS. ES. 77, 83 and 92), London, 1899, 1901 and 1904, part XX, p. 241601.

Magic mirrors were a feature of romances (cf. Chaucer, Squire's Tale, ll.132 ff.), and one appears also in Douglas's Palice of Honour. It is worth noting that Douglas tries here also to give it an allegorical significance, although the allegory comes in rather as an afterthought:

3one mirroure cleir..

Signifyis na thing ellis to vnderstand,
Bot the greit bewtie of thir ladyis facis,
Quhairin louers thinks thay behald all graces.

Palice of Honour, Works, vol.I, p.66, ll.23-7.

Whatever sense is adopted, it is possible that the original had my mirroure; some such word needs to be supplied, and the omission of my would be an easy slip in the context.

638. "Whatever the task, I must always obey (Nature)." The construction is not clear. To may perhaps be understood as implying a verb, similar to set in l.637, ie. "whatever task I am set to.." Alternatively, To may be taken with obey, the sense then being slightly different: "I must always submit to whatever task, ie. to every task."
640. get a swy: "lose his balance", literally, "get a sway, or fall"; swy is a variant of the more common ME.swey, modern "sway". NED. takes the meaning of the word here to be "prevailing, overpowering influence" (this being its first example of such a use), but this is not at all appropriate. The phrase is placed in direct contrast with the stand, and stakkir nocht of l.641, and the noun swy has here the same sense as the verb when used by Douglas in "Quhar thir towris thou seis down fall and sweye" Eneados II, Works, vol. II, p.104, l.12. In this sense the verb was common, but NED. does not record the noun as used precisely in this sense. But even without the connection with the verb, this sense represents an easily possible development from what is apparently the primary one: "the motion of a rotating or revolving body". From its use in such contexts as the following, the specialisation of meaning to "downward motion; of a body, ie. Fall", is natural: "As Fortune.. List on hir whele make a man ascende.. And with a swyge prow hym to meschaunce." Lydgate, Chron. Troy II 2024. (NED.)
- The sense of the metaphor in ll.640-1 is that Conscience cannot do its work, cannot influence a man's mind and conduct, until he is jolted by suffering, shaken into self-knowledge; if not, the heart will be forever its own master and Conscience will have no power over it.

642. Thir hundreth zeir: "the next hundred years"; thir, "these", is used with reference to the immediate future. Cf. modern "one of these days".
642. in to his hald: "within his control"; cf. "All' yreland rewme was in hys halde." St. Cuthbert (Surtees) 68. (NED.)
- 643-6. The inversion obscures the construction: all thing ze haue wrocht in l. 643 is a noun clause; it in l. 645 is in apposition to it; both are the object of reforme, l. 645, zow being dative, "for you".
644. his willis wald: "the strength of his (Wisdom's) will". This is the last instance of wald (OE. gewald) in the sense "power, strength" that NED. records.
645. be ze bald: not an exhortation to "be bold", but a phrase of re-assurance, "be assured, you may be sure". Cf. "This breif thow sall obey, sone, be thow bald." Henryson, Ressoning betuix Aige and Yowth, l. 58, Works, p. 181.
648. his (MS. is): the meaning is clearly "his", and the MS. reading is more likely to be a slip (perhaps through the influence of the following roll-is) than an attempt to represent the pronunciation of unstressed "his".
653. Cf. ll. 281 ff. and 585 ff.
655. new (MS. now): the context suggests that there has been an e; o confusion and that MS. now is an error. Experience does not make knowledge "now, nowadays", but makes it "new again", i.e. "gives it life, revitalises it". The general train of thought in ll. 654-6 is: Experience is necessary for true knowledge; experience is only acquired through age; young people are fools; therefore when one is young one must learn from those who are old.
656. The line has a proverbial ring.
- 657-64. The stanza consists of a series of rhetorical questions intended to point out the need for experience, especially of adversity, before one can have wisdom and accurate powers of judgment.
- ~~658. he (inserted before say) an emendation required by~~
P. Lange ("Chaucer's Einfluss auf die Originaldichtungen des Schotten Douglas", Anglia, VI, (1883), p. 89.)

compares with this stanza Chaucer's Troilus and Criseyde, book I, ll.638 ff. The first two lines (638-9),

For how myghte evere swetnesse han ben knowe

To him that nevere tasted bitternesse?

resemble ll.657-8 of King Hart in content, but apart from this there is no close likeness between the two passages, and it is improbable that the poet is here directly indebted to Chaucer. Such contrasts between sweet and sour (or bitter) were proverbial (cf. note to ll.765-8.).

658. he (inserted before say): an emendation required by the sense, and by the unmistakable parallelism between the construction here and ^{that} in the second half of the line, and in l.661. (For similar slips, rectified in time, see textual footnotes to ll.523 and 621.)
- 659-61. The idea, if not the exact wording, is that of the Scottish proverb: "Little kens the wife that sits by the fire, how the winde blowes colde in hurle burle swyre (the name of a place)." Fergusson, Scottish Proverbs, no.600, p.74.
660. luge: "poor, mean dwelling, especially a temporary one, such as a tent or makeshift hut". A contrast is implied between the prosperous man in his well-built house and the poor labouring man, possibly a shepherd, exposed to all weathers in a flimsy hut. Cf. "pe comouns.. er all hird men & lyez peroute in logez." Maundev. (Roxb.)xxvii.125. (NED.)
662. An allusion to the common proverb: "Caecus non judicat de coloribus." Cf. Chaucer, Troilus and Criseyde, book II, l.21. Note the internal rhyme: blew, hew.
663. fuge: the meaning is unknown. The line is intended to be parallel with the preceding one: it is no more absurd for a blind man to select colours accurately than it is to be a servant if one has never seen a (...); but what it is that the absurdity consists in is now obscure. DOST. cites the word, but offers no explanation; Small glosses as "a bundle. Eng.fodge (Halliwell). North Eng.fadge", but this has no apparent relevance, ~~whi~~ while the evidence of spelling and rhymes is against such a word; Jamieson derives from "Fr. fouaige, an instrument of husbandry, not unlike a pick-axe." This has little more appropriateness, and there is no evidence to show that such a word was ever current in Sc. In form the word ~~appears~~ ^{might} to be related to L.fugere, "take to flight", or L.fugare, "put to flight" - if so, there might be an allusion to the cowardice of servants. If the text is corrupt, the alliteration suggests that fuge might be an error for suge, but the meanings possible for such a form (eg. "hedge sparrow", OE.sucga) are not helpful in the context.

664. An allusion to the proverb: "It may wele ryme, but it accordith nought", (the refrain to Lydgate's Ryme without Accord, Minor Poems, part II, pp.792 ff.), meaning "things may be coupled together like rhyming words, but they are not necessarily on that account consistent one with another". The first recorded version of the proverb occurs in Usk's Testament of Love, ll.73-4, in Chaucerian and Other Pieces, p.51: "These thinges to-forn sayd mowe wel, if men liste, & ryme; trewly they acorde nothing."
666. scule: "teaching"; for this sense of "school", cf. "As thou hast preid above That I the Scole schal declare Of Aristotle." Gower Conf. III 84.(NED.)
670. document: "teaching, counsel". Cf.
 Despysing thus hir helthsum document
 The foullis ferlie tuke thair flicht anone.
 Henryson, Fables, ll.1769-70, Works, p.62.
673. Wit answers, although it is Wisdom who is referred to in ll.667-72.
673. be war or 3e be way: a warning to take heed before it is too late. The phrase occurs repeatedly in didactic verse; it had the wide currency of a proverb, and was frequently used as the text for a poem or the burden of a carol. (Cf. R.L.Greene, The Early English Carols, Oxford, 1935, pp.cxlili-cxliv.) Audelay, in particular, uses it several times. Cf.
 He has wysdam and wyt, I tel 3ow trewly,
 pat can be ware or he be wo and leue in clene lyue.
Poems, no.2, ll.42-3, ed.E.K.Whiting, (EETS.OS. 184), London, 1931, p.11.
 See also Poems, no.18, l.218, p.140; op. cit., no.29, l.1, p.182.
675. The relation of this line to those preceding is awkward. It might be corrupt, for-be being an error for either forbeir, "avoid", or forbar, "keep out", the whole line being a single sentence: "So as to know your friend, avoid (or keep out) your foe". But the text is possible as it stands. The whole line may be directly dependent on be war in l.673: "Be on watch, be on guard ... so as (in order to) to discern your friend from your foe." This use of for-be, "fore-by", is a possible one, while "to know one's friend from one's foe" was a common phrase. The application is clearly to the good and evil counsellors of king Heart.

677. "And if you are well, ie. in a state of prosperity, to keep yourself in such a state would seem...." The sense is incomplete, because of the missing line, but there is probably an allusion to the proverb, "He is wise when he is well can had him sa" (Fergusson, Scottish Proverbs, no.322, p.40), which suggests the point of the sentence.
- * 678. The stanza consists of seven lines with no space to show a line has been omitted; but the sense at this point is obviously interrupted, while the absence of a rhyme for blis, l.680, is further indication that this is the position of the omitted line.
680. baill or blis: Cf. "for baill or for blis", Golagros and Gawane, l.293, Scottish Alliterative Poems, p.11. The antithesis was traditional, especially, as here, with allusion to the "torment" of hell and the "bliss" of heaven.
682. quhyt as milk: Cf. l.162. The simile is a simple, traditional one, like the majority of those used in the poem. (Cf. ll.8, 76, 330 etc.)
683. Is (MS. In): the sense requires Is. The error was probably caused by an anticipation of the -in in thairin.
686. wanis: "house, group of buildings"; the word was singular in meaning, but plural in form. (For discussion of its origin, see R.M.Wilson's edition of Sawles Warde, p.60, note to l.139.)
687. werkis: the sense "actions, behaviour" is possible, but that of "fortress, stronghold" is more appropriate in the context. (See NED. under WORK, sb.(12).) Honour spurns Wit's invitation to enter the castle because Ease is inside it; werkis is a direct allusion to the wanis that Wit has just mentioned.
687. nocht..wirth ane wilk: constructions of this kind were extremely common in ME., but the choice of wilk, "whelk", as the type of utter worthlessness is unusual, and clearly suggested by the rhyme. The phrase was a stereotyped one, as were the objects of little worth that were used in it; the bean, the leek, the straw, occur again and again. Chaucer had used similar ingenuity

in varying the phrase on account of the rhyme (using an object of the same species): "But thilke text heeld he nat worth an oystre." (rhyming with cloystre) General Prologue, l.182.

689. Wirschip of Weir: "Renown, Honour (gained) in War". The phrase appears to have been one current particularly in Sc. alliterative verse. Cf.

Mekle worschip of weir worthylie he wan,
Befoir, into fechting with mony worthie sene.
Rauf Coilgear, ll.460-1, Scottish Alliterative Poems, p.97.

Cf. also "Wynnene worshippe in werre Þorghe wightnesse of hondes", Awntyrs off Arthure, l.264, op. cit., p.136; and "wourschip of were", Golagros and Gawane, l.1046, op. cit., p.36.

690. steid (MS. syd): the evident parallelism of this line with l.682, together with the meaninglessness of the text as it stands, confirms the emendation. The error appears to have occurred through the influence of syde in l.689.

690. reid as blude: the image was as conventional as that in l.682, with which it is contrasted. The use of the red horse here is symbolic. Not only was red the "token of hardynes" (Lydgate, That now is hay sometyme was grase, l.100, Minor Poems, part II, p.812), but the red horse itself was traditionally connected with war and valour in war:

The red hors was tokne of hardynesse,
Which apperteneth to euery hardy knyht..

Lydgate, The Debate of the Horse, Goose and Sheep, ll.85-6, Minor Poems, part II, p.543.

In Lydgate's poem there is a similar contrast with a milk-white steed, but there are four horses altogether, and the idea derives (according to Lydgate himself) from the vision of "Zacarie" (Zachariah 1.8). The association of the red horse with war, however, comes ultimately probably from Revelations 6.4.

693. zuid (MS. zeid): the rhyme with blude, woude and gude (all of which had ō in OE.) indicates that zuid, not zeid, was the form intended by the poet. Both are differentiated forms of the same word: early ME. eode, OE. eōde. But zuid (corresponding to ME. yode, etc.) apparently represents a pronunciation with a rising diphthong - (eóde), while zeid represents a falling diphthong (éode), and the u-form is always used in rhymes with words whose original ~~ww~~ vowel was OE. ō. (Cf. ll.173:175- zuid: woude.)

704. happie tyme and chance: "time of luck and chance", i.e. fortune in war depends to a large extent on luck and chance, on seizing the opportunity when it occurs.
705. in my flouris: a common figure for the state of youth and full strength. Cf.
 Fore when I was in my flowres
 Than was I lyzht as byrd on brere.
Adulterous Falmouth Squire, ll.44-5, Political, Religious and Love Poems, ed. F.J.Furnivall, (EETS.OS. 15), London, 1866, p.124.
 Cf. also Parce Michi, ll.201-3, Twenty-six Political and Other Poems, p.148.
724. the cleir: "the beautiful woman". Cf. "I kende ³ow of kyssing, quot þe clere þenne." Sir Gawain and the Green Knight, l.1489, p.46.
732. ane bony quhyle: this use of bony, "bonny", in reference to a space of time, with the meaning "short" was peculiar to Sc. Cf. "It salbe heir within a bony quhyle", (Freiris of Berwik, l.310, in Dunbar's Works, p.190) in which the phrasing is almost identical with that here.
733. sleylies: "cunningly, artfully"; either a variant or a corruption of the frequent Sc. sle(y)lie. There is no other instance of the form recorded.
733. our-syle: "hide, conceal". Cf. "Eare I my malice cloke or ouersile." Hudson, Historie of Judith, book I, l. 291, ed. J.Craigie, (STS. series III, 14), Edinburgh, 1941, p.22. Douglas uses the verb elsewhere: Eneados VI, Works, vol.III, p.46, l.6.
 The origin of the second element in the word is uncertain. NED. connects with OF. ciller, which had originally the meaning "close the eyes of a bird by stitching up the eye-lids", and later possessed such senses as "blind; hoodwink; deceive". (See NED., SEEL, v.) The extension to "hide, conceal" is a possible one. But it may be that in this sense the word shows the influence of a different verb of obscure origin (NED., CEIL, v.), meaning "cover", in particular, "cover with hangings". Cf. "Sylit semely with silk, suthly to say." Buke of the Howlat, l.671, Scottish Alliterative Poems, p.70; The word here then means literally "cover over".
735. waile: the meaning and origin of this word are obscure. The spelling is possibly incorrect; it is certainly misleading as the word is intended to rhyme with begyle, quhyle and our-syle. The vowel in these words may no longer be i, but moving towards some form of a diph-

thong; but the ai-spelling is unlikely to be an isolated attempt at phonetic spelling.

Small glosses the word as "wand or rod. Su.Germ. wal", but OE. walu, "mark of the stroke of a rod, weal; streak; ridge", is not recorded in precisely this sense, although similar and possibly related forms with the meaning "rod, wand" are found in cognate languages. Cf. 1) Goth. walus, ON. vǫlr, O.Fris. walu. (NED. under WALE, sb.) The meaning is possible in the context, but, quite apart from the fact that there is no other record of a form with such a meaning, the evidence of the rhymes is against this interpretation: OE. ǎ (=ME. ā) does not (normally) rhyme with OE., ME. ī.

A second explanation, "willow", is that suggested by NED. In the context this is highly appropriate. From its pliancy, the willow was frequently chosen as a type of obedience or compliancy. Cf. "To man obedient evin lyik ane willie wand". Maitland Quarto MS., no. XXXV, l. 334, p. 88. There is no other evidence of the existence of the word, but it might possibly be a shortened dialectal form of "willow" (apparently = OE. welig; cf. O.Fris. wil(l)ig, MDu. wilge), just as OE. wilige, "basket", was represented in Sc. by such shortened forms as weel, wyle. (NED. under WEEL, sb.) There appears always to have been some connection between the two words. In OE., welig and wilige were structurally similar; in ME. and after, both words were represented by the form "willy", which meant both "willow" and "wicker basket"; it is possible therefore that there was a similar coalescence of meanings in the form weel, wyle, although it is only recorded in the sense "basket, wicker trap for fish". If this is so, waile is most probably an error, rather than a variant, for wyle or wile.

736. rewle: there is no need for emendation. (Pinkerton, and Small after him, alter the last half of the line to mak him fule - this would not even be a correct rhyme.)

The rhyme with rewle in l. 734 was a permitted one. In l. 734 rewle means "control, discipline". In this line the meaning is almost the reverse: "disorder, unruly, riotous behaviour". Cf. the first use in this sense that NED. records: "Such rule and ruffle make the rowte that cum to see our geare." W 1567. Drant Horace Ep. II.i.G.vj. Use in this sense is not frequent, and the last example is taken from dialect.

The line makes sense as it stands, but metrically it sounds faulty. The second half of the line might perhaps have read originally: quhill (at) I mak rewle, or, more pointedly, quhill I (can) mak rewle.

737. said (inserted before My): the emendation is required by the sense. Dame Pleasance is speaking herself, not being addressed. The extra syllable improves the line metrically. "Said" is a connecting word, of the sort that the mind leaps over when reading, and might easily be omitted by the scribe.
748. rownit in his eir: "to whisper in (some one's) ear" was the common phrasing, but occasionally, as here, in his eir suggests special intimacy or familiarity on the part of the whisperer. Cf. Douglas, Palice of Honour, Works, vol. I, p. 69, l. 2: "The kingis minzeoun roundand in his eir."
753. Hors and harnes: a conventional alliterative pair. Cf. "Tak thy hors and thy harnes in the morning." Rauf Coilzear, l. 393, Scottish Alliterative Poems, p. 95.
754. hir (inserted before folk): the emendation is tentative; it is supported rather than necessitated by the syntax.
754. hir (MS. his): his is certainly a mistake for hir, possibly influenced by the immediately following way-is.
758. walk: "wake", not "walk".
761. Cf. Dunbar, Ane Orisoun, ll. 3-4, Works, p. 154:
 Sum spark of lycht and spiritualite
 Walkynnys my witt, and resoun biddis me rys..
 The king's sleep (see ll. 747-52, and 758), which appears at first to be significant mainly on the story-level of the allegory, has a deeper meaning. It represents the spiritual torpor and sinful ignorance of the heart. This use of the concept of sleep was an exegetical commonplace. (See D.W. Robertson and B.F. Huppé, Piers Plowman and the Scriptural Tradition, Princeton, 1951, pp. 5-6; 37-8, and notes.) The wording here recalls Epist. 5.14: "Surge qui dormis, et exsurge a mortuis, et illuminabit te Christus." The gloss to this verse by Rabaunus Maurus makes quite clear the allegorical significance of this episode in King Hart: "Dormitionem hanc, stuporem mentis significat, quae alienatur a vera via; alienatio vero haec species mortis est, ex qua resurgere commonetur, ut resipiscens agnoscat veritatem, quae est Christus." P.L., vol. 112, col. 451.
763. Cf. the similar warning that Youth gives to the old man in the Mirror of the Periods of Man's Life, ll. 347-8, Hymns to the Virgin and Christ, ed. F.J. Furnivall,

(EETS.OS.24), London, 1867, p.69:

þe sunne is past fer bi þe sowthe,
And hizeth swiþe in to þe weste.

The sun was frequently a symbol of "lusty youthe and fressch bewte" (Lydgate, Timor Mortis, ll.101-2, Minor Poems, part II, p.831); similarly the sun's setting was symbolic of mutability:

Ther is full lytell sykernes
Here in this worlde but transmutacioun,
The sonne by þe morowe gyvyth bryghtnes,
But towardes eve his bemes gon downe.

Lydgate, That now is hay sometyne was grase, ll. 1-4, Minor Poems, part II, p.809.

764. thesaure: the treasure here and in l.772 may, together with that in ll.561 and 630, represent the treasure of good and virtuous living: the treasure of God as distinguished from the treasure of this world. This was a common homiletic use; cf. the treasure of "trewthe" in Piers Plowman, B.I.85, vol.I, p.26; and the "thesauros virtutum" in Hugh of St. Victor's De Anima,^{ca. "12"} printed in R.M.Wilson's edition of Sawles Warde, p.5. The distinction between the two treasures was Scriptural in origin. Cf. Luke 12.21: "Sic est qui sibi thesaurizat, et non est in Deum dives"; Luke 12.33: "Facite vobis sacculos, qui non veterascunt, thesaurum non deficientem in coelis; quo fur non appropriat.."
- If this is the allusion here, the sense is that King Heart has wasted his life: any "treasure" of good deeds that he may have laid up has been stolen by his false servants (ll.561 and 630). There is certainly a suggestion of this in ll.561 and 630; here, however, it is perhaps more probable that it is not the treasure of God but of the world that is intended; that the thesaure is to be taken, like the fair day, and the sun, and the wine from Venus's tun, as a symbol of worldly pleasure and its ephemerality. That this is the meaning intended is lent further support by the linking of the vanished treasure with the sudden awakening from an allegorical sleep. Such an explanation of "treasure" or "riches", together with the close connection with sleep, was the traditional exegesis of Psalm 75.6: "Dormierunt somnum suum: et nihil invenerunt omnes viri divitiarum in manibus suis." Augustine's comment on the verse is a key to the significance of much in King Hart, not only to this line: "Amaverunt praesentia, et dormierunt in ipsis praesentibus; et sic illis facta sunt ipsa praesentia deliciosa..Somnium illum divitem fecit; evigilatio pauperem facit..venerunt in hanc vitam, et per cupiditates temporales quasi obdormierunt hic; et

exceperunt illos divitiae et vanae pompae volaticae,
et transierunt: non intellexerunt quantum inde boni
 posset fieri." P.L., vol.36, col.963.

765-8. The image of a change from sweet to sour was proverbial,
 and one used in many contexts. Its application to the
 transitory pleasure of love was frequent. Cf.

For al such time of love is lore
 And lich unto the bitterswete;
 For thogh it thenke a man ferst swete,
 He schal wel fielen ate laste,
 That it is soure and may nocht laste.

Gower, Confessio Amantis, book VIII, ll.190-4, Works,
 ed. G.C.Macaulay, Oxford, 1899-1902, vol.III, p.391.

This particular conception, of love as a wine in
 the tun of Venus, appears less common. The same idea,
 however, is treated at great length in Lydgate's
Reson and Sensuallyte, ll.3363 ff. (in striking
 contrast with the characteristically brief allusion
 here). Venus is pictured as mistress of a tavern. Cf.
 in particular:

For the fyn of hir swetnesse
 Concludeth ay with bitternesse..
 Thogh she be soote att prime face,
 The sugre of hir drynkes all
 At the ende ys meynt with gall..

Reson and Sensuallyte, ll.3363 ff., part I, p.89.

and

.. whan they come to hir taverne
 She serveth hem first, of entent,
 With ypocras and with pyment,
 Ryght soote and ryght delicious
 To folkys that ben amerous;
 But hir confecciounes alle,
 With alloes and bitter galle
 Ben ymaked and y-tempryd..
 First soot and after deceyvable.

op. cit., ll.3396 ff., part I, p.90.

The symbolic wine-tun was an attribute of several
 of the gods, but there were usually not one tun, but
 two, and reference not specifically to love, but to
 good and bad fortune in general. The application
 specifically to love appears in Gower. Cf. Balade XV,
 ll.8 ff., Works, vol.I, p.389; Confessio Amantis, book
 VI, ll.330 ff., Works, vol.III, p.176; here it is
 Cupid who is either owner or "boteler" of the tuns. But
 they are also the attribute of Fortune (Lydgate, Reson
 and Senuallyte, ll.47-85, part I, pp.2-3; Mumming at
 London, ll.83-90, Minor Poems, part II, p.684), and of
 Jupiter (Roman de la Rose, ll.6813 ff., ed. E.Langlois,
 Paris, 1914-24, vol.III, pp.19-20.)

This use in the Romance of the Rose is probably the source of the idea's medieval vogue. Skeat traces its ultimate source to "Homer's two urns, sources of good and evil. (Iliad XXIV,527)." Chaucer, Complete Works, ed. Skeat, (Oxford, 1894), vol.V, p.295, note to Wife of Bath's Prologue, l.170.

767. cun: "taste"(OE.cunnian). Cf.
 They sall not than the Cherrie cun,
 That wald not enterpryse.
 Montgomerie, Cherrie and the Slae, ll.646-7, Poems, p.24.
769. governance: "discreet or virtuous behaviour". Cf. Chaucer, Complaint of Venus, l.9; Complaint unto Pity, l.41. NED. only records one later use in this sense.
770. ar: see note on l.327.
772. wourde: "become"(OE. weorðan); not only the preterite but the present stem had forms ending in -d in MSs. Cf. "He wald word man for our saluation." 1533 Gau Richt Vay (STS.) 30. (NED.)
776. ado: "to do". The form still has the force not of a noun, but of an infinitival phrase. This use was characteristic of the northern dialect. Cf. "We have othere thinges at do." Towneley Myst. 181.(NED.)
776. fald: "fold"(OE.falod). The word was most commonly used of a "pen for animals", but was sometimes used in a transferred sense for an "enclosure of any kind". Cf.
 .. thevis hes done my rowmes range
 And teymd my fald.
Solace in Age, ll.2-3, Maitland Folio MS., vol.I, p.329.
777. at the last: the phrase becomes a mannerism in this part of the poem (see ll.789, 795, 867 and 871). Its main function is to contribute a rhyme or to fill out a half line.
778. assentit to thair saw: possibly a traditional alliterative linking. Cf. "yche lede..assentit to his saw and suet his rede." Destruction of Troy, ll.3190-1, ed. D. Donaldson and G.A.Panton, (EETS.OS.39 and 56), London, 1869 and 1874, p.104.
781. all on raw: "all in a row, a line"; a common tag, especially in an alliterative context, as here. Cf. "..Hou þai wenten al on rawe.." Arth. & Merl. 5408;

"Thai stude than rangit all on raw." Barbour Bruce
XI 431.(NED.)

783-4. Cf. 11.258 and 261-2.

788. blast: the use of the word is puzzling. For the meaning "bud, blossom blasted either by storm or blight", cf. "Thou shalt hang like a blast among the faire blossomes." Lyly Euphues (Arb.) 190.(NED.) This extension of the meaning of "blast" is unusual and from the evidence of NED. appears to be a peculiarity of Lyly's style (the only two examples are both from Lyly). The syntax, however, necessitates this interpretation of the word. The more usual meanings "storm" or "strong gust of wind" would be appropriate in the context, but require construction with some preposition such as "by" or "with" : "changed..as if by a winter storm". The absence of the preposition might be an error, but as the text stands, the construction is one such as in 1.825. The king's face is changed like a flower that is blasted. Such an image is in keeping not only with the immediate context, but with the rest of the poem. Cf. 11.89 ff.

790. harmes hint: a conventional alliterative phrase. Cf. "And pou, er any harme hent, arzez in hert." Sir Gawain and the Green Knight, 1.2277, p.70; cf. also Dunbar's Flyting, 1.8, Works, p.6; and Golagros and Gawane, 1.703, Scottish Alliterative Poems, p.24.

793. fadit of his flouris: cf. 1.705 and note.

795. in the hochis..cowris: literally "crouches, squats down in the hocks". NED. defines "hock" as "the hollow part behind the knee-joint in man; the adjacent back part of of the thigh". The sense here appears to be "bends, doubles up at the knees", with the double implication of both fear and physical weakness. The word "hoch" or "houch" was in common Sc. use. For use in a similar context, cf.

.. with the dynt huge Turnus, full onsound,
With faldyn houchis duschit to the grund.
Douglas, Eneados XII, Works, vol.IV, p.164, 11.19-20.

801. pe daxis watchis tua; cf. 1.141.

802. The eyes grow dim. This was one of the conventional tokens that death was near. See the two lyrics on the "signa mortis" in Political, Religious and Love Poems,

pp.249-50, and 253.

