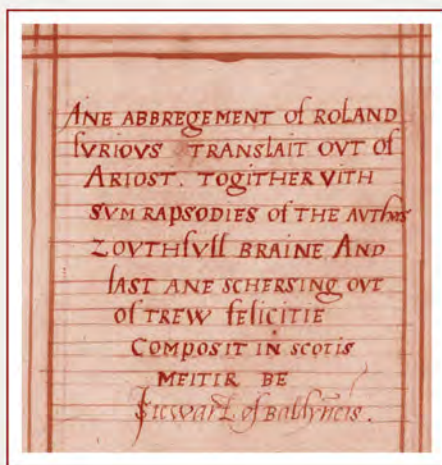


JOHN STEWART OF BALDYNNEIS' *ROLAND FURIOUS*

A SCOTS POEM
IN ITS EUROPEAN CONTEXT



DONNA HEDDLE

Subseries Editor: HAN VAN RULER

BRILL

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John Stewart of Baldynneis *Roland Furious*

A Scots Poem in its European Context

By

Donna Heddle



BRILL

LEIDEN • BOSTON
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CHAPTER ONE

CRITICAL INTRODUCTION*

Biography

Little is known of John Stewart of Baldynneis' life and what scanty evidence there is has been carefully collated by the late Matthew P. McDiarmid in the first instance, and noted by R.D.S. Jack, by Timothy Nelson, by John Purves, and by Geoffrey Dunlop.¹ Most of the information has been gleaned from legal papers connected with Stewart's colourful mother Elizabeth Betoun, a discarded mistress of James V. She was married off to James' cousin John Stewart, 4th Lord Innermeith, on the occasion of James' approaching marriage to Princess Madeleine of France. The affair had shocked the court because it took place during the negotiations for this marriage. James married Madeleine on January 1st 1536 and Elizabeth Betoun was married with all dispatch only seven days after the king.² John Stewart was the second son of this expedient union, probably born in 1539 or 40 as he was of age to witness

* All references to *Roland Furious* pertain to the version of the text contained in this book and are therefore noted in the body of the text above.

¹ See the following: Matthew P. McDiarmid, 'Notes on the Poems of John Stewart of Baldynneis', *Review of English Studies* 24 (1948), pp. 12-18, and 'John Stewart of Baldynneis', *Scottish Historical Review*, 29 (1950), pp. 52-63; R.D.S. Jack, 'Poetry under King James VI', *History of Scottish Literature*, 4 vols., (Aberdeen University Press, 1988), vol.1, pp. 125-139, and 'The Castalian Band', *The Italian Influence on Scottish Literature* (Edinburgh University Press, 1979, p. 57); Timothy G.A. Nelson, 'John Stewart of Baldynneis and Orlando Furioso', *Studies in Scottish Literature* 6 (1968), pp. 105-114; John Purves, 'John Stewart of Baldynneis and the early knowledge of Ariosto in England', *Italian Studies* 3 (1946), pp. 65-82; Geoffrey A. Dunlop, 'John Stewart of Baldynneis, the Scottish Desportes', *Scottish Historical Review* 12 (1915), pp. 303-310.

² James Balfour Paul, editor. *Registrum Magni Sigilli Regum Scotorum: The Register of the Great Seal of Scotland A.D. 1424-1513. Volume 2.* H.M. General Register House, Edinburgh, 1882. ii, No.2206, as follows;

2206. At Paris, 7 Jan.

Ane Lettre maid to ELIZABETH BETOUN, dochter to Johne Betoun of Creich, hir airis and assignais,—of the gift of the mariage of Johne Lord Innermeith,

a charter at the family seat of Redcastle in Angus on 17th May 1554³ and may have been the John Stewart, described as “Joannes Stewart, Angusiensis”, who matriculated at St. Mary’s College, St. Andrews, in 1557.⁴

Younger sons generally took up studies or military service abroad, and, although there are no records extant, it is believed that Stewart did at least travel in France and Italy, given the strong French and Italian influences on his work and his ability to read source texts in the original. This ability is proven by his use of a quotation from Book IV of Stefano Guazzo’s *La civil conversazione*,⁵ which was not translated into English until 1586, after the probable date of Stewart’s ‘Roland Furious’, and by his translations from Philippe Desportes’ *L’Imitations de l’Arioste*, and of several of Desportes’ sonnets.⁶

His next appearance in any records is to do with a minor litigious battle over the lands of Laithers and Drauchtlawmyln of which he

now being in our soverane lordis handis and at his dispositioun and gift, with all proffittis of the said mariage; with power, etc. Per Signaturam.

Gratis. (xl d.) x.180.

³ John Maitland Thomson, editor. *Registrum Magni Sigilli Regum Scotorum: The Register of the Great Seal of Scotland A.D. 1546–1580. Volume 4.* H.M. General Register House, Edinburgh, 1886. No.946, as follows;

946. Apud Edinburgh, 7 Jul

REGINA confirmavit cartam Joannis dom. Innermeith, -[qua,—pro perimpletione contractus matrimonii, et pro pecuniarum summis persolutis et persolvendis,—concessit filio suo et heredi apparenti JACOBO MAGISTRO DE INNERMEITH, et HELENE OGILVY ejus conjugi,—binam partem terrarum de Latheris et Uthloch, et annum redditum 10 marcarum de molendino de Latheris, vic.

Abirdene; terras et villas de Murehousis et Burnesyde, vic. Forfar:—TENEND, dictis Jac. et Hel. eorumque alteri diutius viventi in conjuncta infeodatione, et heredibus masc. inter eos legit. procreatis, quibus deficientibus, legit. et propinquioribus heredibus masc. dicti Jac. quibusque (citra tamen carte tallie et unionis dicto Jo. de dict. terris concessa predudicium), de regina:—TEST. Geo. Gorthy, Joh. Stewart, Gilb. Gardin, Joh. Kinloch:—Apud Reidcastell, 17 Maii 1554]:—TEST. *ut in aliis cartis* &c xxxi. 44.

⁴ James Maitland Anderson, editor. *Early Records of the University of St. Andrews: the graduation roll, 1413 to 1579, and the matriculation roll, 1473 to 1579*, Third Series, Volume 8. The Edinburgh University Press for the Scottish History Society, Edinburgh, 1926, 246.

⁵ See note to ‘Roland Furious’, C2, l.283.

⁶ Philippe Desportes, *Les Imitations de l’Arioste par Philippe Desportes suivies de Poésies Inédites ou non Recueillies du même Auteur*, ed. Jacques Lavaud, Librairie E. Droz, Paris, 1936.

had received sasine of a third part from the bailiff of the deceased owner, William Meldrum of Fyvie, on 26th March 1560.⁷ He was forced to defend his right to the property against the renewed claims of Meldrum's heir in 1574 and 1575, finally winning the case.⁸ He then appears as an executor and legatee (of some forty pounds Scots) of his father's will, proved after Lord Innermeith's death in January 1569–1570.⁹

Next, he appears in *The Privy Council Register, The Register of Deeds, and The Register of the Great Seal of Scotland*, generally in connection with a series of incidents involving his mother which gives an insight into the political turmoil of the period.

Elizabeth Betoun married again in 1572. She was nearly sixty and her new husband, James Gray, was nearly thirty years younger. The situation is described in the *The Register of the Privy Council* in the following manner,

“James Gray, sone to Patrik, Lord Gray, quhome scho mareit eftir the decis of hir said umquhile husband, the said James being ane young gentleman unlandit or providit of leaving, in hoip that he sould have

⁷ *Registrum Magni Sigilli Regum Scotorum: The Register of the Great Seal of Scotland A.D. 1546–1580. Volume 4*, No. 1407, as follows;

1407. Apud Edinburgh, 16 Jan.

REGINA confirmavit instrumentum sasine date per M. Wil. Balfour ballivum in hac parte quondam Willelmi Meldrum de Fyvie, JOHANNI, DOMINO INNERMEITH in vitali redditu, et JOHANNI STEWART filio secundogenito dicti dom., heredibus ejus et assignatis, in feodo,—de tertia parte terrarum, molendinorum et terrarum molendinariarum de Latheris et Drauchtlaw-myln, multuris c., vic. Aberdene: -TENEND. de regina, prout in carta per dict.

Wil. M. dictis dom. et Joh. S. facienda plenius contentum est:—Precepto dat apud Auchterles, 26 Mar. 1560, TEST. Pat. Stewart, Wil. Ramsay, Wil.

Reauch, D. Joh. Hucheoun notario publico:—Sasina data 26 Mar. 1560, indicatione 3, Pii IV. pape anno 2, in presentia Johannis Hucheoun, presbyteri S. Andree diocesis, apostolica auctoritate notarii publici, TEST. Jacobo Dempstar de Auchterles, Arch. D. ejus fratre germano, Willelmo Ramsey, Pat. Stewart, Wil. Reauch:—TEST. 35. 51. 52. 53. 40.

30. xxxiii. 196.

⁸ David Littlejohn, editor. *Records of the Sheriff Court of Aberdeen. Volumes 1–3*. The New Spalding Club, Aberdeen, 1904–1907, i, 213, 222.

⁹ Francis J. Grant, editor. *The Commissariat Record of Edinburgh. Register of Testaments. Part 1, Volumes 1 to 35, 1514–1600*. British Record Society, Ltd: Scottish Section, Edinburgh, 1897. 1569–1573.

mantenit and defendit and done the dewitie of ane faithfull husband to hir in hir aige.”¹⁰

It was clearly a marriage of convenience between an impoverished younger son and a wealthy older widow who perceived herself in need of protection. The outcome could have been readily predicted. Five years later she discovered that her niece, Isobel Betoun, was expecting a child by him, and began divorce proceedings.¹¹ He retaliated by trying to sell Redcastle to her elder son, the 5th Lord Innermeith, who seems to have coveted it.¹² This was illegal as she had been bequeathed lifetime rights in the estate. Such was the state of law enforcement at the time that she found herself, along with John Stewart and a neighbour, Andrew Gray of Dunninald, under siege in her own home.

Charges were brought against the defenders, despite the justice of their claims. The *force majeure* of the besiegers, Lord Gray, Lord Ogilvie, and the Earl of Crawford was more than a match for wills and bills of sale in the courts. Andrew Gray represented the Stewarts in court as Stewart himself was either unwilling or unable to do so. Possibly because of his non-appearance, the courts found for the other side; Andrew Gray was arrested, and on 1st April 1579 Stewart was ordered to surrender the castle within three days. On 11th May 1579 the Stewarts managed to have their case fully stated for the first time by their chosen representative and relative, William Betoun.¹³ The result of this was the granting to the besieged of a safe-conduct under the aegis of

¹⁰ David Masson, editor. *The Register of the Privy Council of Scotland. Volume III. A.D. 1578–1585*. H.M. General Register House, Edinburgh, 1880, p. 155.

¹¹ *ibid.*, as follows;

“The said James, unmyndfull thairof, first weikitlie committit the crymes of adultrie and incest with Issobel Betoun, broder dochter to the said Dame Elizabeth; quhilk Issobel is presentlie greit with barne to him,”

¹² *ibid.*, as follows;

“Then, seing himself in danger of our lawis thairfoir, and that the said Dame Elizabeth hed just caus to seik to be separat and devorcit fra him, he, augmentand his former impietie with forder mischeif, tending to hir distructioun, wrak, and utter heirschip, hes on his pretendit maner maid the forme of a selling and dispositioun of hir conjunct fie and leaving to James, Lord Innermeith...”

¹³ *Register of the Council*, 1579, p. 156, as follows;

“Williame Betoun, as procuratour for the said Johnne Stewart, quha allegit that the said Johnne and remanent personis persewaris abonewrittein mycht not nor durst not compeir to persew in the said mater for feir and danger of thair lyffis,”

Robert Erskine of Dun.¹⁴ The poet was handed over to his kinsman, Robert Stewart, Earl of Lennox, on 25th May. Taking advantage of this change in the status quo, James Gray proceeded to harry the estate, seizing goods and chattels, and failing to pay the agreed subsidence of three pounds Scots daily to Lady Elizabeth. This caused her to flee to Edinburgh to escape her creditors. The poet represented her sorry case to the Privy Council with the result that the wronged lady was granted leave to occupy the castle only until her divorce came through, at which time it was to be returned to her son, Lord Innermeith. Stewart was glad of even this respite as his life was in peril, and it may have been with the desire to cement his alliance with Andrew Gray of Dunninald in hope of coming to a settlement with the rest of the Grays that he contracted (at Redcastle on 19th November)¹⁵ to marry Gray's daughter Katherine, a course of action which was to embroil him in further legal wrangling.

The father and son-in-law fell out a few months later. The reason is not known but is likely to have been the reluctance of Stewart to honour the contract, or some problem with the dowry of a thousand

¹⁴ Violet Jacob. *The lairds of Dun*. John Murray, London, 1931, as follows;

“Missue the Kingis Maiestie. Traist freinds we greit you hertlie weill.

According to our former letteris send you it is our mynd, be the advise of our counsale, that the personis being in the hous of Reidcastell, bot chieflie John Stuart, brother of our cousing, James Lord Innermeith, sall efter the randering of the hous of the Reidcastell, be saufflie and without all harme be convoyed to our presence, be sey or land as ye sall think maist sure and expedient, and the guidis and plenessing being within and about the sam, seing the same pertenis to the faderlis bairnis of our said umquhill cousing, vpon inventair, to keipe them in your handis and possessioun quhill after hering the principal mater be vs and our counsale we send you new and further directioun, as ye will ansuer to vs thairupon; ffor quhilk this our lettere salbe to you sufficient warrand. Subscribit with our hand at our castell of Striueling, the 14 day of May, and of our regnn the twelft year.

James R.

Leuinax

R. Dunfermling.

To our traist freind the lard of Dwn
and Robert Erskine his sone and apparand
air, or ather of thame.”

According to this letter, the legal position was more complex than at first appears—the house belonged to Elizabeth, Lady Innermeith, but the contents belonged to her children.

¹⁵ *The Register of Deeds and Probative Writs*, National Archives of Scotland RD1, xviii, 41.

merks (given Stewart's impoverished state). The latter is most likely as it is stated in the preamble to the contract, finally registered on 25th July 1580, that he had received only half the amount. Be that as it may, the certainty is that on 27th February 1579–1580 Andrew Gray joined James Gray in a ferocious assault on Redcastle and its defenders, Stewart, his mother, and his newly married sister Marjorie Lindsay. The besiegers easily stormed the outer walls and then proceeded to smoke the defenders out of the keep in which they had taken refuge. This brought about a miscarriage for the unfortunate Marjorie. Robert Erskine again rescued the besieged shortly after 12th March. The attackers retired with their plunder to Andrew Gray's castle nearby and suffered no ill as a consequence of their actions. The Master of Gray (witnesser of Stewart's marriage contract) was Sheriff of Angus at this time and had planned the whole thing. He took no action to enforce the nominal sentence of outlawry laid against them. They repeated their attack more successfully in February of the following year, again without punishment or damage to their reputations. James Gray died in 1585, in a pub brawl in Dundee.¹⁶

Things improved for Stewart, however, as Lord Innermeith had now become owner of the castle, and, appreciating Stewart's efforts in defence of his property, set about providing for him. Stewart was given the estate of Baldynneis, in the parish of Dunning, in Perthshire, on 26th April 1580,¹⁷ and his grateful brother stood surety for a tailor's debt of one hundred and sixty pounds Scots paid at the end of the year.¹⁸ Lady Elizabeth's divorce came through in her favour, in June 1581. It is probable she went to live at Baldynneis with the son who had done so much for her.

In August 1582, she formally appointed him to act as her procurator or factor to negotiate with her elder son for sundry unpaid dues arising from her life-rent on Lord Innermeith's estate,¹⁹ although Stewart is previously on record in that capacity.²⁰

¹⁶ *The Lairds of Dun*, p. 132.

¹⁷ *Register of Deeds*, xix. 67.

¹⁸ *ibid.*, xix, 50.

¹⁹ *ibid.*, xxiii, 161.

²⁰ *Register of the Council*, 1579, pp. 218–219, as follows;

Complaint by Lady Innermeith that the late decree of Council granting her possession of the house of Reidcastell, and intromission with the corns, sheep, and nolt upon the mains thereof, for her maintenance till the termination of her action of divorcement against her husband, James Gray, has proved inefficacious,

Andrew Gray and Stewart seem to have been reconciled because they fell out again over the abuse by Gray and his brother William of certain rights they had been granted in Stewart's estate. He sought to have these rights rescinded in March 1582 and the matter was decided in his favour on 25th April 1583.²¹

Stewart's financial position had obviously become much stronger by the time he stood surety for Robert, sometime Bishop of Dunkeld, over a matter of one hundred merks due to his episcopal successor as part of his relief of the recent taxation of all the bishops.²² A distant degree of kinship is the likeliest explanation of this.

Stewart's brother died in the autumn of 1585, leaving his mother and brother certain yearly dues from sundry family properties in Perthshire and Stirlingshire which included Invermey where Stewart wrote the prose dedication of his manuscript.²³

The last reference to Stewart extant in any records is in a deed of 1st December 1607 in which David Stewart, described as "son and aire of umquhill Johne Stewart sometyme of Baldynneis", renounced all claims arising from a documented loan made by his father to a cousin, James Beatoun of Creich, and indicated that the loan was to be regarded as repaid.²⁴ Stewart's death must have occurred between 1591 and 1607, probably nearer the later date. Certainly he did not go south with James in 1603, having left the Court in 1590 in disgrace due

the said James having already sold and made away with all the available property. She asks, therefore, "to have the intromission with the haill maillis, fermes, profeittis, caynis, custumes, and dewiteis of all and sindrie hir terce and conjunct fie landis of the baronyis of Innerkellour and Innermeith, of this instant crop and yeir of God," 1579.—The husband having been summoned to hear this new application considered, but making no appearance, while Lady Innermeith appears by Johnne Stewart, her son and procurator, the Lords decide to grant her what she asks, upon caution to be found that she will account for the proceeds at the end of her action, with the exception of the sum appointed by the commissaries for her maintenance.