804. trist: "sorrow, affliction"; the definition given by NED., which records no other instance of the noun's use, although the adjective "trist" (OF. *triste*), from which it is almost certainly derived, was current in literary use, and is used frequently by Douglas. The word is probably the same however as that recorded by EDD. as current in later Sc. dialect, especially in the Orkney and Shetland Islands, with the meaning "trouble, annoyance; difficulty, laborious work". Cf. "Dat's my tanks fur da tryst I'm hed gettin' it ready." Burgess Shet. Sketches (2nd ed.) 79.(EDD.)
805. quha it wist: "if anyone realised it"; quha is an indefinite pronoun, "whoever", ie. here, "if anyone". For this type of construction, cf. Ratis Raving, 11.62-4, p.2:
 and men may find weill varandly
 In sanct dauidis salter-buk,
 Quha can It wndirstand and luk.
 Small emends to quha that, but although this would be metrically preferable, syntactically it is unnecessary.
809. Desire was not hanging about aimlessly. He was in the king's service, and kept the chamber door. Cf. Troilus and Criseyde, book IV, 11.351-2:
 A certeyn knyght, that for the tyme kepte
 The chambre door, undide it hym anon.
810. never of his presence: "never absent from him". The more usual idioms are "from(or) out of his presence". Cf. 11.526, and 552. But the context (cf. also 11.759-60) supports this interpretation rather than that of "never in his presence, never with him".
811. Cf. 1.263.
814. Cf. 11.41-2.
816. Best lovit: "best beloved, most beloved" (OE. *lufian*). From the form, lovit could also mean "praised"(OE. *lofian*); cf. Dunbar's Ane Ballat of Our Lady, 11.53-4, Works, p.162:
 Memore of sore, stern in Aurore,
 Lovit with angellis stevyne.
 Both verbs could be constructed with with. The collocation with best, however, and with the type of tag represented by of leid on lyve, supports the meaning "loved, beloved". Cf.
 Hir hade leuer haue lost all hir lond & hole,
 pan hir brother ho best louet of buernes alyue.
Destruction of Troy, 11.12813-14, p.418.

825. outstolling: "stolen out"; a form of the past participle, with excrescent final -g. (See Introduction: section II, p.22.)

828. blait: "afraid, fearful" (of obscure origin; agreeing in form but not in meaning with OE. blāt, "pale, livid"). Cf. "Als blait and basit as ane scheip." Stewart Cron. Scot. II 632. (NED.) The word was current in various senses and still survives in Sc. dialectal use. Douglas uses the word elsewhere. Cf. Eneados I, Works, vol. II, p.53, l.25.

831. sad: "said"; see note to l.395.

833. Ware: "war" (ONF.werre), rather than "worse" (ON.verri) or "ware, beware" (OE.waer), either of which are possible from the form.

To interpret ware as "worse", used absolutely to mean "worse things", is strained and not to the point; to take it as an exclamation, "beware", is possible, but means that Quhilk in l.834 must be read as "that which", an uncommon usage.

The meaning "war" is by far the best in the context. From the point of syntax it forms the antecedent for Quhilk; logically, it is the most sequential, the sentence "I know you have war imminent.." etc. forming the fitting comment on Ease's careless assumption that by staying at home he can so escape danger. Furthermore "to have war at hand" seems to have been a current expression. Cf. Douglas, Eneados XI, Works, vol. IV, p.12, ll.25-6:

.. said, we had wer at hand

With bustuus folk, that weill in strife durst stand.

The one difficulty consists in the spelling; weir is the form elsewhere in the poem (cf.l.63), and the usual Sc. form. Ware, however, is possible as a late variant, probably showing English influence. NED. gives such forms as wair and ware for the late sixteenth and early seventeenth centuries.

834. strang (MS. strong): the rhymes with fang, l.836, and gang, l.837, words almost invariably spelt with an -a-, indicate that the form intended was the usual Sc. one, strang. Cf. note on l.297.

835-48. The sense of these lines is difficult. The text is obviously corrupt in places, and the swift interplay of the dialogue heightens the difficulty.

835. Wisdome (MS. plesance): the MS. reading is certainly an error; an anticipation of the plesance later in the same line. The emendation to Wisdome is the most probable. The conversation is taking place between Wirschip and Wisdom (see 1.842); Wirschip has already spoken, and Wisdom now replies.
835. sweit sembland: "sweet ^{appearance,} expression"; Cf. "Sweet Semblance" in 1.307. Here however the word is not personified, but describes the seductiveness of dame Plesance.
839. Wisdome (MS. wirschip): Emendation seems necessary. Wirschip has just spoken, and ll.839-41 are addressed to him; they are not a continuation of his speech. The question in 1.842 and its answer indicate that the speaker of these lines is Wisdom, and justify the emendation here to Wisdome.
839. Tak zow diseis amang: literally "take yourself in the midst of discomfort"; the idea is the same as that in 1.823.
840. The exact sense in which wait on is used is not clear. Most probably it means "give thought to, remember". The sense of the passage is that in order to attain wirschip one must suffer adversity, live a hard life, but at the same time one must give heed to the prompting of Wisdom.
Other possible meanings of the phrase, such as "watch, gaze upon; wait for (rare); attend on, as a servant; accompany on one's way" are less likely in view of the next stanza, since they suggest that Wirschip and Wisdom do not part company, which is not the case.
848. "I despise Ease, who so 'hangs in the balance', ie. remains in a state of indecision."
851. Decrepitus: "Decrepitude, Feebleness of both body and mind". The word is not recorded in NED. It was, however, used several times by Lydgate. (See Reismüller, Romanische Lehnwörter bei Lydgate, Leipzig, 1911, p.46.)
If the word was as rare as it appears, its use here may have been suggested by the reading of Lydgate. But the word was not confined to Lydgate's use. In a poem in Richard Hill's Commonplace Book it appears again, and is there used with such definiteness as to suggest that it was perhaps a current term, in this class of verse, for a particular period of life, one hardly more exotic or aureate than the familiar juventus. Cf.

The last age of mankynd is called 'decrepitus',
Whan man lakkith reason, than deth biddith him thus:
Out of þis world his lyf to pas with mercy of

Jhesus;

Death and the Four Ages of Man, in Songs, Carols and
Other Poems, ed. R. Dyboski, (EETS.ES.101), London, 1908, p.93,
ll.25-7.

Lydgate's use of the word similarly suggests that it
had a precise significance as one of the "ages" of
man. Cf.

His ffadir Offa feeble wex for age,
And blissid Botild, his moodir most benygne;
As they that gan approchen to the stage
Off decrepitus...

Legend of Saint Edmund, book III, ll.281-4,
Altenglische Legenden, ed. C. Horstmann, Heilbronn,
1881, p.419. Cf. also Fall of Princes, book VIII,
ll.83-8, part III, p.825; Pageant of Knowledge, l.129,
Minor Poems, part II, p.738.

851. his baner schane nocht cleir: a parenthesis; schane is
the verb "shone", not the adjective "bright". For the
construction cf. "the symmyr skyis schayn sa cleyr".
Douglas, Eneados XIII prol., Works, vol. IV, p.170, l.13.
Note the contrast with the description of the
earlier host: ll.129 ff.
854. lymmis: "legs" rather than "limbs". For the use of the
alliterative epithet, lathlie, "loathsome, hideous", cf.
"Thy laithly lymis are lene as ony treis." Dunbar,
Flyting, l.182, Works, p.10.
- 855-6. The syntax contributes to the difficulty of these lines.
L.855 and the first half of l.856 probably form verb-
less sentences: "(He was) without any sort of smile,
but more eager to destroy; (he came, advanced) without
either leap or skip; his trade is to harm all."
855. But smirk or smyle: literally "without smirk or smile",
but smirk has no suggestions of "simper, affected smile".
It has the same value as smyle exactly, and the
alliterative coupling of the two words is chiefly for
intensive effect. Decrepitus looked grim, showed no
sign of happiness or good nature whatsoever. Cf.
Scorning I hait, zit man I smyle and smyrk,
Quhen I the morkis of vther men behald.
Arbuthnot, General Lament, ll.78-9, Maitland Folio
MS., vol. I, p.51.
855. rather: the comparative form of "rathe" (rare OE. hræþe),
the adjective, not the adverb, meaning "eager, prompt,
ready". Cf. "To reule þaim wele he was full rathe."

St. Cuthbert(Surtees) 6442.(NED.) The literal meaning here is "more eager, more ready", but the comparative form is either used with the sense "very, extremely, eager", or the second half of the comparison is not expressed logically but is implicit in the first half of the line: "he was more ready to destroy than to smile."

856. But scoup or skift: "without leap or skip"; this seems the most likely explanation of the phrase, although the meanings of scoup and skift are debatable.

NED. does not record scoup as a noun, but as a verb, meaning "leap, caper, skip", the word was a common Sc. one. Cf.

The Hart, the hynd, the dae, the rae..

War skowpand all fra brae to brae.

Montgomerie, Cherrie and the Slae, ll.21 ff.,
Poems, p.4.

(See also NED. under SCOUP, v.) The transition from verb to noun is a frequent one, while scope, a word apparently closely related to scoup, is recorded with both functions, verb and noun. (See NED., SCOPE, sb.¹ and v.¹) Both words are apparently related to ON. skopa, in the phrase skopa skeið, to take a run. Cf. also MSw., Noew. skopa, to skip, leap.

The word skift appears to be a noun, similar to scoup in meaning, being connected with a current Sc. verb, skift, "run, glide, skip". Cf. "Use not to skift athort the gait." Sir R.Maitland Poems (Maitland Club) 30.(NED.) No instance of the noun is recorded, however, by NED., unless there is a late one in "The autumn leaves..flying off in sudden skifts across.. the grass."(May Laffan Hon. Miss Ferrard I vii.191.) This "skift", however, is taken by NED. to be a well variant of SKIFF, sb., although it might equally be connected with SKIFT, v.

In isolation other meanings are possible for these forms: scoup could mean "scoop, ladle" (cf.MDu. schoepe) or even "scope, aim" (It. scopa); skift might mean "shift, change, artifice, trick" (ON.skipti). But in the context these do not make good sense. The close syntactic unity of the phrase is supported by the alliteration, while the parallelism with But smirk or smyle in l.855, both in structure and position within the line, suggests that scoup and skift may be as close in meaning as are smirk and smyle. Furthermore this explanation of the words fits the sense better than any other. It is in accord with the nature of Decrepitus, with his crudge-bak and cruikit..lymmis, that he should come, not bounding like a roe, but, in an understatement, without "leap or skip".

858. sow: "sow", the name for a "moveable structure with a strong roof used to cover men advancing to the walls of a besieged town or fortress, and to protect them while sapping or mining." (NED.) Cf. Barbour's description in Bruce, book XVII, ll.597-600, p.313:
 Of gret gestis ane sow thai maid
 That stalward heling owth it had,
 With armyt men enew thar-in,
 And instrumentis als for to myne.
861. grundin: the conventional alliterative epithet for ganzeis. Cf. "Gainus grounden aryght gonne they dryve". Kyng Alis.292.(DOST.); also the "grundin ganyeis" in Golagros and Gawane, l.465, Scottish Alliterative Poems, p.16.
861. ganzeis and .. gunnis: this collocation was similarly conventional. Cf. "Weill stuft thai ar with gwn and ganze off steill." Wall.X.816; "The citie..he did assaille with gun and ganzie." Stew. Chron,II.19.(DOST.)
863. Had: "hold"; a late Sc. form of earlier hald (OE.háldan).
864. last (MS.lest): both forms, last and lest were current in MSc., but the formereis required here by the rhyme with cast, which is certainly correct.
868. stemit: "esteemed". This shortened form (from OF.estimer) is first recorded by NED. at the end of the sixteenth century (1590), when it seems to have had a short vogue and then become obsolete (NED.'s last example, 1642). This form is used by Spenser. Cf. The Faerie Queene, book IV, canto V, stanza 3, Works, p.235.
 The corresponding shortened form of the noun, "esteem", however, is recorded early: "pat may pou here in Sir Tristrem; ouer gestes it has pe steem, Ouer alle that is or was." R.Brunne Chron. Wace (Rolls) 98. (NED.)
- *872. The stanza as it stands only consists of seven lines, and that this is the position of the missing line is indicated both by the absence of a rhyme for fude, l.870, and by the incomplete sense at this point.
873. in parell put we all: "we endanger everyone, put all in danger".
874. had wait: "keep watch". For the form had, see note, l.863. With the whole line cf. "Do wait, and lat him nocht away." Dunbar, Bewty and the Presoneir, l.21, Works, p.105.

888. bargane: "business, undertaking, especially one with a bad end." Cf.
 That heynd til vs take hede,
 For I had lytyll nede
 Sich bargans to begyn.
Towneley Plays, XV, Flight into Egypt, ll.44-6, p.162.
889. wes (inserted before and): an emendation necessitated by the sense, and metrically desirable. L.889 is parallel in construction with l.890; both are simple, independent sentences, using finite verbs.
895. thesaure: the use of the word is ironical, and sets the key for the testament that follows. Cf. note, l.764.
899. sadill set on syde: "saddle set to one side, side-saddle". The terms "side-saddle" and "palfrey" are used with appropriateness. The palfrey was a small saddle horse, used particularly by women; the side-saddle also was intended primarily for the use of women.
 The allegorising of horses was a commonplace (cf. ll.161 ff.); for a similar allegorical use of their trappings cf. Piers Plowman, B.IV. 19-20, vol.I, p.102:
 And sette my sadel vppon Suffre-til-I-se-my-tyme,
 And lete warrok it wel with Witty-wordes gerthes.
901. heve: "rouse feelings of, vex, distress". Cf. "Hit heuet hym hogely of þat hard chaunce." Destr. of Troy 8962. (NED.) This sense of heve, "heave" (OE. hebban), is an unusual one. NED. only records one example, that cited above, of the verb's use in a transitive construction in this sense, but the same verb is used intransitively several times in the same poem, with the related meaning "feel distress, mourn, lament". See Destruction of Troy, l.12815, p.418; l.13426, p.439; and l.13515, p.442.
 No other sense of the verb appears appropriate in the context. Craigie explains it as "receive at the font" (glossary), but there is no evidence for this particular sense, although the senses "lift (child) at the font, stand sponsor to, christen", were widely current ones in Sc. Furthermore it does not make good sense. The idea appears to be not that king Heart received beauty, practically when he was born, but that just as he plagued Beauty in the past, so Green Appetite is to distress her in the future (ll.902-4); ie. beauty will always stir the heart, in particular, its appetites and desires, to pester and make demands upon those who possess it.

876. Quhilk (MS. Quhill): the sense requires the pronoun quhilk, "which", rather than the conjunction quhill, "while, as long as". The ligature -lk was very similar to -ll, and confusion of the two was a common scribal error. (Cf. Documenta Matris ad Filiam, 1.246, in Ratis Raving, p.95.)
879. Heidwerk, Hoist: "Headache, Coughing". Both were words in common use in MSc., and the same alliterative combination appears elsewhere: "Host heidwark or the land Ill." Roule, Cursing, 1.46, Maitland Folio MS., vol.I, p.162. Such alliterative stringing together of diseases was especially common in invective. Cf. "The hunger, the hart-ill, and the hoist still thee hald." Montgomerie, Flyting w. Polwart 302.(NED.)
879. maid grit pay: literally "made great payment", ie. "exacted great toll, inflicted great punishment". Cf.
 And he tald how a carll him maid
 With his club richt ane felloune pay.
 Barbour, Bruce, book XIX, ll.608-9, p.354.
882. thay leit (MS. the lent): the MS. is almost certainly corrupt at this point. From its form MS.lent appears to be the preterite of lend(OE. lendan), which was still current in MSc., usually with such meanings as "dwell, stay". It also possessed the meaning "come, arrive", which is possible here if Decripitus is taken as the subject. But the line is still faulty: the must be an error either for thair, "there", or he, a pronoun anticipating Decripitus. Furthermore to read 1.882 in this way involves taking 1.881 as an independent sentence, which is possible but rather strained; ie. as "When they saw that, it was no use to continue the defence." rather than "When they saw that it was no use to continue the defence,, then they .."
 A second interpretation of lent (OE. lendan) as "caused to come, brought" makes excellent sense, but this use is extremely rare, NED. recording only two instances, both of which ~~xx~~ belong to early ME. (Cf. "Neh him he heom laende." Lay.1989.(NED.).) It seems most probable that the whole phrase is corrupt, and that the lent was perhaps influenced by the def-end in the previous line. It is most likely that it is an error for the closely similar leit, "let", while the is an error for thai or thay, "they".

906. fantisie: "fantasy, vain delusion". Cf.
 Lust is na luif, thocht ledis lyk it weill;
 This furius flamb of sensualite
 Ar nane amoris bot fantasy ze feill.
 Douglas, Eneados IV Prol., Works, vol.II, p.168, ll.
 1-3.
906. fostell: the only instance of the word in both NED. and
 DOST. The word is an adoption of OF. fustaille (L.
 fustalia, things made of wood), which was current in
 several senses, including that of "cask for wine".
 The legacy of the cask links the testament, for an
 instant, with those of a different type, the "tavern-
 testaments" which recall the medieval drinking-songs.
 (Cf. Dunbar's Testament of Mr Andro Kennedy, Works, pp.
 71-4.)
906. fow: "full"; OE.ful; this spelling, which was a frequent
 Sc. one, indicates the vocalisation of the final -l,
 and this is confirmed here by the rhymes with bow and
zow. In l.909, fow has a slightly different, more
 specialised sense, "full of food"; the rhyme therefore
 is an accepted one.
910. Cf. Lindsay, Testament of the Papyngo, ll.1123-4, Works,
 vol.I, p.89:
 Ze thre my trypes sall haue, for zour trauell,
 With luffer and lowng, to part equale amang zow.
913. Rere Supper: "a supper (usually of a sumptuous nature)
 following upon the usual evening meal, and therefore
 coming very late at night". The word thus connotated
 excess and extravagance, and this disapproving attitude
 is the customary one in didactic verse.
916. rug: "tug, pull violently". The word was peculiar to the
 northern dialect and Sc. Its suggestions were always of
 rough and violent action, and there was almost always
 the further implication of the causing of pain, the word
 being frequently used, as here, of the ripping, tearing
 open of the body. Cf. "The Devil rugg their Hearts out
 of their Sides." Scotch Presbyterian Eloquence 43.(NED.)
 Douglas uses the word similarly, to describe the
 vulture rending "Tityos":
 Vndir his cost holkand in weill law,
 And sparis nocht to rug, rife and gnaw.
Eneados VI, Works, vol.III, p.49, ll.3-4.
 Cf. also Eneados X, Works, vol.III, p.305, l.20.
917. of mony dyne: "at many a dinner". Cf. "Efter the dyne tha
 bownit all to pla." Stewart 32071. (DOST.)

920. leip (MS. let): the MS. reading is certainly corrupt. Assonance rather than rhyme might have been intended, but there is no possible sense of let or let(e) which is suitable in the context. The rhyme suggests that leip is the correct form, and this makes excellent sense, "leap" (OE. hlēapan), being used in this way of the the organs of the body with the sense "throb, beat vigorously!"
924. ball and boull: possibly specifically "football and bowls", but it is more probable that the phrase, which may have been a common one, alludes to no game in particular, and means generally "games, sports of every kind". Cf. No more I hadde set perby or roght.. Than scheete, or pleyen at þe bal or boule. Hoccleve, Regement of Princes, ll.649 ff., Works, ed. F.J.Furnivall, (EETS.ES.61, 72 and 73), London, 1892 and 1897, vol.III, p.24. To run or play "at the ball" was a common expression. (Cf. Ratis Raving, l.1244, p.35.)
- 924-5. Cf. l.886. Not necessarily a discrepancy.
929. pat selie innocent: cf.l.415.
- 930-2. The conception of the conscience alters here. It is visualised not as a person but as an object, one so defiled by rust that it can only be cleansed by scouring. The rust of sin was an extremely common image in didactic literature. Righteousness in Lydgate's Pilgrimage of the Life of Man has a file called "Correccioun" with which
 She ffyleth synnës to the roote,
 That no Rust (I the ensure)
 May ther kankren nor endure,
 She skoureth yt away so clene
 That noon ordure may be sene.
Pilgrimage of the Life of Man, ll.15708-12, p.422.
 The application of the figure specifically to the corrupt conscience was also common. Cf. "Wherfor þys tyme of Lenton ys ordeynyt only to scowre and to clanse your concyens of all unmaner roust and fulþe of synne." Mirk's Festial 93.(NED.)
 The conceit that the rust was caused by the tears of Chastity, however, is perhaps the poet's own.
933. bening in everie bour: literally "benign, gracious in every chamber"; the meaning should not be pressed. There may be a suggestion that chastity is particularly pleasing in women, the bour being often the lady's

private chamber. But it is more likely that the whole phrase is merely a vaguely commendatory one, influenced by the rhyme, and formed on the model of the common alliterative phrase "bright in bower". (See J.V. Oakden, Alliterative Poetry in Middle English, p.319.)

943. till allow: "to be praised", ie. "the object of praise, one who received praise". Cf. the construction in
 Ane modicum is mair for till allow,
 Swa that gude will be kerver at the dais.
 Henryson, Fables, ll.236-7, Works, p.11.
944. wourth ane leik: cf. l.687, and see note. The choice of the leek as the type of worthlessness was frequent in this construction. Chaucer uses this, or a very similar, phrase, several times. Cf. "I holde a mouses herte nat worth a leek.." Wife of Bath's Prologue, l.572.
946. bleis of fyre: "torch of fire, firebrand". Cf.
 The feirfull brandis and blesis of hait fyre,
 Reddy to birne this schippis ..
 Douglas, Eneados IV, Works, vol.II, p.211, ll.7-8.
 The point of the bequest is not clear. The irony may lie in the giving of something destructive like fire to a Sin mainly concerned with storing and hoarding. It is just possible, however, that the association of fire and Covetousness was traditional. M.W. Bloomfield, in The Seven Deadly Sins, Michigan, 1952, p.214, points out that Covetousness appears as a fire-thrower in the army of Antichrist, in the Reply of Friar Daw Thomas, ed. T. Wright, in Political Poems and Songs, London, 1861, vol.II, p.58: "3our coveitise castith fer".
947. Voky: "Vanity, Self-Conceit". The word is unusual, and its origin obscure. This is the first occurrence recorded by NED. The word appears to have been current in later Sc., but chiefly as the adjective, "proud, vain, conceited". Cf. "That gossope .. was na litle vokie for getting of the bern's name." 1599 James Melvill Diary (1842) 459. (NED.)

947. rowm slef: "wide sleeve". The sleeve was frequently a separate article of dress, and could therefore easily be given away, whether as a favour in a tournament or as a bequest, as here. Extravagantly long or wide sleeves were often the object of satire. Cf. Barclay's description of the dress of the "yonge Jentylnen": "Theyr sleues blasinge lyke to a Cranys wynges." Ship of Fools, l.515, in English Verse from Chaucer to Surrey, p.305. (See note to this line, op. cit., p.500; cf. also Hoccleve, Regement of Princes, ll.465 ff., Works, vol. III, p.18.)
- Extravagance in dress was usually associated with the deadly sin of Pride. (Cf. Dunbar's picture of Pride in the Dance of the Sevin Deidly Synnis, ll.16-21, Works, p.120; and Chaucer, Parson's Tale, (De Superbia).)
- The bequest is therefore an appropriate one, Vant and Voky, both being branches of Pride.
- The epithet rowm may have the further meaning, "empty"; if so the irony is heightened. The sleeve is no longer padded or filled out by the wearer's arm, but empty and worthless-seeming.
951. in the myre: proverbial for an awkward, sometimes desperate, situation. Cf. Chaucer, Manciple's Tale, ll.289-90:
 Allas! a thousand folk hath rakel ire
 Fully fordoon, and broght hem in the mire.
955. morsellis: "blows, buffets"; this appears the most likely meaning of the word in the context, although this sense of "morsel", OF. morsel, is not one recorded by NED. The sense was ~~originally~~ present, however, in the French word. Cf. "Grigores li consules palmat de tel morsel." Jeh. des Preis, Geste de Liege, 626, Scheler, Gloss. Philol. (Godefroy.) A similar extension of meaning occurs in OF. morsure, which means literally "bite", figuratively "sting, wound".
- It is unlikely that morsellis has here the more usual meaning "pieces of food, food". It would be more appropriate for Gluttony to be a dirty feeder than Foolhardiness; but for Foolhardiness to receive blows on the mouth is apt and in accord with the immediate context (ll.953-6).
959. stiff and stout: a traditional collocation, of the same type as "stiff and stithe" and "strong and stout". (See J.F. Oakden, Alliterative Poetry in Middle English, pp.338-9.)
960. se it want the heid: "see that it lack its head". Heart leaves his enemy a spear as symbol of their conflict, but it must be a useless weapon so that she may injure no more lovers. These lines form an abrupt conclusion to the poem.

GLOSSARYNote:

This is a detailed glossary of the unfamiliar words, idioms, and main spelling-variants found in the poem. It is not intended, however, as a complete index of forms. Where emendations have been admitted, the emendation, not the original reading, appears in the glossary.

In the etymologies the Old English forms cited are generally Anglian, and the Old French forms are especially those of the French current in England. Long vowels in Old Norse words are marked as in frá; in Old English words stable long vowels are marked as in brād; uncertain quantity or probable shortening in the Old English period is marked as in of-draedd; vowels lengthened in the Old English period are marked as in cáld.

Full cross-references are supplied. The following points of arrangement should be noted: I and Y are interchangeable spellings, and appear under I; variation between þ and TH is disregarded, and both are entered under T; U and V are alternative forms of the same letter, and variation between them is disregarded; ȝ is entered after W.

Abbreviations: a general list of abbreviations is given on pp.1-2. The following have a specialised meaning in the glossary:

cf. in etymologies indicates uncertain or indirect relation.

pp. past participle. pres. p. present participle.

* prefixed where forms have been theoretically reconstructed, whether in the text or in the etymologies.

+ between the elements shows that a compound or derivative is first recorded in Middle English.

A.

A¹, interj. ah, 943. (cf. OF. a.)

A², see ANE.

ABAID, see ABYD(E).

ABAISIT, pp. discomfited, bewildered, 384.
(AF. abais- = OF. e(s)baiss-, stem of e(s)bair.)

ABAK, adv. backwards, constr. ON, away from, 721.
(OE. on baec.)

ABYD(E), v. wait, ready for (battle), 226; imp.
wait, 493; ABAID, pret.1 sing. waited, 633.
(OE. abīdan.)

ABONE, ABOUE, adv. above, 441; IS ABOUE, phr. is
at the height of his power and fortunes, 426;
prep. above, 134. (OE. *on-bufan, abufan.)

ABOUT(E), adv. around, about, on all sides, 2, 328;
to and fro, 277; all over, 331.
prep. about, around, 75. (OE. onbūtan.)

ACCORDIS, pres. 3 sing. is consistent, 664.
(OF. acorder.)

ADDREDE, ADRED, pp. afraid, 745, 545. (OE. of-draedd.)

ADEW, interj. farewell, 837. (OF. adieu.)

ADO, inf.1 phr. to do, 776. (A (ON. at) + DO (OE. dōn).)

ADRED, see ADDREDE.

AFFOIR, prep. before, 750. (OE. aetforan.)

AGANE, adv. in return, 150; back, 177; & in reply,
443; again, once more, 655.

prep. against, contrary to, 478.
(OE. ongen, ongegn.)

- *AGAST, pp. afraid, 48. (a- + OE. gaested.)
- AY¹, adv. always, ever, 50. (ON. ei.)
- AY², interj. yes, 941. (obscure.)
- AIRLIE, adv. early, 750. (ONth. ārlīce; cf. ON. árliga.)
- AIRT, n. direction, quarter of the heaven, 56. (obscure; cf. Gael. aird.)
- AIANE, adv. alone, 347. (OE. al(1) + ān.)
- ALL, adj. all, 23; every, 54; AT ALL, phr. as well, 928. (OE. al(1).)
- ALL, adv. quite, entirely, very, 40; ALL OUT, phr. at all, 490. (OE. al(1).)
- ALLACE, interj. alas, 757. (OF. a las.)
- ALLOW, v. commend, praise, 596; TILL ALLOW, phr. to be commended, 943. (OF. alouer.)
- ALLUTERLIE, adv. wholly, entirely, 505. (OE. al(1) + OE. ūtera + -līce.)
- ALMAIST, ALMOST, adv. almost, 755, 165. (OE. al(1) + ONth. māst = WS. māest.)
- ALS, adv. also, 323; quite, 8; correl. with AS, conj. as.. as, 196. (reduced from OE. al-swa.)
- AM, see BE, v.
- AMANG, adv. mingled, intermixed, 334.
prep. among, 3; in the midst of, 839. (OE. on-mang.)
- AMBILIT, pret. 3 sing. ambled, 162. (OF. ambler.)
- AMYS, adj. wrong, at fault, 618. (ON. á miss.)
- AMIS, adv. astray, 104. (ON. á miss.)
- AMOURIS, adj. of love, amorous, 412. (from noun: OF. amour.)
- AND, conj. and, 2; if, 191. (OE. and.)

- ANE, A, adj. a(n), 59, 63, 126; one, 287, 433.
(OE. ān.)
- ANE, pron. one, 53; ANE AND ANE, phr. one by one, 563; AT ANIS, phr. at once, 688. (OE. ān.)
- ANEUCHE, adv. enough, 774. (OE. ge-nōg, ge-nōh.)
- ANGELL-SONG, n. song of angels, 312. (OF. angel + OE. sang.)
- ANGERIT, pret. 3 sing. grew angry, 519. (ON. angra.)
- ANONE, adv. at once, 358; directly, 534. (OE. on ān.)
- *ANSUERD, pret. 3 sing. answered, 345. (OE. an(d)swerian.)
- A-PANE, adv. as a penalty, 192. (obscure; cf. OF. a peine.)
- APONE, see VPONE.
- APPETYT(E), n. Appetite, Desire (of the senses), 510, 550. (OF. apetit.)
- APPORT(E), n. Bearing, Demeanour, 114, 229. (OF. aport.)
- AR, see BE, v.
- ARME, n. arm, 928; ARM(E)IS, pl. arms, 364, 724. (OE. arm.)
- ARMES, n. pl. warfare, 704, (OF. armes.)
- ARMONY, n. music, 312. (OF. harmonie.)
- ARRAYIT, pp. drawn up, marshalled, 130. (OF. areyer.)
- ARREIST, v. stop, detain, 694; ARREISTIT, pp. arrested, 700. (OF. arester.)
- AS, conj. as, 8; as if, 175; constr. TO, in order to, 88.
pron. that which, what, 159, (~~XX~~ reduced from OE. al-swā.)

ASK, v. ask for, 612; ASKIS, pres. 1 sing. ask, 408. (OE. *ascian.*)

ASSAILL, v. assault, attack, 806. (OF. *asaillir.*)

ASSALLZE, v. assault, attack, 834. (Sc. var. of prec.)

ASSURE, v. constr. IN, trust to, rely upon, 397. (OF. *asurer.*)

AT, prep. at, 18. (OE. *aet.*)

AT, rel. particle. see QUHAIR AT, QUHEN AT; rel. pron. who, 514. (obscure; cf. ON. *at.*)

ATTENE, v. constr. NEIR, get near, 103. (OF. *ateign-*, stem of *ateindre.*)

ATTOUR, prep. across, 783. (obscure.)

AVALE, v. be of use, 112; give help to, 634. (a- + OF. *vail-*, stem of *valoir.*)

AVANCE, v. WS AVANCE, refl. gain greatness, 7032; 3OURSELF AVANCE, profit yourself, 771. (OF. *avancer.*)

AUCHT, pret. 3 sing. ought, 900. (OE. *āgain.*)

AVENTURE, n. fortune, fate, 844. (OF. *aventure.*)

AULD, adj. old, 435. (OE. *áld.*)

AVOW, v. maintain, affirm, 599. (OF. *avouer.*)

AWAIT, v. constr. VPONE, pay heed, attention to, 296. (ONF. *awaitier.*)

AWIN, adj. own, 782. (OE. *āgen.*)

B

BAD¹, adj. evil, 559. (obscure; cf. OE. baeddel, n.)

BAD²; see BID.

BAID, see BYD(E).

BAILFULL, adj. sorrowful, wretched, 888.
(OE. balufull.)

BAILL, n. suffering, torment, 680. (OE. balu.)

BAINER, BANER, n. banner, 219, 133. (OF. banere.)

BAYR, adj. bare, 514. (OE. baer.)

BAYTH, see BOTH.

BAK, n. back, 497; AT HIS BAK, phr. on his heels,
534. (OE. baec.)

BAKWART, adv. away (in the direction from which
he has come), 712. (aph. from OE. on baec
† - weard.)

BALD, adj. certain, sure, 645. (OE. báld.)

BALDLIE, BAULDLIE, BAWLDLIE, adv. boldly,
fearlessly, 151, 212, 954. (OE. báldlice.)

BALL, n. ball-game, 926; in BALL AND BOULL,
phr. every kind of ball-game, 924. (ON. bóllr.)

BALLANCE, n. balance, indecision, 848.
(OF. balance.)

BAND, n. bond, chain, 276; BANDIS, pl. bonds,
176. (ON. band.)

BANER, see BAINER.

BARGANE, n. business, 888. (OF. bargaine.)

BARMEKIN, n. outer fortification, barbican, 878.
(obscure; cf. ON. barmr, wing of a castle.)

BARNEHEID, n. childhood, 907. (OE. bearn +* -hædu.)

BARNIS, n.pl. children, 656. (OE. bearn.)

BASIT, pp. constr. OF, dismayed, discomfited at, 169. (aph. from OF. e(s)baiss-, stem of e(s)bair.)

BATTALE, BATTELL, n. battle, 322, 151. (OF. bataille.)

BAULDLIE, BAWLDLIE, see BALDLIE.

BE, BY,¹ prep. by, 216, 278; in accordance with, 680. (OE. be.)

BE,² v. be, 125; AM, pres. 1 sing. am, 742; IS, pres. 3 sing. is, 138; BEIS, (pres.) 3 sing. must, shall be, 574; AR, pres. 3 pl. are, 84; WAS, WES, pret. 3 sing. was, 154, 3; pret. 3 pl. were, 378, 145; WAR(E), WER, pret. 3 pl. were, 33, 849, 43; BEIN, BENE, pp. been 498, 554. (OE. beon.)

BED(E); n. bed, 377, 747. (OE. bedd.)

BEFELL, pret. 3 sing. occurred, 431. (OE. befeallan.)

BEFOIR, BEFORNE, adv. before, formerly, 142; prep. before, in front of, 194, 302. (OE. beforan.)

BEFOIR-TYME, adv. formerly 504. (OE. befor(an) + tima.)

BEFORNE, see BEFOIR.

BEGAN, see BEGYNNIS.

BEGYLE, v. deceive, 730. (OE. be- + OF. **g**uiler.)

BEGYNNIS, pres. 3 sing. enters upon, 888; BEGOUTH, pret. 3 sing. began, 369; BEGAN, pret. 3 sing. began, 758; BEGOIN, pp. sat at head of, 422. (OE. beginnan.)

BEGOIN, BEGOUTH, see BEGYNNIS.

BEHALDIS, BEHELD, see *BEHOLD.

*BEHOLD, v. behold, 105; BEHALDIS, pres. 3 pl. behold, regard, 87; BEHELD, pret. 3 sing. saw, 382. (OE. behaldan.)

BEHUIF, pret. 3 sing. was incumbent, inevitable, 431. (OE. behōfian.)

BEYMES, BEMIS, n. pl. beams, rays of light, 165, 434. (OE. beām.)

BEIN, see BE, v.

BEIR, n.¹ outcry, clamour, 758. (OE. (ge)bære.)

BEIR, n.² buttress, 101. (Du. beer.)

BEIR, v. receive, 447; wear, 474; bear, endure, 746; BE(I)RIS, pres. 3 sing. carries, 302; in BEIRIS THE PRYCE, phr. see PRICE; BORE, BURE, pret. 3 sing. bore, carried, 514, 853. (OE. beran.)

BEIS, see BE, v.

BEIST, n. animal, 601. (OF. beste.)

BELYVE, adv. swiftly, 199, (OE.* be life.)

BEMIS, see BEYMES.

BENE, see BE, v.

BENING, adj. gracious, tender, 933. (OF. benigne.)

BENT, n. field, plain, 151. (OE. beonet.)

BERIS, see BEIR, v.

BERNIS, n. pl. knights, men, 169. (OE. beorn.)

BESYD(E), adv. near by, 97.
prep. beside, 189. (OE. be sīdan.)

BEST, n. best course, 871; in FOR THE BEST,
phr. intended for the best ~~result~~-result.
598. (OE. betst.)

BETYDE, v. come about, happen, 487.
(OE. be-¹/₁ tidan.)

BETRA(Y)SIT, pp. betrayed, 64, 382.
(OE. be-¹/₁ OF. traïss-, stem of traïr.)

BEWTIE, n. Beauty, 114. (O.F. beauté.)

- BY,¹ v. buy, 662. (OE. bycgan.)
- BY,² see BE, prep.
- BID, imp. command, 939; BAD, pret. 3 sing. told, ordered, 181; pret. 3 pl. ordered, 580. (OE. biddan.)
- BYD(E), v. ~~x~~wait, in order to encounter, 151; linger, 164; wait, 188; stay, 458; pres. (subj.) 1 sing. stay, 464; BAID, pret. 3 pl. waited, 198. (OE. bīdan.)
- BYGANE, adj. bygone, former, 554. (OE. be- + gān.)
- BIGGIT, pret. 3 ~~pl~~ sing. begged, 188. (obscure.)
- BIND, v. tie up, 287; bandage, 954; BUNDIN, pp. bound, in bonds, 204; bound to his allegiance, 498. (OE. bīndan.)
- BIRD, pret. 2 sing. ought to, 567. (OE. ge-byrian.)
- BIRST, v. be broken, 366; BIRST, pp. broached, broken down, 878. (OE. berstan.)
- BISSELY, BISSELIE, adv. intently, 55; diligently, 204; eagerly, 230. (OE. bysig + -līce.)
- BISSINES, n. diligence, eagerness, 40; Eagerness, Unresting Activity, 289. (OE. bysig + -nes.)
- BITTER, adj. cruel, fearsome, 101; bitter (to taste), 560. (OE. bitter.)
- BLAIT, adj. afraid, 828. (OE. blāt.)
- BLAK, adj. dark, sombre, 76; black, 475. (OE. blaec.)
- BLAST, n. blasted blossom, 788. (OE. blāest.)
- BLAW, v. blow, sound, 780; BLEW, pret. 3 sing. sounded, 262; pret. 3 pl. blew, 56; constr. OUT, pret. 3 pl. proclaimed, made widely known, 220. (OE. blawan.)
- BLEIS, n. torch, firebrand, 946. (OE. blaese.)
- BLEW¹, adj. blue, 93. (OF. bleu.)
- BLEW², see BLAW.

- BLIS¹, n. Happiness, Joy, 120. (OE. bliss.)
- BLIS², pres. (subj.) 3 sing. bless, make happy, 553.
(OE. bletsian, influenced by blissian.)
- BLYTH, adj. happy, joyful, 8; glad, 40. (OE. bliþe.)
- BLYTHLIE, adv. joyfully, 645. (from prec.)
- BLYTHNES, n. Blitheness, Gladness, 120; gaiety, 469. (OE. bliþnes.)
- BLOK, n. block of wood, 275. (OF. bloc.)
- BLONKIS, n.pl. horses, 171. (OE. blanca.)
- BLUDE, n. blood, 690; IN BONE AND BLUDE, phr. in every part of my body, 453; OF KYN AND BLUDE TO ME, phr. of my flesh and blood, 610. (OE. blōd.)
- BODWARDE, BODWART, n. news, message, 177, 182.
(OE. bod-, stem of bodian, + wōrd.)
- BOLDNING, pres.p. swelling upwards, 78. (ON. boldna.)
- BONY, adj. short (literally, bonny), 732. (obscure; & cf. OF. bone.)
- BORDOURIS, n.pl. borders, strips of a different material or colour or ornament along the edge of a garment, 328. (OF. bordure.)
- BORE, see BEIR, v.
- BOST, n. vaunting language, 144. (Obscure.)
- BOT, adv. only, (nothing) but, 152. (OE. būtan.)
- BOT, conj. but, 13; unless, 347; except, 640;
prep. without, 303. (OE. būtan.)
- BOTH, BAYTH, adj. both, 169, 854;
adv. both, as well, 63;
pron. both, 172, 425. (ON. báðir.)
- BOULL, n. game of bowls, 924. (OF. boule.)
- BOUNE, adj. constr. TO, ready, prepared, for, 230.
(ON. búinn.)

- BOUR, n. bower, bedchamber, 933; BOWRIS, pl. rooms, 388. (OE. būr.)
- BOW, pres. (subj.) 2 sing. submit, 908. (OE. būgan.)
- BOWNIT, pret. 3 pl. constr. TO, went, made their way to, 747. (from adj.: ON. búinn.)
- BOWRIS, see BOUR.
- BOWSUM, adj. pliable, obedient, 735. (OE.*būhsum.)
- BRAG, n. arrogant, boastful language, 144. (obscure.)
- BRAID¹, adj. broad, 101. (OE. brād.)
- BRAID², pret. 3 sing. constr. OUT, spread out, 514. (OE. bregdan.)
- BRAK, see BRIKAND.
- BRANCHIS, n. pl. branches, 514. (OF. branche.)
- BRAND, n. sword, 886. (OE. brand.)
- BRATHIT, pp. constr. VP, lifted up, 219. (ON. bregð a.)
- BRE, v. frighten, alarm, 188. (OE. brēgan.)
- BRED, pret. 3 sing. grew, 588; reared, brought up, 601; BREDE, pp. brought up, 782. (OE. bredan.)
- BREIR, n. briar, 560. (OE. brēr.)
- BREISSIT, pp. broken, 928. (OE. brȳsan, influenced by OF. brisier.)
- BREIST, n. breast, 539. (OE. brēost.)
- BRETHER, n. pl. brothers, 482. ✕ (alteration pf OE. brōþor; cf. ON. brœðr.)
- BRICHT, adj. bright, 108; beautiful, 115. (OE. beorht.)
- BRIG, ✕ n. drawbridge, 102. (OE. brycg.)
- BRIKAND, pres. p. tearing, 328; BRAK, pret. 3 sing. bruised, 886; BROKIN, pp. grazed, bruised, 925, (OE. brecan)

BRING, v. attract, 36; bring, 182; take, 459;
 BROCHT, pret. 3 sing. brought, 414;
 BROCHTON, brought out, 649; BROCHT, pp.
 brought (back), 741. (OE. bringan.)

BROCHT, see above.

BROKIN, see BRIKAND.

[BROUNT, n. force, violence, 232. (obscure.)]
 BROUDIN, BROWDIN, adj. embroidered. ~~XXX~~ 331, 154.
 (OE. brogden.)

BROW, n. brow, forehead, 953. (OE. brū.)

BROWDIN, see BROUDIN.

BUIRDING, n. jesting, 559. (from OF. bourder.)

BUIRELIE, adj. beautiful, 219. (obscure.)

BUKILLIT, pp. fastened (with a buckle),
 331. (OF. boucler.)

BULWERKIS, n.pl. bulwarks, ramparts, 101. (obscure.)

BUNDIN, see BIND.

BURDE, n. board, table, 422. (OE. bōrd.)

BURE, see BEIR, v.

BUSTEUSNES, n. Violence, 393. (obscure.)

BUT, adv. only, (nothing) but, 480; prep.
 without, 61. (OE. būtan.)

BUTE, n. profit, use, in NA BUTE WES, it was
 no good, 881. (OE. bōt.)

BUT, n. cause, 619; case, matter, 625. (OE. buta.)

BUTEN, adv. with, 625. (OE. butan + OE. -līse)

BUTEN, n. before, 150. (OE. butan.)

C.

- CAIRFULL, adj. fearful, dreadful, 853. (OE. caruful.)
- CALLING, see FAYR CALLING.
- CAN, v.¹ pres. 3 sing. can, is able to, 304; CULD, COUTH, pret. 3 pl. could, were able to, knew how to, 149, 103; COUD, pret. 3 sing. knew how to, 298; CULD, pret. 3 sing. had knowledge of, 61. (OE. cunnan.)
- CAN, KAN, v.² (constr. with infinitive to form periphrastic pret.) pret. 3 pl. did, 183, 204; pret. 3 sing. (used independently) went, 70; CULD, pret. 3 pl. did, 167. (ME. gan. influenced by prec.)
- CAPITANE, n. commander of a fortress, 258. (OF. capitain.)
- CARLIS, n. pl. churls, 739. (ON. karl.)
- CARPAND, pres. p. talking, 223. (ON. karpa.)
- CAST, n. trick, in PLAY 3OW A CAST, play a trick on you, 352. (from next.)
- CAST, KAST, pres. 3 pl. cast, hurl, 862; intend, 82; pres. 1 sing. reckon, 791; CASTIS, pres. 3 sing. attempts, 239; *KEST, pret. 3 sing. constr. APONE, allotted, assigned to, 600; KEST, pret. 3 pl. intended, 21. (ON. kasta.)
- CASTELL, n. castle, 1. (ONF. castel.)
- CASTIS, see CAST, KAST, pres.
- CATIVE, n. wretch, scoundrel, 853. (ONF. caitif.)
- CAULD, n. cold, 62. (OE. cáld.)
- CAUS, n. cause, 619; case, matter, 624; behalf, 625. (OF. cause.)
- CERTANLY, adv. with accuracy, 53. (OF. certain +OE.-lice)
- CERTIFIE, v. inform with certainty, 150. (OF. certifier.)

~~CERTAINLY, adv. with certainty, accuracy, 53.
(OF. certain + OE. lice.)~~

CHAISTETIE, CHA(I) STITE, n. chastity, 303, 415,
929, (OF. chasteté.)

CHALMARERE, n. chamberlain, 303. (OF. chamberier.)

CHALMER, n. bedroom, 809. (OF. chambre.)

CHANGEING, n. change, 432. (OF. changer.)

CHANGEIT, pp. changed, 788. (OF. changer.)

CHARE, n. turn, in ON CHARE, phr. ajar,
slightly open, 361. (OE. cerr.)

CHASSING, n. chasing, pursuit, 210.
(from OF. chacier.)

CHASTITE, see CHAISTETIE.

CHERIS, v. greet, welcome, 827. (OF. cheriss-,
stem of cherir.)

CHYDAND, see CHYDE.

CHYDE, pres. (subj.) 1 sing. constr. WITH, find
fault with, reprove, 569; CHYDAND, pres. p.
uttering rebukes, 577. (OE. cīdan.)

CHIFTANIS, n. pl. chieftains, military leaders,
852. (OF. chevetaine.)

CLARIOUN, n. war-trumpet, 780. (OF. clarion.)

CLASPIT, pp. fastened, 276. (obscure.)

CLEDE, pp. dressed, 739. (OE. clæðan.)

CLEIKIT, pret. 3 sing. seized, snatched, 174;
constr. ON, pulled on, 153.
(OE. ~~x~~ clæcan.)

CLEIN, CLENE, adj. beautiful, 124; innocent, 622;
free, 936. (OE. clæene.)

CLEIN, CLENE, adv. completely, entirely, 214, 664.
(OE. clæene.)

CLEINLIE, adv. completely, utterly, 15.
(OE. clæenlice.)

- CLEIR, adj. of great beauty, 293.
adv. faultlessly, 111; bright, 851.
n. beautiful lady, 724. (OF. cler.)
- CLEIRLIE, adv. plainly, evidently, 426. (OF. cler + OE. -lice.)
- CLENE, see CLEIN.
- CLOIK, CLOK(E), n. cloak, 153, 412, 494. (OF. cloke.)
- CLOIS, adv. close, near, 292.
n. court, yard, 535. (OF. clos.)
- CLOK(E), see CLOIK.
- CLOSAND, pres. p. close-fitting, 332; CLOSIT, pp.
constr. ABOUT, enclosed on all sides, 2. (from OF. clos, n. and adj.)
- CLOSET, n. small room, 313. (OF. closet.)
- CLOSIT, see CLOSAND.
- CLOUDE, n. cloud; in VNDER THE CLOUDE, phr. under the heavens, 166. (OE. clūd, mass of rock.)
- CLOUT, n. rag, 954. (OE. clūt.)
- COME, see CUM.
- COMFORT, CONFORT, n. Solace, Delight, 368, 398.
 (OF. confort.)
- COMMAND, v. constr. ..TO PRESOUN, command .. to be sent to prison, 252. (OF. comander.)
- COMPT, pres. 1 sing. consider, value, 687. (OF. conter.)
- COMPTIS, n. pl. accounts, ~~78~~ 791. (OF. conte.)
- CONFORT, see COMFORT.
- CONFOUND, v. destroy, 78. (OF. confoundre.)
- COWNIS, pres. 3 sing. crouches, squats down, 795.
 (conacure; cf. Sv. kura, squat.)

CONNING, CUNING, n. Good Sense, Intelligence, 118, 290. (OE. cunn-an +-ing.)

CONSCIENCE, CONSIENCE, n. Conscience, 535, 555. (OF. conscience.)

CONSIENCE, see prec.

CONSTANCE, n. Constancy, 117. (OF. constance.)

COPE, v. take note of, 157. (OF. copier.)

COST, n. ground, land, 223. (OF. coste.)

COTE, n. coat, tunic, 329. (OF. cote.)

COVATICE, n. Covetousness, 946. (OF. coveitise.)

COUD, see CAN, v.¹

COUNSALE, n. advice, 598; for 3OUNG COUNSALE, see 3OUNG. (OF. conseil.)

COUNSALOUR, n. counsellor, 615; COUNSALOURIS, pl. counsellors, 557. (OF. conseillere.)

COURTASLIE, adv. courteously, 437. (OF. corteis + OE. -lice.)

COURTINIS, n. pl. curtains, bed-hangings, 377. (OF. cortine.)

COURTLIE, adj. gallant, 218; fit for court, elegant, 329. (OF. cort + OE. -lic.)

COURTLIE, adv. in a courtly fashion, 739. (OF. cort + OE. -lice.)

COUTH, see CAN, v.¹

COWARTLIE, adv. like cowards, 152. (OF. couard + OE. -lice.)

COWARTNES, n. cowardice, 487. (OF. couard + OE. -nes.)

COWRIS, pres. 3 sing. crouches, squats down, 795. (obscure; cf. Sw. kura, squat.)

CRABBIT, pp. irritable, bad-tempered, 594;
constr. AT, angry with, 283;
 angered, 597. (obscure.)

CRAFT, n. skill, 2; faculty, intellectual
 means, 94; practice, 348; skill,
 ability, 486; SEIK MY CRAFT, follow
 my calling, 838; trade, 856. (OE. craeft.)

CRAFTLIE, adv. skillfully, 106.
 (OE. craeft + -lice.)

CRAG, n. neck, 276. (obscure; cf. Du. Kraag, neck.)

CRAK, v. boast, 903. (OE. cracian.)

CRAP(PE), pret. 3 sing. crept, 260, 313;
 CROPPIN, pp. crept, 368. (OE. creōpan.)

CREATU(I)RE, n. creature, person, 269, 399.
 (OF. creature.)

CRY, v. call, 339; shout, 903. (OF. crier.)

CROPPIN, see CRAP(PE).

CROWNIT, pp. surmounted, 74. (OF. coroner.)

CRUDGEBAK, n. hunched, crooked back, 853.
 (obscure (cf. OF. croche) † OE. baec.)

CRUELTEE, n. fierceness, warlike fury, 111.
 (OF. cruauté.)

CRUIKIT, adj. misshapen, deformed, 854;
 deceitful, 736 (cf. ON. krókr. n.)

CULD, see CAN.

CUM, COME, v. come, 347, 850; COME, pret.
 3 sing. came, 177; pret. 2 sing.
 came(st), 478; (~~OE. cumen~~) CUM, pret. 3 pl. came, 564.
 (OE. cuman.)

CUMLIE, adj. fair, beautiful; noble, 82.
 (OE. cymlic, infl. in ME. by becomen.)

CUN, pres. 2 pl. taste, 767. (OE. cunnian.)

CUNING, see CONNING.

CUNNING, adj. clever, 399. (from OE. cunnian.)

CUNTRE, n. country, 676. (OF. cuntre'.)

CURE, n. task, 54; charge, custody, 256; care, diligence, 811; constr. IN, under supervision, 604; CURIS, pl. services, 35. (OF. cure.)

CURST, adj. hateful, 936. (from LOE. cursian.)

DEFACE, v. to mar, 17. (OE. defacan.)

DEFACED, v. marred, 17. (OE. defaced.)

DEFACE, v. to mar, 17. (OE. defacan.)
(OF. defacere, defacere.)

DEFACED, v. marred, 17. (OE. defaced.)

DEFACED, v. marred, 17. (OE. defaced.)

DEFACE, v. to mar, 17. (OE. defacan.)
of, 552. (OF. defacere.)

DEFACED, v. marred, 17. (OE. defaced.)

DEFACE, v. to mar, 17. (OE. defacan.)
(OF. defacere.)

DEAD, adj. dead, 394. (OE. deað.)

DEAD, n. Death, 394. (variant, chiefly northern,
of DEATH.)

DEAD, adj. dead, 394. (OE. deað.)

DEAD, v. constr. WITH, associate with, 335. (OE. deaðan.)

DEEP, adj. deep, 250; n. deep water, 37. (OE. deop.)

DEER, adj. dear, 727. (OE. deora.)

DEER, n. horn, 477. (OE. deora, influenced by dearian, v.)

DEER, n. high table, 35. (OF. deira.)

DEER, n. Death, 373. (OE. deað.)

D.

- DAYLIE, DALIE, adv. each day, constantly, 291, 809. (OE. *daeg* + *-lice*.)
- DAIRTIS, n.pl. spears, 108. (OF. *dart*, acc. of *darz*.)
- DAIT, n. term of service, 46. (OF. *date*.)
- DALIE, see DAYLIE.
- DAME, DEME, n. lady, queen, 97, 237. (OF. *dame*.)
- DANGE(I)R, n. Haughtiness, Coldness, 325, 957. (OF. *dangier*.)
- DAR, pres. ~~(subj.)~~ 1 sing. dare, 397; DURST, pret. (subj.) 1 sing. if (I) might be so bold, 716. (OE. *dearr*, *dorste*.)
- DE, pres.(subj.) 3 sing. die, 904. (ON. *deyja*.)
- DECREPITUS, DECRIPITUS, n. Decrepitude, 851, 882. (L. *decrepitus*.)
- DEFAULT, n. lack; in IN DEFAULT OF, phr. through lack of, 355. (OF. *defaute*.)
- DEFEND, v. make defence, 881. (OF. *defendre*.)
- DEFY, pres. 1 sing. despise, disdain, 848. (OF. *de(s)fier*.)
- DEID, adj. dead, 394. (OE. *dēad*.)
- DEID, n. Death, 894. (variant, chiefly northern, of DEITH.)
- DEIDIS, n.pl. actions, behaviour., 679. (OE. *dēd*.)
- DEILL, v. constr. WITH, associate with, 323. (OE. *dāelan*.)
- DEIP, adj. deep, 260; n. deep water, 87. (OE. *dēop*.)
- DEIR, adj. dear, 727. (OE. *deōre*.)
- DEIR, n. harm, 477. (OE. *damru*, influenced by *derian*, v.)
- DEIS, n. high table, 58. (OF. *deis*.)
- DEITH, n. Death, 679. (OE. *deap*.)