²¹ *Register of Deeds*, xxi, 39.

²² *Register of the Council*, 1582–1583, p. 546, as follows;

Caution by Johnne Stewart of Baldynneis for Robert, sometime Bishop of Dunkeld, that he shall pay 100 merks to Mr James Patoun, now Bishop of Dunkeld, for a part of his relief of the late taxation of 40,000, if it be found that he should do the same.

²³ *Register of Deeds*, xxvii, 172.

²⁴ *The Commissariat Record of Edinburgh. Register of Testaments. Part 1, Volumes 1 to 35, 1514–1600.*

to his involvement in the political intrigues of James' fallen favourite, the Master of Gray, which is irony indeed.

He led a colourful and exciting life even in the context of his period, and we can see the natural relation between the instability of his life and his political agenda. The unsettled nature of his circumstances and his need to stand well with the king go a long way to explaining his sycophantic and extreme adherence to any literary fancy of James VI (which will be discussed in detail later in the text), and his often bitter railing against fate in his poetry coupled with an apparent belief in the king's goodwill, for example in the following extract from 'Roland Furious',

Dame Indiscreit, I sute of thee no grace;
Thow art my fo, for I culd nevir find
No kynd of favor in thy fenyeit face.
His majestie hes pouer in this cace
With sweit regarde thy sournes till assuadage,
Quhois Royale feit maist humylie I imbrace
To saif me from thy rancor and thy radge.

(Cant 11, ll.50–56)

European literature was flourishing at this period and it is probable that Stewart had the benefit of many books with which to occupy himself at Redcastle and Baldynneis. It is reasonable to suppose that he had access to works by Marot, Ronsard, Desportes, Du Bellay, Du Bartas and other French poets probably picked up on his travels; works by Boccaccio, Petrarch; books by Scots writers such as Henryson, Douglas, Lindsay of the Mount, and his contemporary Montgomerie; works by Chaucer and Lydgate, as well as more modern writers such as Thomas Howell and Thomas Watson; the popular Romances such as *Amadis of Gaul* and *Clariodus*; and of course Virgil and Ovid.²⁵ References from, and the influences of, all these writers can be seen in *Roland Furious*.

²⁵ Matthew P. McDiarmid, 'John Stewart of Baldynneis', p. 62, as follows;

He solaced himself at Red Castle and Baldynneis with the French poets, Marot, Ronsard, Du Bellay, Desportes, Du Bartas, and others, the Italians Boccaccio, Petrarch, Ariosto, and perhaps Dante, the inevitable Chaucer and Lydgate, with more modern English works like Thomas Howell's *Devises* (1581), and Thomas Watson's *Passionate Centurie of Love* (1582), Scots writers like Henryson, Douglas, Lindsay, and Montgomerie, and of course the Romances of the day such as *Amadis De Gaule* and the Scots *Clariodus*, not to mention his Virgil, Horace, and Ovid.

The primary sources for ‘Roland Furious’ must have been in original Italian or in French translation as the earliest English translation of ‘Roland Furious’ was published in 1591. The plethora of original Italian versions available to Stewart were:

- Lodovico Ariosto, *Orlando Furioso*..., Ferrara, Giovanni Mazocco dal Bondeno, 1516 (1st edition printed);
Orlando Furioso..., Ferrara, Giovanni Battista da la Pigna, 1521;
Orlando Furioso, Milano, Augustino da Vimercato, 1524;
Orlando Furioso..., Venetia, Nicolo Zopino, 1524;
Orlando Furioso..., Vinegia, ad istanza del Prouido huomo Sisto, 1526;
Orlando Furioso, Milano, Angelo Scinzenzeler, 1526;
Orlando Furioso, Vineggia, Giouanantonio et Fratelli da Sabbio, 1527;
Orlando Furioso..., Firenze, 1528;
Orlando Furioso, Vinegia, Zoppino. 1530;
Orlando Furioso, Vinegia, Francesco di Alessandro Bindoni e Mapheo Pasini, 1531;
Orlando Furioso..., Ferrara, Francesco Rosso da Valenza, 1532;
Orlando Furioso..., Vinegia, Francesco di Alessandro Bindoni et Mapheo Pasini, 1533;
Orlando Furioso..., Vinegia, Mapheo Pasini et Francesco di Alessandro Bindoni, 1535;
Orlando Furioso..., Vinegia, Aluise Torti, 1535;
Orlando Furioso..., Turino, Martino Crauto e Francesco Bobi, 1536;
Orlando Furioso..., Vinegia, Nicolo d’Aristotile detto Zoppino, 1536;
Orlando Furioso..., Vinegia, Augustino di Bindoni, 1536;
Orlando Furioso..., Vinegia, Aluise di Torti, 1536;
Orlando Furioso..., Vinegia, Benedetto de Bendonis, 1537;
Orlando Furioso..., Venetia, Domenego Zio e Fratelli Veneti, 1539;
Orlando Furioso..., Uinegia, Augustino di Bindoni, 1539;
Orlando Furioso..., Vinegia, Mapheo Pasini e Francesco di Alessandro Bindoni, 1540;
Orlando Furioso..., Vinegia, Pietro di Nicolini da Sabbio, 1540;
Orlando Furioso..., Venetia, Gabriel Iolito di Ferrari, 1542;
Orlando Furioso..., Venetia, Francesco Bindoni et Mapheo Pasini, 1542;
Orlando Furioso..., Romae, (Antonio Blado), 1543;
Orlando Furioso, Venetia, Nicolo di Bascharini, 1543;
Orlando Furioso..., Venetia, Gabriel Iolito di Ferrari, 1543;
Orlando Furioso, Venetia, Gabriel Gioli di Ferrari, 1543, 1544;
Orlando Furioso, Firenze, Benedetto Giunta, 1544;
Orlando Furioso..., Vinegia, in Casa de’ Figliuoli di Aldo, 1545;
Orlando Furioso..., Venetia/Vinegia, Gabriel Giolito di Ferrari, 1545, 1546 (printed twice), 1547 (printed twice), 1548, 1549 (printed twice), 1550 (printed twice), 1551 (printed twice), 1552 (printed twice), 1554 (printed twice), 1556, 1559, 1560;
Orlando Furioso, Vinegia, Francesco Rampazetto, 1549;
Orlando Furioso..., Vinegia, Rampazetto, 1549;

- Orlando Furioso*..., Vinegia, Bartholomeo detto Imperatore, et Francesco suo Genero, 1551;
Orlando Furioso..., Venetia, Gio. Andrea Valvassore detto Guadagnino, 1553;
Orlando Furioso..., Gio. Andrea Valuassori detto Guadagnino, 1554;
Orlando Furioso..., Venetia, Gio. Andrea Valvassore, 1556;
Orlando Furioso..., Venetia, Gianandrea Valuassore detto Guadagnino, 1556;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, nella bottega d'Erasmus, 1556;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1556;
Orlando Furioso, Lione, Bastiano di Bartholomeo Honorati, 1556 (printed twice);
Orlando Furioso..., Lione, Guglielmo Rouillio, 1556;
Orlando Furioso..., Venetia, Vincenzo Valgrisi et Baldassar Costantini, 1557;
Orlando Furioso, Venetia, Vincenzo Valgrisi, nella bottega d'Erasmus, 1558;
Orlando Furioso..., Venetia, Alessandro de viano, 1558;
Orlando Furioso..., Venetia, Giouan Andrea Valuassore detto Guadagnino, 1558;
Orlando Furioso..., Venetia, Gio. Andrea Valuassori, detto Guadagnino, 1559;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1560;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1562;
Orlando Furioso..., Venetia, Francesco Rampazetto, 1562, 1564;
Orlando Furioso..., Venetia, Gio. Andrea Valuassori detto Guadagnino, 1562;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1563;
Orlando Furioso..., Vinegia, Gio. Varisco, e compagni, 1563;
Orlando Furioso, Venetia, Gio. Andrea Valuassori detto Guadagnino, 1563;
Orlando Furioso..., Venetia, Alessandro da Viano, 1565;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1565 (printed twice), 1568;
Orlando Furioso..., Vinegia, Gio. Varisco, e compagni, 1566;
Orlando Furioso..., Gio. Andrea Valuassori detto Guadagnino, 1566;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1566;
Orlando Furioso, Venetia, Comin da Trino di Monferrato, 1567;
Orlando Furioso..., Venetia, Gio. Andrea Valuassori detto Guadagnino, 1567;
Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli, 1568;
Orlando Furioso..., Vinegia, Gio. Varisco e compagni, 1568;
Orlando Furioso..., Venetia, Stefano di Zazzeri di Monopoli, 1568;
Orlando Furioso..., Lyone, Gugliel. Rovillio, 1569, 1570;
Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli, 1570;

- Orlando Furioso*..., Venetia, Francesco Rapazetto, 1570;
Orlando Furioso..., Venetia, Vincenzo Valgrisi, 1570;
Orlando Furioso..., Venetia, Heredi di Vincenzo Valgrisi, 1570;
Orlando Furioso, Venetia, Vincenzo Valgrisi, 1572 (printed twice);
Orlando Furioso, Venetia, Girolamo Polo, 1573;
Orlando Furioso..., Venetia, Pietro Dehuchino, 1574;
Orlando Furioso, Venetia, Dom. e G.B. Guerra f.lli, 1574;
Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli,
 1575, 1577;
Orlando Furioso..., Venetia, Heredi di Pietro Deuchino, 1577;
Orlando Furioso..., Venetia, Iacomo Gidini al Segno della Fede, 1577;
Orlando Furioso..., Vinegia, Girolamo Polo, 1577;
Orlando Furioso..., Lyone, Gugliel. Rovillio, 1579, 1580;
Orlando Furioso..., Venetia, Heredi di Vincenzo valgrisi per Pietro Dehu-
 chino, 1579;
Orlando Furioso..., Venetia, Heredi di Vincenzo Valgrisi, 1580;
Orlando Furioso..., Venetia, Horatio de Gobbi, 1580;
Orlando Furioso..., Venetia, Domenico Farri, 1580;
Orlando Furioso..., Venetia, Horatio de Gobbi, 1581;
Orlando Furioso..., Venetia, Paulo Zanfretti, 1582;
Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli,
 1582;
Orlando Furioso..., Venetia, Francesco de Franceschi Senese e compagni,
 1584;
Orlando Furioso..., Venetia, Franchesco de Franceschi Senese e compagni,
 1584;
Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli,
 1585;
Orlando Furioso..., Venetia, Giorgio Angelieri, 1585.

Given the number of extant Italian editions Stewart could have had access to, it is difficult to pinpoint exactly which one he did use. The Catalogue of James VI's Library does not list a copy of *Orlando Furioso* although the first recorded copy in Scotland is listed as part of Mary, Queen of Scots's Library.²⁶ Knowledge of James' copy would have been a clear marker to Stewart's source text given the poet's slavish following of the king's poetical leanings. The most likely text is probably one of the many versions printed by Gabriel Giolito de Ferrari in Venice.

The French translations available were: Jean Martin in the following editions;

²⁶ John Purves, 'The *Abbregement of Roland Furiosus*, by John Stewart of Baldynneis, and the early knowledge of Ariosto in England', *Italian Studies*, III (1946), p. 73.

- Roland Furieux*..., Lyon, Sulpice Sabon, 1st edition 1543, 2nd edition 1544;
Roland Furieux..., Paris, Galliot du Pre, 1545;
Roland Furieux..., Lyon, Pierre Regnault, 1545;
Roland Furieux..., Paris, Gilles Corrozet, 1552;
Roland Furieux, Paris, Benoist Prevost, 1552;
Roland Furieux..., Paris, Vincent Sartenas, 1555;
 and *Roland Furieux*..., Paris, Olivier de Harsy, 1571;
 Jean Fornier, *Le premier volume de Roland Furieux*..., Paris, Michel de Vascosan, 1555;
 Nicolas Rapin, *Chant XXVIII. du Roland Furieux*...traduit en françois, Paris, Lucas Breyer, 1572;
 Philippe Desportes et al., *Imitations de quelques chans de l'Arioste par divers poetes françois*, Paris, Lucas Breyer, 1572;
 Gabriele Chappuys, *Roland Furieux*..., Lyon, Barthelemy Honorat, 1st edition 1576, 2nd edition 1577;
 Jean de Boessieres, *L'Arioste Francoes de Jean de Boessieres de Montferrand*..., Lyon, Thibaud Ancelin, 1580.

The most influential French versions are the Jean Martin prose version of 1543 and the Desportes section of *Imitations de quelques chans de l'Arioste par divers poetes françois*.

Examples of this influence, and that of Ariosto, can be found in the ‘**Roland Furious**’ section of this critical introduction and throughout the **Notes to the Text**.

All this erudition and the time for literary introspection made Stewart a prime candidate for James VI’s “Castalian band”.

The “Castalian band” of poets came into being as a result of James’ desire for a forward-looking Renaissance in Scottish vernacular literature, centred in the Court at Edinburgh, and which mirrored the general European trend. The name itself shows James’ desire to change the status quo and was coined by him.²⁷ The word “band” had, at this time, the connotations of a group of people engaged in violent conspiracy something along the lines of the ‘Ruthven Raid’ recently experienced by James,²⁸ but James inverted these associations, indicating a

²⁷ *The Poems of King James of Scotland*, ed. James Craigie, STS, William Blackwood and Sons, Edinburgh, 1955, 1958, vol. II, 107, as follows,

Ye sacred brethren of Castalian band.

²⁸ The Ruthven Raid was the name given to a band of Protestant Scots nobles, including the Earls of Mar and Gowrie, the chief of the Ruthvens, and the Master of Glamis, who conspired to remove James from the influence of his Catholic cousin and mentor Esme Stewart, Duke of Lennox. The conspirators seized the king on a

gentle literary conspiracy to improve the vernacular which took as its inspiration the Castalian spring on Mount Helicon, sacred to the nine Muses of classical mythology.

The “band” were all members of the court and included Alexander Montgomerie, Thomas and Robert Hudson, William Fowler, and of course Stewart. They were led and closely influenced by the king in a dual role of Apollo the master poet and Maecenas the patron, and his treatise on the correct way to write poetry, the ‘Reulis and Cautelis to be Observit and Eschewit in Scottis Poesie’ which was included in ‘Essayes of a Prentise’ and is clearly modelled on Joachim Du Bellay’s *La deffence et illustration de la langue francoyse*²⁹ of 1549, the manifesto of the *Pléiade* group.

The main features of the Castalians’ work are distinct and fourfold: generally, they do not compose long love sequences (except in the case of William Fowler), unlike the English writers of the period; they do not use the sonnet form solely for love poetry, but, as James advises in Chapter VIII of the ‘Reulis and Cautelis’,

For compendious praysing of any bukes or the authoris thair of or ony argumentis of uther historeis, quhair sindrie sentences and change of purposis are requyrit.³⁰

Their sonnets therefore encompass a wider thematic range including courtly eulogies, moral and theological argument, or personal petitions, mirroring the work of the *Pléiade*; their preferred source of inspiration was French, rather than the Italian sources used by English writers; finally, the Castalians’ trademark form was the sonnet rhyme scheme ABABBCBCCDCDEE (used by Stewart in 32 of his 33 sonnets). This form is often thought to have originated with Spenser but it had been previously used in Scotland. The aims of the “band” were defined in terms of Scottish needs—political, cultural, and linguistic, but their make-up and orientation was European. Instead of gaining inspiration

hunting trip in 1582 and carried him off to the Ruthven stronghold of Huntingtower, near Perth. They held the king captive for a year. James corresponded with loyal nobles and effected an escape, ironically during a hunting expedition, to St. Andrews. Stewart of Baldynneis’ poem, ‘To His Maiestie in Fascherie’, which is part of the National Library of Scotland MS Adv 19.2.6, may refer to this period of imprisonment.

²⁹ Joachim Du Bellay, *La deffence et illustration de la langue francoyse / édition critique publiée par Henri Chamard*, ed. Henri Chamard, Societe des textes francaises modernes, Paris, 1948.

³⁰ ‘Ane Schort Treatise Containing Some Reulis and Cautelis to be Obseruit and Eschewit in Scottis Poesie’, *The Poems of King James of Scotland*, p. 81.

from England, as might have been expected, given the importance of Chaucer, Lydgate, and Gower on earlier Scottish poets, in the main they turned to France and the cerebral poets of the *Pléiade* for guidance as interpreted by James. They enthusiastically fell in with James' policy of translating French, Italian, and Latin texts into Scots. He himself translated works by Guillaume de Salluste, Sieur du Bartas; Thomas Hudson translated Du Bartas' *Judith*; and William Fowler translated Petrarch's *Trionfi*. It was in this literary hothouse that 'Roland Furious' was cultivated.

Stewart was not a favourite of the king's; that role was reserved for Montgomerie. This was for several reasons. Stewart, like Alexander Montgomerie, was of an earlier generation than the young king and, furthermore, was a living reminder of an embarrassing scandal in the family, which might explain James' apparent lack of enthusiasm for him. Music, too, was a factor in his perpetual flitting about on the periphery of the charmed circle. Stewart's poetry, unlike that of the rest of the band, was not led by musical rhythms, but by stylistic virtuosity. Stewart was not asked to contribute a sonnet to the 'Essayes of a Prentes', unlike Thomas and Robert Hudson, Fowler, Montgomerie, and the unidentified "M.W." Stewart played the role of the "prentise"'s apprentice, whereas Montgomerie was seen as the king's instructor in the art of *poesie*. Stewart's manuscript of c. 1585 was a determined attempt to redress the balance.

Why was Stewart so keen to please the king? The answer is quite simple; like everyone else at the time he did what was necessary to achieve power, or at the least a degree of comfort and influence. Poetry was the passport to the king's affection and to that power; it was a political tool to be used for advancement at James' court. Even the Master of Gray, *eminence grise* indeed, was not above dashing off a rondeau to "get on the right side" of the king. Stewart's family had had great power in the past—his father had been a member of the Privy Council between 1565–1569—but this influence had vanished by Stewart's majority.