- DELYT(E), n. Delight, 72, 155. (OF. delit.)
- DELIUERANCE, n. Fleetness, Agility, 921.
(OF. delivrance.)
- DELYUERIT, pret. 3 sing. handed over, 237.
(OF. de(s)livrer.)
- DELYUERNES, n. Fleetness, Agility, 28.
(OF. de(s)livre † OE. -nes.)
- DEME, see DAME.
- DEMIT, pp. sentenced, 679; considered, 871.
(OE. dēman.)
- DENYIT, pp. refused, 160. (OF. denier.)
- DERAY, n. disturbance, tumult, 877; maid ane grit deray, phr. created a great commotion, 380.
(OF. de(s)rei.)
- DESERT, n. deserts, merit, 680. (OF. desserte.)
- DESYR(E), n. Desire, 278, 379. (OF. desir.)
- DEVE, pres. (subj.) 3 sing. deafen, 903.
(OE. deāfian.)
- DEVYSE, n. in AT DEVYSE, phr. to perfection, perfectly, 128. (cf. OF. a devis(e).)
- DEVYSIT, pret. 3 pl. proposed, 409; pret. 3 sing. assigned, appointed, 606. (OF. deviser.)
- DICHT, pp. made, 335. (OE. dihtan.)
- DID, see DO.
- DYME, adj. Dim, 32. (OE. dimm.)
- DIN, v. resound, 438. (OE. dynnan.)
- DYNE, n. dinner, 917. (from OF. di(s)ner, v.)
- ¹DING, adj. worthy, excellent, 121. (F. digne.)
- ²DING, v. beat, thrash, 544. (OE. [≡]dingan;
cf. OE. dencgan, ON. dengja.)
- DINGIT, v. beating, thrashing, 70. (OF. dincant-.)
- DISE, see DO.

DYNT, DUNT, n. blow, thump, 539, 537. (OE. dynt.)

DIRDUM, n. uproar, 877. (obscure; cf. Gael. diardan.)

DISCRETIOUN, n. Discretion, Discernment, 281.
(OF. discrecion.)

DISCOMFIT, v. defeat, 214. (from noun: OE. disconfit.)

DISDANE, n. disdain, 189. (OF. desdeign.)

DISEIS, n. Distress, Discomfort, 756. (OF. desaise.)

DISESIT, pp. distressed, troubled, 628. (OF. desaiser.)

DISGYSIT, pret. 3 sing. in HIM .. DISGYSIT, refl.
changed his dress, 411. (OF. desguisier.)

DYSYDE, v. arrange, 298. (OF. decider.)

DISPENCE, n. supplies, 867. (OF. despense.)

DISPYTE, n. in FOR DISPYTE, phr. out of malice,
spite, 885. (OF. despit.)

DISPLAYIT, pp. unfurled, 133. (OF. despleier.)

DISPLESIT, pp. displeased, 717. (OF. desplaisir.)

DISPONE, v. constr. OF, dispose of, distribute, 895;
imp. DISPONE 3OW, refl. prepare, get ready, 482.
(L. disponere or ~~xxx~~ rare OF. disponer.)

DISPORT, n. Mirth, Merrymaking, 26. (OF. des^Pport.)

DISPORT, v. HIR .. DISPORT, refl. amuse, enjoy
herself, 131. (OF. desporter.)

DISVSE, v. abandon, cease the practice of, 665.
(~~ME~~ L. dis- + USE, OF. user.)

DYUERS, adj. different, 419. (OF. divers.)

DO, x. imp. cause, 403; pres. 2 pl. do, 715; DOIS,
pres. 3 sing. (constr. infinitive) in DOIS RENEW,
renews, revives, 92; causes, 453; DID, pret. 3 sing.
caused, 141; did, 600; DOIN? DONE, pp. done, 456,
247. (OE. don.)

DOCUMENT, n. teaching, advice, 670. (OF. document.)

DOIN, DOIS, see DO.

- DOLOUR, n. grief, 325. (OF. dolour.)
- DONE, see DO.
- DORE, see DURE, n.
- DOUN, adv. down, 232.
prep. down, 362. (aph. from OE. of-dūne, adūne.)
- DOUT(E), n. fear, 4, 463; danger, 345; BUT DOUT, phr.
without fail; undoubtedly, 445. (OF. doute.)
- DRAW, v. pull, 952; DREW, pret. 3 sing. drew,
approached, 579; DRAW, pp. drawn, 528.
(OE. dragan.)
- DREID, n. Dread, 189. (from next.)
- DREID, pres. 1 sing. in DREID ME SAIR .. OF, refl.
feel great dread at, 703. (OE. draēdan.)
- DREIE, adj. wretched, 617. (OE. drēorig.)
- DRES, v. in þAME DRES, refl. prepare themselves, 183;
DREST, pp. prepared, 325; ill-treated, 889.
(OF. dresser.)
- DREW, see DRAW.
- DRYVE, v. ride, 196. (OE. drīfan.)
- DROUN, v. drown, 952. (obscure.)
- DUELL, v. remain, stay, 510; pres. 2 pl. delay, 668.
(OE. dwellan.)
- DUELLING, n. household, retinue, 37. (from prec.)
- DULE, n. suffering, 893. (OF. dol, doel.)
- DUNGEOUN, n. dungeoun, 260; tower, castle, 297.
(OF. donjon.)
- DUNT, ~~nx~~ see DYNT.
- DURE, DORE, n. door, 360, 548. (OE. duru.)
- DURE, v. endure, remain, 893. (OF. durer.)
- DURST, see DAR.

E

- EASALIE, adv. unhurriedly, 436. (from ME. esé, OF. aisié + OE. -lice.)
- EFFEIR, n. aspect, appearance, 98. (OF. afeire.)
- EFFRAY, v. take fright, 141. EFFRAYIT, pp. constr. OF, alarmed by, 145. (OE. effrayer.)
- EFTIR, EFTER, adv. after, afterwards, 558. (OE. aefter.) prep. after, 267, 358.
- EFTIRWART, adv. afterwards, 499. (OE. aefterweard.)
- EIK, adv. also, 62. (OE. eāc.)
- EIR, n. ear, 318. (OE. eāre.)
- EIS, n. ease. 425. (OF. eise.)
- ELLIS, adv. else, otherwise, 636. (OE. elles.)
- ENE, n.pl. eyes, 285. (OE. eāgan.)
- ERDE, n. ground, 538; IN ERDE, phr. in the world, 36. (probably a form of OE. eorpe, not eard.)
- ESCHEIF, v. ^{succeed} ~~achieve~~, 841. (OF. eschever.)
- ESPY, v. look out for, 50; pres. 1 sing. observe, 29; ESPYIT, pp. observed, 294. (OF. espier.)
- ESTAIT, n. highness, (title of honour), 243; OF ESTAIT, phr. of state, 826. (OF. estat.)
- EVER, EUIR, adv. ever, 36, 343. (OE. āefre.)
- EUIRMARE, adv. evermore, 344. (OE. āefre + märe.)
- EWILL, adv. ill, 868; badly, 889. (OE. yfele.)
- EWIN, adv. right, 589. (OE. efne.)
- EXCUSE, imp. exonerate, 622. (OF. excuser.)

- FA, FO, n. foe, enemy, 462, 719. (OE. (ge) fā.)
- FAYD, v. fade, 502; FADIT, pp. faded, 793. (OF. fader.)
- FAIL3E(I)T, pp. faded, 504; exhausted, 870. (OF. faillir.)
- FAYN(E), adj. glad, 253; quasi - adv. (with WALD) gladly, 201. (OE. faegen.)
- FAYNIS, n.pl. fanes, metal vanes on the tops of towers, 107. (OE. fana.)
- FAIR, adj. fair, beautiful, 7; FARAR, comp. more just, 341. (OE. faeger.)
- FAYR, v. go, 754; FURE, pret 3 sing. fared, 266; pret 3 pl. went, 271. (OE. faran.)
- FAYR-CALLING, n. Fair, Gracious Welcome, 173. (Fayr, adj. † calling, from OE. ceallian.)
- FAIR-FARRAND, adj. courteously behaved, 279. (Fair, adv. † farrand, from OE. faran; cf. ON. farandi.)
- FAIRLIE, FAYRLIE, adv. deftly, 235; justly, 386; courteously, 726. (OE. faeger † -lice.)
- FAYTH, n. faith, in IN (GUDE) FAYTH, phr. by heavens, upon my word, 446, 581. (OF. feid.)
- FALD¹, n. dwelling, 776. (OE. falod.)
- FALD², v. lose heart, flinch, 109. (OE. faldan.)
- FALL, v. fall, 875; happen, 845. (OE. fallan.)
- FALLOW, n. friend, 493; fellow (contemptuous), 914; FALLOWIS, pl. companions, 792. (OE. feolaga from ON. félagi.)
- FALS, adj. false, faithless, 527. (OE. fals from L. falsus.)
- FALSET, n. Falsehood, 548. (OF. falset.)
- FALSLE, adv. treacherously, 561. (OE. fals † -lice.)

- FALT, n. fault, 707; FOR FALT OF, phr. for lack of, 512. (OF. faute.)
- FAME, see GUD FAME.
- FAMILIE, n. household, 814. (L. familia.)
- FAND, see FIND.
- FANG, v. get, assemble, 41; gain, 836. (OE. fūn; gefangen; cf. ON. fanga.)
- FANTISIE, n. delusion, 906. (OF. fantasie.)
- FARAR, see FAIR, adj.
- FARRAND, se FAIR-FARRAND.
- FASSONIT, pp. shaped, fashioned, 336. (from noun: OF. façon.)
- FAST, adv. fast, quickly, 196; securely, tightly, 206; firmly, 331. (OE. faeste.)
- FAVOUR, n. good-will, in FOR FAVOUR NOR FOR FEID, phr. neither ^{on} account of goodwill or hostility, on no account, 45. (OF. favour.)
- FEDDERIT, adj. fitted with a feather, 235. (OE. fe~~per~~ + -ede.)
- FEE, n. payment, reward, 612. (OF. fe.)
- FEID, n. hatred, hostility; in FOR FAVOUR NOR FOR FEID, see FAVOUR; in HAD ME... AT FEID, phr. had ~~had~~ for me, 958. (OF. fede.)
- *FEINZE, n. imposture, deception, 500. (from verb: OF. feindre.)
- FEINZE, v. hang back, 152. (OF. feindre.)
- FEIR, adj. vigorous, 180. (OE. fēre; cf. ON. fo^{er}.)
- FEYR, n.¹ companion, 749; FEIRIS, pl. companions, 194. (OE. fēra.)
- FEIR, n.² company, in IN FEIR, phr. in assembly, assembled, 98; together, 849. (OE. gefēre; gefēran, as companions.)
- FEIRIT, pp. frightened, 367. (OE. faēran.)

- F¹EIT, see FUT(E).
- F²EIT, pret. 3 sing. FEIT HIM, refl. hired himself out, 506. (from noun: OF. fe.)
- FELD, pret. 3 sing. felt, 659; constr. OF., tasted, 657. (OF. fēlan.)
- FELL, adj. great, 81. (OF. fel.)
- FELLONLIE, adv. furiously, fiercely, 439: (OF. felon + OE. -lice.)
- FELLCUN, adj. cruel, bitter, 462; huge, tremendous, 275; great, 381. (OF. felon.)
- FEMELL, n. attendants, retinue, 41. (OF. famille.)
- F^{ER}, FAR, adv. far, 194, 942. (OE. feorr.)
- FESTNIT, pret. 3 sing. constr. VP, fastened up, 176. (OE. faestnian.)
- FETERRIT, adj. fettered, 270. (OE. feter + -ede.)
- FY, interj. shame, 710. (OF. fi.)
- FYFT, pron. fifth, 61. (OE. ^vfifta.)
- FIKKILNES, n. fickleness, inconstancy, 899. (OE. ficol + -nes.)
- FIND, v. find, 167; FIND...NO FUT, see FUT(E); FAND, pret. 3 sing. found, 269; FUNDE, pp. found, 800. (OE. findan.)
- FITSCHAND, pres. part. moving, turning, 107. (obscure.)
- FLAYNE, n. arrow, 235. (OE. flān.)
- FLANG, pret. 3 sing. constr. FURTH, dashed forward, 193. (ME. fling; cf. ON. flengja.)
- FLATE, pret. 3 sing. argued, 829. (OE. flītan.)
- FLAW, pret. 3 sing. rushed, ran, 416; fell swiftly, 538. (OE. fleogan.)
- FLE, v. run away, 109; FLEDE(E), pret. 3 sing. ran, 784, 887; FLED(E), pp. fled, run away, 201, 737. (OE. flēon.)
- FLEYIT, pp. panic-stricken, 259. (OE. flēgan.) *flēgan*

- FLEMIT, pp. banished, 674. (OE. flēman.)
- FLICHT, n. flight, in TANE THE X., phr.
 taken to flight, 242. (OE. flyht.)
- FLORE, n. blossom, 394. (OE. flōr.)
- FLOREIST, pp. blossoming, 72; adorned, 107.
 (OF. floriss-, stem of florir.)
- FLOUR(E), n. flower, 72; best part, 508.
 (OF. flour.)
- FLURE, n. floor, 394. (OE. flōr.)
- FO, see FA.
- FOIRSICHT, n. Foresight, 674. (OE. fore- + siht.)
- FOLIE, n. Folly, 541. (OF. folie.)
- FOLK, n. servants, followers, 3; people, 41;
 FOLKIS, pl. people, 142. (OE. folc.)
- FOR, conj. for, 9; because, 142; prep. for, 19;
 for, on account of, 45; constr. TO, to, 22.
 (OE. for(a).)
- FORBE, prep. in contrast to, from, 675. (OE.
 for + be.)
- FORBEIR, FORBEYR, v. do without, 479; abstain
 from, 671. (OE. forberan.)
- FORCHAIST, pp. put to flight, 259. (OF. forschacier.)
- FORDWART, pp. extremely drowsy, heavy with sleep,
 355. (obscure.)
- FORE-TOUR, n. front tower of castle, 875.
 (OE. fore + OF. tour.)
- FORFOCHTIN, pp. worn out with fighting, 889.
 (OE. for- + feohtan.)
- FORMEST, adj. foremost, 488. (OE. formest.)
- FORSUYTH, see SUYTH.
- FORSUME, v. misspend, waste, 616. (obscure.)
- FORTOUN, FORTUNE, n. fortune, 823, 846. (OF. fortune.)
- FORTRAVALIT, pp. weary from labouring, 356.
 (OE. for- + OF. travailler.)
- FOSTELL, n. cask, 906. (OF. fustaille.)

- FOVELLIS, n.pl. provisions, 59. (OE.fowaille.)
- FOULE, adj. guilty, 622. (OE. fūl.)
- FOUND, v. depart, 45; go, travel, 937. (OE.fúndan.)
- FOUR(E)SUM, n. band, group, of four, 198, 201.
(~~OE.~~ feower + -sum.)
- FOW, see FULL, adj.
- FRA, FRO, conj. from the time that, when, as soon
as, 187;
prep. from, away from, 37, 45; made from, 531;
constr. THAT, from the time that, as soon as,
226. (ON. frá.)
- FRAY, n. din, uproar, 381. (aph. from OF. e(s)frai.)
- FRE, adj. free, 270. (OE. frēo.)
- FREDOME, n. Generosity, 29; AT FREDOME, phr.
at liberty, 18. (OE. frēodōm.)
- FREYND, n. friend, 466. (OE. frēond.)
- FRESCHIE, adj. gay, joyous, 7; youthful, 72; bright,
beautiful, 98; FRESCHAR, comp. more bright, 335.
(OF. freis, fem. fresche; cf.OE. fersc.)
- FRESCHLIE, adv. vigorously, eagerly, 173. (from
prec. + -lice.)
- FROME, prep. from, 434. (OE. from.)
- FUDE, n. food, 870. (OE.fōda.)
- FUGE, n. ~~xxx~~ obscure (see note to 1.663.)
- FULEHARDENES, FULE-HARDYNES, FULL-HARDYNES, n.
Foolhardiness, Foolish Daring, 28, 180, 193.
(OF. fol hardi + OE. -nes.)
- FULIS, n.pl. fools, 654. (OF. fol.)

FULL, FOW, adj. full, 31, 906; crammed with food, 909. (OE. full.)
 FULL, adv. full, very, quite, 85. (OE. ful.)

FUNDE, see FIND.

FURE, n. furrow, in phr. FURE LEYNTH, furrow's length, 194. (OE. furh.)

FURE, ~~xxxx~~ see FAIR, v.

FURTH, adv. forth, out, 161; forward, 193.
 (OE. forþ.)

FURTHSCHAW, v. reveal, make known, 670.
 (OE. forþ + (ge)-scēawian.)

FUT(E), n. foot; in ON FUTE, phr. on foot, 189; to his feet, 483; NO FUT NICHT FIND, phr. might not stand upon my own feet, 603; FEIT, pl. feet, 287. (OE. fōt.)

- GA, *GO, v. **go**, 575, 47; 3EID, 3UID, pret. 3 sing. went, 416, 173; 3EID, pret 3 pl. went, 291; GONE, pp. gone, 360. (OE. gān; pret. eode.)
- GALF, see GIF, v.
- GAMSOME, adj. playful, sportive, 549. (OE. gamen † -sum.)
- GANAND, adj. useful, 63. (from verb: ON. gegna.)
- GANE¹, pret. 3 sing. constr. TO, began to, 227, 750. (OE. ginnan.)
- GANE², v. be useful to, 824. (ON. gegna.)
- GANESTUDE, pret 3 pl. resisted, 394. (ON. gegn. † OE. standan.)
- GANG, pres. 1 sing. **go**, 837. (OE. gangan.)
- GANSEIS, n. pl. arrows, cross-bow bolts, 861. (obscure.)
- GAR, v. make, cause, 47; GART, pret. 3 sing. caused, 366; GART, pp. in GART PERCE, had breached, 424. (ON. gōra.)
- GARITOUR, n. watchman in "garret" or watchtower, 305. (from O.F. garite.)
- GART, see GAR.
- GAT, see GET.
- GAVE, see GIF, v.
- GEIR, n. belongings, 751. (ON. gervi.)
- GENTILNES, n. Chivalry, Courtliness, 14; Nobility, 116. (OF. gentil † O.E. -nes.)
- GENTRICE, n. Courtesy, Good Breeding, 29; honourable feeling, sense of honour, 397. (OF. genterise.)
- GERS, n. grass, 330. (OE. gaers, graes.)
- GET, v. get, in GET A SWY, see SWY; GAT, pret. 3 sing. caught hold of, 492; constr. ON, put on, 412; GOTTIN, pp. got, 955. (ON. geta.)

GY, v. guide, direct, 20. (OF. **g**uier.)

GYDE, n. guide, 136. (OF. guide.)

GIF,¹ conj. if, 110; if, whether, 632.
(OE. gi(e)f; ME. 3if.)

GIF,² v. give, 624; constr. OUR, imp. give up, yield, 864; GAIF, GAVE, pret. 3 sing. gave, 486, 537; GAIF, pret. 3 pl. uttered, 859; in GAIF...KEIP, see KEIP, n. (ON. gefa.)

GYN(E), n. trick, stratagem, 69; siege-engine (used for casting stones or other missiles), 858.
(aph. from OF. engin.)

GYS, v. GYS ME, refl. disguise myself, 494.
(from noun: OF. guise.)

GLADE, n. kite, 379. (OE. glida.)

GLAID, adj. happy, joyous, 554;
adv. joyfully, 184, (OE. glaed.)

GLAS, n. glass, 357. (OE. glaes.)

GLEW, v. make happy, give pleasure to, 564.
(OE. glēowian.)

GLYDE, pres. 3 pl. move, advance, 184. (OE. glīdan.)

GLIFNIT, pret. 3 sing. constr. VP, glanced, looked up, 382. (obscure.)

GLUT(T)ONY, n. Gluttony, 31, 909. (OF. Gluttonie.)

GO, see GA.

GODLIE, see GUDLIE.

GOLD, n. gold, 107; in GOLD NOR GUDE, phr.
see GUDE, n. (OE. góld.)

GONE, see GA.

GOVERNANCE, n. behaviour, 294; guidance, 430;
wise, prudent behaviour, discretion, 769.
(OF. governance.)

GOVERNE, v. rule, guide, 20. (OF. governer.)

- GOVERNOUR, n. guardian, 685; GOVERNOURIS, pl. guardians, 34. (OF. gouverneur.)
- GRACELES, adj. without grace, unregenerate, 575. (OF. grace + OE. -leas.)
- GRAYTH, v. treat in such a way as to make, 48. (ON. greiða)
- GRAME, n. ill-will, anger, 48. (OE. grama.)
- GRE, n. stage, degree; in GRE BE GRE, phr. stage by stage, inch by inch, gradually, 77. (OF. gré.)
- GREIF, n. anger, 48; feeling of distress, in ON GRUND NO GREIF, not a care in the world, 185. (OF. grief.)
- GREIF, imp. in THE NOCHT GREIF, refl. do not be angry, 493; GREVIS, pres. 3 sing. grieves, saddens, 575; GREVIT, pret. 3 sing. vexed, angered, 432; grew sad, 519. (OF. grever.)
- GREIN, GRE(Y)NE, adj. green, 6, 93; youthful, 26; vigorous, eager, 550. (OE. grēne.)
- GREIT, see GREIT(E). ~~XXXX, XXX.~~
- GRENE, n. grassy ground, field, plain, 198. (OE. grēne.)
- GRET(E), GREIT, GRIT, adj. great, 345, 372, 609, 70; chief, 305; GREITEST, GRITEST, superl. greatest, most important, 228; for GRITEST OF REUERENCE, see REUERENCE. (OE. great.)
- GREVIS, GREVIT, see GREIF, imp.
- GRIT, GRITEST, see GRET(E).
- GRITLIE, adv. greatly, 367. (OE. grēat + -lice.)
- GROMES, n. pl. men, knights, 184. (cf. MDu. grom.)
- GR(O)UND, n. ground, 135; ON GRUND, phr. in the world, 185. (OE. grūnd.)
- GRUNDIN, adj. sharpened, 108. (OE. (ge)grūnden.)
- GUD(E), adj. good, 353, 363. (OE. gōd.)
- GUDE, n. resources, 512; property, 630; wealth, 695; in GOLD NOR GUDE, phr. neither gold nor actual goods,

~~neither gold nor actual goods, (that is)~~
 no bribe, inducement of any kind, 47; MAN
 OF GUDE, phr. man of substance, means, 596,
 (OE. gōd, n.)

GUD FAME, n. Good Reputation, 116. (Gud, adj. OF. fame.)

GUDLIE, GODLIE, adj. noble, excellent, 20; fair,
 handsome, 435. (OE. gōdlic.)

GUDLIE, adv. readily, well, 746. (from prec.)

GUNNIS, n. pl. missiles hurled from engines of war.
 861. (obscure.)

GUSTIS, pres. 3 sing. tastes, 657. (from noun:
 L. gustus; or L. gustāre.)

H.

HAD¹, see HALD, v.

HAD², HADE, see HAVE.

HAIRIS, n. pl. hairs, white hairs, 517. (OE. hāer.)

HAIRT, see HART.

HAIST, n. haste, 70. (OF. haste.)

HAIT, HATE, HEIT, adj. hot, 831, 659;
n. hot, heat, 62. (OE. hāt.)

HALD, n. control, keeping, 642. (OE. hāld.)

HALD, v. hold, keep, 523; defend, 774; HAD, imp.
keep, 874; hold, defend, 863. (OE. hāldan.)

HALELIE, adv. completely, 778. (OE. hāl + -līce.)

HALY, adv. completely, 208. (OE. hāl + -līce.)

HALS, n. neck, 912. (OE. hals.)

HAME, adv. home, 255. (OE. hām.)

HAPNING, n. in OF HAPNING, phr. by chance, 52.
(from next.)

HAPNIT, pret. 3 sing. chanced, 129. (extension of verb),
happ * = noun: ON. happ.)

HAPPE, n. chance, fate, 315. (ON. happ.)

HAPPIE, adj. lucky, of luck, 704. (from prec.)

HARDE, see HEIR, v.

HARKNIT, HERKNIT, pret. 3 sing. listened, 55, 808.
(OE. hercnian.)

HARME, n. suffering, distress, 617; HARMES, pl.
wrongs, 341; injuries, 790. (OE. hear̄m.)

HARNES, n. horse's trappings, 753. (OF. harneis.)

HARRO, interj. help! 375. (OF. haro.)

HART, HAIRT, n. Heart, 1, 233 . (OE. heorte.)

HAS, see HAUE.

HATE, see HAIT.

HAUE, v. have, 201; pres. 3 pl. have, 203; HES, pres. 3 sing. has, 225; pres. 3 pl. have, 209; HAS, pres. 2 sing. hast, 554; HAD(E), pret. 3 sing. had, 4; pret. 2 pl. had, 830. (OE. habban.)

HAVINES, see HEVENES.

HE, see HIE.

HE, pers. pron. nom. he, 3; HIM, acc. him, 22; refl. himself, 260; HIMSELF, emph. pron. he himself, 182; HIS, poss. adj. his, 1. (OE. hē, him, his.)

HECHT, pres. 1 sing. am called, 842. (OE. hātan.)

HEGEIT, pp. fenced about, 102. (from noun: OE. *hecg.)

HEID, n. head (of spear), 960. (OE. heāfod.)

HEID, v. be beheaded, 528. (from prec.)

HEIDWERK, n. Headache, 879. (OE. heāfoðwerc.)

HEILL, n. health, 321. (OE. hāelu.)

HEYNDNES, n. Courtesy, 118. (OE. (ge) hende † -nes.)

HEIR¹, adv. here, 446. (OE. hēr.)

HEIR², v. hear, 80; HARDE, pret. 3 sing. heard, 529; HARDE, pp. listened to, 699. (OE. hēran.)

HEIT, see HAIT.

HERBRIE, v. shelter, lodge, 688. (cf. ON. herbergja.)

HERKNIT, see HARKNIT.

HES, see HAUE.

HEVE, v. vex, afflict, 901. (OE. hebban.)

HEVENES, HEVINES, HAVINES, n. Despondency, Sadness, 258, 336, 789. (OE. hefignes.)

HEVIE, adj. grievous, 804. (OE. hefig.)

HEVINES, see HEVENES.

- HEWINLIE, adj. heavenly, of heaven, 312. (OE.heofonlic.)
- HY, v. in HY PAME, refl. hasten, 546. (OE.hīzian.)
- HICHT, n. greatness, 711; zenith, 763; ON HICHT, phr. on high, aloft, 133; loudly, 383. (OE.hēhþu.)
- HYD(E), v. hide, 485, 546; HIM HID, pret. 3 sing. refl. hid himself, 272; HYDE, pp. hidden, 812. (OE.hydan.)
- HIDDO(W)US, adj. horrible, hideous, 850, 859. (OF. hidous.)
- HIE, adj. high, lofty, 389; noble, 114. (OE.hēh.)
- HIE, HE, adv. aloft, 74; highly, 818; loudly, 295. (OE. hēh.)
- HINDERIT, pp. harmed, injured, 917. (OE. hindrian.)
- HING, v. hang, be hanged, 528; HINGIS, pres. 3 sing. hangs, 848. (ON.hengja.)
- HINT, pret. 3 sing. caught, seized, 724; HINT, pp. seized, 364; suffered, 790. (OE.hentan.)
- HIR, see SCHO.
- HIRNE, n. corner, hiding place, 546. (OE. hyrne.)
- HOCHIS, n.pl. hocks, "the hollow parts behind the knee joints" (NED.), 795. (cf. OE. hōh.)
- HOIST, n. Coughing, 879. (ON. hósti.)
- HONESTIE, n. Honourableness, 118. (OF. honeste.)
- HONOUR, n. Honour, 65. (OF. honour.)
- HONOURIS, pres. 3 pl. hold in honour, 818~~x~~. (OF. honourer)
- HOUNDER, see HUNDER.
- HVFFIT, see HUVIT.
- HUMILNES, n. Humbleness, 114. (OF. humble + OE. -nes.)

HUNDER, HOUNDER, n. hundred, 543, 216. (probably reduced from hundre~~x~~th, n.)

HUNDRETH, n. hundred, 516; HUNDRETHIS, pl. hundreds, 814. (ON. hundra~~x~~.)