Stewart ended his days bypassed and forgotten in Scotland, having ignored James' admonition in the 'Reulis and Cautelis' (surely for the only time) not to meddle in politics, while James, his court, and the remnants of his Castalian Band swept on to London and a grander stage.

*'Roland Furious'**The Literary Tradition*

Stewart's 'Roland Furious' is an abridgement of Lodovico Ariosto's poem *Orlando Furioso* of 1532 which itself is the continuation of Boiardo's *Orlando Innamorato* (1495). In his poem, Boiardo carries on the adventures of that Orlandino who makes his appearance in the last Book of *Reali di Franca* by Andrea da Barberino (c. 1400). This in its turn is a rewriting of the vast body of narrative prose and verse which makes up the Carolingian cycle of legends about Charlemagne and his wars with the pagans which comprises the *Matière de France*, the origins of which are the French *chansons de geste*, particularly the eleventh century *Chanson de Roland* which describes Roland's war against the pagans and his tragic death at Roncesvalles.³¹ The Roland who fights the Saracens in the eleventh century poem is still fighting them four hundred years later. In essence, the conflict and the characters remain the same—Roland is ever the quintessential hero. Each interpreter of the story adds his own elements, however—Boiardo creates the romantic figure of Angelica and Ariosto stresses the role of Ruggiero. Such additions reflect the changing moods in literature over a period of five hundred years and explain why the heroic epic of the *chansons de geste* mutates into the epic romance of *Orlando Furioso* and thence to the abbreviated, amplified, neoclassicised, stylistically controlled *moralitas* that is 'Roland Furious'.

Influences on the Philosophy of the Poem

The main philosophical influence on 'Roland Furious' is that of *La Pléiade*; in fact, a defining influence on the development of Renaissance poetics on the whole. There is also the intriguing and covertly pervading influence of the Huguenot poet Guillaume de Salluste, Sieur Du Bartas. These are not the only philosophical influences on Stewart's work; they are certainly the most noticeable and the most traceable.

La Pléiade was the name given to a constellation of seven poets active from 1549–1589. Led by Ronsard, they imbued French poetry with

³¹ I am indebted to C.P. Brand's introduction to *Ludovico Ariosto: A Preface to the Orlando Furioso*, Writers of Italy Series, Edinburgh University Press, Edinburgh, 1974 for this background information.

a new dignity based on humanist principles. Their membership fluctuated but the core of Ronsard, Du Bellay, Baïf, Tyard, and Jodelle remained constant. Their main aim was the renewal of the national poetic language which was to be achieved by the necromantically creative imitation of Greek, Latin, and Italian sources—a literal as well as literary Renaissance. They rubbed out the old image of the poet as dilettante and painted a new picture of the poet as Orpheus reborn; an interpreter of God's ways to man, a man with a vocation, inspired by the neo-Platonic idea of "divine fury" or inspiration. Being a poet and thus having membership of "the aristocracy of the mind" was to be more important than mere social status; and this of course, is the guiding principle behind the Castalian band although there are signs that King James found it a little difficult to ignore social status. Their influence can be detected in the situation behind the writing of the poem, therefore, as well as in the poem itself.

Their poetry is characterised by classical allusions, underlining their desire to reinstate the role and position of the poet of classical times, and to exhibit their erudition. Du Bellay for instance, in his sonnet series *Les Regrets*, mentions Ulysses, Phoebus, Prometheus, Hector, and Achilles among others.³² Allusion to figures of antiquity is a recurring feature in Stewart's work and results in the production of some of the most overpopulated cantos ever written. This example from Cant 11 is a good illustration,

The Monarck Ninus that in preson lay
Of croune bereft and captive to the deed[,]
The puissant Cyrus king of Perse I say,
Quho vincust Cresus syn did lose his heed:
Great Alexander poysand but remeed,
Nor mychtie Cesar, quho was schortlie slaine,
Skairse represents so lairge of Fortoun's feed
As our Comte Roland quho did lose his braine.

(Cant 11, ll.33–40)

La Pléiade also made a cult of the Muses as the donors of divine inspiration. Accordingly, Stewart calls upon the Muses communally and separately in the course of 'Roland Furious', dedicating a long introductory poem, Cant 2, and Cant 7 to them all, Cant 4 to Melpomene, and Cant 12 to Clio.

³² Joachim DuBellay, 'Les Regrets', *Poems*, ed. by H.W. Lawton, Basil Blackwell, Oxford, 1961, nos. XLI, XLIV, XLVIII, and LII, in particular.

They were particularly concerned with the relationship between imitation of the ancients; of Nature; and most importantly of all, imitation of other writers; and the poet's own independent work or invention. Du Bellay devotes several chapters of the highly influential *La deffence de la langue francoyse*³³ to analysing the right nature of imitation and its exact relationship to invention, differentiating between a *traducteur* who translates verbatim; a *translateur* who reproduces closely the ideas; a *paraphraste* who is freer still; and an *imitateur* who assimilates a literary model so well that it becomes a part of his own literary culture. He differed from many of his colleagues by making this distinction which is also made by James VI in Chapter VII of the 'Reulis and Cautelis', a discussion of which is found below.

Stewart is both imitator in that he purports to be translating from the Italian and inventor in that he ruthlessly hauls his source material about, expanding and contracting it where he sees fit, and drawing his own conclusions from it. James VI's treatise on poetry is central to Stewart's aim and to the appreciation of his achievement.

James had avowed himself the disciple of the Puritan French poet Du Bartas whose greatest work was *La Semaine* or *La Creation du monde* (1578), an epic written in alexandrine couplets which assembled all the scientific knowledge of the time in the guise of a description of the seven days of the creation. The king found Du Bartas' philosophical and religious verse and overwhelming display of an encyclopaedic erudition more to his taste than the amatory preoccupations of the *Pléiade* poets. Stewart was never slow to pick up on the royal enthusiasms so, although the work was near completion, something like a religious stuffing of 'Roland Furious' took place. The nature of the poetry was unaffected but it was graced with a great deal of pious comment, particularly in Cant 12 where Roland's return to sanity is seen in purely Christian terms, and where Ariosto's godlike Orlando is surprisingly compared with "the Godlie Joseph" and "the Holie David". Of course, as Matthew P. McDiarmid has noted, the generation of Stewart, Montgomerie et al. fell heir simultaneously to a pagan French culture and a Calvinist Reformation; they did not immediately admit the

³³ Joachim Du Bellay, *La deffence et illustration de la langue francoyse / édition critique publiée par Henri Chamard*, ed. by Henri Chamard, Société des textes françaises modernes, Paris, 1948.

incompatibility of these two influences, however glaringly it may strike the modern reader.³⁴

Du Bartas and Stewart of Baldynneis have several interesting features in common both in their lives and their writing. They were both fervent Protestants in a poetic culture which either tended to Catholicism or was officially Catholic, although the courts of James VI and Henri of Navarre themselves were ostensibly Protestant. They both exhibit literary isolation—Du Bartas as a Huguenot in Navarre separate from the poets of the French court, and Stewart as a vaguely unpopular figure on the fringes of the Castalian Band who did not share the general preoccupation with music. They have a very strong connection through James VI—Du Bartas as his greatest influence and Stewart as his most fervent disciple. Du Bartas is the only writer of the period whom James holds up as an example of poetic brilliance in his discursive prose. James translated his ‘L’Uranie’, and ‘Les Furies’ into Scots; Du Bartas, who visited Scotland as part of an embassy in 1587, translated James’ ‘Lepanto’ into French.

There is also a very strong connection through their religious themes—Du Bartas showed his contemporaries that religious subjects, such as the creation of the world, could make epic poetry; Stewart, having started by adding religious imagery into ‘Roland Furious’ in an addendum and new context for the story in Cant 12, went on to write ‘Ane Schersing Out Of Trew Felicitie’, concerning the spiritual benefits of Protestantism, as a direct counter to the Catholic Alexander Montgomerie’s ‘Cherrie and the Slae’, which contrasted the sweet cherry of Catholicism with the bitter sloe of Protestant doctrine. Stylistically, too, they are similar in that both had a vigorous and majestic grasp of language which they took to extremes by creating hundreds of new words, most of which were used by them alone. Their exhibitions of erudition, both ancient and modern, also connect them—although here Stewart is less successful than Du Bartas as his classical allusions are occasionally wildly inaccurate, as in Cant 8, line 149, where he talks about a wrestling match between Jupiter and Antheon when he actually means the battle between Heracles and Antaeus. Philosophically speaking, their preoccupation with moral issues and their resolution, and their direct statements of their opinions, are the connections between them.

³⁴ Matthew P. McDiarmid, ‘John Stewart of Baldynneis’, *Scottish Historical Review*, 29 (1950), p. 61.

The Buik of Roland Furious

The “Buik” of ‘Roland Furious’ consists of five introductory poems and a main text. The introductory poems are: a **Huictain** of 8 lines; an **Introduction** of 36 lines; a **Dedication** of 60 lines; a **Sonnet**; and an **Invocation** of 28 lines. The main text of the poem takes the form of twelve cantos or “cants” as Stewart calls them. The reason why Stewart fixed upon twelve cants is not known but it is reasonable to suppose that it may have been for one or both of the following reasons: twelve is the apostolic number and there is a great deal of religious imagery in the poem; twelve is also the number of books in Virgil’s *Aeneid*, which, from evidence in the text itself, we can assume Stewart had read in Gavin Douglas’ thirteen book translation at least. Further to this, evidence in the poem itself suggests that Stewart was strongly influenced by Douglas and therefore, like Douglas,

Hecht to translait his buke, in honour of God
And hys Apostolis twelf, in *the* numbir od.³⁵

The twelve cants are of varying length adding up to a total of 2938 lines, written in linked octaves running consecutively so that the sense often runs on past the eighth line and each stanza begins with the last rhyme of the preceding one—this is called “Ballat Royal” by King James, who recommends it for “any heich and grave subiectis, specially drawin out of learned authouris”.³⁶ The topic of ‘Roland Furious’ certainly qualifies as it was a perennially popular subject for poetry and prose.

The Poem

Stewart does not merely abridge sections of Ariosto’s poem but expands and elaborates on them as he sees fit; therefore it is more accurate to call ‘Roland Furious’ a creative imitation than an abridged translation. Stewart, too, has a different poetic and philosophical agenda from Ariosto. Stewart is determined to impose a rigorous pattern of parallels and contrasts on an original which he considers to be “pro-

³⁵ Gavin Douglas, *Virgil’s Aeneid, translated into Scottish Verse by Gavin Douglas*, ed. David F.C. Coldwell, STS, William Blackwood and Sons, Edinburgh and London, 1957–1964, ‘The Proloug of the Threttene Buke’, ll.150–151.

³⁶ James VI, ‘Reulis and Cautelis’, *The Poems of King James VI*, vol. I, ed. William Craigie, STS, William Blackwood and Sons, Edinburgh and London, 1955, p. 80.

lixiť in many places. Themes which are more delicately insinuated and explored in *Orlando Furioso* because of its greater length and wider scope are more obviously and intensively pursued in 'Roland Furious'. It is obvious that Ariosto intended *Orlando Furioso* to be, on one level, a study of different types of love, as R.D.S. Jack has noted.³⁷ Stewart makes his 'Roland Furious' a study of the effects of the battle between love and reason on different types of character.

Stewart has isolated two main narrative strands from Ariosto's far larger and more complex work. The narrative strands selected by Stewart are the story of Roland (Orlando)'s descent into madness as a result of his unrequited passion for Angelique (Angelica) and the complementary story of Angelique's fall from proud chastity to love for a common soldier. Stewart stresses connections between the two strands through the contemporaneous mirroring of events, images, and stylistic motifs throughout the text. He has created a complex and symbolic web of his own from these two strands.

The cants which tell Roland's story are Cants 1, 4, 6, 7, 8, 11, and 12. The opening cant of Stewart's work is almost identical to the opening verses of Desportes' 'Roland Furieux'. Both poets are keen to build up a picture of Roland as lover and hero, introducing the motif of Cupid and his arrow far earlier in the story than Ariosto does. They both make reference to Roland's sword Durandal, Stewart saying, in Cant 1, ll.53-54,

As lustie falcon litle larks dois plume
So harneis flew, quhair Durandal discends

which mirrors Desportes'

...car rien ne les defend
Maille ny corselet, Quand Durandal descend³⁸

Ariosto has a similar passage but it is not found until much later in his text and story, at stanza 79 of canto XII. It is obvious that Desportes borrowed this instance from Ariosto as a means of highlighting Roland's character as hero and lover, which Stewart in his turn followed. This type of scene, symbolising successive stages in Roland's fall, is a skilful exposition of Stewart's purpose and is a great contrast to Ariosto's more explicative, if not garrulous, style. The seeds

³⁷ R.D.S. Jack, 'The Castalian Band', *The Italian Influence on Scottish Literature*, Edinburgh University Press, Edinburgh, 1972, p. 66.

³⁸ R.D.S. Jack, 'The Castalian Band', *The Italian Influence on Scottish Literature*, p. 64.

of Roland's downfall have already been sown and the contrast between the Christian hero and the subject of Venus is thus apparent at the very beginning of the poem. Not only is he fighting in the name of his lady but, in wishing for an adulterous liaison as a married man, is offending against the laws of the church. Cant 4 shows us a picture of Roland in direct contrast to that of Cant 1. Here he is weeping, melancholy, and unable to take decisive action. In contrast to the hero of Cant 1 who upheld the Christian cause, although for the glory of his lady rather than his god, his infatuation for Angelique has become paramount and the moral degradation hinted at in Cant 1 becomes more overt as he commits his first major sin against his liege lord Charlemaine and the Christian cause by believing that he should have seized Angelique from Charlemaine and quitted the battlefield with her rather than allowing Charlemaine to dictate to him, saying in ll.39-44,

Wo worth the tym that evir I did thee quyt;
 Wold God that hour I rather haid beine slaine,
 For all the force of mychtie Charlemaine
 Was not of strength to tak thee from my hand.
 Why was I than so frivoll and so vaine
 To rander thee althocht he did command?

Roland is placing his own desires over the needs of others and the divine plan. This selfish obsession will lead him into the realms of moral and mental blindness. This wilful inability to see the full picture will inevitably lead him into a mental state in which all events are interpreted in the light of his own mad passion as can be shown by his dream of dallying with Angelique in a "fair and fertill" field. In the dream, the field is blown into a bare and barren state and he loses his lady. Roland perceives the tragedy as the loss of the lady, not the fact that the whole Christian cause, represented by the field, has been sacrificed to his own selfish desires. By the end of this cant, he has become so introspectively obsessed and is suffering from such petulant rage and frustration that he chooses to dress all in black as a symbol of his suffering when he should be presenting a positive front as the great champion of the Christians.

Roland's spiritual and moral degeneration along with his loss of true insight is admirably manifested in Cant 6 where he follows an illusion of Angelique into the palace of the evil enchanter, Atlant. This incident, chosen by Stewart out of the multitude of incidents delineating Roland's decline in Ariosto, is a vivid physical manifestation of his mental degeneration. In following the illusion of Angelique, he

is showing that he cannot distinguish between truth and illusion and he is upsetting the divine scheme of things by placing Angelique above God, rendering himself subject to selfish evil (exemplified by Atlant's palace as R.D.S. Jack notes).³⁹ Roland's lack of motivation becomes apparent in this cant, in Cant 8, and reaches its apogee in Cant 11. The governing moral purpose of his life has been overridden by a subjective and flawed compulsion.

The contrasts and mirroring so beloved by Stewart are apparent in Cant 8, which should be, and was intended to be, compared to Cant 1, and to a lesser extent Cant 4. Roland, although wandering and aimless, is still a Christian hero who clashes with pagans and evildoers alike. The heroic similes remain but with two great differences—he has not sought out these enemies; they are merely obstacles in his wandering search for Angelique and his motivation is love, not righteous anger. He even flees the battle when his compulsive passion is too strong:

This being done heir mycht he no moir dwell
For deip and ancient wond of amorus smart
Quhilk so abundant in his brest did swell
That it constrained him in the sute depart
Of hir againe quha did posses his hart.

(Cant 8, ll.97–101)

It is, however, his pursuit of his pagan arch enemy Mandricard which brings him to the scene of his final descent into madness. He has exhibited a descent from the spotless Christian hero of the *Chanson de Roland* to the level of the flawed heroes Hector and Achilles (to whom he is explicitly compared in Cants 2, 4, and 11).

The agonising events of Cant 11 unfold, moving from Roland's entry into the grove in pursuit of Mandricard and his subsequent discovery of the names of Angelique and Medor engraved on every possible surface which he attempts to refute by the sophistry of pretending that Medor is another name for him, Roland, in turn refuted by Medor's jubilant song of love, to Roland's flight, both mental and physical, from the unassailable facts of the involvement of Angelique and the unknown Medor; which flight takes him to the shepherd's house where Angelique nursed Medor where he receives his final *coup de grace* from the shepherd

³⁹ Robert Henryson, 'The Testament of Cresseid', *Robert Henryson: Poems*, ed. Charles Elliott, Oxford University Press, Oxford, 1963, l.104.

who, ironically in an attempt to alleviate his woe, tells him the love story of Angelique and Medor, reinforced by the production of the very bracelet which Roland had previously given Angelique as a keepsake and so little thought of by her that she has given it to the shepherds as a reward for all their service,

This was the ax at last descendan syn
With deedlie dint quhilk did ding af his heed.