HUVIT, pret. 3 pl. halted, 198; HVFFIT, pp. poised, 171. (obscure.)

INDIGENCE, n. poverty, 527. (OF. indigence.)

INDIGNITY, adj. counsel. OF, nestitude of, 772.

INNOCENCE, n. innocence, 415. (OF. innocent.)

INNOCENT, n. innocent creature, 415. (OF. innocent.)

IN TO, prep. into, 313; (OF. in + ON. til.)

IN TO, prep. into, within, i; of, concerning, 12. (OF. in + ON. til.)

INVEY, n. envy, 76. (OF. envie.)

INWARDE, adj. inward, inner, 33. (OF. inward.)

JOY, n. joy, 740. (OF. joie.)

JOLITEE, JOLITIE, n. revelry, 81, 374. (OF. jolitive.)

YRE, n. anger, 211. (OF. ire.)

- I, pers. pron. nom. I, 29; ME, acc. refl. myself, 243;
 MY, MYN, poss. adj. my, 214, 919; MYNE, pron.
 mine, 863; MYSELF, pron. I myself, 348.
 (OE. ic, mē, mīn.)
- IELO(U)SIE, IELOUSY, n. Jealousy, 26, 759, 264.
 (OF. gelosie.)
- ILK, adj. same, 359;
pron. **PAT** ILK, that very person, 685. (OE. ilca.)
- ILKANE, pron. each (one), 583. (OE. ylc + ān.)
- ILLUMINYT, pp. constr. OF, made radiant by, 135.
 (OF. illuminer.)
- IN, see IN TILL, IN TO.
- INCLYNIT, pp. disposed, 15; favourably disposed, 35.
 (OF. encliner.)
- INCRESSIS, pres. 3 sing. increases, 240. (OF. encreis-,
 stem of encreistre.)
- INDIGENCE, n. poverty, 617. (OF. indigence.)
- INDIGENT, adj. constr. OF, destitute of, 772.
 (OF. indigent.)
- INNEMEIS, n.pl. enemies, 52. (OF. enemi.)
- INNOCENT, n. innocent creature, 415. (OF. innocent.)
- IN TILL, prep. into, 313; (OE. inn + ON. til.)
- IN TO, prep. in, inside, within, 1; of, concerning, 12.
 (OE. inn tō, intō.)
- INVY, n. Envy, 26. (OF. envie.)
- INWARDE, adj. inward, inner, 33. (OE. inneward.)
- IOY, n. joy, 740. (OF. joie.)
- IOLITEE, IOLITIE, n. revelry, 81, 574.
 (OF. joli(ve)té.)
- YRE, n. anger, 211. (OF. ire.)

YTHAND, adj. assiduous, diligent, 33. (ON. iðinn.)

IUGE, n. judge, 623. (OF. juge.)

IUGE, v. constr. TO, consider, suppose (to be), 311;
judge, form an opinion about, 658;

IUGEIT, pret. 3 sing. judged, 53. (OF. juger.)

*IUSTIFEID, pp. judged, 574. (OF. justifier.)

K.

KAN, see CAN.

KAST, see CASTIX.

KEYNLIE, adv. boldly, 223. (OE. cēnlice.)KEIP, n. care in watching, in TUIK GUDE KEIP..TO,
phr. kept close watch on, 353; GAVE GUD KEIP,
paid good heed, noted it well, 363. (from next.)KEIP, v. look after, 82; guard, defend, 258; imp.
practice, 652; KE(I)PIT, pret. 3 pl. kept, 35;
pret. 2 pl. ruled over, 389; KEIPIT, pp.
guarded, 786. (OE. cēpan.)KEN, v. distinguish, identify accurately, 54;
learn, 348; KEND, pret. 3 sing. knew,
recognised, 883; ~~pre-2 sing.~~ instructed, 907;
KEND, pp. acquainted, familiar, 742. (OE. cennan.)KENE, adj. brave, valiant, 139; proud, 349. (OE. cēne.)KERVIN, pp. cut, carved, 106; constructed (by
carving), 111. (OE. ceorfan.)

KEST, see CASTIS.

KYNDNES, n. Tenderness, 118. (OE. (ge)cynd + -nes.)KIRNALE, n. battlement, 783; KIRNELLIS, pl.
battlements, 106. (ONF. cernel.)KNAW, v. know of, foresee, 94; distinguish, 675.
KNEW, pret. 3 pl. knew, 500. (OE. (ge)cnāwan.)KNAWLEGE, n. Knowledge, 655. (obscure.)KNELAND, pres.p kneeling, 350; KNELIT, pret. 3 sing.
kneeled down, 457. (OE. cneōwlian.)KNIYF, n. knife, 5867. (OE. cnīf.)

--- 5867. 5867. 5867. 5867. 5867. 5867. 5867. 5867. 5867. 5867.

KNIFE, n. knife, 11. (OE. cnīf.)

L.

LADILL, n. ladle, 284. (OE. hlaedel.)

LAY, see LY.

LAYDE, pret. 3 sing. laid, 536. (OE. lecgan.)

LAIIF, n. remainder, others, 488. (OE. lāf.)

LAYNE, LANE, v. conceal, 179; in NOCHT TO LAYNE, phr. not to deceive, to tell the truth, 13. (ON. leyna.)

LAIRDE, n. lord, 40. (OE. hlāford.)

LANE, see LAYNE.

LANG, adv. long, 147; in phr. OF LANG, for a long time past, 43. LANGAR, LANGER, comp. longer, 444, 461. (OE. lang.)

LANGOUR, n. Sick Longing, 261. (OF. languor.)

LAP, see LEIP.

LARGE, adj. free, at large, 270; in AT LARGE, phr. in a body, in force, 878. (OF. large.)

LAS, n. maiden, 359. (obscure.)

LAT, v. constr. IN, let in, allow to enter, 66; LATT, imp. let, allow to, 463; LAT SE, let us see, 613; LEIT, pret 3 sing. constr. IN, let in, 530. (O.E. lætan; probably influenced by ON. láta.)

LATHLIE, adj. loathsome, 854. (OE. lāðlic.)

LATT, see LAT.

LAUCHAN, pres. p. laughing, 295. (OE. hlaehhan.)

LAW, adv. low, 273; down below, 388. (ON. lágr.)

LECAM, n. body, 11. (OE. līc hama.)

- LEDING, n. leading, guidance; in AT HIR LEDING, phr. at her command, 123. (from OE. lædan.)
- LEFE, LEIF, pres. 1 sing. leave, bequeath, 945, 898;
 LEVIT, LEFT, pp. left, abandoned, 257, 951.
 (OE. læfan.)
- LEGIOUN, n. host, large company, 123. (OF. legiun.)
- LEID, n. men, people, 816. (OE. lēod.)
- LEIF¹, adv. dearly, gladly, 827. (OE. lēof.)
- LEIF², n. permission (to go), 698; TAK PAIR LEIF, phr. get permission to leave, say goodbye, 490; BE (WITH) 3OUR LEIF, phr. (of deprecation) with your leave, if you please, forgive me for speaking so, 609, 458.
 (OE. leaf.)
- LEIF³, see LEFE.
- LEIK, n. leek (a type of things of little value), 944.
 (OE. leac.)
- LEYNTH, n. length, 194. (OE. lengþu.)
- *LEIP, v. leap, rise, 920; LAP, pret. 3 pl. leapt, 781. (OE. hleapan.)
- LEYR, v. learn, 666; LEIRIT, pret. 3 sing. taught, 299. (OE. laeran.)
- LEIS, n. falsehood; in BUT LEIS, phr. without falsehood, to tell the truth, assuredly, 61. (OE. leas.)
- LEISSING, m. falsehood, 451. (OE. lēasung.)
- LEIST, see LIST.
- LEIT, see LAT.
- LEN, imp. grant, 351; lend, 494. (OE. laenan.)
- LEST, v. last, 327. (OE. lāestan.)
- LEVIR, n. liver, 910. (OE. lifer.)
- LEVIS, n.pl. petals, 91. (OE. leāf.)
- LEVIT, see LEFE.

- LY, v. lie, 273; stay, remain, 485; LAY, pret. 3 sing. lay, 378. (OE. licgan.)
- LICENCE, n. leave, permission, 351. (OF. licence.)
- LICOUR, n. liquid, drink, 60. (OF. licur.)
- LIELL, adj. loyal, faithful, 123. (OF. leēl.)
- LYFLIE, adj. lively, vigorous, 483. (OE. liflic.)
- LYK, adj. likely, 197; like, 788. (OE. (ge)līc.)
- LYKING, n. Pleasure, 119. (OE. līcung.)
- LIKLIE, adj. likely, 7. (ON. líkligr.)
- LYMMIS, n.pl. legs, 854. (OE. lim.)
- LYMMIT, pp. appointed, 19. (OF. limiter.)
- LYNNAGE, n. family, race, 221. (OF. lignage.)
- LIST, pres. 3 sing. wishes, 897; LIST, LEIST, pret. 3 sing. wished, pleased, 299, 124; in impersonal constr. þAME LIST, it pleased them, they wished, 271. (OE. lystan.)
- LYVE, in ON LYVE, phr. alive, living, 816. (OE. on lifē.)
- LOK, n. lock; VNDER LOK, phr. securely guarded, under lock and key, 273. (OE. loc.)
- LOST, pp. destroyed, ruined, ~~ww~~ 221. (OE. losian,)
- LOVE, see LUIF.
- LOVIT, pp. loved, beloved, 816. (OE. lufian.)
- LOUS, adj. loose, 277. (ON. lauss.)
- LOWD, adj. loud, 579. (OE. hlūd.)
- LOWDE, adv. loudly, 222. (OE. hlūde.)
- LOWRIS, pres. 3 sing. lurks, cowers, 391. (OE. *lurian; cf. Du. loerem.)
- LUGE, n. tent, hut, temporary house of any kind, 660. (OF. loge.)
- LUIF, LOVE, n. Love, 284, 14. (OE. lufu.)
- LUIKIS, see LUK.

LUK, imp. constr. TO, look for, 945; LUIKIS, pres. 3 pl. pay attention to, 87; LUIKAND, pres. p. constr. ON, looking on, acting as spectators, 543; LUIKIT, pret. 3 sing. looked, gazed, 551. (OE. lōcian.)

LURDANIS, n.pl. scoundrels, 524. (OF. lourdin.)

LUST, n. Lust, Sensuous Desire, 25; joy, 472;
LUSTIS, pl. desires, 23, (OE. lust.)

LUSTY, LUSTIE, adj. fresh,⁶ comely, beautiful, 11;
 good, 60; gay, joyful, 68. (OE. lust + ig.)

*LUSTIHEID, n. Delight, Joyfulness.
 (prec. + OE.*-hædu.)

M.

MA, see MAK.

MADIN, n. maiden, 346. (OE. maegden.)

MAGNIFICENCE, n. excellency (title of honour), 717.
(OF. magnificence.)

MAY, pres. 3 sing. may, can, 156, 327; pres. 1 sing. in
AS I MAY, as far as I am able, 728; MICHT, pret. 3
sing. might, could, 36. (OE. maeg; mihte.)

MAIR, see MORE.

MAIS, see MAK.

MAISTER, n. master, 266. (OF. maistre; OE. maegester.)

MAISTER-MAN, n. man of authority, 542. (from prec. +
OE. man(n).)

MAK, MA, v. make, 372; cause, 109; MAIS, pres. 3 sing.
makes, 655; MAID, pret. 3 pl. made, 79; pret. 3 sing.
caused, 104; constr. TO, made.. for, 566; MAID, pp.
made, 165. (OE. macian.)

MALADY, n. sickness, 240. (OF. maladie.)

MAN, MON, pres. 2 sing. must, 465; pres. 3 pl. must, 679.
(ON. man, mun.)

MANER, n. Manners, Deportment, 290. (OF. manere.)

MANG, v. go distracted, 104; lead astray, bring to
confusion, 299. (obscure; cf. OE. on -mang, mangian.)

MAREIT, pp. married, 935. (OF. marier.)

MARRIT, see MER.

ME, see I.

MEID, n. meadow, 164. (OE. maed.)

MEIKILL, ME(I)KLE, adj. great, 2, 220, 316. (OE. mycel.)

MEIKNES, n. Meekness, 117. (ON. mjúkr + OE. -nes.)

MEIS, MES, n. food, 60; course, 419; meal, 918. (OF. mes.)

MEIT, n. food, 262. (OE. mete.)

MEKLE, see MEIKILL.

MELODY, MELODIE, n. music, 79, 310. (OF. melodie.)

MENE, v. mean, 156; MENT, pret. 3 sing. intended, 149.
(OE. maenan.)

MER, v. constr. AMIS, go badly astray, come to
utter confusion, 104; MARRIT, pp. bewildered,
perplexed, 170. (OE. merran.)

MERSCHALE, n. marshall, 307. (OF. mareschal.)

MERSCHELLING, n. assembling, 421. (from verb from prec.)

MERVALE, n. marvel, wonder, 661; in HAUE...MERVALE OF,
phr. am struck with astonishment by, 787.
(OF. merveille.)

MERVALE, imp. wonder, feel surprise, 569. (OF. merveiller.)

MESOUR, n. measure, moderation, 652; in OUT OF MESOUR,
phr. beyond all bounds, extremely, 170. (OF. mesure.)

MES, see MEIS.

MESIT, pp. settled, put right, 631. (aph. from
OF. ameser.)

METURE, adj. ^{"mature";} prolonged, 531. (L. māturus.)

MICHT, n. power, 244. (OE. miht.)

MICHT, see MAY.

MID, ~~MID~~, in IN (THE) MID(~~X~~), prep. phr. in the
middle, midst of, 417, 535. (from OE. in,
on middan.)

MYLK-QUHYT, adj. milk white, 162. (OE. milc-hwīt.)

MILSON, n. million, 42. (OF. million.)

MYN, adj. less, 68. see MORE. (ON. minni.)
MYN, see I.

MYRE, n. mire, 951. (ON. myrr.)

MIRRELIE, adv. joyfully, 143. (from next.)

MIRRIE, adj. joyous, happy, 421. (OE. myrge.)

- MIRROUR, n. mirror (see note to line), 631. (OF. mir(e)our)
- MIS, n. wrong, in DID MIS, phr. did wrong, 600.
(OE. miss and mis-prefix.)
- MISADVENTURE, n. misfortune, 4. (OF. misaventure.)
- MISCHEIF, v. come to harm, 495. (OF. meschever.)
- MISDEID, n. (collective). misdoings, 646. (OE. misdæd.)
- MO, adj. more, 790.
quasi-pron. more (in number), 42. (OE. mā.)
- MOIR, see MORE.
- MON, see MAN.
- MONY, adj. many a, 72; many, 115. (OE. monig.)
- MONYFALD, adj. manifold, 647. (OE. monigfald.)
- MORE, MOIR, MAIR, adj. greater; in MORE AND MYN, phr.
greater and smaller, of every rank, 68;
adv. more, 240; further, else, 375. (OE. m̄ara.)
- MORROWINGTYDE, n. morning, 433. (OE. morgen + tīdæ.)
- MORSELLIS, n. pl. blows, 955. (OF. morsel.)
- MOST, pret. 3 sing. must, 387; pres. 1 sing. must,
638. (OE. moste.)
- MOW, n. mouth, 955. (OF. moue.)
- MUDE, n. mind, spirit, 170. (OE. mōd.)
- MVMING, n. silence, 531. (obscure.)
- MURDOUR, v. murder, 342. (OE. myrþrian.)
- MVRE, n. moor, 850. (OE. mōr.)
- MURMOURIS, n. pl. Murmurs, 880. (OF. murmure.)
- MVXSIK, n. music, 309. (OF. musique.)
- MUSTER, n. assembly, 156. (OF. mostre.)
- MUSTER, pres. 3 pl. assemble, 143. (OF. mostrer.)

N.

- NA, NO, adj. no, 94, 4. (OE. nān.)
- NA, NO. adv. not, 241, 462; no, 215, 727 (first in line).
conj. nor, and ..not, 12, 168. (OE. nā;ne.)
- NAY, n. denial, in THIS IS NO NAY, phr. it cannot
be denied, 138. (ON. nei.)
- NANE, see NONE.
- NATUR(E), n. Nature, 19, 600. (OF. nature.)
- NEED, n. need, poverty, 945. (OE. nēd.)
- NEIR, adv. almost, 249.
prep. near, 292. (OE. nēr, adj. comp.)
- NEST, n. home, 601. (OE. nest.)
- NETHER, adj. lower, 388. (OE. neoþera.)
- NEVER, NEVIR, adv. never, 9, 657. (OE. nāefre.)
- NEVIRTHE LES, adv. nevertheless, 643.
(prec. + þe laēs; cf. OE. nā þe laēs.)
- NEW, adj. new, fresh, 379. (OE. nīowe.)
- NEWGATE, n. Newfangledness, 27. (OE. nīowe + ON. gata.)
- NEWLIE, adv. freshly, ever anew, 83.
(OE. nīowe + -lice.)
- NYCE, adj. foolish, 468. (OF. nice.)
- NICHT, n. night, 55. (OE. niht.)
- NICHTWALK, n. Night-Revelry, 31. (OE. niht + waco.)
- NO, see NA.
- NOCHT, adv. not, 11; not at all, by no means, 18;
pron. nothing, 36. (OE. nā-(wi)ht, nō-(wi)ht.)
- NOY, n. grief, sorrow, 83. (aph. from O.F. anoi.)
- NOYIT, pp. constr. OF, distressed by, 632.
(aph. from O.F. ancier.)

NONE, NANE, adj. (before h or vowel, or separated from noun), no, none, 83, 476; pron. none, not one, 335; no one, 671; (with negative) anyone, 168; in PAT..NONE, none of which, 517. (OE. nan.)

NOVALTEE, n. novelty, 83. (OF. novelté.)

NUK(E), n. corner, 391, 586. (obscure.)

NUMMERIT, pret. 3 pl. numbered, 42. (OF. nombrer.)

NUTRIMENT, n. food, 57. (L. nutrimentum; cf. F. nutriment)

- OBSERVANCE, n. payment of service, homage, 296.
(OF. observance.)
- OCCUPY, v. pass, spend, 21. (OF. occuper.)
- OCHT, adv. at all, in any way, 651.
pron. anything, 247. (OE. ō(wi)ht.)
- OF(F), prep. of, 4; concerning, as regards, 617;
at, 917. (OE. of.)
- OFFENCE, n. harm, 246; suffering, 619. (OF. offence.)
- OFFICE, n. duty, task, 820. (OF. office.)
- OFTSYS, adv. often, 320. (OE (on) oft-sīþas.)
- ONY, adj. any, 10. (OE. āenig, influenced by ān.)
- OR, conj.¹ or, 10. (reduced from OE. ā(w)þer.)
- OR, conj.² before, 182; constr. EUIR, (for emphasis),
before, 412. (OE. ær; cf. ON. ár.)
- ORDOUR, n. order, law, 637. (OF. ordre.)
- OST, n. host, 185. (OF. ost.)
- OUERTHORT, adv. across, 291. (OE. ofer + ON. þvert.)
- OUR, OURIS, see WE.
- OUR, adv. over, 442; too, 389.
prep. over, 368. (OE. ofer.)
- OURHAILL, v. cover over, 96. (OE. ofer + helan.)
- OUR-REIK, v. travel, 343. (OE. ofer + recan.)
- OUR-RYDE, v. trample down in riding, 228. (OE. ofer rīdan.)
- OURRUN, pp. soaked through, 10. (OE. ofer + þinnan.)
- OUR-SYLE, v. cover over, conceal, 733. (OE. ofer + OF.
ciller.)
- OURSLEIF, v. slip past, slip by, 611. (OE. sx ofer +
slēfan.)

- OURTAK, v. catch up with, 231. (OE. ofer + ON.taka.)
- OUT, adv. in ALL OUT, phr. at all, 490. (OE. ūt.)
- OUT, interj. help!, 375. (from prec.)
- OUTBREK, v. break out, force way out, 338. (OE. ūt + brečan.)
- OUTHER, conj. constr. OR, either.. or, 680.
(OE. a(w)per.)
- OUTPAST, pret. 3 sing. went out, 182. (OE. ūt + OF. passer.)
- OUTSCHUT, v. shoot, put forth, 91. (OE. ūt + scēotan.)
- OUTSTOLLING, pp. stolen away, 825. (OE. ūt + stelan.)
- OUTTAK, prep. except, 846. (from verb: OE. ūt + ON. taka.)
- OUTWARDE, adv. outside, 148. (OE. ūtanweard.)

- PAGE, n. boy, child, 283. (OF. page.)
- PAY, n. payment, punishment, in MAID GRIT PAY, phr. inflicted great punishment, exacted great toll, 379. (OF. paie.)
- PAYNE, n. suffering, 12. (OF. peine.)
- PAINTIT, pp. painted, 128. (OF. peindre.)
- PAIRR, adv. partly, 334.
n. part, 762. (OF. part.)
- PALFRAY, n. palfrey, (saddle horse, esp. for use of women), 898. (OF. palefrei.)
- PALLIOUN, n. cloak, 326. (OF. pallioun.)
- PANE, see APANE.
- PANE, n. (literally) skull, in TO THE PANE, phr. to the last degree, utterly, 509. (OE. panne.)
- PARALL, v. adorn, 71; PARALD, pp. adorned, 99.
(aph. from OF. apareiller.)
- PARAMOUR, n. lover, mistress, 768. (OF. par amour.)
- PARDE, interj. by God, indeed, 618. (OF. pardieu, -de'.)
- PARELL, n. peril, 805. (OF. peril.)
- PARLASY, n. Paralysis, 879. (OF. paralisie.)
- PECE, n.¹ peace, 63. (OF. pais, pes.)
- PECE, n.² cup, 128; PECES, pl. pieces, fragments, 366. (OF. pece.)
- PEIR, n. equal, in BUT PEIR, phr. without equal. 100. (OF. per.)
- PENNEIS, n.pl. pence, money, 941. (OE. peni(n)g.)
- PERCE, v. broach, be broached. (see GART), 424.
(OF. percer.)
- PERCEAUIT, pp. recognised, 749. (OF. perceivre.)

- PERSEW, v. follow, 847; PERSEWIT, pret 3 sing.
constr. TO, made his way to, 65.
 (OF. pursiwer, pursuer.)
- PERTLIE, adv. swiftly, 885. (aph. from OF. apert + -lice.)
- PIETIE, n. Pity, 120. (OF. pité.)
- PLACE, n. palace, castle, 97; home, 773. (OF. place.)
- PLAY, v. amuse, entertain herself, 131; revel, 555;
 in PLAY...A CAST, see CAST, n. (OE. plegian.)
- PLAINE, adv. directly, 252. (from next.)
- PLANE, adj. smooth, 5; clear, 650. (OF. plain.)
- PLESANCE, n. Pleasance, Pleasure, 97. (OF. plaisance.)
- PLYCHT, n. crime, 245. (OE. pliht.)
- POYNTING, n. pricking, 127. (from OF. pointer.)
- POLIST, pp. polished, 5. (OF. poliss-, stem of polir.)
- PORT, n. gate, 69. (OF. porte.)
- PORTAR(E), PORTOUR, n. porter, 304, 582, 263.
 (OF. port(i)er.)
- POSTROME, n. postern, gate in rear, 489. (OF. posterne.)
- POWRE, v. constr. DOUN, pour, shed down, 932. (obscure)
- POWRIT, pp. impoverished, 509. (OF. pouverir.)
- PRANCE, pres. 3 pl. ride with horse prancing, 224.
 (obscure.)
- PRECIOUS, adj. costly, 100. (OF. precious.)
- *PREICHEIT, pret. 3 pl. exhorted, preached, 24.
 (OF. prech(i)er.)
- PREIK, pres. 3 pl. spur horses on, gallop, 224;
 PRIK, pres. 2 pl. gallop, 191. (OE. prician.)
- PREIS, pres. 3 pl. urge on, 24. (OF. presser.)
- PRENE, n. pin, 127. (OE. preōn.)

- PRESENCE, in FRA PRESENCE OF, phr. out of the presence of, 526; IN HIS PRESENCE, phr. in front of him, 714. (OF. presence.)
- PRESENT, imp. present, 773; PRESENT, pp. presented, 234, (OF. presenter.)
- PRESONER, n. prisoner, 256. (OF. prisonnier.)
- PRESOUN, n. prison, 252. (OF. prisoun.)
- PRETTY, PRETTIE, adj. beautiful, 97; pretty, 359. (cf. OE. praettig.)
- PREVELIE, PRIVELIE, adv. stealthily, secretly, 24, 360. (from next.)
- PREVIE, adj. secret, secluded, 313; secret, hidden, 319.
adv. secretly, in secret, 29. (OF. prive'.)
- PRICE, PRYCE, n. Excellence, Worthiness, 29; in BEIRIS THE PRYCE, phr. excels all others, 469. (OF. pris.)
- PRYDE, n. splendour, 99; in OF PRYDE, phr. magnificent, 191. (OE. prydo.)
- PRIK, see PREIK.
- PRYSIT, pp. valued, 100. (OF. prisier.)
PRIVELIE, see PREVELIE.
- PROPIR, adj. genuine, real, 211; own, 625. (OF. propre.)
- PROUDE, PROWDE, adj. proud, 168; spirited, high-mettled, 898. (OE. prut, rare prūd; OF. prout.)
- PROUDLIE, adv. magnificently, 5. (from prec. + -lice.)
- PROUDNES, n. splendour, splendid ornament, 326. (OE. prut, prūd, + -nes.)
flawless, 5;
- PUIRE, PURE, adj. fair, beautiful, 268, 120. (OF. pur.)
- PUIRLIE, adv. in a humble manner, ignominiously, 234. (OF. pov(e)re, poure + OE. -lice.)
- PURE,¹ see PUIRE.
- PURE, adj.² poor, 509; feeble, sick, 892. (OF. pov(e)re, poure.)

PURVAYIT, pp. provided, equipped, 868.
(OF. po(u)rveier.)

PUT, v. put, bring, 214. (OE. putian.)

QUA, adj. blue, purple, etc., 540. (OE. wila.)

QUA, adv. who, which, 34. THE QUANT.

QUA, conj. if, 543. (OE. wile þe.)

QUA, adv. as usual, 543. (OE. hallow.)

QUA, adv. quite, 552. (OE. quite.)

QUA, adv. now, 131. (OE. *hwū = hū.)

QUA, adv. raise, completely, 552. (OE. quite.)

Q.

QUAKAND, pres. p. trembling, 392. (OE. cwacian.)

QUENE, n. queen, 113. (OE. cwēm.)

QUHA, pron. interrog. who, 425; indef. he who, whoever, 657. (OE. hwa.)

QUHAIR, adv. rel. where, 134; indef. wherever, 840; interrog. where, 565; QUHAIR AT, where, 585. (OE. hwaer.)

QUHAT, adj. interrog. what, 608; indef. whatever, in QUHAT WICHT, whoever, 311.

pron. interrog. what, 245. (OE. hwaet.)

QUHEN, adv. rel. when, 124; QUHEN AT, QUHEN PAT, when, 433, 881. (OE. hwanne, hwaenne.)

QUHY, adv. interrog. why, 616. (OE. hwī.)

QUHILE, adv. in a while, 96. (OE. hwīle, hwīlum.)

QUHYLE, n. time, space of time, 554; short time, moment, 340. (OE. hwīl.)

QUHILK, pron. rel. who, which, 34; THE QUHILK, which, 99. (OE. hwīlc.)

QUHILL, conj. till, 185; while, as long as, 698; QUHILL PAT, until, 207. (OE. p̄a hwīle p̄e.)

QUHYLUM, adv. at times, 735; once, formerly, 943. (OE. hwīlum.)

QUHYT, adj. white, 93. (OE. hwīt.)

QUHOW, adv. interrog. how, 181. (OE. *hwō = hū.)

QUYEE, adv. quite, completely, 552. (OF. quite.)

R.

RAD(D)OUR, n. Fear, 117, 259. (ON.hraeðdr † -our.)

RAID, see RYD(E).

RAYNE, RANE, n. rain, 10, 591. (OE. ~~regn.~~)

RAIR, n. roar, 756, (from verb: OE. rārian.)

RAIS, see RYD(E).

RAITHLIE, adv. quickly, promptly, 648.
(OE. hraeþlice.)

RAKLES, adj. reckless, 923. (OE. recceleās.)

RAMPAND, pres. p. rearing, 690. (OF. ramper.)

RANDOUN, n. impetuous rush, in ALL TO ANE
RANDOUN RICHT, phr. all at a gallop, 217.
(OF. randon.)

RANE, see RAYNE.

RANG, pret. 3 pl. rang, 578. (OE. hringan.)

RAPPIS, n. pl. knocks, 579. (obscure; cf. Sw. rapp.)

RAPPIT, pret. 3 sing. knocked sharply, 437.
(cf. Sw. rappa.)

RATHER, adj. comp. more eager, ready, 855.
(OE. hraeþe.)

RAW, n. in ON RAW, phr. in a line, 781. (OE. rāw.)

REASSOUN, RESSOUN, n. Reason, 578, 585; logic,
636; in OF REASSOUN, phr. reasonably,
with reason, 900. (OF. reison.)

RECURE, v. recover, 254. (L. recurare; cf. OF. recovrer.)

REDOUND, v. pass. make their way, 317. (OF. redonder.)

REFORME, v. in REFORME SOW IT, reform, put it
right for you, 645. (OF. reformer.)

REHERS, v. report, 149. (OF. rehercer.)

REID, adj. red, 90. (OE. rēad.)

- REID, pres.(subj.)3 sing. read, 648; pres. 1 sing. advise, 761. (OE. raedan.)
- REIK, imp. give, hand over, 916. (OE. rāecan.)
- REILL, v. wheel about, 227. (from noun: OE. hrēol.)
- REYN3EIS, n. pl. reins, 174. (OF. rene.)
- REIRD, n. din, clamour, 80. (OE. reford.)
- REISTIT, see REST, v.¹
- REMANE, v. constr. TO, dwell with, 15; constr. WITH, remain with, 653. (AF. remeyn-, stressed stem of OF. remanoir.Ⓜ)
- RENEW, v. make new again, revive, 92. (L.re- + OE. niowe; after L. renovare.)
- RENT, n. wealth, 846. (OF. rente.)
- REQUYR, imp. ask, request, 647. (OF. requerir.)
- REPREVE, v. find fault with, 128. (OF. reprover, repreuver.)
- RERE SUPPER, n. Late Supper, 913. (OF. rere-super.)
- RESYDE, v. live, 461. (F.résider.)
- RESKEW, v. restore, preserve, 95. (OF. rescourre.)
- RESSOUN, see REASSOUN,
- REST, v.¹ check, control, 734; REISTIT, pret.3 sing. arrested, captured, 200; RESTIT, pp. captured, 192. (aph. from OF. arester.)
- REST, v.² pause for rest, 186; RESTIT HIM, pp. refl. rested, 521. (OE. restan.)
- RETINew, n. retinue, in OF RETINew, phr. in service, 506. (OF. retēnue.)
- REVE, v. rob, 900. (OE. rēafian.)
- REUERENCE, n. highness (title of honour), 716; ~~WES~~ THE GRITEST OF REUERENCE, phr. was held in the greatest honour, 815. (Ⓜ OF. reverence.)
- REVERENDLIE, adv. respectfully, 714. (OF. reverend+OE.-līce)
- REUTH, n. Mercy, Compassion, 116. (extended with suffix -þ from OE. hrēow; cf. ON. hrygþ.)

- REW, v. have pity on, 343; REW OF, repent of, 567. (OE. hrēowan.)
- REWARDE, n. reward, profit, 19. (ONF. reward.)
- REWLE, n. order, 324; discipline, 734; disorder, 736. (OF. reule.)
- RICHT, adj. right, fitting, 708; straight, direct, 723. (OE. riht.)
- RICHT, adv. exactly, just, 89; extremely, very, 533; straight, 694. (OE. rihte)
- RICHT, n. Right, goodness, 734; ALL, WEILL, AT RICHT, phr. most excellently, in good order, 113, 130; HAUE RICHT, be in the right, 845. (OE. riht.)
- RYD(E), v. ride, 131, 460; RAID, pret. 3 sing. rode, 161; pret. 3 pl., 217. (OE. ridan.)
- RIG-BONE, n. back bone, 536. (OE. hrycg + bān.)
- RYIK, adj. rich, deep, 90. (OE. rīce.)
- RYIS, see RYS(E).
- RYME, pres.(subj.)3 sing. may be coupled in rhyme, 664. (OF. rimer.)
- RYN, RIN, v. run, 923, (imp.) 447; RAN, pret. 3 sing. ran, flowed, 75; RUN, pp. run, past, 46. (OE. rinnan.)
- RINKIS, n.pl. men, knights, 186. (OE. rinc.)
- RIOT, n. wanton life, 567. (OF. riot.)
- RYS(E), RYIS, v. rise, 212, 440, 78. RAIS, pret. 3 sing. rose, 530; (OE. risan.)
- ROLLIS, n.pl. rolls, documents, 648. (OF. rolle.)
- ROTTIN, adj. rotten, 327. (ON. rottin.)
- ROUK, n. mist, 10. (ON. ^μraukr, later reykr.)
- ROUST, n. rust, 931. (OE. rūst.)

ROUT(E), n¹ troop, company, 712; in ALL IN ANE ROUT; phr. all in a (tumultuous) troop, 373. (OF. route.)

ROUT(E), n² blow, 447, 536. (obscure.)

ROWM, adj. wide, 947. (OE. rūm.)

ROWNIT, pret. 3 sing. whispered, 748. (OE. rūnian.)

RUDE, n. cross, in BE THE RUDE, phr. by heavens, I swear, 923. (OE. rōd.)

RUG, imp. constr. OUT, pull, tear out violently, 916, (obscure; cf. Sw. ruqqa.)

RUN, see RYN.

RUTE, n. root, 89. (ON. rót.)

SA, see SO.

SAD, see SAY.

SAD, adj. serious, 85; sad, sorrowful, 556;
sombre, 568. (OE. saed.)

SADILL, n. saddle; SADILL SET ON SYDE, side-saddle,
899. (OE. sadol.)

SADNES, n. ^{Gravity} Seriousness, 531. (OE. saed † -nes.)

SAY(E), v. say to, 245; say, 621; SAID, pret. 3 pl.
said, 66; pret. 3 sing. said to, 190.
SAD, pret. 3 sing. said, 395. (OE. secgan.)

SAILL, v. assault, 110. (aph. from OF. asaillir.)

SAIR, SAYR, SORE, adv. badly, 253; bitterly, 263;
exceedingly, 745. (OE. s̄are.)

SAIR, n. pain, 238. (OE. s̄ar.)

SAIT, see SET.pp.

SALBE, see SALL.

SALL, pres. 1. pl. shall, will, 157; (with suffixed
infinitive BE), SALBE, pres. 2 pl. will be, 192;
SULD, pret. 3 sing. should, might, 48; would,
was going to, 71. (OE. sceal; scolde.)

SAUF, pres. 1. sing. save, 405. (OF. sauver.)

SAULE, n. soul, in ON MY SAULE, phr. I swear,
524. (OE. s̄awol.)

SAW, n. proposal, 778; SAWIS, pl. proverbs,
sayings, 818. (OE. sagu.)

SAWRIS, adj. savorous, pleasant-tasting, 420.
(OF. savorous.)

SCAYTH, v. harm, 651. (ON. scaða.)

SCANTLIE, adv. hardly, 521. (ON. skamt † OE. -lice.)

SCHAME, n. disgrace, 152; shame, in THINK SCHAME,
feel shame, 567. (OE. scamu.)

SCHANE, see SCENE.

SCHANE, pret. 3 sing. shone, 851. (OE. scānan.)

SCHAPE, v. shape, turn out, 844; imp. constr.
FOR, make an attempt at, 769. (OE. sceppan.)

SCHE, see SCHO.

SCHED, pp. separated, 203. (OE. sceādan.)

SCENE, SCHANE, adj. bright, 8, 95; beautiful,
137. (OE. scēne.)

SCHYN, n. shin, 925; SCHINNIS, pl. shins, 886.
(OE. scinu.)

SCHIR, n. Sir, lord, 147; SCHIRRIS, n.pl.
my lords, 484. (OF. sire.)

SCHO, SCHE, pers. pron. nom. she, 175, 897;
HIR, acc. her, 167; refl. herself, 131;
HIR, poss. adj. her, 124. (obscure; see NED;
† OE. whire.)

SCHOIR, SCHORE, n. menace, threat, 376, 144. (obscure.)

SCHOT, see SCHUT.

SCHOURIS, n.pl. showers of rain, 9. (OE. scūr.)

SCHURE, pret. 3 sing. constr. AWAY, cut away,
587. (OE. sceran.)

SCHUT, pres. 3 pl. shoot, 862; SCHOT, pp. constr.
WITH, pelted with, by, 9. (OE. sceotan.)

SCORNE, v. show disdain, contempt, 304.
(aph. from OF. escarnir.)

SCOUNER, imper. fear, 591. (obscure; cf. OE. scunian.)

SCOUP, n. leap, bound, 856. (from verb; cf. Norw.
dialect skopa, to run, skip; **MS** w. skopa, to
hop, frisk.)

SCOUR, v. scour, cleanse, 930. (obscure; cf. Mdu.
schüren; OF. escurrer.)

- SCULE, n. teaching, doctrine, 666; SCULIS, pl. schools, 656. (OE. scōl.)
- SE, SEY, n. sea, 288, 76. (OE. sǣ.)
- SE, SENE, v. see, 108, 237; SAW, pret. 3 pl. saw, 168; SENE, pp. seen, 125. (OE. sēon.)
- SEASIT, pp. constr. IN, put in possession (literally), control of, 629. (OF. seisir.)
- SEASOUN, n. flavour, 658. (OF. seson.)
- SEY, see SE, n.
- SEIGIT, pret. 3 sing. besieged, 858. (from noun: OF. siege.)
- SEIK, adj. sick, 321. (OE. seōc.)
- SEIK, v. seek, 702; in FAR TO SEIK, inf. phr. difficult to find, 942; SOCHT, pret. 3 sing. sought, 883; constr. TO, pret. 3 pl. sought for, 167. (OE. sēcan.)
- SEILDIN, SENDILL, adv. seldom, 142, 85. (OE. selden.)
- *SEINSE, n. battle-cry, 222. (aph. from OF. enseigne.)
- SEIR, adj. several, 295. (ON. sér.)
- SELIE, adj. simple, guileless, 415. (OE. (ge)-sælig.)
- SEMBLANCE, n. appearance, expression, 307. (OF. semblance.)
- SEMBLAND, n. appearance, expression, 835. (OF. semblant.)
- SEMBLE, v. assemble, 124. (aph. from OF. assembler; cf. rare OF. sembler in this sense.)
- SEMBLY, n. assembly, 187. (aph. from OF. assemblee.)
- SEMIT, pret. 3 sing. seemed, 126. (ON. sōma.)
- SEMLIE, adv. pleasantly, 3. (ON. sōmiliga.)
- SEN, SYN(E), adv. then, next, 57, 861; conj. since, 190. (contracted from OE. siðan.)

SEND, imp. send, 894; SENT, SEND, pret. 2 ~~XX~~ sing.
sent, 148, 743. (OE. sendan.)

SENDILL, see SEILDIN.

SENE, see SE. v.

SENT, see SEND.

SENT, v. recognise by smell, 59. (OF. sentir.)

SENTENCE, n. decision, 624; meaning, 650. (OF. sentence.)

SERUAND, n. servant, 63; SERUANDIS, pl. servants, 68.
(OF. servant.)

SERVE, v.¹ pres. 3 pl. serve, 38; SERVIT, pret. 3 pl.
served, 113; constr. TO, attended upon, 122;
SERVIT, pp. served (of food), 58; (OF. servir.)

SERVE, v.² pres. 1 sing. deserve, 608; SERUIT, pret.
3 pl. deserved, 528. (aph. from O.F. deservir.)

SERUITOUR, n. servant, retainer, 602; SERUITOURIS,
SERUITURIS, pl. retainers, 33, 49. (OF. servitor.)

SET, pp. established, situated, 3; seated, 67;
SAIT, set, spread, 422. (OE. settan.)

SET, conj. although, 216. (from prec.)

SEWIN, adj. seven, 429. (OE. seofon.)

SIC, adj. such, 142.
pron. such people, 606. (OE. swylc.)

SICHT, n. sight, 32; IN HIR SICHT, in her presence,
307. (OE. ge-siht.)

SYD(E), n. side, 659; in ON SUM SYD, from some
direction, in some quarter, 806; in ON SYDE,
see SADILL.

SILK, n. silk cloth, 684. (OE. seoloc.)

SYMMER, see SOMMER.

SYN(E), n. Sin, 535, 537. (OE. synn.)

SYN(E), see SEN.

SING, n. sign, portent, 804. (OF. signe.)

- SYTH, conj. if, 351 . (OE. siððan.)
- SKIFT, n. skip, 856. (obscure.)
- SKILL, n. reason, 405; in BUT SKILL, phr.(it is) only reasonable, indeed, 480. (ON. skil.)
- SLA, v. slay, 464; SLAY, imp.slay, 375; SLANE, pp. slain, 250. (OE. slean; ON. slá.)
- SLE, adj. wise, 615. (ON. sloégr.)
- SLE(I)F, n. sleeve, 492, 947. (OE. slēfe.)
- SLEYLIES, adv. cunningly, 733. (from ON. sloégr.)
- SLEIP, n.sleep, 85. (OE. slēp.)
- SLEIT, n. sleet, 96. (OE. *slēt.)
- SLEUTHFULLIE, adv. slothfully, 611. (OE. slāewþ + -ful + ~~xxxx~~ -lice.)
- SLICHT, n. Cunning, 32. (ON. sloégð .)
- SLYDE, v. steal ~~w~~ away, 463. (OE. slīdan.)
- SMALE, SMALL, adj. small, 366, 480. (OE. smael.)
- SMART, v. hurt, pain, 320; suffer, 403. (OE. smeortan.)
- SMERTLIE, adv. vigorously, 884; promptly, quickly, 912. (OE. smearth + -lice.)
- SMIRK, n. smile, 855. (from verb: OE. smearcian.)
- SMYTE, v. strike, 884. (OE. smītan.)
- SMVRE, v. destroy, (especially by smothering), 855. (obscure; cf. OE. smorian.)
- SNAW, n. snow, 96. (OE. snāw.)
- SO, SA. adv. so, to such a degree, 3, 79; as, 7, 168; in such a way, 21; thus, 24, 309. (OE. swā.)

SOBERING, n. alleviating, 238. (verb from adj:
OF. sobre; cf. Late L. sobriare.)

SOCHT, see SEIK, v.

SOKE, v. rest, be delayed, 155. (OE. socian.)

SOLACE, n. pleasure, 733. (OF. solas.)

SOMMER, SYMMER, n. summer, 95, 8. (OE. sumor.)

SONE, adv. soon, swiftly, 167; presently, 441;
at once, 449. (OE. sona.)

SONE, n.¹ sun, 92. (OE. sunne.)

SONE, n.² son, 510. (OE. sunu.)

SORE, see SAIR.

SORY, adj. wretched, 511. (OE. s̄arig.)

SOVERANE, n. sovereign, lord, 595. (OF. soverain.)

SOUND, n. sound, 80; music, 316. (OF. son.)

SOUR, see SOWR(E).

SOW, n. "Sow", a mining engine, 858. (OE. sugu.)

SOWPIT, pret. 3 pl. supped, 747. (OF. so(u)per.)

SOWR(E), SOUR, adj. sour, 76; ^{n. Sour,} 657, 324. (OE. s̄ur.)

SPAK, see SPEIK.

SPEDELLIE, adv. swiftly, 507. (cf. O.E.(ge)spēdiglice,
prosperously.)

SPEID, imp. SPEID 3OW, refl. make haste, 779.
(OE. spēdan.)

SPEID-FULL, adj. advantageous, 148. (OE. spēd+ful)

SPEIK, v. speak, 384; SPAK, pret. 3 sing. spoke,
684; pret. 3 pl. constr. WITH, spoke, talked
to, 499. (OE. sp(r)ecan.)

SPEIR,¹ n. spear, 668. (OE. spere.)

STOP, v. stopped, 412. (OE. stytan.)

STRETCH, v. extended, 378. (altered from STRET;
cf. OE. L. extensio.)

- SPEIR, ² **x** imp. ask, 820. (OE. spyrian; ON. spyrja.)
- SPENCE, n. pantry, 812. (aph. from O.F. despence.)
- SPILL, v. perish, 503. (OE. spillan.)
- SPOT, n. flaw, blemish, 11. (cf. ON. spottr; MDu. spotte.)
- SPRED, pret. 3 pl. spread, 166. (OE. sprædan.)
- SPRETTIS, n.pl. in CAN HIS SPRETTIS TA, recovered his good humour, 370. (OF. (e)spirit.)
- SPRETTLES, adj. cowardly, 171. (OF. (e)spirit + OE. leās)
- SPY, n. spy, 265. (OF. (e)spie.)
- SPY, v. observe, 181. (OF. (e)spier.)
- STADE, STEDE, pp. beset (with), 832; situated, 922. (staddr, pp. of ON. steðja.)
- STAILL. adj. stale, 766. (obscure.)
- STAITIS, n.pl. noblewomen, 121. (OF. estat; L. status.)
- STAKKIR, pres.(subj.) 3 sing. stagger, 641. (ON. stakra.)
- STALL, n. stable, 614. (OE. stall.)
- STALL, pret. 3 sing. constr. AWAY, stole away, 797; STOLLIN, STOWIN, pp. stolen, 613; (constr. AWAY FRA) 563. (OE. Stelan.)
- STAND, pres.(subj.) 3 sing. stand, 641; STUDE, pret. 3 sing. stood, 73;
- STANDING, pp. stood, been standing, 580. (OE. standan.)
- STARAND, pres. p. staring, 172. (OE. starian.)
- STEDE, see STADE.
- STEID, n. horse, steed, 162. (OE. stēda.)
- STEIK, imp. shut, fasten, 613. (cf. OE. be-stecan.)
- STEMIT, pp. esteemed, 868. (aph. from OF. estimer.)
- *STENT, 3 pret. sing. stopped, 412. (OE. styntan.)
- STENTIT, pp. extended, hung, 378. (altered from STEND: aph. from L. extendere.)

- STIFF, adj. firm, 959. (OE. *stif*.)
- STINKAND, pres. p. foul-smelling, 76. (OE. *stincan*.)
- STOKKIT, pp. set in stocks, rigorously confined, 278. (from noun: OE. *stocc*.)
- STOLLIN, see STALL, pret.
- STOMAK, n. stomach, 915. (OF.(e) *stomac*.)
- STOUNDIS, n. pl. sharp pains, pangs, 320. (OE. *stúnd*.)
- STOURIS, n. pl. conflicts, battles, 832. (OF(e) *stout*.)
- STOUT, adj. brave, resolute, 301; strong, 959. (OF.(e) *stout*.)
- STOWIN, see STALL, pret.
- STRAIK, n. blow, 438. (OE. ^x *strāc*.)
- STRAIK, pret 3 sing. constr. DOUN, DEID, struck down, dead, 232, 394; pierced, 401. (OE. *strīcan*.)
- STRAITLIE, adv. strictly, 904. (OF.(e) *streit*+OE. *-lice*.)
- STRANG, STRONG, adj. strong, 1; tight, hard, 274; fierce, 322. (OE. *stráŋg*.)
- STRANG, adv. hard, severely, 320. (OE. *stráŋge*.)
- STRANGE, adj. wondrous, 105. (OF. (e) *strange*.)
- STRANGENES, n. Aloofness, 304. (OF.(e) *strange*+OE. *-nes*.)
- STREIN3E, n. constraint, confinement, 274. (from verb: OF.(e) *streindre*.)
- STREKAND, pres. p. tearing quickly, 759. (OE. *streccan*.)
- STREMIS, n. pl. streaks, 330. (OE. *strēam*.)
- STRENGTH, n. Strength, 25. (OE. *strengþu*.)
- STUDE, see STAND.
- STUDIE, n. state of mental abstraction, trance, 172. (OF.(e) *studie*.)
- STULE, n. stool, 950. (OE. *stōl*.)
- STURE, adj. mighty, 819. (ON. *stórr*.)

SUA, see SWA(S).

SUBSTANCE, n. money, 508. (OF. substance.)

SUBTILITIE, n. Guile, Cunning, 32. (OF. subtilté.)

SUDDANDLIE, SUDDANLIE, adv. suddenly, 411, 724;
(OF. soudain + OE.-lice.)

SUYTH, SUTH, n. truth, 558; in FOR SUYTH, phr.
truly, 842. (OE. sōþ.)

SULD, see SALL.

SUM, adj. some, 148.

pron. pl. some, 270; sing. one, 525. (OE. sum.)

SUNDER, adv. in IN SUNDER, phr. asunder, apart,
533. (OE. sundor, on-sundran.)

*SUPPLEID, pret. 3 sing. aided, 390. (OF. supleer.)

SUPPOIS, conj. although, even if, 195. (from next.)

SUPPOIS, pres. 3 pl. believe, 95. (OF. supposer.)

SUPPRYSE, n. defeat, 210. (OF. suprise.)

SUPPRYSE, v. overpower, 544; attack (unexpectedly),
595; SUPPRYSIT, pp. attacked, 608. (OF. supriser.)

SURE, adj. loyal, 605. (OF. seur.)

SUSTENE, v. ^{endure} uphold, 620. (OF. sustenir.)

SUTE, n. retinue, 187. (OF. siute.)

SUTH, see SUYTH.

SWA(S), SUA, adv. thus, so, 286, 315, 801.
(OE. swā.)

SWAGE, v. heal, 925. (aph. from OF. asouagier.)

SWAK, v. cast, dash, 288; SWAKIT, pret. 3 sing.
hurled, 285. (obscure.)

SWAS, see SWA(S)

SWEIR, adj. indolent, lazy, 448; reluctant, 725.
(OE. swaer.)

SWEIT, adj. sweet, agreeable, 307; fair, beautiful, 310;
sweet (of taste), 324; (OE. swēte.)

SWEITLIE, adv. sweetly, melodiously, 317. (from prec.)

SWELLIS, pres. 3 sing. swells, 925. (OE. swellan.)

SWERDE, n. sword, 884. (OE. sweord.)

SWY, n. fall, in GET A SWY, lose his balance, 640.
(from verb: OE. swegan.)

SWYTH, adv. swiftly, 308. (OE. swīpe.)

TA, TA(I)K, v. take, 375, 723; recover, 370;
imp. TAK 3OW, refl. betake yourself, go, 839;
 TUIK, pret. 3 sing. kept (see KEIP, n.), 353;
 TANE, pp. taken, 242. (ON. taka.)

TAILE, TAILL, n. report, 451; account, 636;
 advice, 699. (OE. talu.)

TAIST, v. taste, 57. (OF. taster.)

TAK, see TA.

TALD, see TELL.

TANE, see TA.

TARGE, n. shield, 272. (OF. targe.)

TAULD, see TELL.

TEICHIT, pret. 3. pl. taught, 22; pp. instructed, 50.
 (OE. taēcan.)

TEIN, TEYNE, n. anger, rage, 211, 520. (OE. tēona.)

TEIRIS, n.pl. tears, 327. (OE. tēar.)

TELL, v. tell, 159; TAULD, TALD, pret 3 sing.
 told, 450; pret. 3 pl. told, 146. (OE. tellan.)

TEMIT, pp. emptied, 869. (ON. toema.)

TENDIR, adj. youthful, 922. (OF. tendre.)

TERME, n. set period of time; in TO PAIR TERME,
 for their term of office, 38; time (appointed
 for coming), 637. (OF. terme.)

TERROUR, n. terror, 110. (OF. terreur.)

TESTAMENT, n. testament, will, 896. (L. testāmentum.)

THAI, THAY, dem. adj. those, 533;
dem. pron. those, 79. (OE. pā; ON. peir.)

PAI, THAI, THAY, pers. pron. nom. they, 21, 24, 22; **ÞAME**, THAME, acc. them, 47, 189; refl. themselves, 123; **ÞAME-SELF**, pron. themselves, 197; **PAIR**, THAIR, poss. adj. their, 19, 82. (ON. þeir, þeim, þeira.)

PAIR, THAIR, -see **PAI**.

PAIR, THAIR, THAR, adv. there, 233, 273; (anticipatory) there, 36, 177; in combination with prepositions and adverbs:

THAIRBY, nearby, 28; THAIRFO(I)R, therefore, 398, 534; THAIRIN, there, in it, 319; (rel.) in which, 782; **ÞAIROF**, of it, 150; **ÞAIROUT**, outside, out of doors, 660; THAIRWITH, thereupon, 831. (OE. þær, þār.)

ÞAME, THAME, **ÞAMESELF**, see **PAI**.

THAN, adv. then, 353; AS THAN, phr. then, 506; (OE. þanne.)

THAT, conj. that, 4.
dem. adj. that, 286.
dem. pron. that, 345; constr. BE, by that time, 368; rel. pron. that, which, 36. that which, 409; in that (you), 718. (OE. þæt.)

THE, see THOW.

THESAURE, n. treasure. 764. (L. thesaurus.)

THY, see THOW.

THIK, adj. thick, 938. (OE. þicce.)

THING, n. thing, 149; creature, 340; **ALÞING**, everything, 643. (OE. þing.)

THINK, v. feel, 567; pres. 2 pl. intend, 523; imp. think, consider, 564; (uninflected form) in ME THINK, phr. it seems to me, I feel, 618; THOCHT, pret. 3 sing. constr. HIM, thought to himself, 73. (OE. þencan; þyncan.)

THIR, dem. adj. these, 37; dem. pron. these, 33. (obscure)

THIS, dem. adj. this, 17; these, 540; dem. pron. this, 138; these, 121. (OE. þis.)

THIS, adv. so, thus, 612. (obscure; cf. OE. þys, instrumental case.)

THOCHT, conj. although, 729; constr. **ÞAT**,
although, 468. (ON. **þó**, earlier **þoh.**)

THOCHT, see THINK.

THOLE, v. allow, 836. (OE. **þolian.**)

ÞOW, **THOW**, pers. pron. nom. thou, you, 287, 444;
THE, acc. thee, you, 288; **THY**, poss. adj.
thy, your, 287; **THYSELF**, pron. thyself,
568. (OE. **þū**, **þē**, **þīn.**)

THREIDBAIR, adj. threadbare, 503. (OE. **þræd** + **baer.**)

THRIFTLES, adj. worthless, shabby, 503.
(ON. **þrift** + OE. **-leas.**)

THRING, v. constr. ABOUT, force upon, 205;
THRANG, pret. 3 sing. pressed forward, 583.
(OE. **þringan.**)

THRYSE, adv. thrice, 213. (OE. **þria** + **-es.**)

THROW, prep. through, 931. (OE. **þurh.**)

THROWOUT, prep. right through, 164. (prec. + **ūt.**)

THROW-**ÞPER**, adv. one on top of the other, 583.
(OE. **þurh.þ** + **þper.**)

THUIDE, n. thump, 589. (obscure.)