(Cant 11, ll.361–362)

In maddened fury, Roland flees the truth again physically and mentally and goes completely out of his mind. In another ironic twist, he finds himself back at the place where Angelique and Medor have engraved their names but this time he is burdened with the certain knowledge of their marriage. It is now that he begins to wreak vengeance upon nature and himself, degenerating into bestial behaviour and ultimate witlessness until he becomes the unrecognisable dangerous idiot and eater of raw flesh of ll.596–600,

Thair bluid upsucking, quhairwith blubbrit beine
His visage quhilk appeird so bawld befoir.
Far mycht he now defigurat be seine
From that renounit wordie chiftane keine,
Umquhyle the beild and piller firm of *France*.

Cant 12, in which everything which has passed is related to God's will, is a new context for the story of Roland which sits rather uneasily on a narrative which has, in the main, been concerned with the influences of Love and Fortune on the lives of the protagonists. 'Roland Furious' is not the first Scottish example of this dichotomy; the same motifs of Providence versus Fortune can also be seen in Henryson's 'Testament of Cresseid'.

Stewart attributes everything to the prevalent Boethian doctrine of greater good arising out of misfortune,

Bot our guid God, quho rycht guvernis all
Will weill delyver from maist deip distres:
Quhan force and judgement of all men is small
In onie wayis for to prepair redres,
By expectation than his mycht expres
Maist suddanlie dissolvith strongest snair.

(Cant 12, ll.33–38)

or, as Calchas the priest puts it in Henryson's 'Testament of Cresseid',

Peraventure all cummis for the best;⁴⁰

The Biblical examples of Joseph, David, and the Bethulians illustrate this moral and it can be seen that the sufferings of Roland have led to this conclusion also. All Roland's vicissitudes, therefore, are rounded off with brisk and praiseworthy dispatch in the speedy analysis of Roland's downfall and redemption to greater strength, integrity, and glory. Freed from the snares of Cupid, Roland strides forth invigorated to do battle for the honour of the Christian God,

And all his strenth imployd he to restoir
The Churche of God, quhilk in great dainger stuid
Be pert persute of Sarrasins so ruid,
Quhom he be battels bold oft pat abak,
And schew him self ane mychtie member guid
For to preserve the Christians from wrak.

(Cant 12, ll.75–80)

So the tale of Roland is altered by brevity, allied to judicious amplification, and by a symbolic single scene approach rather than a discursive one.

The tale of Angelique is also altered by this symbolic single scene approach and judicious amplification. It is unfolded in Cants 2, 3, 5, 7, 9, and 10. The *sententia* of the poem is the vagaries of love and Stewart therefore makes her the focus for various contrasting passions. In the first instance, Stewart also views her more as an object of desire, a prize to be grabbed, an *objet de vertu* to be possessed regardless of her own will. He describes her less as a living being and more in terms of a precious artefact, using terms such as "speciall perle" (Cant 2, l.5) or "alabast statue" (Cant 5, l.25). His descriptions of her move towards the unashamedly sensual in Cant 3, ll.306–316, although this may reflect the decorum of the bawdy interlude of which these lines are a part and the hermit's perceptions of her worth merely as a sex object whereas the other descriptions reflect the air of competition between her suitors.

Angelique spends the whole poem trying to get back to her father's kingdom in the east and manipulating men in an effort to have their protection on the journey. She is possessed of a powerful intellect as

⁴⁰ Jacques Lavaud, ed., *Les Imitations de l'Arioste par Philippe Desportes*, 'Roland Furieux', ll.55–56.

well as great beauty and her much vaunted and seemingly impregnable chastity, as is obvious from her masterly manipulation of her would be lovers. In her first appearance, she seizes the opportunity afforded by the battle between the Christians and the pagans at Paris to flee the protection of Charlemaine and the fate of being awarded as a prize to whomever performs best in the battle. She then meets up with Sacripant, King of Circassia, a rather comic pagan lover in sharp contrast to her tragic Christian lovers Roland and Rennault. He has sought her all the way from the east in a quixotic exercise which sees him leave his kingdom to pursue her relentlessly. He delivers himself of a traditional lovers' complaint and then, with breathtaking hypocrisy—more marked in Stewart than in Ariosto because of the conventionality of his speech in Stewart—attempts to rape the very lady he has just sworn to protect. He is stopped, unhorsed, and defeated by an unknown knight who turns out to be a virgin female. Angelique makes a great show of apportioning blame to his horse and helps him up in order to bolster his confidence, which takes another blow when a riderless horse, Bayard, appears. Angelique encourages him to catch it but he fails and she has to do it herself. To add insult to injury, Rennault comes seeking his horse; Angelique, who hates and fears him, suggests flight as the best course of action. Sacripant is deeply insulted, remains to fight, and is coldly deserted by Angelique. Sacripant never holds centre stage again in Stewart, although he does so in Ariosto and Desportes.⁴¹ Rennault is the mirror image of Sacripant—where Sacripant is a comic pagan lover, Rennault is a tragic Christian one. Scorned by Angelique who had previously loved him, having both drunk from magic fountains with opposite effects, he is kept in the background by Stewart but his brooding presence casts a pall over the proceedings, particularly as he has a violent antipathy towards Roland,

Bot Rennault raidged as tygar full of teine,
 With brows upbend, at bargan wold he be;
 Of Angelique he was so vincust cleine,
 That he haid rather in ane moment die
 Than this fair ladie with Lord Roland sie;
 Quhilk bred betwix tham ane immortall baill.

(Cant 2, ll.41–45)

⁴¹ The tale of Sacripant is continued by Ariosto in canto XXVII, st.7, 14, 17, 30, 49, 69, 70–72, 73–74, 77–79, 80–82, 83–84, 84–85, 113–114, 115, and 116; canto XXX, st.40; and canto XXXV, st.54, which sees him exit the stage, still in search of Angelica. Des-

Not only is he a counterpoint of Sacripant, but he is a foil for Roland, suffering as he does but never attaining the heights of his misery or the depths of his fall. Rennault fades out of Stewart's story, still a prey to unrequited love, an example of Stewart's forceful abridgement. The two apparently chivalric lovers of Cant 2 serve as a vivid contrast to the evil and duplicitous hermit whom Angelique encounters in Cant 3 after fleeing the fight between Rennault and Sacripant. There then ensues the comic interlude of an aged and wicked necromancing hermit's attempts to assault the drugged body of the professionally virtuous heroine, which Stewart describes most sensually, unlike Ariosto who concentrates on the action of the passage.⁴² The attack on Angelique's virtue must be frustrated for both Angelique and Sacripant have extolled chastity as a divine virtue in lengthy soliloquies and Stewart, disciple of a king violently opposed to witchcraft in any form, cannot allow it to succeed against pure virtue. Angelique, the epitome of chastity, can only be overcome through the direct influence of the god of love just as Roland, the epitome of knightly virtue, has been. The hermit now appears particularly loathsome; Stewart, with his keen eye for pattern, seeks to modify this impression by the apparent contrasting of one character with another, a favourite method which in fact heightens the similarities and not the opposition between the two. The story continues with the abduction of Angelique as a propitiatory sacrifice to a sea monster at the end of Cant 3 and her rescue from the jaws of death at the beginning of Cant 5 by what appears to be a "verray, parfit gentil knyght",⁴³ the brave knight Rodger (who plays a much larger role in *Orlando Furioso*), lover of the preeminent and virtuous Bradamant, a hero who appears as complete contrast to the deceitful hermit but is quickly exposed as having exactly the same designs on the body of Angelique. Again, she escapes through her own connivance by recognising and utilising the magic ring which Rodger has given her. She flees into an Arcadian refuge populated by apparently sexless shepherds which is reminiscent of the "bocage" of Cant 2. Angelique next appears in Cant 7 as an invisible observer of the ensorcelled knights in Atlant's palace in order to choose one of them to exploit coldheartedly

portes continues his story in 'Angélique', ll.185–439, in which Sacripant grieves over the marriage of Angélique and Medor most eloquently.

⁴² The hermit's attempted rape of Angelica can be found in canto VIII, st.47–50.

⁴³ Geoffrey Chaucer, 'The General Prologue', *The Riverside Chaucer, Third Edition* ed. Larry D. Benson, Oxford University Press, Oxford, 1988, 1.72.

as a protector for her journey home, and, in attempting to reveal herself to Sacripant, her chosen knight, draws the attention of all the knights. Here again Stewart's attitude changes from the sympathetic observer of Cant 5 to the critical commentator of ll.99–100,

Als stupifact full monie wayis thay cast
In hir persute, quha smyld to sie tham rave.

Ferragus' subsequent attempt to rape her does not engage Stewart's sympathy as the earlier attempts on her virtue made by Sacripant, the hermit, and Rodger had. It is the natural result of her perception and application of her apparent chastity not as a virtue but as a weapon and manipulatory tool. At the end of this cant she is alone and in control of her destiny although some signs of softening are seen in her concern over the loss of Roland's helmet, which she took as a joke and dropped while being pursued by Ferragus, who retrieved and kept it. The next time Angelique appears, in Cant 9, she has been afflicted by love for a wounded foot soldier of lowly degree which Stewart, in one of his typically direct staements, deplores,

O Angelique, quhais fame begins to feed,
The quhilk so lang hes flurist far and fair,
I do lament thir lothsum lyns to leed
Of thy betrappit persone in this snair.
Thy luifers all and chastetie preclair
Quhy sould thou for ane sempill suldart lois?
Quhair is thy prudence now to mak thee spair
Thy wanton will so schortlie to disclois?
Thow puls the wyd and leifs the fragrant rois;
In doube thou baths, quytting the fontane cleir.

(Cant 9, ll.57–66)

Stewart's evident contempt for Medor, shared in some degree by Ariosto who sees him as an insignificant pagan who has unjustly deprived the great Christian hero Roland of his beloved, augments to the extent that he infers that Medor will desert Angelique. The list of examples of amorous women to whom Angelique is compared at the beginning of Cant 10 intimates her eventual fate as they are all women who fell in love with the appearance of inferior men and were deserted by them. Stewart's focus on the story of Angelique as one of his two main narrative strands highlights the role and unsatisfactory nature of Medor, who has the main male role in two powerful and climactic cants in contrast to his role as a bit part player in *Orlando Furioso*. The two lovers effectively exit the story at the end of Cant 10 in much the

same manner as Ariosto's couple but are accompanied by a shadow of ultimate doom missing in Ariosto's poem.

Themes

There are a number of unifying themes, subthemes and motifs linking the symbolic single scene structure; the most prevalent of these is the *sententia* concerning the vagaries of love which is most overtly described in ll.1–4 of Cant 3,

O creuall luif, quho corresponds so rair
To matche tuo mynds with mutuall desyre,
One thou ourcums, consumyng tham with cair,
The uther plaine permitting till impyre.

All Angelique's suitors suffer from unrequited love; in turn, so does she, although for a much shorter period. Love, or lust, is shown through a series of comparisons to be the great leveller. All, from the highest Olympian gods to great Christian heroes such as Roland and Rennault, must fall before it. For most of the poem Angelique appears impregnable to love but yet she too must fall. The Platonic conflict between love and honour; reason and passion; war and love; Mars and Venus is one faced by all the main characters, who make their choices accordingly. Stewart's view appears to incline to the European in 'Roland Furious' at least. He says explicitly, at l.1 of Cant 6,

Quhair luife dois reule no resone may refraine,

but, in Roland's rehabilitation, seems to advocate the final triumph of reason.

Roland leaves the Christian army at a time when honour demanded that he stay; Sacripant has abandoned the governance of his kingdom, against all kingly principle, to pursue Angelique; Ferragus abandons battle to chase her; the hermit forgets his (admittedly suspect) religious vows in an attempt to ravish her; and Rodger forgets his betrothal to Bradamant at the very sight of her naked body. Angelique herself, though motivated by a different type of personal honour inextricably linked to her chastity, thus making her conflict between Venus and Diana, must sacrifice her honour to her love. The subtheme of chastity is a unifying theme with Sacripant, Angelique, and Roland devoting long soliloquies to it in Cants 2, 3, and 4 respectively, albeit with widely differing attitudes. Sacripant values Angelique's chastity in order to relieve her of it; Roland takes a more altruistic view and fears

that others less continent than himself will deprive her of it; where Angelique seems obsessed with retaining a good reputation for it and perceives it to be inextricably tied up with her personal honour, a word which is often used to describe virginity and good reputation.

The subtheme of sexual continence, and the lack of it, is underpinned with equine imagery. The recurrence of horses as a motif in the poem can be explained by taking the horse as a metaphor for sexual desire. Hence one's skill in managing one's steed is an indication of one's sexual continence, or indeed of one's skill in managing that of other people. Angelique always seems to be able to control, provide, or take advantage of horses throughout the poem. In her first appearance she seizes a horse and rides away, meets Sacripant who attempts to ravish her only to be physically unhorsed by what turns out to be a maiden knight, just as his sexual desires make him subject to the virgin Angelique. He is cast down and humbled, crushed beneath the weight of his horse and his sexual desire. Viewed in this light, the episode with Bayard becomes an exhibition of the power of Angelique over men. She alone can control Bayard and it is she alone who supplies her own need. The fact that Bayard is loose indicates that his owner, Rennault, has lost complete control over his desires. In Cant 3, Angelique nearly comes to rack and ruin as she is swept away into the sea on a horse which has been enchanted by a wily hermit and thus has become the physical embodiment of his uncontrollable desires. Once in the water, however, Angelique gains control with the help of the denizens of the deep whom, it could be argued, represent her female power. Back on land, she finds herself at the mercy of the hermit and his magic potion and it is surely no accident that his penis is described in equine terms.

His roncín sweire the first assault did tyne,
 Trebusching doune quhill nether spur nor wand
 Mycht onie farder pouse him fordward; syn
 He lurks and lyis, and will not ryd nor stand.
 The moir he spurd, the moir refuse he fand,
 ...
 No chap nor chak mycht mak him lift his heed,
 His bruisit bit was worne so rustie blont;
 In vain he forst him to that flowing font
 In vain he schaiks the brydile to and fro,
 In vain he wrocht for he wold nevir mont,

(Cant 3, ll.321–325 and 331–335)

At the beginning of Cant 5 she escapes the sea monster set to devour her through the agency of the apparently chivalrous knight Rodger, mounted on the Hippogriff, a fabulous beast with elements of the equine. Throughout Ariosto, Rodger's attempts to master the Hippogriff equate to his attempts to master his sexual desires and uncontrollable passions. Angelique only escapes from his determined assault, in part described in equine terms,

To mont aloft with all his members tycht?

(Cant 5, l.96)

through the agency of her magic ring. In Cant 7, at the very sight of Angelique, all the ensorcelled knights in Atlant's palace immediately run to horse. There are no mentions of horses or any other steeds in the two cants dealing with the love of Angelique and Medor (Cants 10 and 11) until the end of Cant 11 when the two lovers are portrayed as riding side by side, steeds and physical desires in perfect harmony. Roland's wanderings are on the back of a horse. His near fall from his horse in Cant 8 and his mad rides in Cant 11 in an effort to flee the truth about Angelique and Medor are symptomatic of his increasingly deranged mental state. He loses his horse by the end of Cant 11, just as he loses control of his senses. The horse motif is also of course an excellent device for moving the action along. A further theme explored is that of illusion and the blindness of love. Nothing is as it appears to be when viewed through the mists of love. Cupid is described in Cant 3, l.6 as having "tuo blindit eis"; Angelique uses the magic ring to create an illusion allowing her to escape the pursuit of her suitors; the hermit appears to be a holy man but is in fact a lecher; Rodger appears to be a chivalrous knight but is just as much of a ravisher as the hermit; all the knights are captured by Atlant's illusory magic and are fooled into chasing an illusion of Angelique; Medor appears to be Angelique's soul mate but will ultimately desert her; Roland deludes himself over the plain proof of Angelique and Medor's congress. All of the suitors believe implicitly in Angelique's inviolate chastity and Angelique herself is enamoured of Medor's appearance and gives no thought to his worth.

Other Influences on Structure and Content

Dedicated to James VI as his was dedicated to Charles IX, the form of 'Roland Furious' is like that of Desportes' version. The narrative strands chosen by Stewart, the story of Angelique and the madness of Roland, clearly mirror the 'Roland Furieux' and 'Angélique' sections of Desportes' section of *Imitations de l'Arioste* which had recently been published, although Desportes' adaptations do not cover as much ground as Stewart's. The climactic scenes of Angelique's love for Medor and Roland's madness in Cants 10 and 11 closely follow Desportes' example. In Cant 10 the passage describing the lovers' pastoral idyll is a direct translation of the portion of Desportes' 'Angélique' beginning "C'estiot en la saison que les prez sont couverts".⁴⁴ The characters of Zephyrus and Procne are introduced in each case; the whole section exhibits marked expansion on the equivalent section in Ariosto, as does the lengthened description of Roland's madness. This is inevitable as both Desportes and Stewart are deliberately highlighting these scenes which Ariosto does not do. Stewart adds small details of his own but, in these scenes at least, has followed Desportes' lead. Stewart also seems to be following Desportes' lead in the matter of Angelique's ultimate fate. Desportes states clearly at the beginning of 'Angélique',

Laissez un peu la charge où vostre esprit s'applique,
 Pour ouir les regrets de la belle Angelique,
 Et la greifve douleur qui son ame oppressa,
 Quand ingrat et jaloux son Medor la laissa,⁴⁵

Stewart does not explicitly delineate Angelique's fate, but the list of mythological examples to whom Angelique is compared at the beginning of Cant 10 are all women who loved men not worthy of them and were ultimately deserted by them,

As Philles of Demophoon haid delyt,
 Or Ariadne quhan scho pitie schew
 On Theseus from deth his lyf to quyrt.
 ...
 Moir amorus was not Medea seine
 Of gentill Jason's luiflie vult perfyrt,
 ...

⁴⁴ Philippe Desportes, 'Angélique', *Les Imitations de l'Arioste par Philippe Desportes suivies de Poésies Inédites ou non Recueillies du même auteur*, Librairie E. Droz, Paris, 1936, ll.191–212.

⁴⁵ *ibid.*, ll.13–16.

...As Dido, duilfull queine
 Quhan scho socht counsele at her sister An
 Concerning both the cumliness and clan
 Of her Ene, quhomwith scho thocht to mell,
 So Angelique is vext...

(Cant 10, ll.10–23)

Ariosto makes reference to these damsels too, but in quite a different context, that of Astolfo's visit to Paradise.

Further to this, Stewart makes slighting references to Medor in Cant 9, ll.55–76 and Cant 10, ll.97–99, which are not made by Ariosto but follow the line taken by Desportes,

Un More bas de race et plus bas de courage,⁴⁶

Neither Stewart nor Desportes make any mention of the reason that Medor is wounded; his faithful service to his prince, Dardinello, and his friend, Cloridano, which is so movingly expressed in Ariosto, canto XVIII, st.165–166, 167–169, 172–173, 184, 185–187, 187–188, and 188–192; and canto XIX, st. 2–3, 5–6, 11–12, 13, 16, 17–24, and 25.

Stewart unfolds events more slowly than Ariosto does, echoing Desportes' preoccupation with the descent and nature of the madness which afflicts Roland, and with the fate of Angelique.

The influence of Jean Martin's prose translation of 1543 can be seen primarily in word forms, as has been noted by R.D.S. Jack.⁴⁷ Stewart always uses the French form of proper names, but it is usually the form advocated by Martin rather than that used by Desportes; for example "Rinaldo" becomes "Renaud" in Desportes' version, "Regnault" in Martin's, and "Rennault" in Stewart's. A particularly interesting example of this is the name of Roland's horse, which Ariosto has as "Brigliadoro" (Golden Bridle), always rendered by *cheval* in Desportes, while Stewart uses Martin's "Bridgedor". Martin gives a very faithful translation of the *Orlando Furioso*, but occasionally departs from the exact phrase in Ariosto. Wherever he does this Stewart follows; for example, as a rendering of Ariosto's "Dando gia il sole alla sorella loco",⁴⁸ Martin gives "Donant lieu a sa seur Phebe",⁴⁹ which Stewart then produces

⁴⁶ *ibid.*, l.105.

⁴⁷ R.D.S. Jack, 'The Castalian Band', p. 61.

⁴⁸ Ludovico Ariosto, *Tutte le opere di Ludovico Ariosto / a cura di Cesare Segre. Vol. I, Orlando furioso*, ed. Cesare Segre, Arnoldo Mondadori Editore, Milano, 1964, canto XXIII, st.115, l.4.

⁴⁹ Jean Martin, 'Roland Furieux', Pierre Regnault, Paris, 1545, p. 190.

in Cant 11, l.299 as “till his palle sister Phebe giffing place”. Another example occurs in Cant 3, ll.62–64,

Quhilk quhan the craintive Pucelle haid espyit,
With wo all vext hir hands began to wring,
And doutfull dreid hir beutie brycht updryit;

which clearly owes more to Martin’s prose

“Quand la pucelle craintive veit du fier coup sortir si grand ruyne, par
grand crainte changea sa belle face”⁵⁰

than Ariosto’s poetry,

Quando vide la timida donzella
dal fiero colpo uscir tanta ruina,
per gran timor cangiò la faccia⁵¹

Influences on the Style

The most immediate and pervasive influence on the style of ‘Roland Furious’ was King James’s work on the technique of poetry, ‘Ane Schort Treatise on the Reulis and Cautelis to be Obseruit and Eschewit in Scottis Poesie’, published in 1584 as part of *The Essayes of a Prentise*. A careful examination of this text against ‘Roland Furious’ will show just how great was this influence.

The ‘Reulis and Cautelis’ was the Castalians’ bible and a reading of it gives an insight into the aims and pretensions of the group. It was a short treatise mainly concerned with the technical aspects of writing poetry by a very young man who had but recently started to write himself. It had a nationalistic bias, aiming at the ambitious task of creating a new Scottish version of the entire European poetic culture. As James says,

Thairfore, quhat I speik of Poesie now, ... that as for thame that hes
written in it of late, there hes never ane of thame written in our language.
For albeit sindrie hes written of it in English, quhilk is lykest to our
language, yit we differ from thame in sindrie reulis of Poesie, as ze will
find be experience.⁵²

Like most European critical works it was mainly concerned with devising rules for rhyme, rhythm, and stanza formation. Unlike most Euro-

⁵⁰ *ibid.*, p. 32.

⁵¹ Ludovico Ariosto, canto II, st.11, ll.1–3.

⁵² James VI, ‘Reulis and Cautelis’, ‘The Preface to the Reader’, p. 67.

pean critical writers, James invented his own terminology. He uses terms unrecorded elsewhere, yet never explains them. It looks as if he is using a poetic vocabulary understood only in Scotland. For example, he calls the caesura the “section”; rhythm becomes “flowing”; and alliterative verse is “literall”. He uses “rhyming in termes” for feminine and triple rhymes, and “ballat royal” (most interesting to readers of John Stewart of Baldynneis) for a kind of *ottava rima*. Rhyme royal becomes “Troilus verse”, due to Chaucer’s having used it in ‘Troilus and Criseyde’. These inventions may have influenced Stewart, causing him actively to invent new words of his own, to which I shall be making reference later in this critical introduction.

However, the craftsman aspect of the poet was still the most stressed. For example, only the second of Gascoigne’s sixteen rules has anything to do with general poetic theory.⁵³ Seven out of the eight chapters in the ‘Reulis and Cautelis’ teach the poet his craft by means of rather didactic and arbitrary laws. Although the treatise showed an intelligent use of rhetoric decorously related to meaning, we must be aware of its narrow and constrictive scope.

There are many specific technical ways in which Stewart has followed the ‘Reulis and Cautelis’; there is also one specific point which he appears, at first glance, to flout totally.

It is quite obvious in the prose introduction to Stewart’s manuscript that he has read the ‘Reulis and Cautelis’, and that he intends to follow it to the letter. He says,

Sir, haifing red your majesties maist prudent Precepts in the devyn art of poesie, I haif assayit my Sempill spreit to becum your hienes scholler...⁵⁴

The aim of the poem is to please the king by apparently attempting and failing to emulate his prodigious poetical skills. This is clearly laid out in the introductory poems and in Cant 9, ll.27–36

I cair no thing thocht rurall Pan offend,
Gif I do weill my brycht Apollo pleis,
Quhois plesand speithe my propos may upreis,
Hich to Pernasse, thocht uthers it deject,
And everie courtas cunnyng reidar eis,

⁵³ George Gascoigne, *Certayne notes of instruction in English verse: 1575. The steele glas ... The complaynt of Philomene...* / George Gascoigne; carefully edited by Edward Arber, English reprints series, A. Murray, London, 1868.

⁵⁴ John Stewart of Baldynneis, *Poems of John Stewart of Baldynneis*, Vol. II (Text) ed. Thomas Crockett, STS, William Blackwood and Sons, Ltd, 1913, p. 3.

Quhan he with proper gillit pen correct
 All miss sall mend, quhilk I haif done neglect.
 Thir wrigling verse than plaine sall pass perfynt,
 Quhilk to my mateir tends againe drect,
 Indewlie daschit be my dullit dyt.

Chapter I of the 'Reulis and Cautelis' is primarily concerned with the horrors of rhyming twice on the same syllable, and rhyming finally on a short syllable. James also sternly warns against beginning and ending lines on words of more than three syllables. Stewart steadfastly adheres to these rules throughout the poem.

Chapter II deals with long, short, and "indifferent" (long or short according to place) syllables and gives a rigid framework for line structure which insists that the first syllable must be short, the second long, the third short and so on to the end of the line which must contain an even number of "feet" with a caesura, or "section", in the middle of the line with an even number of syllables on either side. James encourages the study of music in order to clarify the complications of rhythm, but does not actually suggest that the poet write songs rather than poems. Nowhere in 'Roland Furious' does Stewart deviate from this constricting format, and it is to his versificatory credit that his poetry does not suffer as a result.

Chapter III exhorts the poet to use only the necessary words for his purpose and not to add words which are meaningless in order to fill out the metre or continue a rhyme. Stewart follows this faithfully, with one notable exception. The lexical item "tho", which is not a Scottish form at this period,⁵⁵ is used at the end of three lines in the text (Cant 3, l.337, Cant 6, l.65, and Cant 11, l.537) for no apparent purpose except that of metre and rhyme.

The poet is also exhorted to choose those words which are fitted to the matter and purpose of the poem, for example

As, in ane heich and learnit purpose, to use heich, pithie, and learnit
 wordis⁵⁶

He is also told not to use long lists of people's names, towns, etc. The proper way to go about it is to use only two or three names in every

⁵⁵ The lexical item "tho" is, however, found in Gavin Douglas, 'The Palice of Honour', *The Shorter Poems of Gavin Douglas*, ed. Priscilla J. Bawcutt, STS, William Blackwood and Sons, Edinburgh and London, 1967, l.991, whence Stewart may have taken it.

⁵⁶ James VI, 'Reulis and Cautelis', p. 76.

line and to separate them by other words, or to use just two or three examples and add “all the rest” or some equivalent phrase. Stewart is rather fond of a list or two but he rigorously follows this rule, even in his most densely populated cants, as can be seen in Cant 11, ll.33–40

The Monarck Ninus that in preson lay,
Of croune bereft, and captive to the deed,
The puissant Cyrus, king of Perse, I say,
Quho vincust Cresus, syn did lose his heed,
Great Alexander poysand but remeed,
Nor mychtie Cesar, quho was schortlie slaine,
Skairse represents so lairge of Fortoun’s feed
As our Comte Roland quho did lose his braine.

The poet is also exhorted to use “literall”, i.e. alliterative, verse for all types of poetry. This dictum has its roots in the old tradition of alliterative verse which persisted longer in Scotland than in any other part of the British Isles. It is joyously expressed in every one of Stewart’s poems and is, in fact, one of the main features of his poetry. He is expert at using apparently effortless alliteration to enhance rather than detract from his verse, notably in Cant 2, ll.187–192

This onlie thocht, quhilk I may nocht refraine,
Dois duyne my dayis in deedlie deip decay.
I souck the sour, schersing the sweit assay,
I fructles feid on fruct maist fresche and fair,
I dalie dy, yit deth he dois delay
To dryf his dart and end my dull dispair

and to great onomatopoeic effect, most noticeably on the letter “s” followed by consonants to produce a sharp effect allied to the steel it describes in Cant 7, l.61,

Schairpe sousing skelps so splentis skarttrit spred.

and by vowels to produce a sussurating effect allied to the soft wind it describes in Cant 10, l.155,

In suave soft souching of the Zephir vent,

Many other examples can be noted throughout the poem.

Chapter III concerns decorum—comparisons, epithets, and proverbs all must be meet e.g. they should be “heich” for “heich” matters. This precept is again rigorously followed by Stewart, particularly with reference to the downfall of Roland, who is described in varying and declining degrees of bestial symbolism.

Chapter V brings us to the precept of repetition, which is used by Stewart most noticeably. James says

It is also meit, for the better decoratioun of the verse to use sumtyme the figure of Repetitioun, as
 Quhylis joy rang,
 Quhylis noy rang, & c.

Ye sie this word “quhylis” is repetit heir. This forme of repetitioun some-tyme usit, decoris the verse very meikle: yea quhen it cummis to purpose, it will be cumly to repete sic a word aucht or nyne tymes in a verse.⁵⁷

Stewart uses the repetition motif a total of 12 times in ‘Roland Furious’, utilising a diversity of words and phrases such as “quhyls”, “heir”, and “in this estait”. Repetition is mainly used by Stewart for love-complaints, for laments, and for emphasis as in this example from Cant 3, ll.50–56

So stronglie strak the steitlie chiftans stout,
 Quhyls schort, quhyls long, and quhyls thay seime to spair,
 Quhyls thay avance, and quhyls thay lychtlye lout,
 Quhyls couerit close, and quhyls thay stretche tham out,
 Quhyls heir, quhyls thair, thay skip from part to part,
 Quhyls stif thay stog, and quhyls thay bent about
 To schaw tham maisters of the fensing art.

Chapter VI clamps down sharply on cliches, in keeping with the prevalent view of the period that poetry was changing. James advises against describing morning or the sun’s rising in the preface to any new poem, for example, (Stewart’s preface is a stirring invocation to the Muses instead). James also advises against trying to describe a loved one’s fairness—understandable, perhaps, given his lack of interest in things feminine—saying that it is better to praise her personality than her appearance and suggesting the following plan to get out of such description

and syne say, that your wittis are sa smal, and your utterance so barren,
 that ye can not discryve any part of hir worthelie⁵⁸

Stewart introduces Angelique with this faithful rendering of his master’s laws in Cant 2, ll.1–9

Now Nymphs immortall, draw my dyt modest,
 And in my spreit sum pregnant propois spair,

⁵⁷ *ibid.*, p. 78.

⁵⁸ *ibid.*, p. 78.

That I may sing with suggurit sang celest
 That heme of beutie brychtest but compair,
 The speciall perle surpassing maist preclair,
 The daintie dame, quham I dar not desyn,
 The twynkling star so far resplendant fair;
 I meine the peirles ANGELIQUE devyn,
 Quha vincust all and will nawayis inclyn.

but, in keeping with the development of her role from icy saint and prized object to sensual woman, the descriptions develop from the indescribable beauty of Cant 2 to the ornamentally sensual object of lust in Cant 3, ll.306–314 and Cant 5, ll.23–40 and 45–48.

In this chapter James also suggests varying the names given to the sun, the moon, and the other planets—if the poet calls the sun Apollo in one verse, he must call it Phoebus in the next. This is adhered to by Stewart in examples such as ll.131–134 of Cant 10

... syn throche the heavenis meed seine,
 Quhan Phebus cam, how thay lay interlaist.
 So thir tuo luifers luiflinglie imbraist,
 Quhair brycht Apollo mycht thair persons spy

Chapter VII is rather more problematical, its substance being the necessity of inventing one's own subjects and not using what James calls "sene subjectis". He vilifies translation in particular, saying

Especially, translating any thing out of uther language, quhilk doing, ye not only essay not your awin ingyne of Invention, bot be the same meanes, ye are bound, as to a staik, to follow that buikis phrasis, quhilk ye translate.⁵⁹

This is at first difficult to reconcile with the fact that he translated a great deal from the French himself, particularly the work of Du Bartas, and so did all the Castalian band. At first glance this chapter seems incompatible with what was actually going on. To solve the problem we have to look again at the aim of the treatise, i.e. to provide a book of instruction for learner poets who presumably would not have the ability to translate creatively and who should therefore avoid translation altogether. Masters of poesy like James and his Castalian band were not actually translating, they were hauling European works into the developing Scottish literary culture and adapting them for their own purposes—transcreating, as J. Derrick McClure so aptly calls

⁵⁹ *ibid.*, p. 79.

it.⁶⁰ Stewart, the faithful follower, was thus not exhibiting a mutinous strain in choosing *Orlando Furioso*, merely a heightened perception of the wishes of his king in producing a work which may have some direct quotations from Ariosto and Desportes but is mainly brilliant invention.

James is a king as well as Apollo Maecenas and this is highlighted in his stern admonition to poets not to write on politics. Politics have no place on the heights of Parnassus. This is one precept that Stewart did not follow—he became embroiled in the affairs of the Master of Gray and left the Court, disgraced.

The final chapter is concerned with the types of verse to be used for each type of matter. He gives a comprehensive list, suggesting “Ballat Royal” for the epic lyric, such as the story of Roland, so we can see that the very bones of Stewart’s poem, as well as much of the flesh, owe their form to James’ ‘Reulis and Cautelis’. I do not argue that James was Stewart’s only influence, or that Stewart was James’ only pupil, merely that the two texts are patently interdependent given the extreme closeness and eagerness with which Stewart followed James’ instructions.

Stewart draws on other Scottish sources and traditions in three stylistic areas: the treatment of potentially erotic subject matter; verse form, such as the alliterative tradition, discussed briefly above; and linguistic dexterity. There are *double entendres* throughout the text. These are discussed in the **Notes to the Text**. The most obvious divergence from Ariosto and Desportes’ treatment of matters erotic occurs in Cant 3, ll.304–336, which detail the comic fiasco of an aged and wicked necromancing hermit’s attempts to assault the drugged body of the professionally virtuous heroine which Stewart describes most sensually, unlike Ariosto, who concentrates on the action of the passage, which can be found in canto VIII, stanzas 47–50. Desportes makes no mention of the incident at all.

The ensuing events are described graphically, vibrantly, wittily, and comically in a passage of over 67 lines. Ariosto described the same sordid incident in 29 lines which are restrained and modestly worded, using a single metaphor of an old horse. Stewart uses the horse as his main metaphor, adding minor and very effective ones such as the drooping standard—a lovely pun, and the pocket pistol which will not go off because it is in poor repair—“the snapwark was nat

⁶⁰ J. Derrick MacClure, ‘Translation and Transcreation in the Castalian Period’, *Studies in Scottish Literature* 26 (1991), pp. 185–198.

fyn". He uses, most decorously, the rumbustious vocabulary of the streets and the barnyard to great effect, examples being "ront", a withered stump, often applied to male genitalia; and the description of the hermit's attempts to rouse himself, and the vivid and revolting description of his "dag". Stewart has greatly elaborated the passage but has certainly said farewell to the restraint; Ariosto has nothing as explicit as

He nevir start nor onie strage meed
Thocht oft he hyst him with his harskie hand.

(Cant 3, ll.326–327)

The startling effect of all this graphic vulgarity is heightened by the lofty tone and language which has directly preceded the extract and, indeed, characterises the poem as a whole. This incident is one of Stewart's many opportunities to indulge his obvious love of a bawdy joke and a double entendre, and he certainly makes the most of it.