THUS, adv. thus, 38. (OE. **þus.**)

THUS GATE, adv. in this way, 395. (prec. + ON. **gata.**)

THUS WAY, adv. in this way, 608. (OE. **þus** + **weg.**) (ON. **tunna**)

TILL, prep. to, 404; constr. IN, see IN TILL. (ON. **til**)

TYNE, v. lose, 860; **TYNT**, pret. 1 sing. lost, 792; **TYNT**,
pp. lost, 873. (ON. **týna.**)

TYTE, adv. quickly, 882. (ON. **tít.**)

TO, adv. too, 292.

prep. to, 15; compared with, 216. (OE. **tō.**)

TOTHER, adj. in THE TOTHER, the other, 229.
(False division of OE. **þæt** **þper.**)

TOWRE, n. tower, 74; **TOURIS**, **TOWRIS**, pl. towers,
105, 389, (LOE. **tūr**; OF. **tour.**)

- TRAYNE, n. deception, 652. (OF. traîne.)
- TRAIST, pres. 1 sing. expect, 372; believe, 451;
imp. be sure, 635; TRAI^{STIT}, pret. 3 sing. was
 sure, 254. (ON. treysta.)
- TRATOURIS, n. pl. traitors, 527. (OF. traitour, acc. of
 traitre.)
- TRAVAILL, v. exert himself, 807. (OF. travailler.)
- TRAVALE, n. work, 639. (OF. travail.)
- TRESOUR, TRESSOUR, n. treasure, 561, 630. (OF. tresor.)
- TREUTH, n. honesty, righteousness, 652. (OE. treowþ .)
- TREW, adj. faithful, loyal, 264. (OE. treowe.)
- TREWLIE, adv. truly, certainly, 138; faithfully,
 786. (OE. treowlice.)
- TRIST, n. trouble, affliction, 804. (from adj.: OF.
 triste.)
- TROW, pres. 2 pl. think, 485, (OE. treōwan, trūwian.)
- TUA, TWA, TWO, adj. two, 801.
pron. two, 533, 885, 849. (OE. twā.)
- TUBBIS, n. pl. tubs, 869. (cf. MDu. tubbe.)
- TUIK, see TA.
- TUME, adj. empty, 614. (OE. tōm.)
- TUN, n. tun, cask, , 424; TUNNIS, pl. tuns, 869. (OE. tunne)
- TVNE, n. musical sound, 309. (OF. ton.)
- TURAT, n. turret , 74. (OF. toret.)
- TURST, pret. 3 sing. constr. VP, packed up, 751 .
 (OF. trosser.)
- TUTOURSCHIP, n. tutelage, 604. (OF. tutour+ OE.-scipe.)
- TWA, see TUA.
- TWIZ, pp. unconcerned, 138. (ON. tw- + OE. (a)stian.)

V.

- VAILL, v. help, 697. (OF. vail-, stem of valoir.)
- VANE, adj. vain, worthless, 573. (OF. vain.)
- VANEGLOIR, n. Vainglory, Self-Exaltation, 30.
(OF. vaine gloire.)
- VANGARDE, WANGARDE, n. vanguard, 136, 227. (aph. from
OF. avant garde.)
- VANT, n. Vaunting, Boastfulness, 550. (aph. ~~for~~ from
OF. avant.)
- VENUS, n.gen. Venus's, 176.
- VERAMENT, adv. indeed, assuredly, 894. (OF. veirement,
veraiment.)
- VERRAY, VERRIE, adj. true, perfect, 14; real, 619.
(OF. verai.)
- VICE, VYCE, VYSE, n. vice, evil, 672, 541; fault, 126.
(OF. vice.)
- VILLANEIS, adj. vile, shameful, 627. (OF. vileins.)
- VINCUST, pp. vanquished, 249. (OF. vencus, pp. of veincre)
- VISAR, WYSAR, n. visor, mask, 471, 333. (OF. viser.)
- VYSE, see VICE.
- VNAGAIST, adj. fearless, 184. (OE. un- + 'a- + gaested.)
- VNDER, adv. in AT VNDER, phr. in subjection, 214, 538.
prep. under, 16. (OE. under.)
- VNDERLY, v. submit to, 23. (OE. underlicgan.)
- VNREST, n. Unrest, 31; confusion, 324. (OE. un- +
rest(e).)
- VNRYCHT, adj. wrong, 247. (from next.)
- VNRICHT, n. Wrong, Wrongdoing, 32. (OE. unright.)
- VNSPYIT, pp. unobserved, 158. (OE. un- + OF.(e)spier.)

VNSTEIDFASTNES, n. Unsteadfastness, Inconstancy, 898. (OE. un- + stedefaest + -nes.)

VNTO, prep. to, 34; until, 46. (OE. untō.)

VNTREW, adj. disloyal, 599. (OE. untreōwe.)

VNWELCUM, VNWYLKUM, adj. unwelcome, 478; unfriendly. 515. (cf. MDu. onwillecome.)

VOCE, n. voice, 819. (OF. vois; L. vōc-em.)

VOID, see WOUD(E).

VOKY, n. Vanity, Self-Conceit, 947. (obscure.)

VPBRED, pp. brought up, 43. (OE. up- + OE. brēdan.)

VPON(E) APONE, prep. on, upon, 261, 436; to, 296. (OE. up(p)-on.)

VPSRINGIS, pres. 3 sing. springs, shoots up, 89. (OE. upspringan.)

VPSTART, pret. 3 sing. sprang up, 153; VPSTART ON FUTE, leapt to his feet, 483. (OE. up- + ststertan.)

VRE, n. labour, toil, 2. (AF. ^{eu}eure, OF. uevre.)

XX, ~~xxx~~ XX.

VTHER, WTHER, adj. other, 93; pron. sing. other, 59; VTHERIS, pl. others, 115. (OE. ^other.)

WAC, n. power, strength, 381. (OE. wacian.)

WAD, see WILD, 288.

WAEFT, n. cheese, 381. (OE. wælf.)

WALE, n. wall, 381. (OE. walian.)

WALST, n. walden, 381. (OE. wæcstan.)

WAM, n. belly, 381. (OE. wān.)

WANBERAND, pres. p. wandering, 381. (OE. wandrian.)

WANDERT, n. suffering, hardship, 381. (OE. vandraest.)

WANGARDE, see VALGARIS.

WANIG, n. pl. (with gng. sense.) dwelling, 381. (OE. wān.)

WA, WAY, WO, n. distress, sorrow, 44; WAY IS ME, I am extremely sorry, 465; MY HART IS...WA, my heart is sad, 570; OR 3E BE WAY, before you come to grief, 673; IT WALD BE WA, there would be trouble, 803. (OE. wā.)

WAY, n.¹ way, route, 140; ON WAYIS WYDE, far afield, 797; BE NO WAY, phr. by no means, 639. (OE. weg.)

WAY, n.² *see* WA.

WAIK, adj. weak, 892. (OE. wāc; ON. veikr.)

WAILE, n. willow, 735. (obscure.)

WAINDIS, pres. 3 sing. hesitates (from fear), 91. (OE. wāndian.)

WAIST, adj. deserted, desolate, 257. (ONF. wast; OE. wēste.)

WAIST, v. waste, destroy, 576; WAISTIT, pp. destroyed, 919. (ONF. waster.)

WAISTGUDE, n. Wastefulness, 27. (prec. + OE. gōd.)

WAIT, n. watch; HAD WAIT, keep watch, 874. (ONF. waite.)

WAIT, imp. constr. ON, attend to, look out for, 840. (ONF. waitier.)

WAIT, *see* WIT, v.

WALD, n. power, strength, 644. (OE. (ge)wāld.)

WALD, *see* WILL, pres.

WALIT, pp. chosen, 140. (ON. velja.)

WALK, v. wake, 758. (OE. wacian.)

WALKNIT, pp. wakened, 381. (OE. waecnan.)

WAMBE, n. belly, 910. (OE. wāmb.)

WANDERAND, pres. p. wandering, 890. (OE. wandrian.)

WANDRETH, n. suffering, hardship, 86. (ON. vandraeð.)

WANGARDE, *see* VANGARDE.

WANIS, n.pl. (with sing. sense.) dwelling, 686. (ON. vān.)^{cf.}

- WANT, pres.(subj.) 1 sing. (if) I lack, 495;
 WANTIT, pret. 3 sing. fell short of, 512.
 (ON. vanta.)
- WANTOUN, adj. extravagant, 476. (OE. wan- + togen.)
- WANTOWNNES, WANTOUNNES, WANTONES, n. Wantonness,
 Self-Indulgence, 16, 908, 195. (prec. + -nes.)
- WANT-WYT, n. Lack of Sense, 30. (from verb: ON. vanta
 + OE. witt.)
- WAR, adj. watchful, on the look-out, 359;
 BE WAR, be cautious, on guard, 190. (OE. waer.)
- WAR, see BE, v.
- WARDE, n. constr. VNDER, IN, under guardianship,
 in ward, 17, 604. (ONF. warde.)
- WARE, see BE, v.; WEIR.
- WARISOUN, n. reward, payment, 459. (ONF. warison.)
- WARLD, n. world; NOCHT IN WARLD, phr. nothing in
 the world, 427. (OE. weorold.)
- WARDLIE, adj. worldly, in FOR MEKLE WARDLIE GUDE,
 for all the wealth in the world, 695.
 (OE. weoroldlic.)
- WAS, see BE, v.
- WATCHE, n. sentinel, watchman, 783; WATCH(E)IS, pl.
 watch, sentinels, 141, 209, (OE. waece.)
- WATCHE HORN, n. watchman's horn, 262. (prec. + OE.horn.)
- WATER, n. river, 75. (OE. waeter.)
- WAVERAND, pres. p. wandering, 277. (ON. vafra.)
- WAXIS, pres. 3 sing. grows, becomes, 556. (OE.weaxan.)
- WE, pron. nom. we, 156; WS, Acc. us, 157; refl.
 ourselves, 215; OUR, poss. adj. our, 387;
 OURIS, pron. ours, 685. (OE.wē; ūs; ūre.)
- WEDDER, n. weather, 660. (OE. weder.)

- WEID, n. garment, 332; WEDIS, pl. clothes, 476.
(OE. wæd.)
- WEILFAIR, n. happiness, well-being, 576.
(OE. wēl + faru.)
- WEILL, adv. even, 42; quite, fully, 130; well, 157;
in FULL WEILL IS ME, phr. how glad I am, 371.
(OE. wel.)
- WEILL, n. happiness, ^{44;} ~~success, 841.~~ (OE. we(o)la.)
- WEIR, WARE, n. war, 63, 833. (ONF. werre.)
- WEIR, v. wear, 476. (OE. werian.)
- WEIT, adj. wet, 94. (OE. wæet.)
- WELTH, n. happiness, well-being, 86; WELTHIS, pl.
material riches, luxury, 22; (OE. we(o)la + ~~p.~~)
- WEND, pres. 2 pl. ~~go~~, 840; WENT, pret 3 sing. went, 797;
WENT, pp. gone, 413. (OE. wendan.)
- WENE, v. imagine, 236; WENIS, pres. 3 pl. expect, 86;
WENIT, pret. 3 pl. thought, believed, 498.
(OE. wēnan.)
- WENT, see WEND.
- WER, see BE, v.
- WERK, WORK, n. behaviour, 573; doing, committing,
672; task, 638; WERKIS, (pl.) stronghold, fortress,
687. (OE. we(o)rc.)
- WES, see BE, v.
- WESCHE, v. wash, 238. (OE. waescan.)
- WICHT¹, adj. brave, 17. (ON. vígr, vígt.)
- WICHT², n. creature, 311. (OE. wiht.)
- WICKIT, adj. evil, wicked, 557. (obscure.)
- WYDE, adv. widely, far and wide, 576. (OE. wīd(e).)
- WILFULNES, n. Wilfulness, 27. (OE. (ge)will+ful+nes.)
- WILK, n. whelk, 687. (OE. wioloc.)

WILL, n. will, 387; wish, 445; WILLIS, gen.
of (his) will, 644. (OE. (ge)will.)

WILL, pres. 1. sing. will, wish (and intend) to, 445;
will, shall, 473; wish, desire, 908; WALD,
pret. 3 pl. would, were willing to, 44;
pret. 3 sing. might, was likely to, 427;
(OE. willan; walde.)

WYN, v. capture, 112; constr. OUT, get out, 352;
WAN, pret 3 sing. earned, 508; WONE, WOUN,
pp. captured, 376; procured, earned, 764.
(OE. winnan; ON. vinna.)

WINDO, n. window, 292. (ON. vind-auga.)

WYNE, see WOUN, v.¹

WYNG, n. wing, in VNDER THE WYNG OE, phr.
in the keeping of, 16. (ON. vaengr.)

WIRKIS, pres. 3 pl. inflicts, 319; WROCHT, pp.
done, 643. (OE. wyrca.)

WIRSCHIP, n. honour, 423; WIRSCHIP OF WEIR, phr.
Honour, Renown in War, Martial Glory,
689. (OE. weorð-, wurð-scipe.)

WIRTH, WOURTH, adj. worth, 687, 944.
(OE. weorðe, wyrðe.)

WYS, WYSE, n. way, manner, 215, 593. (OE. wīse.)

WIS, v. wish for, desire, 427. (OE. wīscan.)

WYSAR, see VISAR?

[WYSE, see WYS.]

WYSDOME, WISDOME, n. wisdom, 190, 822. (OE. wīsdōm.)

WYSK, WISK, n. sudden, swift movement, in WITH ANE
WYSK, (WISK), in an instant, in a flash,
199, 584, (cf. ON. visk.)

WISKIT, pret 3 sing. constr. ON, swirled against, 77.
(cf. SW. viska.)

WIST, see WIT, v.

- WIT, n¹. Understanding, Intellect, 578; WITTIS, pl. wits, mental faculties, 919. (OE. witt.)
- WYT, WIT, n². blame; in PUT GRIT WYT, lay great blame (on me), 633; HAUE WIT OF, bear the blame for, 646. (OE. wite.)
- WIT, v. know, 479; WIT 3E WELLL, imp. phr. be assured, believe me, 511; WAIT, pres. 3 pl. know; pres. 3 sing. knows, 241; WIST, pret 1 sing. knew, 452. (OE. witan.)
- WITHIN, adv. inside, 79.
prep. inside, within, 271. (OE. wip-innan.)
- WITHOUT, adv. outside, 49. (OE. wip-ūtan.)
- WITHOUTIN, prep. without, 376. (OE. wipūtan.)
- WITNES, n. witness, 573. (OE.(ge)witnes.)
- WO, see WA.
- WODE, see WOUDE.
- WONDER, see WOUNDER.
- WORK, see WERK.
- WOUDE, WODE, VOID, adj. madly angry, "possessed", 175; mad, 416; raging, furious, (of water), 75, 692. (OE. wōd.)
- WOUN, WYNE, v¹. live, remain, 16, 22; WOUND, pret 3 pl. lived, dwelt, 798; WYNNIT, pret 3 sing. lived, 293; WOUNT, pp. accustomed, 84. (OE. wunian.)
- WOUN, v². lament, 84. (OE. wānian.)
- WOUN, see WYN.
- WOUND, see WOUN, v¹
- WOUNDER, WONDER, adv. exceedingly, 556, 448.
(OE. wundor.)
- WOUNT, see WOUN, v¹
- WOURDE, n. word, 287. (OE. wōrd.)

WOURDE, pres. 2 pl. grow, become, 772; pret. 3 sing. grew, became, 509; (OE. weorðan.)

WOURTH, see WIRTH.

WOURTHY, adj. noble, 17. (OE. wyrðig.)

WOW, n. wool, 938. (OE. wull.)

WRAITH, WRAYTH, adj. angry, 727, 745. (OE. wrāþ.)

WRANG, adv. wrong, awry, 336.
n. wrong, evil, 665; HAD ÞE WRANG, phr. was in the wrong, 195. (LOE. wráing; ON.*wrang-)

WREIK, WRIK, v. avenge, 341; WRIK WS, refl. avenge ourselves, 215. (OE. wrecan.)

WRYIT, pret. 3 sing. constr. ABOUT, twisted awry, distorted, 520; turned, twisted away, 725. (OE. wrigian.)

WRIK, see WREIK.

WROCHT, see WIRKIS.

WS, see WE.

WTHER, see VTHER.

- 3A, 3E, adv. yes, 555, 789. (OE. geā, gēa.)
- 3E, see 3A.
- 3E, pers. pron. nom. you, (sing.) 148, (pl.) 191;
 3OW, acc. you, (sing.), 150, (pl.), 484; refl.
 yourselves, 482; dat. on, for, you, (sing.)
 352, 645; 3OUR, poss. adj. your, (sing.) 243;
 3ouris, pron. yours, (sing.) 405; your followers,
 (sing.) 386; 3OURSELF, pron. yourself, (sing.)
 622. (OE. gē, eōw, eower.)
- 3EID, see GA.
- 3EILD, pres. 1 sing. in 3EILD ME, refl. surrender, 243;
 3OLDIN, pp. surrendered, 342. (OE. gēldan.)
- 3EIR, n.pl. years, 429. (OE. gēr.)
- 3EMIT, pp. governed, 676; guarded, 866. (OE. gēman.)
- 3ET, n. gate, 65. (OE. ge(a)t.)
- 3IT, adv. yet, up to now, 9; still, all the same, 505.
 (OE. gi(e)t, gýt.)
- 3OLDIN, see 3EILD.
- 3ON(E), adj. that (over there), 149, 151. (OE. geon.)
- 3ON, adv. yonder, there, 943. (from ME. 3ond, 3onder.)
- 3OUNG, adj. young, 281. (OE. geong.)
- 3OUNG COUNSALE, n. Young Counsel; the advice of
 those who were young, 629. (prec. + OF. conseil.)
- 3OUR, 3OURIS, see 3E, pron.
- 3OUTHHEID, n. Youth, Youthfulness, 6.
 (OE. geogup + *-haēdu.)
- 3OW, see 3E, pron.
- 3UID, see GA.

TRANSLATIONNote:

The translation attempts to keep as closely to the text as possible; in some cases, however, it has been necessary to alter the construction slightly in order that the sense may be clear.

The figures within brackets in the margin refer to the line-numbering of the poem in the present edition.

King Heart, enclosed on all sides with skill and great labour within his strong, beautiful castle, was established among his followers so pleasantly that he had no fear of misfortune; he was as magnificently polished, smooth and flawless (as a gem), by means of Youth and his fresh green leaves; was as fair, as gay, as likely to endure, and just as joyful as a bird in the bright summer.

- (10) For he had never yet been pelted with showers nor soaked through by mist or rain; there was not one flaw throughout his comely body. He had never had experience of suffering, but, to tell the truth, always of pleasure. He was wholly disposed to dwell only with Love and true Chivalry, and to remain in the keeping of Wantonness.

- (20) This brave and noble king was still in ward, for he was not completely at liberty. Nature had appointed persons, for their own profit, to rule and guide this noble king; for they intended to spend their time in such a way as to live in luxury; they taught him to conceal and submit to all his desires. Thus secretly they urge him on and preached to him.

- (30) First Strength, Lust and Wantonness, Youthful Lust, Merrymaking, Jealousy and Envy, Inexperience, New-fangledness, Wastefulness, and Wilfulness; with these Fleetness and Foolhardiness; nearby I secretly observe Courtesy, Generosity, Excellence, Lack of Sense, Vainglory and Prodigality,

Unrest, Night-Revelry, and Full of Gluttony; Wrong-doing, Dim Sight, together with Deceitfulness and Guile.

These were the inner, diligent retainers who were the guardians of this noble king, and kept him favourably disposed to their services. Thus there was nothing in the world that might ever attract one of these people away from his household. Thus, for their term of office, they serve for their own profit - dancing, merrymaking, (40) singing and revelling - with eagerness most glad to please the lord.

These people, together with all the retinue they could get, (which numbered a million and even more), who had been brought up as retainers from of old, and would stay with this king, whatever his fortune, good or bad, on no account would depart from him, until the time when their term of office had completely come to an end - (that is), no bribe of any kind could cause them to leave him, nor could either anger or ill-will make them so afraid (as to desert).

(50) This king had five servants outside, who had been instructed always to be on the look out for treason. They kept watch continually around the walls for enemies that might always by chance come by. There was one for service by day, who judged with accuracy, with the task of recognising the exact shade of every colour; another for service by night, who listened intently, whatever

direction the winds blew from;

Then there was one for tasting all food that was served to this king at the high table; another for recognising (60) by smell all provisions of drink or any good food; there was a fifth who ~~xxxxx~~, to tell the truth, ~~xxxxxxxx~~ ~~ix~~ had knowledge ^{of} ~~xxxxxxx~~ everything, hot, cold, hard, and soft as well; a useful servant both for peace and war. Yet these people have often betrayed their king.

Honour made his way to the king's gate. These people all said they would not let him in because, they said, their lord was seated at feast together with all his joyful servants, great and small. However he entered a gate by (70) means of a trick and went up in haste to the great tower, and said he would adorn it everywhere, with Sin and Youthful Delight with many a blossoming flower.

This king thought to himself that his castle stood ~~there~~ exceedingly strong, surmounted with many towers and turrets. Around the wall ran a furious river, black, foul-smelling, sour, and salt as the sea, which swirled against the walls, inch by inch swelling up to rise and destroy the castle; but those inside made such great (80) revelry that because of their din they could not hear the sound.

With ^{great} ~~numerous~~ feasts, full of revelry, these fine courtiers intend to look after their king. They have

no grief, but ever anew novelty, and are not accustomed to weep or lament for sorrow, are very rarely serious or soundly given to sleep, know no suffering and expect happiness to last forever; they do not see or pay any attention to the deep waters, in order to keep themselves from all misfortune.

(90) Just as the rose springs up from the root, red as the ruby, most rich of colour, and does not hesitate to shoot forth its petals because of the sunshine which revives the other flowers, green, white and blue, which have no faculty to foresee the wet winter, and believe that the bright summer restores them, which in a while covers them over with snow and sleet.

Dame Pleasance had a fair palace close by, of a beautiful aspect and with a retinue of many people. It (100) was adorned everywhere with splendour, so costly that it was regarded as being without equal; with broad ramparts and many a fearsome buttress. Then there was a drawbridge that was fenced about and strong, and it caused all who could get near the castle to come to utter confusion and go distracted.

There were great towers, wondrous to behold, so skilfully were they cut into battlements aloft. The moving fanes adorned with gold, the well filed spears sharp and bright to see, would make the most stout-hearted of (110) men flinch and run away for terror, if they wished

to assail the castle. It was constructed so faultlessly that no warlike fury would be of any use in the world to conquer it.

Dame Pleasance was most excellently served, first of all by Noble Bearing, Beauty and Humbleness, together with many other fair and beautiful maidens, Mercy and Good Reputation, Generosity and Nobility, Steadfastness, Patience, Fear and Meekness, Intelligence, Tenderness, Courtesy and Honourableness, Mirth, Delight, Pleasure (120) and Nobleness, Bliss and Blitheness, Pleasance and Fair Pity.

These were the most honourable and worthy noble-women, with many others who attended on the queen. A faithful host were at her command, when her court, so fair and beautiful, pleased to assemble. In their appearance could be seen good service, for there was nothing that appeared to be a fault, so that none could find fault with even the pricking of a pin; there was not a cup that was not painted to perfection.

(130) One day, this noble queen, her gay court marshalled in good order, happened to ride out hunting, to amuse and entertain herself, together with many ~~young~~^{gay} and radiantly beautiful ladies. Her shining banner unfurled on high was seen beautiful above their heads where they rode. The green ground was made bright with its radiance. Youthful Beauty had charge of the vanguard and was the guide.

A multitude of these ~~young~~ and beautiful ladies followed
 (140) this queen - truly, it cannot be denied. This noble
 company chose themselves a route close by this castle of
 this brave king, which caused the day-watch to take
 fright; for they had seldom seen such people before. They
 assemble and amuse themselves very joyfully without either
 vaunt or boast, or menace.

The watch were so alarmed by the sight that they ran
 to the king and told him of their purpose. "Do not let
 this business, sir, be long delayed. It might be
 advantageous if you sent out some men, who ^{in return} could report
 (150) what those people intended, and then inform you of it.
 They are boldly waiting to join battle on that field. It
 would be ~~but~~ disgrace to hang back like cowards".

Youth sprang up and pulled on his cloak, embroidered
 all over with fresh green leaves. "Rise, Youthful
 Delight, do not let this matter rest. We will go and
 see what this assembly may mean. We shall take note of
 it so well between the two of us that nothing shall
 escape unobserved. Then we shall tell the king what we
 (160) have seen, and certainly nothing shall be refused."

Youth went out and rode on Innocence, a milkwhite
 (170) steed that was as swift as the wind, even when ambling;
 and Youthful Delight rode on Benevolence who would not
 remain behind throughout the meadow. The bright rays
 that spread from Youthful Beauty under the heavens almost

blinded them. They sought for her and ^{Soon} they found her. They had never seen anyone half so ~~stately~~ proud.

(170) Both the knights were dismayed at the sight and extremely bewildered in their minds. Like cowardly persons, poised aloft on horseback, they both stood still in a trance, staring fixedly. Fair Welcome eagerly advanced and snatched both their reins in her hands. Then she rode to her castle, as if she were possessed, and fastened up these men in Venus's bonds.

Because there came no news back soon, the king sent out Newfangledness and Wantonness, Youthful Love, Merrymaking and Wastefulness who can conceal nothing,

(180) and with them ^{fresh} ~~young~~ and vigorous Foolhardiness. He ordered them to observe what the situation was and bring a report before he himself went out. They said they would, and soon they had prepared themselves. They advance very joyfully like fearless knights.

With no care in the world until they see the great host, the knights ride in such a way, that they would not pause for rest; but as soon as they saw their retinue and assembly, it frightened them, and Dread of Disdain who ran on foot beside them, begged them

(190) to wait, and said to them: "Be cautious since Wisdom is not here; for if you gallop among these magnificent people, as a penalty you will be taken prisoner on the way.

Foolhardiness dashed forward very eagerly, the length of a furrow in front of his five companions. Wantonness, although he was in the wrong, followed him forward as fast as he could go. Thus they were likely to contend with one another. The other four waited and halted on the plain. Youthful Beauty, in a flash, came up swiftly (200) and took them all prisoner, no matter how valiant they were.

At this the band of four would gladly have fled back to their castle and their king. They (the enemy) gave a shout and soon separated them from one another and diligently brought them back, in bonds, to their queen, and forced chains on their hands and feet very tightly until they made them with their tormenting half-terrified of losing their lives utterly.

(210) The sentinels on the king's walls saw the pursuit of the men and their defeat. King Heart sprang up, in real anger and rage, and boldly ordered all his followers to rise with him. "I will not rest and see them a third time utterly defeat my men and bring them into subjection; No! we will avenge ourselves in a different way, although we are less than they by five thousand".

Then out rode this gallant king and his handsome following, all at a gallop, with his fair banner lifted (210) up on high; and sounding the trumpets they proclaimed

with boasting and great arrogance that that lady and all her race should be destroyed. They shouted on high their battle cry very loudly. Thus they advanced over the plain speaking boldly. They gallop and prance like princes in a frenzy.

Dame Pleasance drew up her army in good order, as soon as she saw the others were waiting ready for battle. Beauty began to wheel round swiftly with her vanguard in such a way that she trampled down the greatest of the enemy's force. Then Youthful Bearing came on the (230) other side. She was so eagerly prepared for battle that whoever she could catch up with, on that occasion, both horses and men, she struck right down with violence.

Just there King Heart was taken prisoner and ignominiously was presented to the queen. And with a feathered arrow she deftly wounded the king, in a most wondrous manner; then handed him over to see dame Beauty, to wash his wound as a means of alleviating his pain. But always (240) as she attempts to cleanse it, his sickness increases more and more.

He was wounded but still he did not know where, and many of his men have taken to flight. He said, "I surrender now to Your Highness, fair queen, since I have no power to resist. What will you say to me now? on account of what crime? for I know I have never done

you harm, and if I have done anything that is wrong, I entrust myself to your benevolence."

(250) By this battle all were almost vanquished. The king's men were captured, and many slain. Dame Pleasance called for Youthful Beauty, and told her to command the men to be sent to prison directly. King Heart was badly wounded, yet he was content, for he was quite sure that he would recover. The lady and her army went back home, and take many prisoners under her charge.

King Heart has left his castle almost deserted, and made Despondency commander in order to guard it.

Fear ran home, panic-stricken and chased away; in (260) order to hide himself he crept into the deep dungeoun. Longing lay upon the ramparts without sleep; without food or drink he sounded the watchman's horn. Anger was the porter who wept very bitterly, and Jealousy ran out - he was never loyal.