Stewart has placed this passage firmly in a genre with which he, as inheritor of a vigorous Scottish literary tradition, is familiar—the bawdy tradition described by W.L. Renwick in *The Beginnings of English Literature* as

a familiar spirit of the North, lewd, foul, comic both in joy and despair, infinitely vigorous... It is not satire, nor burlesque, but something on the far and windy side of both.⁶¹

This refers to the witty, comic, vulgar poetry and prose enjoyed and written by all strata of Scottish society throughout the ages. There are several examples in the earliest extensive written collection of Scottish poetry, the Bannatyne MS (1568), such as 'In somer quhan flowris will smell' and 'I saw methocht this hinder nicht'.

Bawdy verse is generally concerned with the physical mechanics of love-making, or with bodily functions; there is an evident tendency to laugh at the male, who is represented as either impotent or inexperienced, whereas the female is depicted as bold and self-assertive. There is also a tradition of poking fun at the "Elde", the *senex amans*, the quintessential dirty old man and his loathsome sexual connivings; although this was not exclusively Scottish but a more widespread medieval topos (see Chaucer's appalling January in 'The Merchant's

⁶¹ W.L. Renwick and Harold Orton, *The Beginnings of English Literature to Skelton, 1509*, 2nd edition, revised, Cresset Press, London, 1952, p. 16.

Tale'), it was adopted into and accords well with the Scottish bawdy tradition in general.

One of the best examples of this type of writing preceding 'Roland Furious' is Dunbar's 'The Tretis of twa mariit Wemen and the Wedo', which, like the passage from 'Roland Furious', has its humorous effect heightened by the juxtaposition of the language of romance and the explicit vernacular of the streets, and deals with the conversation of three women discussing their husbands, elderly and otherwise, and marriage in general, in a highly graphic fashion in the guise of a courtly debate on love set in a typically high Romance medieval garden setting.

Stewart's passage obviously owes much to frank descriptions of sexual debility such as,

I haue ane wallidrag, ane worme, ane auld wobat carle,
A waistit wolroun na worth bot wourdis to clatter;
Ane bumbart, ane dronbee, ane bag full of flewme,
Ane scabbit skarth, ane scorioun, ane scutarde behind.
To se him scart his awin skyn grit scunner I think.⁶²

and to the balladic oral tradition which is characterised by a unique intensity of feeling and pith of expression, an example being this extract from 'Christ's Kirk on the Green' (often attributed to James V but which may be much older),

Platfut he bobbit up with bendis,
For Mald he maid requeist;
He lap quhill he lay on his lendis,
Bot rysand he was prest
Quhill he hostit at bayth the endis
In honour of the feist
That day
At Chrystis kirk on the grein.⁶³

which tells of a coarse burlesque dance by Platfut the clown and refers to bodily functions, viz "hostit at bayth the endis", where "hostit" means cough.

The influence of Gavin Douglas on several aspects of the style of 'Roland Furious' cannot be underestimated. 'The Palice of Honour' abounds in lists of every kind, which can also be found in Stewart in

⁶² William Dunbar, 'The Tretis of the Tua Mariit Wemen and the Wedo', *The Poems of William Dunbar*, ed. Priscilla Bawcutt, Association of Scottish Literary Studies, Glasgow, 1998, ll.89-93.

⁶³ 'Christ's Kirk on the Green', *The Oxford Book of Scottish Verse*, John MacQueen and Tom Scott, eds., Oxford University Press, Oxford, 1966, ll.43-50.

defiance of James' strictures in the 'Reulis and Cautelis', see Cant 11, ll.32–40. Douglas' favourite rhetorical ornaments are *repetitio* and *dispositio*. Stewart certainly uses *repetitio* throughout 'Roland Furious' in deference again to the 'Reulis and Cautelis' (as has been noted above) so it cannot be argued that Douglas alone is responsible for the occurrence of this rhetorical device in the poem. It can be argued, however, that there is a correspondance between Douglas and Stewart in the matter of *dispositio*, particularly in the case of Douglas' 'The Palice of Honour', which is extensively patterned. Both poets delight in symmetry and parallelisms which highlight differences. These may be small features—Douglas has an English trio of poets to match a Scottish one,⁶⁴ Stewart descriptions of clothing worn by Roland and Angelique respectively in Cant 4, ll.111–120 and Cant 5, ll.129–136; or rather more extensive—Stewart contrasts the views on chastity expressed by Sacripant in Cant 2 (ll.178–256), Angelique in Cant 3 (ll.157–232), and Roland in Cant 4 (ll.37–86) through the parallelism of their monologues, and Douglas, in delineating the series of processions led by Diana, Minerva, and Venus, humorously contrasts the few who follow Diana (Chastity) with the many who follow Venus (Love in all its forms).⁶⁵ Douglas, like Stewart, uses onomatopoeia to great effect. Stewart, like Douglas, is most deeply interested in ethical problems, matters of poetic style.

Other, less pervasive, Scottish influences on the poem are those of William Dunbar on Stewart's classically aureate passages, most noticeably in Cant 10, ll.110–176. Mention of the Scottish alliterative tradition and the Scottish bawdy tradition has already been made above.

Other, non-Scottish, influences on the style of 'Roland Furious' cannot be overlooked. The influence of the *grands rhétoriqueurs* on the versificatory style of the poem, contributing to the clever effects which are such a feature of Stewart's poetry, and which set him apart from the rest of the Castalian band, is marked. The *grands rhétoriqueurs* were a group of poets active from c. 1450–1530, the main figures being Villon, Cretin, Molinet, and Chastellain. Their influence on Renaissance poetry was considerable. They were intensely preoccupied with rhetoric, as was John Stewart of Baldynneis, and they strove to continue the allegorical traditions of the *Roman de la Rose*. They were characterised by a use of *formes fixés*, such as the *complainte*; and elaborate rhyme schemes, such as *rime leonine*, *couronnée*, and most pertinent to 'Roland Furious', *vers*

⁶⁴ Gavin Douglas, 'The Palice of Honour', ll.918–924.

⁶⁵ Gavin Douglas, 'The Palice of Honour', ll.319–345 and 400–606.

enchainée, which was invented by Molinet, and called “rymand rym” by Stewart.⁶⁶ This is a rhyme scheme which begins every line with the last word of the preceding line. They were also characterised by a use of alliteration, puns, and other technical puzzles, sometimes at the expense of clarity in their work, which is something that Stewart, who uses these technical gymnastics to great effect, could not be accused of. He is the consummate craftsman, taking his effects to exaggerated heights without sacrificing rhythm or sense. Stewart uses several elements of their style throughout his work but rarely as completely as in this extract from Cant 2, in which the Circassian king Sacripant muses on his fruitless search for Angelique, little knowing that she lies hidden nearby. Stewart combines the *forme fixé* of a *complainte* with alliteration and *vers enchainée* in order to build up the tension by showing layer upon layer of inexorable woe in the form of a measured dirge.

Dispair consumes me confortles in cair,
 Cair dois ourcum my corps with cair confound,
 Confound I am, my mychtis may na mair;
 Mair yit I may, my luif dois mair abound;
 Abounding luife of all my greife is ground,
 Ground find I non quhair onnie grace dois grow,
 Grow sall I ay assuirritlie and sound,
 Sound thocht I sterve my favor firm sall flow,
 Flow as scho will, yit sall I biet the low,
 Low quhilk combuirs my ardent douce desyre,
 Desyre not douce bot stiff as bendit bow,
 Bow of King Cupid so inflams the fyre.
 Fyre fervent fell, quhow sall I the expyre?
 Expyre the cause, than sall I pass the paine;
 Paine may not pass except I find my hyre.

(Cant 2, ll.193–207)

Having dealt with the form of the lines, the form of the words may be explored. Words, their forms and applications, were clearly of great importance to Stewart. His most obviously new forms may have been created in an attempt to satisfy James’ enthusiasm for all things French, and to follow the teachings of Du Bellay and Ronsard, who vigorously encouraged poets to manufacture new words in French from Latin and Greek originals, inventing several themselves. These neologisms became endemic; each poet created new words with varying degrees

⁶⁶ John Stewart of Baldynneis, ‘Ane New sort of rymand rym’, *Poems of John Stewart of Baldynneis*, p. 149.

of success. According to Du Bellay, it was the duty of every French writer to cultivate their own language with the aim of making it the equal of the ancient tongues. He says, on p. 29 of the *La deffence de la langue francoyse*

nostre langue Francoyse n'est si pauvre, qu'elle ne puyse produyre de soy quelque fruict de bonne invention, au moyen de l'industrie et diligence des cultivateurs d'icelle⁶⁷

in other words anything originally written in another language can be quite adequately translated into French and works of value can quite readily be written in French in the first place, if the language is cultivated and expanded. Taking French rather than Latin or Greek as the source language, Stewart has attempted to do just that for Scots, although he has taken this idea, as so many others, to extremes.

The French influenced vocabulary in 'Roland Furious' can be divided into three types: actual French words; French spellings of words already in English; and words made up by Stewart from French roots. A great many of these words only occur in the poetry of John Stewart.

The words actually taken from the French are by far the biggest group. There is no indication in the text that they are to be viewed as foreign words. Stewart seems to intend that they should resemble the children of the dragon's teeth in Greek mythology—sprung up fully formed within the Scots language overnight. Stewart doesn't seem to use a Scots word where a French word might possibly fit—thus we have *esmoy* for "excitement" or "intent"; *ours* for "bear"; and *vanteur* for "boaster".

The words which are Francified forms of words already extant in Scots suggest that Stewart was prepared to go to extraordinary lengths to stress the French element in his work, otherwise why deliberately choose a French spelling? Words in this group include; "malheur" for the customary "maleure"; and "serviteur" for "servitor".

The words made up by Stewart from French roots are most interesting. They occur nowhere before or since, but as inventions they show marked ingenuity if not an eye for longevity and it is interesting to note that they derive in the main from verb forms. Examples of this group are "revoy", meaning "the action of seeing or beholding anew" which derives from OF. *revoir*; and "dompting", meaning "conquering, subduing" which derives from OF. *dompter*.

⁶⁷ Joachim Du Bellay, *La deffence et illustration de la langue francoyse*, p. 29.

Further examples of the French influence on the vocabulary of 'Roland Furious' can be found throughout the **Notes to the Text**.

The linguistic influence of Gavin Douglas is apparent throughout 'Roland Furious'. Douglas was also concerned with the need to enrich his native tongue from foreign sources because he too was a translator, and it is in translation that the resolution of the linguistic deficiencies of the language into which the material is translated becomes of the first importance. Douglas says at the beginning of *Eneados*,

Lyke as in Latyn beyn Grew termys sum,
So me behufyt quhilum or *than* be dum
Sum bastard Latyn, French or Inglys oyss,
Quhar scant was Scottis—I had nane *other* choys.⁶⁸

Stewart's linguistic policy (particularly with relation to French) certainly shares the same motivatory impulse if not such overt explication. Stewart carries on a tradition of linguistic dexterity inherited from Douglas and Dunbar.

Conclusion

Stewart has created a masterly adaptation of Ariosto's original. In his Castalian smithy, he has taken the molten metal of Ariosto's narrative, poured it into a mould shaped by French influence, and hammered it into shape with good Scots tools. His style and treatment is distinguished by an eye for pattern and thus the creation of a complex poetic structure which utilises the mirroring, comparison, and contrasting of characters and events to great effect; imaginative use of language, both extant and self-created; a pervasive use of mythological personification; the use of antithesis and complicated rhyme schemes; direct statement; a clear cut moral standpoint, except in relation to Angelique; and a predilection for *double entendre* which has been developed to a fine art. He has created something wholly his, and Scotland's, own. Stewart has produced a piece of work which is peculiarly Scottish, and yet is part of the great European tradition of literature. It is the most successful of the translations undertaken by the Castalian Band, showing a great craftsman at work; and yet paradoxically it is the least read, a jewel of great price locked away in the dusty attic of literary obscurity.

⁶⁸ Gavin Douglas, *Virgil's Aeneid*, 'The Proloug of the First Buke', ll.115–118.

CHAPTER TWO

EDITORIAL POLICY

This edition of John Stewart of Baldynneis' 'Roland Furious' has been prepared with undergraduate readers in mind.

1. **Orthography** The most obvious problem for the modern reader of a Renaissance MS is the confusion between the variant letter forms *u*, *v*, and *w*. Spelling is normalised in the following instances: where *w* = consonantal *v* (*awails* › *avails*, *craue* › *crave*); where *v* or *v* = *w* (*vith* › *with*); where *u* = *w* (*sueit* › *sweit*); and where *u* = *v* (*feruent* › *fervent*, *fauor* › *favor*). This means that the visual alliteration exhibited in the original MS, usually through the manipulation of the orthographic interchangeability of "u", "v", and "w", has been lost. Examples of this sort of visuual alliteration include C1, 1.2; C5, 1.6; C7, 1.193; C8, 1.15; and C11, ll.16, 269, 324–325, and 420.

Other changes made are: substituting *y* for; making a distinction between *i* and *j* (*Iournay* › *journey*); and adding a final *e* to *the* (2nd person singular pronoun) to produce *thee* to prevent confusion with the definite article (the present tense form of verbs which exhibit *ee* in modern usage has been left with a single *e* as their meaning is perfectly clear); the elision of nasals has been expanded, e.g. *Agramant* › *Agrammant*. Apart from these changes, spelling is as the MS, in an effort to retain the flavour of the poem.

2. **Punctuation** This remains close to the practice of the MS. Apostrophes have been used to indicate possession e.g. *Apollo's sisters* › *Apollo's sisters*. Square brackets have been used to indicate editorial alterations to the punctuation of the MS. Square brackets have also been used to indicate a missed letter or slip of the pen in the MS which has been corrected in this edition.
3. **Capitalisation** Capitalisation in the MS has been regularised by capitalising nouns only and not their concomitant adjectives. The nouns which remain capitalised are: proper names; place names; words with a symbolic significance, e.g. *Luife*; and the magic ring.

4. **Italicisation** This indicates that the words are written in red ink in the MS. The poet has highlighted these words to underline their significance and this significance should be noted in the modern text. Not all italicised words are capitalised but those which are hold a special significance for the poet and therefore for the reader.
5. **Editorial variation** This has been indicated at the end of the line of text in which the variation occurs. The following abbreviations for other editors have been used; **Cr.** for Crockett, and **Jack** for R.D.S. Jack.
6. **Terms** Stewart's own terms and forms of proper names have been used, thus we have "cant" instead of "canto" and "Roland", "Angelique", etc, in place of "Orlando", "Angelica" and so on.
7. **Glossary** There is a full glossary following the notes. This contains every lexical item in the text. Please see glossary notes for further information.

Description of the Manuscript

This manuscript is in the manuscript collection of the National Library of Scotland, catalogued under the following number and title; Adv.19.2.6, 'Abbregement of Roland Furious' and other Poems by J. Stewart of Baldynneis. Some details of this description come from Miss Borland's Catalogue, National Library of Scotland.

Description

Small folio (26.4 × 18.2 cm), ff. 164, end 16th century. From the Duke of Roxburghe's Collection, no. 3325, bought by Advocates' Library in 1812 for £28. In the original binding—thick boards, brown morocco, elaborate gold tooling, with the initials IR surmounted by a crown or coronet stamped on both boards, two holes in each for strings.

The binding indicates that this is the actual volume presented to James VI by "His majesties' most humyll Servant Stewart of Baldynneis" and on f. 1 in a 17th century hand is written "King James ye first Broughte this Booke with him out of Scotland". On this folio also appears the signature "Roxburghe", and the book plate of the Duke of Roxburghe with the motto "Pro Christo et Patria dulce Periculum" and the subscription "The Right Honourable John, Earl of Roxburghe,

Lord Ker Cesfoord and Cavertoun 1703". It is possible therefore that the IR surmounted by a crown or coronet refers to John, Earl of Roxburghe, and not to James VI (Iacobus Rex), although a similar crown and initials grouping can be seen on the binding of additional MS. 34275 in the British Museum. This MS. is a catalogue of James VI's library and contains some of his early writing exercises; it is thus reasonable to assume that the binding of this MS. and, by inference, that of the Stewart MS. is original.¹

The volume is very clearly written in an Italianate hand with a very fine pen. It is reasonable to suppose that the author himself scribed the volume as the writing varies in size, pressure, and quality throughout. The earlier cants are on the whole in a larger hand than the later ones although variation can be seen within the cants themselves. Cant 2 in particular shows marked variation in adjacent passages: ll.260–278 are scribed in a smaller hand than ll.279–294.

The lines on which the text sits are ruled in a dull red ink, also used for the titles and certain prominent words and phrases throughout the text. Each page has a double set of red ink lines round the perimeter.

There is one illustration or etching at f. 148^v, repeated on f. 149,—a fine pen drawing representing the two divergent paths of human life referred to in the letter of Pythagoras given in Latin and English at this point.

Contents

The title on f. 6

“ANE ABBREGEEMENT OF ROLAND
FURIOUS TRANSLAIT OUT OF
ARIOST. TOGITHER VITH
SVM RAPSODIES OF THE AUTHORS
ZOUTHFULL BRAINE AND
LAST ANE SCHERSING OUT
OF TREW FELICITIE
COMPOSIT IN SCOTIS
MEITIR BE

JStewart of Baldynneis”

¹ Matthew P. MacDiarmid, ‘Notes on the Poems of John Stewart of Baldynneis’, *Review of English Studies* 24 (1948), p. 12.

indicates that the book is divided into three parts, exclusive of the Letter to King James (f. 7).

Part I ‘Huictain’, ‘Introduction’, ‘Dedication’, ‘Sonnet’, ‘Invocation’, ‘Abbregement of Roland Furious’ in 12 cants—ff. 8–61^v.

Part II ‘Rapsodies of the Author’s Youthfull Braine’ which include a large number of sonnets and other short poems addressed to ‘His Majestie’ James VI, to a number of ladies of the court, to his ‘Maistres’ and his friends; many poems in praise of love or lovers, of natural or physical objects; and others on abstract qualities such as ‘Fidelitie’, ‘Trewth’ etc; and also several quadraings and experimental poems—ff. 62–103.

Part III ‘Ane Schersing out of Trew Felicitie’, divided into four parts:

1. Introductory poem—f. 111^r
2. ‘Prolog’, in couplets—ff. 111^v–112^v
3. ‘The Summe of this Work’, sixteen lines—twelve lines with alternate rhymes and 2 concluding couplets—f. 113^v
4. ‘The Mateir’, in nine line stanzas—ff. 114^r–159^r

The volume ends with ‘His Fairweill to the Musis’, eight stanzas of five lines—f. 160, and the monogram

Dating the manuscript

Information within the poem itself aids any attempt to date the manuscript. The omissions are as significant as the insertions. In the former category, no mention is made of the king’s marriage to Anne of Denmark, which took place in 1589. It is most unlikely that a poet so anxious for advancement and so overtly flattering as Stewart would fail to mention such an important event. Another significant omission is any mention of James’ second book of verse ‘His Maiesties Poeticall Exercises at Vacant Houres’, which was published in 1591. Such evidence indicates that the manuscript is of no later date than 1588. Positive evidence establishing the date of the manuscript as no earlier than 1585 can be found in the myriad references to James’ ‘Essayes of a Prentise in the Divine Art of Poesie’ which was published in 1584. As Matthew p. McDiarmid has noted in his article on the poems of John

Stewart,² there is a letter extant from the Earl of Arran to Lord Burleigh dated 28th December 1584 which introduces the king's poems and therefore establishes the date. Stewart makes reference to the king's work in the manuscript's prose dedication to James, saying

Sir, haifing red your maiesties maist prudent Precepts in the devyn art of poesie, I haif assayit my Sempill spreit to becum your hienes scholler³

The frequent references to the 'Essayes of a Prentise' indicate that Stewart's manuscript dates nearer to 1585 than 1588 and that, in his eagerness to bring both himself and his poems to the king's notice, he has leapt with speed and alacrity on the king's poetical bandwagon.

Specific references to works contained in the 'Essayes of a Prentise' are made in the introductory 'Dedication' to 'Roland Furious'. James had included translation of Guillaume Du Bartas' *Uranie* into Scots and an elliptical poem about his favourite, Esmé Stuart, Sieur d'Aubigny and Duke of Lennox, entitled 'Phoenix', in his book, and Stewart says

I not presum to tuitche the *laurell trie*
Nor till ascend the hautie hich degries
Of *URANIE*: my harping may not bie
Lyk *brycht Appollo's*...

I may not flychter quhair the PHENIX fleis,
(Dedication, ll.17–20 and 23)

Further corroborative evidence in respect of a date nearer 1585 is the inclusion in the MS of a poem entitled 'In Commendation of Two Constant Luifers' which celebrates the marriage of the Master of Gray to Lady Marie Stewart, daughter of Robert, Earl of Orkney. No specific mention of names is made until the final couplet:

Behold *Rosmarie* spring and lustie greine,
Bebatht with vapor of the morning *Gray*.⁴

The marriage of the Master of Gray is on record as having been contracted on 25th November 1585.⁵

There is also the evidence of the mention of "Innermey" in the prose dedication as the place in which Stewart wrote this part of

² George F. Warner, 'The Library of James VI', *Miscellany of the Scottish History Society*, vol.1, Scottish History Society, Edinburgh, 1893, pp. xi–xii.

³ *Poems of John Stewart of Baldynneis*, Vol. II, ed. Thomas Crockett. Scottish Text Society, William Blackwood and Sons, Edinburgh and London, 1913, p. 3.

⁴ *Poems of John Stewart of Baldynneis*, pp. 143–144, ll.55–56.

⁵ *The Scots Peerage*, ed. James Balfour Paul, David Douglas, Edinburgh, 1907, p. 286.

his manuscript. He did not inherit the rights to Invermey until his brother died in late 1585. It could be argued that “Innermey” is actually “Innermeith” but this is unlikely as “Innermey” indicates the principal seat of the Stewarts of Innermeath at Invermey in Perthshire; the Argyll placename of “Innermeath” is part of their noble title of the barony of Innermeath and Lorn.

It is from this kind of internal evidence that a date of between 1585 and 1588, with a bias towards the earlier date, can be set for the manuscript.

A Note on the Text

The eight-line stanza form of the rhyme form used by Stewart usually lends itself to paragraphs but I have chosen, like Stewart, to maintain a continuous stream of poetry as a reflection of the immediacy of the narrative.

1. The letters *i* and *y* are interchangeable.
2. *Quh-* in Scots regularly corresponds to English *wh-*, e.g. *quhen*, *quhat*
3. Final *-e* is normally unsounded, being a graphic device to indicate the length of a preceding vowel, as in *braine*, *doune*
4. The usual plural and genitive ending in nouns is *-is* but *-es* and *-s* are also found. Uninflected constructions e.g. *Argolant sone* should also be noted.
5. The present participle in Scots ends in *-and* as well as *-ing* the past participle in *-it*, e.g. *abaittit* and also in *-t*, e.g. *past*
6. In the present tense of verbs *-is* is the 3rd person singular inflectional ending, and the 2nd person singular inflectional ending where the Northern Personal Pronoun Rule, which states that the present tense inflection is *-s* throughout EXCEPT where the subject is an adjacent personal pronoun in which case the inflection is zero for all persons except the 2nd singular (thou) and the 3rd singular which both take *-is/-s*, is invoked.
7. Relative pronouns include *that*, and *quhilk* (which, who).
8. The following words are used frequently in the text and it may prove useful to list them here—they are all in the glossary.

again: again, in return
auld: old
als: as, also

ane: a, an; one
awin: own
baith: both

<i>be</i> : by, near, through the agency of	<i>quha</i> : who
<i>beine/ bene</i> : be, is, are	<i>quhair</i> : where, from where
<i>betwix</i> : between	<i>quhairbe</i> : whereby
<i>bot</i> : but	<i>quhais</i> : whose
<i>but</i> : without	<i>quham</i> : whom, that
<i>culd</i> : could	<i>quhat</i> : what
<i>deed/ deid</i> : death or died	<i>quhen</i> : when
<i>deedlie</i> : deadly	<i>quhilk</i> : which, from which
<i>eine/ eis</i> : eyes	<i>quhill</i> : until
<i>for</i> : in spite of	<i>quhow</i> : how
<i>for quhy</i> : because	<i>quhy</i> : why
<i>fra</i> : from	<i>quhyt/ quhyte</i> : white
<i>fram</i> : from	<i>quyt</i> : quit
<i>fro</i> : after	<i>sall</i> : shall
<i>geid</i> : went	<i>sam</i> : same
<i>gif</i> : if	<i>schaw</i> : show
<i>hautie</i> : lofty	<i>scho</i> : she
<i>heir</i> : here	<i>seine</i> : seen
<i>hes</i> : has	<i>sene</i> : since, as
<i>hich</i> : high	<i>sic</i> : such
<i>hir</i> : her	<i>sie</i> : see; sea
<i>ilk</i> : each, same, every	<i>suld</i> : should
<i>ken</i> : know	<i>syn/ syne</i> : then
<i>lufe/ luif/ lufe</i> : love	<i>thair</i> : their; there
<i>lufie/ lufie</i> : lovely or amorous	<i>tham/ thame</i> : them
<i>maist</i> : most	<i>than</i> : then
<i>moir</i> : more	<i>thay</i> : they
<i>monie</i> : many	<i>thir</i> : these
<i>na</i> : no; nor; than	<i>thocht</i> : thought; although
<i>nales</i> : no less	<i>throch</i> : through
<i>nane</i> : none, no	<i>till</i> : to, till
<i>nocht</i> : not; nothing	<i>veirray/ verray</i> : very
<i>nor</i> : nor, than	<i>wald</i> : would
<i>onie</i> : any	<i>yit</i> : yet

Policy on Notes to the Text

This section begins with an appendix of proper names and place names. The notes themselves come after the text rather than at the foot of each page in order to maintain the flow of the poetry. They are intended to be a comprehensive and accessible source of elucidation which directly answers points raised by the text without immediate recourse to the **Critical Introduction**.

The notes fall into three main categories: stylistic (including lexical elucidations); translations from other texts; and comparative. Note

indicators to three or less lines of text occur at the end of the final line noted. It should be noted that indicators to four or more lines of text occur at the end of the first line noted, in order to provide for further commentary within the lines, and that each noted item is indicated in boldface at the beginning of the relevant note.

CHAPTER THREE

ROLAND FURIOUS

THE DERECTIONE TO HIS BUIK

Introductory Poems

*HUICTAIN*¹

- Fall humyllie first befor *his royall feit*
*Quhois semblance sweit*² I hoip will not reject thee:
And I derect thee to *his prudent spreit*³
4 *Quhilk* is repleit with power to protect thee,
Gif *he* correct thee *poets* sall respect thee,
Thocht I neglect thee and thy propos spill:⁴
Of *his guidwill* than pray *him* rycht erect thee
8 So nane sall geet thee that hes onnie skill.

Cr.: Sa

THE INTRODUCTION

- No wonder thocht I stand in dout
Quho dois begin to sound and sing¹
My waeik and frivole versis out
To ane *maist mychtie prudent king*:
5 Quho sall toyne up my tribill string
And mak my feiblit *Muse*² to ryis[?]
To *holie mont* quho sall me bring
Quhair all the *sacred nymphs* applyis[?]³
Helas⁴ no vigor in me lyis
10 To correspond synceir guidwill:
Quhow dar I than my dull devyis
Present befor *his prencelie skill*[?]
Quhair wyise *Minerva*⁵ stabill still
Dois serve sall I ane ragment send?
15 To *quhom* obeyis the *forkit hill*⁶
My pithles speitche sall it pretend?

Cr.: I

- To *him* on *quhom* the *Gods* dois spend
 All *grace*, quhat gift sall I provyd?
 And *quhom* this *yle* from end till end
 20 Expects for *cheif* and *native gyd*?⁷
 Befoir *quhois face* all fois sall slyd
 Of the *grayt rychtius God* of all:
Quho to the ground sall doune devyd
 Of *Rome* the strong redouttit wall:⁸
 25 *Quhom* all the *world* sall *Monarck* call
 Quhow sall I clip *his Person* heir?
 My sempill sycht is dim and small
 To spy *Apollo* schyning cleir:
 I laik sutche pretius wordis deir
 30 As with *MY PATRON* may compair:
 My lispan leid may not upsteir
 Work wordie for *his wisdom rair*:
 Yit *his maist peirles pen* preclair
 May best my propos mak perfyt[.]
 35 And of *his pitie* pardone spair[.]
 So to *his grace* I turne my dyt.⁹

Cr.: perfit

THE DEDICATION

- MAIST mychtie Monarck that in erth dois ring*
And to my verse the cheif support expres[.]
My souveran lord, my maister, and my king[,]¹
Renounit gloir of all this world, I dres
 5 Unto *your grace*, the cunnyngles succes
 Of this my dyt, but eloquence repleit,
 And far unworthie justlie I confes,
 To be presentit to *your pregnant spreit*,
 The *quhilk* so full of *Helicon*² dois fleit
 10 In everie precept pithie and perfyt,
 That I dar skairs presum my pen to weit
 In sounding out my toynles dull indyt:
 Yit as the *lyon*³ beiris na dispyt
 At sempill beists thair gesteuer⁴ for to sie,
 15 Lykwayis, perhaps, *your hienes* will delyt
 To reid my rym, and syn appordon me:
 I not presum to tuitche the *laurell trie*,⁵

- Nor till ascend the hautie high degreis
 Of *URANIE*:⁶ my harping may not bie Cr.: hie
- 20 Lyk *brycht Appollo*[?]s, with his schyning eis,
 No[,] no not so[,] I kneill upon my kneis Cr.: sa
 Doune falling flat befoir *his regale face*;
 I may not flychter quhair the *PHENIX*⁷ fleis,
 Bot happie war I all my lyfis space
- 25 With sum conceit for to content *your grace*,
 Will dois presum to clym *Pernassos* bank,⁸
 Bot Power may not occupie the place,
 So mychtie mateir may my meitir mank:⁹
 And dytters douce deservith now sic thank
- 30 Be curius carving of thair cunnyng verse
 That for to do I dout quho nevir drank
 In fontan fair quhilk *PEGASUS*¹⁰ did perse, Cr.: quhill
 Bot zelus thocht constrains me yit to scherse
 Sum sempill subject for my bass ingyn,¹¹
- 35 To sport *your hienes* with my ruid rehearse¹²
 In hoip of pardon thocht sum stots I tyn[.]
 Gif better war[,] I better suld propyn
 With better will nor now *your grace* may knaw
 I laik *Appelles*[?]¹³ perfyt pensile fyn
- 40 At my desyre this dyt derect to draw,
 I schame the sequele so subvert to schaw
 War not I treist assuirritlie to find
Your royall breath with favor for to blaw¹⁴
 Till help my wingles waltring in the wind,
- 45 Thocht *Momus*¹⁵ than with greif agains me grind
 His tainting toyes sall do my style no tort
 I feir no storm gif *lê* the ancker bind Cr.: ne
 Bot suir sall saeill to the preparit port.¹⁶
 In hoip heirop to propos I resort¹⁷
- 50 And in this hoip I sall my harp upbend
 With hoiping hart *your majestie* to sport[.]
 Gif to my hoip the *Gods* sic hap me send
 My hap and hoip sall purches bothe commend
 In happie penning of this sequent cace,
- 55 Quhilk I beseik *your celcitude* defend¹⁸
 Be douce distelling of sum drop of *grace*,
 Than sall it pertlie occupie the place

Thocht it be framd with my unferdie fyle,
 Ane onlie vew, *SIR*, of *your gratius face*
 60 Sall all ourgilt the mateir I compyle.

SONNET

Sene vyce oft tymes dois breid be ydle thocht¹
 And I my self imployd with litle thing
 Sum myrrie sempill subject haif I socht
 For occupation instantlie to sing
 5 Unto *your grace*, *quhois courtassie bening*
 So will accept I hoip this meitir myn
 Amongs the grave effeirris of *ane king*
 As wattir waeik to mix *your* mychtie wyn:²
 Wey not the versis of my dull ingyn,
 10 Bot schers the center of my secret thocht[,]
 And with the sweitnes of *your Muse devyn*
 Revis this work, quhilk I haif raschlie wrocht.
 And of *your meiknes* al my miss amend
 And not with me *your* serviteur³ offend.

Cr.: seruitour

THE INVOCATION¹

FAIR HEAVENLIE MUSES muife me now ane quhyle
 With *sacred furie* filling up my vaine;²
 Thow lustie ladie Queine of Cypris yle
 Hich heyiss my saeils and mak my passage plaine[,]³
 5 Dycht and drect my dytment but disdaine
 The quhilk intends to steir ane staitlie stour[,]
 Your *paladein ROLAND* beild to *Charlemaine*⁴
 I introduce and all his dintis dour:⁵
 Martche *mychtie MARS* now from thy birnist bour
 10 With clincking sourd[,] cled in thyn armeur cleir,⁶
 Present thy puissant person at this hour
 That heaven, and erth, and hell, and all may heir
 This pert pelmell, quhilk present sall appeir:⁷
 Thow *fyrrie Vulcane* to my sute inclyn[,]
 15 My sensis schairpe andivelie tham upsteir
 And all the roust roub from my blont ingyn:⁸
 Stout *pucelle Pallas*⁹ pouss me to defyn

Cr.: lady

Cr.: desyn

His grave attempts in monie dyverss land
 For *ANGELIQUE*,¹⁰ quhais personage devyn¹¹
 20 Did intertene him in *King Cupid's*¹² band:¹³
 Bot nether force of his victorius hand,
 Nor firm effection fervent and inteir
 Of hir againe ane spark of favor fand,¹⁴
 The *bird* he bruiks not thocht he beit the *breir*:
 25 The *hystoir*¹⁵ is lamentabill to heir[,]
 Mad he becam for veirray teinfull noy
 Thocht he surpast all uthers far but peir,¹⁶
 Thus I begin the mateir to convoy.