He said he would be a spy and bring news, both day and night, of how his master fared. He swiftly followed the king on foot to the castle of fair dame (270) Pleasance. In the prison he found many persons, some tightly fettered, and (others), free and at large, went wherever they wished within the castle walls. Presently Jealousy hid himself under a shield.

There I saw Lust lying low down, under lock and key, in hard confinement, tightly fettered, foot and hand. Youthful Love lay bound by means of a huge block which was fastened round his neck with a chain. Youth was free and continually wandering to and fro. Desire lay in the stocks by a dungeoun door, yet Honourableness kept him (280) courteously behaved, and Wastefulness followed him wherever he went.

Discretion was at that time but young in years. He slept with Lust wherever he could find him; but he, in return, was angry with the boy. He hurled a ladle full of love, which stood behind him, in his eyes and made him blind. So henceforth he could not see. "If you speak one word, I shall tie up your four feet, then cast you over the walls into the sea."

(290) Eagerness, Newfangledness, Merrymaking, also Generosity, Nobility, Intelligence and Good Manners, all these were free each day, and went across, too close in front of the window of the tower in which fair dame Pleasance lived, who was so beautiful. She observed their behaviour closely, and laughing loudly, commanded them several times to give heed to the rendering of their service.

This joyful queen in her strong castle always knew how to arrange her ladies about her, and, just as she wished, (300) taught them to bring to confusion all those outside

who wished to get in. For Noble Bearing is her brave commander; Beauty bears her banner before her; Dame Chastity is her chamberlain without fear; and Aloofness her porter is skilled in showing disdain.

Fair Welcome is chief watchman on high, who keeps watch continually on the walls high above; Sweet Expression is marshall in her presence: Everything is performed as swiftly as she commands it. Thus (310) there is no sort of music nor of melody - the fair ladies sing so sweetly - whoever might hear it would at once suppose it to be angels' song and music of heaven.

King Heart crept into a secluded chamber which was close to the dungeon wall, near the ground. Thus he could hear and see - such was his luck - the great revelry, the music and the sound which passed from the walls sweetly in at his ear and sank to his (320) heart, there inflicting many secret wounds which often pain him hard with sharp pangs.

He is forever sick and yet is ever in health; in fierce battle and yet has peace and rest; both sharp and soft associate with him, the sweet and also the sour; order at the same time as confusion. Dame Haughtiness has made for him a cloak of grief which has no splendid ornament on it; it is rotten with wet tears and will not last, rapidly tearing at the surrounding borders.

(330) However Youth had made him a beautiful coat, as green as grass, embroidered all over with streaks of bright gold, firmly fastened at his throat - an excellent garment, well-fitting and very light; ~~also~~ ^{to behold} a mask which was painted, ~~xxx xxx xxx~~, as red as rubies and partly white in between. There could be none made more bright of colours. But Despondency had shaped it all awry.

This noble king thus lay in prison together with all his followers and not one could break out. Very

(340) often they called upon Dame Pity, "Fair creature, come down a moment and speak to us. You might avenge your wrongs in some juster way than by thus murdering us who have surrendered. If you would take pity on us we would be your servants for evermore, wherever we might go."

Haughtiness answered this and said, "That would be a great danger, - a lovely maiden to go alone among so many men unless people were with her. That is a practice I myself could never learn." Thereupon she

(350) ran to her mistress and, kneeling, said, "Madam, guard Pity well; if she asks give her no leave to go. If she can get out she will play a trick on you."

(360) Then Haughtiness kept close watch on the door both day and night so that Pity should not pass, until being extremely drowsy through lack of sleep, since

she was exhausted with busily toiling, Fair Welcome gave her a drink in a glass. Soon afterwards she went to sleep. Pity that same pretty maiden, was on (360) the look-out, and stealthily has gone out through the door.

The door stood ajar; all were asleep. Pity swiftly went downstairs. Eagerness saw this and noted it well. He quickly seized Dame Pity in his arms and called to ~~Desire~~ ^{Lust}, who came eventually. He caused his bonds to be broken into little pieces. Dame Pity was greatly frightened and dismayed. By this time Solace had crept in over the wall.

Soon Delight arrived and he began to dance (for joy); (370) Youthful Love sprang up and recovered his good humour. "How glad I am at this good fortune! said Merrymaking "for now I expect to take part in great revelry." All in a troop they went towards the door and put Pity through it first, in front of them. What else was there but : --"Help! Help! Take and slay! ". The house was seized without any threat or menace.

The curtains, all of cloth of gold, were well hung about the bed in which fair Dame Pleasance lay. (380) Then New Desire, as greedy as a kite, came running in and made a great commotion. The queen was wakened with great uproar; glanced up and saw she had been

betrayed. "Yield, madam," sir Lust said loudly. She could not speak one word, she was so bewildered.

"Yield, madam," Youthful Lust said at once, "and we will rule you and your followers justly. The will of our lord, king Heart, must now be carried out, who is still below in the lower quarters. Far too long, (390) madam, you have ruled over these high towers. Now let us thank none but Pity, who gave us help." Dame Haughtiness lurks in a corner, and the queen lay there, trembling with fear.

Then Violence came with boasts and vaunting words. All who resisted he struck dead to the floor. Dame Pleasance said, "Are we to be ruined in this way? Bring up the king. Let him in at the door. I can trust to his sense of honour, I am sure." Thereupon sweet Solace called for the king, then Eagerness, that (400) crafty creature. To serve dame Pleasance they brought him there at once.

Such a sweet smell pierced to his heart when he saw dame Pleasance in his power. "I surrender, sir, and do not make me suffer," the fair queen said, in this manner, to him. "I will save your (life) , although that is no reason. All that I have and all that may be mine I here offer to you, with all my heart, and ask nothing except that you be faithful to me."

(410) Thus fair dame Pleasance graciously gave her consent to that which Love, Desire and Lust proposed. Then suddenly sir Heart now changed his dress. He put on his cloak of love without pausing. Eagerly these lovers went to the feast. Blitheness was the first to bring the news to the hall. Dame Chastity, that simple innocent creature, went mad with grief and rushed out over the wall.

The lovely queen sat in the centre of the high table. Before her stood the great and ~~x~~ noble king. They were (420) served with many different courses, extremely sweet and savourous, and they were brought very swiftly. Thus they made a joyful assembling. Beauty and Love sat at the head of a spread table. In honour of that gay and splendid feast dame Pleasance has caused dame Venus's tun to be broached.

Who is at ease, when both are now in bliss, but young king Heart, who is plainly at the height of his fortunes and lacks nothing in the world he might desire, and does not expect that he will ever have to depart. For seven years and more sir Pleasure and sir Love have (430) the care and guidance of him, till eventually there occurred ~~an~~ new kind of change - it was inevitable - which angered dame Pleasance.

(440) Lord - I wou'ld like to talk with ye - and give ye

One morning when the bright sun had poured out its beams from the sky, a handsome old man was seen before the gate, upon a horse that rode quite unhurriedly. He knocked at the gate very courteously, yet at the blow the great castle resounded. Then at last he shouted (440) furiously and ordered them to rise, and said he was determined to enter.

Presently Wantonness came to the wall above, and called over it, "What people are you out there?" "My name is Age", at once he said in reply. "Are you unable to hear?.. how could I shout longer?" "What is it you wish?" "I wish to come in without fail." "Now God forbid, by heaven, you shall not come here." "Run about your business, you will get a blow, and tell the porter he is very lazy."

(450) At once Wantonness went to the king and told him how matters stood. "This report I believe to be no ~~flx~~ falsehood. He was to come. I knew that, for a certainty. By God, it causes me sorrow in every part of me that he should come so soon. What haste he had! " The queen said, "It would be a good thing to hold him out." "I would gladly have that done, if only it were possible."

Youth sprang up and knelt before the king. "Lord, with your leave, I can stay no longer. Pay me my wages, (460) lord -I would like to take them with me- and give me

leave to ride away; for if I could stay with you longer, I would do so gladly, if it were not for my bitter foe. For fear of **Age**, Sir King, let me steal away, for if I stay he will assuredly kill me".

Since you must go, fair Youth, I am extremely sorry. You were my friend and have given me good service. After you have gone I make a vow, although it may be foolish, never more to be so joyful. Your body excells all others (470) in its gaiety. I give you as payment before you go, this gay mask which was painted so perfectly. See that you take away with you my joy forever.

For your sake I will wear on my person nothing red or fair white in colour, but always black and grey till I am dead. I will wear no more extravagant clothes. Farewell, my friend, you have never done me any harm. Unwelcome Age, you came against my will. I would have you know, I could gladly do without you. (480) Your payment should be small, indeed."

Then Youth said, "Merrymaking and Wantonness, my brothers, both of you, get ready to ride with me!" Then lively Fleetness leapt to his feet and said, "My (50) lords, I beg you, take me as your guide. Do you think that I should stay to hide in here this skill that Nature gave me? By no means, this cowardness^{ice} shall never be! Go ahead, I shall be the first

of the others."

(490) They all went out through a secret postern gate and would not pause at all to say goodbye. Then Youthful Delight came, running very fast, and with a tug caught Youth by the sleeve. "Wait, Wait! good friend, do not be angry. Lend me your cloak to disguise myself for a time. If I lack that garment, I shall come to harm for certain, but I shall follow you before you have gone a mile. "

Delight came in and all ~~how~~^{who} saw him from the back thought it was Youth, still bound by his allegiance.

(500) But afterwards when they spoke to him they realised there had been a deception practised upon them. Soon, when he had amused himself to his heart's content, his elegant cloak began to fade in colour, worthless, threadbare, and on the point of rotting - that which was at one time blue, looking like faded black.

Still he did not wholly want to leave, but hired himself out in service, then; and before he realised he had quickly spent the best part of all the money that he earned. Thus he became poor and utterly impoverished. Yet he ordered Appetite, his son, to remain still - but believe me, he was a worthless creature. For lack of resources all his desires were unfulfilled.

By that time Age had entered, and yet first of all he spread out his bare branches of which he carried many. There was an unfriendly cry when they knew of this, for following him there came ten thousand hairs, none of which king Heart had had before. And when fair dame Pleasance had seen them, she grew sad, and even (520) more she grew angry. She twisted her face awry in genuine rage.

Age had hardly rested there a moment when Conscience came shouting over the wall, "How long do you intend to keep me in exile? Now I swear you are all nothing but scoundrels! And one of you shall meet with a fall if I may meet him out of the king's presence. I may full well call you all false traitors who well deserved to be drawn, to be both beheaded and hanged!"

(530) When Age heard that Conscience was coming, at once he rose swiftly and let him in. Age had Gravity with him; he had upon him a cloak made from prolonged silence, and was of the same race as Age. It would be very difficult to part those two. Therefore he ran straight on at his heels. In the middle of the court Conscience encountered Sin; he laid a mighty blow on his backbone.

Conscience gave Sin such a thump that he flew to the

ground and lay in subjection. Yet Conscience hurt his
 (540) {own} breast with the blow. ^{Gravity} ~~Seriousness~~, however,
 separated the two of them. Folly and Vice marvel in their
 minds how a man of such authority should rise so soon,
 there in the middle of the courtyard, with close on five
 hundred onlookers, to thrash and overpower the followers
 of the king.

They were terrified and at once took to flight, then
 hastened to hide themselves in a corner. Then Conscience
 came into the presence of the king. Out of a door ran
 Falsehood and Envy, greedy Desire and sportive Gluttony,
 (550) Vaunting and Vainglory, together with ever-eager Appetite.
 Because Conscience looked so fiercely they ran away, right
 out of his presence.

"God bless you, lord !" so Conscience said. "All this
 past time you have been far too happy." - "Yes, Conscience,
 and still I would be glad to revel, but now my heart grows
 very sad." - "They have been wicked Counsellors, you have
 had, if you knew the truth, as you will find out later;
 (560) believe me, their jesting was evil. The root is bitter,
 sharp as any briar.

These evil people who~~x~~ you thought were loyal, have
 treacherously taken your treasure from you, and have
 stolen away from you, one by one. Consider, they never
 came for the purpose of giving you pleasure. Where is

your coat of green and your beautiful complexion and the fair face Youth made for you.? You ought to feel shame, to repent of your wanton life, if you could see yourself in your sombre colouring.

(570) Do not wonder that I reprove you, for you may be sure that my heart is extremely sad. Another day, when you will not be able to conceal anything, I shall have to accuse you as your own enemy. You (must) call me as the first witness to your worthless behaviour, when all your revelry shall be judged. It saddens me that you should go unregenerate, destroying your happiness and well-being far and wide."

As Conscience was uttering rebukes in this way, Reason and Understanding rang at the gate. With loud raps, since (580) night was drawing near, they ordered that they should be let in, for they had been standing long. "Conscience said, "By God, this is wrong. Give me the key. I shall be porter now." Thus they came in. Each one pressed forward, one on top of the other. Then in a flash almost, I do not know how, -

Reason ran to the place where Discretion was lying, in a corner where no one could find him, and with his knife cut away the flesh that had grown over his eyes and made him blind. Then he gave him a thump right on his back, -

(590) "Now you can see. Get up, lie down no longer ! Do not

fear to ride in wind and rain. Wherever I am, see that you are close by."

The king began to speak in this way: "Fair Conscience, you are too irritable now, (thus) to attack your sovereign and your lord. There is no man of means who will praise you. What have I done that has angered you so? I have always followed advice intended for the best result, and if they (his servants) were disloyal, I dare maintain (600) Nature did wrong, who allotted me such servants.

Nature reared me {as} an animal in my home, and gave me Youth as my first servant, so that I might not stand upon my own feet, in any place, but be forever in ward, under tutelage and supervision; then Wantonness - who was more loyal to me? Such people Nature brought to me and first appointed, in order to protect me from all misfortune. What blame do I deserve to be attacked in this way?

You did great wrong, fair Conscience - forgive me for (610) speaking so - if you were of my own flesh and blood, in that you slothfully let your time slip by, and come so late. How can you ask for your wages? The horse has been stolen. Shut the door. Let's see what good it will do. Heaven knows! The stable is empty. And if you are a wise counsellor why should you slothfully mispend your time? I will joyfully put right for you

As for my suffering and wretched poverty, if there is

anything wrong, it seems to me, indeed, that you are the
(620) real cause of my suffering, and should endure the greater
part of it for me, Now make your reply. What can you
say? Let us see. Exonerate yourself, and show yourself
innocent or guilty. Reason, come here. You must be our
judge, and in this case give the decision between us."

"If you please, sir," said Conscience, "you must not
be annoyed if I speak on my own behalf. This is a vile
case if I should be the reason why you are troubled.
No, Young Counsel has been in control of you too long,
(630) who has destroyed all your treasure and property. I
should be very glad for it to be put right through my
mirror, for God knows how I am distressed by your
suffering.

You lay great blame on me because I waited so long, if
I could have helped you with my advice. Sir, be quite
sure I had good reason or else there would be no logic in
my account. My time was appointed by law of Nature.
Whatever the task, I must always obey. By no means dare
(640) I perform any work, except when I see my master lose
his balance.

For if he stand firm and does not stagger, the next
hundred years will come under his control. Nevertheless,
sir, be assured that with the help of Wisdom and the
strength of his will, I will joyfully put right for you
everything you have done, and Youth shall bear the blame

for your misdoings. Therefore request manifold Reason to read to you his documents promptly.

(650) Reason arose and brought out his documents. "If I am to speak the meaning shall be clear. Never do anything which may ever bring you any harm. Practise moderation and honesty, for there lies no deception in them. Discretion should ever remain with king Heart. These other young serving-men are nothing but fools. Experience gives new life to knowledge, and young children must learn at the schools of old men.

What right to speak has he who tastes sweet things and has never tasted the sour. ? How can he be a judge of flavour. ? How can some one who always sits in the (660) warm and has never felt cold one hour know what kind of weather there is outside beneath the tent. ? That would be a great wonder ! For some one who has never seen a colour to buy the right (shade of) blue, or for some one who had never seen a ^(meaning obscure) ~~right~~ to be a servant... although such things can be coupled in rhyme, they are not exactly consistent.

(670) To wish for what is right and to abandon what is wrong, that is my teaching to all who wish to learn. But Wisdom, if you would stay among us, I think you delay too long. Lay down your spear. You could easily bring this

(676) conflict to an end, if you would make known your excellent teaching; for there is no one who can abstain from the doing of evil without your consent."

Understanding said, "Sir king, be on your guard before you come to grief, ^{so as} ~~for foresight (who enables you)~~ to distinguish your friend from your foe; has been banished far too long. If you wish to have your country well governed, and ^{if you are in a state of prosperity to keep yourself so} ~~it would be to your good to behave thus,~~ ^{would seem} ~~it seems~~.....(line missing). After your death,

(680) your actions must be sentenced according to your merits, either to gladness or to torment."

Honour rode around the castle upon a warhorse that was as white as milk. "Is Ease in there.?" he called out with a shout. Dame Pleasance spoke, hiding her face with a cloth of silk: "That very person is one of our guardians." Understanding said, "Come in, you are very welcome to this house" "I do not value the whole of your fortress the worth of a whelk. You shall not lodge me and Ease at the same time."

(690) Renown in War came on the other side, upon a rearing horse that was as red as blood. He called upon Stregⁿth, "Come out, man, be my guide ! I cannot ride out over this raging river". Dame Pleasance heard and went her way, straight to the king, and ordered him to detain

Strength. "I would not, sir, for all the wealth in the world, be without Strength one hour, whenever we go to feast.

In all merrymaking he may help us greatly. Do not give him leave, but keep him as long as you are able." The (700) king listened hard to Dame Pleasance's advice, and arrested Strength, as he was on his way. "Wait," he said, "some other day we will seek Renown, according to our wish, and gain greatness. I feel great dread, sir Strength, at this delay, for warfare has both a time of luck and chance."

Strength said, "Now (~~while~~) I am vigorous and in the flower of my age, I would gladly follow Renown, if I could; for if I stay, by heavens, it is you who are at fault. I must obey you, since that is what is right.

(710) Now I see well that dame Pleasance has great cunning, and shame on Ease who is keeping out Honour. He is the man who might bring us all to greatness. See, there he rides away with his troop."

Thereupon Beauty came into the presence of the king. She knelt very respectfully in front of him. "Dame Pleasance says, sir, that you do wrong, if I might be so bold as to say it to your royal highness. You have displeased her noble excellency in that you let Conscience enter her castle. He is her enemy and does her great

(720) harm, and often overpowers her servants."

At this the king leapt up and turned away from Conscience and all his assembled court. He took the direct course to the queen, and all of a sudden caught the beautiful woman in his arms. She twisted herself away; she was very reluctant to be kissed. Then in return he spoke to her very courteously, "No, do not be angry with me my beloved mistress, for as far as I am able, I will make you happy."

(730) Though Conscience and Wisdom are both skilled at guarding me, I shall cheat them properly; for, certainly, when they have gone to sleep I shall be here within a short while. Thus I shall cunningly conceal my pleasure. Right shall not control me forever with his discipline. Although I may sometimes be as pliable as a willow, I shall be deceitful as long as I make disorder."

Dame Pleasance said, "My friends have now fled, the joyous people that you brought along with you. These churls I feel, are not dressed in the fashion of court."

(740) What joy do I get from them? I consider them of no worth. If only Youth and Youthful Delight might be brought, for I am well acquainted with their service. I wish that you would send men and seek them, even though it were to the end of the world. "

The queen grew ~~angry~~; the king was greatly afraid, for he could not readily bear her anger. Presently they supped and then they prepared for bed. ~~Seriousness~~ Gravity came in and whispered in the king's ear. Dame Pleasance (750) has recognised her new companion, and early, before sunrise, she rose from the bed and packed up all her belongings. The king was fast asleep and lies unstirring.

In haste, she seized a horse with all its trappings; she went on her way with all her people. By this time it was close on midday almost. Then Distress appeared, riding in with a roar - "the queen has gone, alas, I know not where !" - the king began to wake and heard the clamour. (760) Then Jealousy came tearing upstairs to serve the king and drew very close to him.

Reason came - "Sir king, I advise you to rise. There is a great part gone of this fair day. The sun has reached its zenith and now is hastening downwards. Where is the treasure now that you have earned? This drink that you found in Venus's tun was sweet. Soon after this it will be stale and sour. Therefore I advise you to taste no more of it. Let it lie untouched and please your mistress."

Then Wisdom says, "Make an attempt at some discretion (770) since fair dame Pleasance has gone away. In your last days you may profit yourself; if you become destitute of

treasure, go to your home and present yourself there; the castle gate is strong enough to hold." Then Gravity Seriousness said, "Sir king, you must assent. What is there for you now to do in this deserted dwelling?"

The king listened to their advice at last, and agreed completely to their proposal. "Get ready at once," he says, (780) "and make great haste!" Quickly they sound the trumpet. They leapt on horseback and rode forward, all in a line, to his own castle in which he had been brought up. Longing, the sentinel, raced across the battlement, and Despondency ran to the great tower.

He shouted, "Sir king, welcome to your own castle. I have guarded it faithfully ever since you went. But I am struck with ^{great} astonishment by your face, which is changed, like a winter-blasted blossom." "Yes, Despondency" (790) said the king at last, "Now I have suffered this together with many more injuries, which saddens me when I reckon up my accounts - how I lost fresh Youth and his companions."

By then Strength was rapidly losing his vigour, (his flowers were fading fast), but still he remained with the king, until at last he doubled up ^{at} his knees. Then secretly he crept away through the gate. He stole away and went far afield, and searched for the place where (800) Youth and his companions lived. Behind a hill he found his friends, very swiftly, although he had no guide.

Then one day the two day-watchmen came and said they saw a terrible mist. "Yes", said Wisdom, "I knew there would be trouble. That is a portent preceding grievous sorrow. There is peril to come, if anyone realised. From some quarter people will attack us." The king sat still. He did not wish to exert himself, and listened for a time to Sin to know his advice.

(810) Every day Desire was at the door of the chamber, and Jealousy was never out of his presence. Anger guarded the gate continually with great care, and Wretchedness was hidden in the pantry. Such as these were the followers he had with which to make defence, with all their household numbering fully five hundred. Sir Ease was held in the greatest honour, the most beloved by the king of men alive.

To the gate one day there came riding Renown in War whom proverbs praise highly. "Go to the king", he (820) said in a mighty voice, "Ask if he has any task for me. For if he wishes I will serve him for hire." Wisdom came to the wall, calling over in reply, "Man, seek your fortune with adversity. There is nothing here that (830) would be of use to you.

Strength has stolen away like a thief, who has always been in charge of the treasure of state. There is none who would welcome you so dearly. These other people are

utterly afraid of Renown." Renown in War, in reply,
 (836) argued with Wisdom. "Why would you not see me when you
 had Strength?" At this point Ease appeared and said, "I
 sit warm and hot, when those out of doors shall be beset
 with battles."

Renown says, "I know that you have war close at hand,
 which will assault your high, strong walls." Then
 Wisdom said, " Dame Pleasance's sweet appearance would
 not allow us to gain renown in youth." "Adieu, farewell!"
 Renown says, "Now I depart, to follow my calling to the
 end of the world." Wisdom says, " Betake yourself in the
 (840) midst of discomfort, and sometimes give thought to me
 wherever you go;

For if you do not, you cannot succeed." "What is your
 name?" "Truly, I am called Wisdom." "God knows, my
 fortune will often shape badly out of sight of you, sir,
 if you will pardon me. Nevertheless it may happen that
 you are right. I have no wealth ~~xx~~ except fortune and
 chance, which I have to follow both night and day. I
 despise Ease, who thus ~~x~~ remains in indecision."

Just as these two were talking together, they saw a
 (850) horrible troop coming over the moor. Decrepitude - his
 banner did not shine bright - was close at hand with
 many ~~x~~ strong battle leaders. That fearful scoundrel had
 a hunch-back, and both ~~xxx~~ his loathsome legs were deformed.

He was without any sort of smile, only ready to destroy; without leap or skip; his trade is to harm all.

Within a short while he had besieged the castle hard on all sides, with many mining-engines and instruments of (860) siege. Those inside uttered many terrible cries, for they were extremely grieved to lose king Heart. Then those outside shot many sharp arrows and ^{great} missiles of war, while those inside hurled stones. King Heart says, "Hold the house, since it is my own. Do not surrender it, as long as we can hold out."

Then those inside made a great defence, as long as they could keep the walls guarded, till at last they lacked supplies, being people ill-equipped for war, though esteemed so highly. Their tuns and their tubs had all (870) been emptied, and the flesh that was their food had been exhausted. And at last Wisdom judged it the best course .. (line missing).

"If he is lost, we put all in peril. Therefore keep watch, and do not let him get away." By this they heard the great fore-tower fall, which caused those inside the castle to take fright. Then arose a great tumult and confusion. The outer fortification having been breached, they entered in , in force .

Headache, Coughing and Paralysis exacted great toll,
 (880) and ^{more} ~~many~~ Murmurs with many spears and shields.

When they saw it was no good to continue the defence,
 they let in Decrepitude very quickly. He sought king
 Heart for he knew him quite well, and with a sword
 he vig~~x~~orously struck his back in two, very swiftly,
 out of spite, and with the sword he bruised both his
 shins. The king uttered a cry; then Solace fled away
 entirely, and thus he begins this sorrowful business.

Reason was worn out with fighting and badly ill-used,
 (890) and Wisdom was forever wandering to the door. Conscience
 lay down to rest for a while because he saw the king
 grew weak and ~~wretched~~ ^{feeble}; he could last no longer in
 such suffering. "Go, send for Death," so he said indeed.
 "Yet since I wish to dispose of my riches, I make my
 will as follows:

To fair dame Pleasance, I leave my spirited palfrey,
 Unsteadfastness, for whenever she wishes to ride,
 (900) together with its side-saddle, Fickleness. Thus no
 one ought with reason to rob her. As for Youthful
 Beauty, because I vexed her, I strictly command Eager
 Appetite to be her servant, till he dies, to boast
 and clamour forever till he deafens her.

Youthful Love, I leave to you at my death a cask

filled full of delusion. Youth, because you instructed my childhood, I desire that you should ever bow down to
 (910) Wantonness. See that you take this great belly and this rotten liver to Gluttony, who has often made me over-full - I command you to do this - and promptly hang both around his neck.

Remember me to Late Supper, if he is among that company - he is a noble fellow ! Tear out this rotten stomach that I carry around with me and then hand it over to him, for he has injured me at many dinners, and many times the meal has made me sleep. He has often destroyed my wits
 (920) with wine and made my stomach rise with heated desires.

Fleetness often did me good when I was young and at an early age. He made me run ⁱⁿ every sort of game, utterly reckless, I swear. Therefore greet the boy kindly. Bear him this bruised shin which swells and will not heal - he bruised it in the game - and tell him it is to be his wages. Bear him this broken arm as well.

(930) To Chastity, that good innocent creature, I here leave my conscience, to be scoured of all the rust of sin that spread over it when she shed tears for me - that fair tender creature, gracious in every place, who has never had anything to do with (knowledge of) vice or violence, but is married for evermore to Moderation, and free from Lust's hateful experience.

You must go to Generosity and courteously bear him this threadbare cloak, that at one time was covered with (940) thick wool. Command that he wear it for my sake, when he has spent all that he now has. Yes, when his purse is emptied of pence, where is his generosity then? Very difficult to find! Ah, there he is, he who was once the object of praise. What is he now? A creature of less worth than a leek.

Look for Wastefulness, and bear him Need, that is what I leave. Give this firebrand to Covetousness. To Vaunting and Vanity carry this wide sleeve. Tell them to take their wages in that form. To Eagerness, who (950) never used to tire, carry this stool and tell him to sit down now, for he has left his master in the mire, and would not pull him out even though he should drown.

To Foolhardiness bear this grazed brow, and boldly tell him to bandage it with a rag, for he has received buffets on the mouth, and often brought his master into great danger. Then you must shout after fair dame Haughtiness, and say that because she always had such (960) hatred for me I leave her this broken spear, which once was firm and strong; but see that it lack its head."