THE . 1 . CANT.¹

- Queine Venus sone*, the subtill smyling boy² Cr.: Queins
 (Quhois valyant valor vincus may ilk wycht)
 Schot at this *Roland* ferslie with *esmoys*³
 Ane feddrit flan quhilk in his brest did lycht,
 5 And throch myd center of his hart did dycht[;]
 Ane proper part to place tuo heavenlie eis⁴
 Quhilks meid him thrall for all his mundan mycht⁵
 And humylie sute for mercie on his kneis:
 No wonder was sen celest spreits aggreis
 10 All to this *god* of deuetic inclynd:⁶
Neptunus dompter⁷ of the raging seis,
 And prudent *Pluto* both he hes constrynd:⁸
 Lord *Eolus* for all his hautie mind Cr.: haughty
 And bludie *Mars* be *Cupid* beine supprest:
 15 Grayt *Jupiter* he monie tymes hes pynd
 So *Roland*, randert vincust with the rest:⁹
 Quho dyvers dochtie deids did manifest
 For till obtain his peirles ladie fair.¹⁰
 In *Tartarie* triumphantlie increst
 20 His famus fame as mychtie *monarck rair*.
 Sum did him prayse, sum thocht him but compair:
 Throch *India* and all the *Orient*
 Thay celebrat his acts heir and thair.
 He onlie hes the vog armipotent.¹¹
 25 To *France* againe quhan he returning went
 Persaving *Paris* seidged[,] that staitlie toune[,]
 Be *Numeds*, *Mors*, and *Espangols* consent,
 Quhois nummers cled the feildis up and doune[,]
 Conductit all be *Agrammant* thair boune
 30 Quhair he in force of armie did confyd¹²
 Of *France* to raif the *Sceptor* and the *Croune*
 Quhill *Roland* stout abaittit all his pryd[.]
 Thair brasche of battell boldlie did he byd
 And in the valor of his hardie hand
 35 His hich renoune inritchit wonder wyd Cr.: Has
 Above his prayse obteind in forran land:
 As *lyon* louse thair did his luik command¹³

- His strenth surmonts so furius and fell
 That strongest steile mycht not his straik gainstand[.] Cr.: strengest
- 40 The loud alarum quhan his dints did knell:
 As sillie *scheip* dar not the *wolf* rebell
 So fantis his fois and from his fechting fleis;
 At euerie *chok* his courage dois excell[.]¹⁴
 Quho byds the dainger, suddan deth he dreis: Cr.: danger
- 45 His arme victorius hich avanst; quho seis Cr.: arms
 Bids all bewar the thudding cums so soir
 And as thay speik extinguisht ar thair eis[.]
 Doune skelps the sourd and dois thair lyf devoir:
 As terrefeit *haeir* that rins the *honds* befoir
- 50 So troupis gois hence quhair he begins to fume,
 Quhair ons he hits remeid thair is no moir[.] Cr.: ans
 Deid at ane dint thay gaet no uther dume:
 As lustie *falcon* litle *larks* dois plume
 So harneis flew quhair *DURANDAL* discends¹⁵
- 55 Was no defens to flie thair was no tume
 Gif he approtchd bot lyf's constryndlie ends:¹⁶
 The mortall cryis occurd quhair he intends
 Plaine was that part[.] all past and gaif him place[.]
 Nocht suld ye heir about him quhair he bends
- 60 Bot hiddius schouts[.] cair[.] clamor[.] and alace[.]¹⁷
 His arneur, hands, his wapnis, and his face,
 Bebatht in bluid of *Campions* about.
 He cleifs, he cuts, he peirsis, and dois chace
 As *thunder* throw the elements dois rout:¹⁸
- 65 Or lyk bold bubs, quhilk *Boreas* breath blaws out,¹⁹
 Or boustius *bombards* quhan thay keinlie crak,
 So *Roland* rangeit all the *chiftans* stout
 With na les noyes, so stalwartlie he strak[.]
 Sum left his scheild and schortlie turnd his bak,
- 70 Sum in *caverns* did creip to be assuird Cr.: Cauerne
 At everie motion feiring ay thair wrak MS.: eueuerie
 For dammest dreid thay thocht his dints induird.²⁰
 This pithie *Paladeine* hes sic prayse procurid
 In schairpe persute of his disconfeit fais
- 75 Quhom valyantlie he in this sort injuird,
 Tham chaceing thence in hirns, in hols, and brais,
 For swiftlie so amongs the prese he gais

As fyrflacht fell from firmament fast flew²¹
Quhan mychtie *Jove* his bittir blasts did rais
80 And all the proud contemmyng *Gyans* slew:²²
The *bairdit horssis*²³ mycht mak na reskew
Unto thair ryders all in harneis drest
Bot both renverst quhan *Durandal* he drew
The one lyis slaine, the uther plaine opprest.²⁴

THE . 2 . CANT.

- NOW NYMPHS IMMORTALL*¹ draw my dyt modest,
 And in my spreit sum pregnant propois spair
 That I may sing with suggurit sang celest²
 The beme of beutie brychtest but compair: Cr.: heme
 5 The speciall perle surpassing maist preclair:³
 The daintie dame, quham I dar not defyn:⁴ Cr.: desyn
 The twynkling star so far resplendant fair[:]
 I meine the peirles *ANGELIQUE* devyn
 Quha vincust all, and will nawayis inclyn[:]⁵
 10 The king[,] the knycht[,] the suldior[,] and the slave[,]
 The auld[,] the young[,] and all ar peirst with pyn
 Hir perfyt persone gif thay ons persave:
 Thay birne, thay birst, thay dwyn, thay raidge, thay rave,⁶
 Firm fettrit fast and finds no force to flie[:]
 15 Contending all be keine combat thay crave Cr.: craw
 The douce regard of hir celestiall ie.
*Comte Roland*⁷ best and boldest, first did drie
 Diseise with dolor dalie deip distrest
 Quhill his maist martiall fortitude hir frie
 20 From *Orient* soile bereft from all the rest,⁸
 His confort than and courage bothe increst
 Bot as the *clouds* ar not ay constant cleir
 So paine profound his plesour all supprest
 And cair consumd his former jocund cheir
 25 At *Mont Pyrens* loissing this ladie deir
 Be accident as ye sall understand.
 At tym quhan his mishap arrayvit heir⁹
 Grayt *Charlemaine* haid thair conveind ane band
 Of hardie men the best in onnie land
 30 For to revenge the former ancient feed
 Quhilk *Agramant* did raschellie tak in hand
 To wrak his realme and put his men to deed.¹⁰
 Quhan *Roland* cam, grayt diligens was meed¹¹ Cr.: diligens
 To do him honor at his first revoy[:]
 35 Him to resave the speciall prences geed Cr.: resiwe
 With na les myrth[,] alacretie and joy
 Than *Hector* entring with triumphe in Troy

- Or *mychtie Cesar* with his laurels greine
 So raeid the *Comte* suspecting na annoy,
 40 With glorius face and courtas awfull eine. Cr.: glorious
 Bot *Rennault* raidged as tygar full of teine¹²
 With brows upbend at bargan wold he be,
 Of *Angelique* he was so vincust cleine
 That he haid rather in ane moment die
 45 Than this fair ladie with *Lord Roland* sie
 Quhilk bred betwix tham ane immortal baill[.]
 And sen that nane this mateir mycht aggrie
King Charlemaine did circumspectlie daill:
 The battels being radie till assaill
 50 With the aggrement baith of young and auld
Fair Angelique from *Roland* did he vaill
 Quhill that his armie haid gifn battell bauld,
 Concluding all *Duke Baviars* suld hir hauld¹³
 In to his tent with tender tretment drest
 55 And immolest according as scho wauld
 Quhill of his *camp* sum suir succes did rest
 Syn of the knychts the victor and the best
 Be dochtines fell force of fois to dant
 He promesis thay suld be suir possest
 60 For recompance with this precelling sant:
 The *Comte* heirto at the king's will did grant
 Sen keine combat mycht so the mateir mak,
 Not being suir als quhair scho saif mycht hant
 Quhan both the armeis suld thegither chak. Cr.: shak
 65 Helas for than succedit all his wrak,
 For at deray quhowsoone the vangard gois
 On horse scho lop and did hir journey tak,
 And wold be thrall scho thocht to non of thois.
 This lustie dame obteine culd na repois¹⁴
 70 For hote persute of everie wordie knycht[;]
 Hir person peirles and hir face formois
 Oft hir constrains to tak the feirfull flycht,
 And now supposing till escaipe be slycht
 At this hir voyage utherways did chans[.]
 75 For in the wod befor hir visage rycht
 Ane knycht scho spyde on fute in armeer glans,
 Than dreid of dainger warps hir in ane trans

- As tender *faune* within ane darnit den
 Quhan it persais the *leopard* avans,
 80 Or compast close about be craft of men,
 For *Rennault* heir scho did perfytlie ken
 Quha scherst his *BAYARD* bendit from his hand,
 Bot to his feit, his zeill did swiftnes len
 Fast for to rin fra he the fairrest fand,¹⁵
 85 He plaints, he cryis, scho will not stay nor stand¹⁶
 Bot fleis in feir as from ane *serpent* fell,
 Scho gifs hir horse both brydle, chak, and wand,
 And muifs hir heils, his speid for to compell:
 It is uncertan to my tounge to tell
 90 Quhilk of the tuo maist fervent zelus beine[,]¹⁷
 Scho for to flie or he to intermell,
 Thay both assay so schairplie to preveine:¹⁸
 As *daintie Daphne* fleing *Phebus* scheine¹⁹
 With lustie lymys so luiflie squair and quhyt
 95 Quha was transformit in the *laurell greine*
 Quhan he approtchd hir persone maist perfyt:
 So *Rennault* raidgeing with na les delyt
 Sped with sic speid quhill scho was skairslie frie.²⁰
 Bot strong *Ferragus* in the sammyng plyt²¹
 100 At instant tyme scho chancit for to sie
 Quho in the battell haid sic drouth done drie
 That to the revar thair to drink he past²²
 Quhair scho cam suddan, schoutting for supplie
 With trimbling hands and feirfull hart agast: Cr.: trembling
 105 *The Sarrasin*²³ with bittir brag and blast
 Hint out his sourd, for he perfytlie knew
 The maikles beutie quhilk sic glem did cast
 And with the rest haid done his hart subdew[.]
 He turnit stoutlie *Rennault* to persew
 110 So tham betwix bauld bargan did begin,
 The plaits and malyeis from thair harneis flew²⁴
 Be birnist brands in bristing to the skin,
 The fyre outbryms from steile all battrit in
 With stabill strenth of strong redoubling dints,
 115 Quhilks far about tham meid ane hiddius din
 As hammers beitting on the firmest flints: Cr.: hammers; firmist
 In this mydtype *fair Angelique* not stints

- Bot fordwart ryds als swiftlie as scho may[.]²⁵
 Throch dens and dails maist privelie scho mints
 120 And left all passage plaine for grayt effray,²⁶
 For gif ane bird from buse bend in hir way
 In veirray deid scho suirlie dois suppon
 That *Rennault* ryns to gif hir yit assay
 Quhilks maks hir start at everie stok and ston:
 125 Grayt dreddor dreing desolat alon²⁷
 Scho wilsum wavers wandring vext with wo,
 Hir mirthles mynd molestit[,] making mon[,]²⁸
 Distrest with storms[,] is tossed to and fro,
 Ane day and nycht continueall ryds scho so
 130 Quhill scho persaved ane bocage growand greine²⁹
 Decorit fair be lustie revers tuo
 Quhair it was privie situat betweine³⁰
 And circuat so that it mycht skairs be seine
 Be seimlie hils and blomit brais about
 135 Quhilks meid the wattir cleir as christall cleine,
 Souche softlie sweit from everie springing spout:
 The chirming birds againe did skirle and schout
 On tender twists with flurise freschlie spred.³¹
 Heir *Angelique* no dainger doing dout
 140 From horse discends and till repois hir sped,³²
 Ane place scho spyis perfyt be *Nature* cled
 With rosis reed[,] medwart[,] and mergeleine,
 And coverit so with leifs of branchis bred
 That nane thairin mycht be persaved or seine,
 145 Heir gois scho in quhair smell abundant beine
 Moir savorus sweit than sempill style may schaw[:]
 Heir scho reposis[,] closing up hir eine[:]
 Heir for ane space no persone dois hir knaw[:]
 Heir byds scho blist now, quhair no storm dois blaw[:]
 150 Heir do I wiss scho mycht remaine for ay[,]
 Heir than my lyns no longer wold I draw,
 Quhilks heir ar poust to tell ane new effray.³³
Ane mychtie noyes resounds about the spray
 As men and horse thair haid arryvit beine,
 155 Scho than astonist did hir sleiping stay[,]
 Uprais scho privie spying and hes seine
 Ane lustie knycht all harneist on the greine³⁴

- Quhilk as ane *darnit lark* did mak hir ly
 Attending quhat the accident mycht meine
 160 Schairs durst scho sob, so subtile dois scho spy:
 Upon the rever on the bank neir by
 Sad sat he doune and stupifact as seimd,
 One of his hands supporting did apply
 To eise his heed quhilk full of dolor beimd,³⁵
 165 So stairing still he not ane word expreimd
 With peirsit spreit transport in thocht profound
 As sensles wycht³⁶ from all guid *fortune* fleimd
 Quhill bittir birsting baill did so abound
 That sorrow sweld behuifit out to sound
 170 Ane maist afflictit pitifull lament
 As till extract be force from deedlie wound
 The grose and long intollerabill tent:³⁷
 Than sychs as fume from *Etna Mont* out went,
 Than teirs as strems doune tuinklitt all his face,³⁸
 175 Than with ane voce maist sorrowfull and lent,
 Than he began redoubling oft alace,
 With sobs and swerfs ourquhelmit all the space[.]
 [“O thocht[”] sayis he, [“]that both dois birne and freis³⁹
 My blaiknit brest, quhilk may no mirth imbrace.
 180 O thocht inchantit be my wickit eis[;]
 O frownyng thocht, thocht favor fremdlie fleis[;]
 O thocht that thinks all uther thochts bot vaine,
 Except the thocht, quhilk with my thocht aggreis
 To think on hir, quha thoctles maks thee paine,⁴⁰
 185 This onlie thocht, dois all my thochts constraine,
 This onlie thocht dois gnaw my hart in tway,
 This onlie thocht, quhilk I may not refraine,
 Dois dwyne my dayis in deedlie deip decay:⁴¹
 I souck the sour, schersing the sweit assay:
 190 I fructles feid on fruct maist fresche and fair:
 I dalie dy, yit deth he dois delay
 To dryfe his dart, and end my dull dispair,
 Dispair consumes me confortles in cair,⁴²
 Cair dois ourcum my corps with cair confound,
 195 Confound I am my mychtis may na mair,
 Mair yit I may, my luif dois mair abound,
 Abounding Luife of all my greife is ground,

- Ground find I non quhair onnie grace dois grow;
 Grow sall I ay assuirritlie and sound:
 200 Sound thocht I sterve my favor firm sall flow:
 Flow as scho will yit sall I biet the low,
 Low quhilk combuirs my ardent douce desyre,
 Desyre not douce bot stiff as bendit bow,
 Bow of *Kīng Cupid* so inflams the fyre;
 205 Fyre fervent fell quhow sall I thee expyre?
 Expyre the cause than sall I pass the paine,
 Paine may not pass except I find my hyre,
 Hyre haif I lost, the certantie is plaine[,]
 For scho is reft, quha dois beraif my braine:⁴³
 210 I bruise in baile, ane uther baths in blis;
 I die for duile, *thow Roland* reuls the gaine
 With welth at will of all my worldis wis:
 My mad mishap all recompance dois mis⁴⁴
 Hir fragrant flour fair virginale I meine
 215 For evir helas thow hes bereft me this:
 O cumlie chast *virginetie* maist cleine
 Resembling rycht the recent *Rose* sereine⁴⁵
 Quhilk sweetlie smels in guidlie garding fair
 So naturall douce upon the branchis greine.
 220 The tender dew[,] the suave and holsum air[,]
 And *Phebus*['] *face*⁴⁶ adorns it growand thair
 Fresche with maternall moisture *rubie reed*,
 The dams and luifers thinks it most preclair
 Sum in thair brest, sum to decoir thair heed:
 225 Bot being puld it soone begins to feed
 From former fairnes of so suggurit sap,
 Syn unto *gods* and men both lothsum meed
 Gif it be borne in ane puir pastor[']s cap:⁴⁷
 The *virgin* so quha dois her worschip wrap
 230 With *Venus vyce*⁴⁸ degraths hir hie renoune.
 For quhat avails formosetie or hap
 Quhan that hir honor is suppressit doune,
 The cheif *Charbuncle*⁴⁹ of hir cumlie croune
 Quhilk suld preservit be moir pretius deir
 235 Than helth or lyf[?] For luifers ar not boune
 Hir till esteme quha laiks this perle but peir,
 For than convert is all hir cair and cheir⁵⁰

- To plesoure him in quhom hir lust all lyis,
 Quho first did peirce hir fontan fair inteir
 240 To him subdewd hir bodie haill applyis:
 Quho sall remeed helas my endles cryis?
 Quho sall assuaidge my sorrow that so swels?
 My bodie blaiknes and my bluid updryis
 For thee o fair, quhais pulchritud precels:
 245 Sall I thee leive for teils that tratlers tels?
 That may I not *Deth* sall me first devoir:
 O *Angelique* quhais beutie me compels
 To leive my freinds, my cuntrie, and grayt gloir,
 Sall I persave thy peirles face no moir?
 250 Hes thow na thocht of thy *Circassian king*?
 Will thow not ons thy serviteur restoir
 Quho deirlye luifs thee by all erdlie thing[?]
 Yis I belive thy beutie sall me bring⁵¹
 From noy to joy in spyt of Fortoun's feed[:]
 255 In hoip heirop althocht scho me maling
 I sall continew thyn unto the deed[.][⁶]
 This *pitius Plaint* in ampill sort was meed⁵²
 Bie *Sacripant* the pert and puissant prence
 Of *Circassie*, quhom vehement Luif did leed
 260 From Orient far almaist deprieved of sence[:]
 Sen tyme that *Roland* with hir haid past hence
 Both day and nycht he diligent did ryd
 In hir persute puft up with proud pretence⁵³
 As *Duke Pirothous* fumit at that tyd
 265 Quhan the *Centaurs* perforce bereft his bryd⁵⁴
 And quhair scho went he so drectlie drest
 That to the camp quhilk *Charlemaine* did gyd
 He first arryved, quhair thay to him exprest
 Quhow all the battell was be hir molest,⁵⁵
 270 And quhow the king impeschit was so long
 Be the contention creuall quhilk increst
 Betwix the tuo redouttit Chiftans⁵⁶ strong,
 And quhow scho haid eschewit tham among
 For feir to be the cheifest victor's gaine[,]
 275 Thus haid he passit schersing throche the throng
 And followit rycht from part to part so plaine
 Quhill heir he chanst reposing to remaine

Cr.: fortunes

- Quhair *Fortune* so supports his cairfull cheir
 That all the clamor of his vexit braine
 280 His lustie ladie⁵⁷ tentelie dois heir.
 Scho knaws him weill, and seis his luif inteir,
 Quhilk partlie muifs hir stonie hardnit hart.
Apollo semel ridet in the yeir,⁵⁸
 So ponders scho his peirsing painfull part[.]⁵⁹
 285 His words, his teirs, his sychs, and all his smart,
 And thocht scho wold not condescend at all
 For to gif place to Luifis *gouldin dart*⁶⁰
 Yit scho conceits quhat evir mycht befall
 To chois him now for ane conductor tall,
 290 For quho that ar in wattir to the chin
 For sum supplie peraventure may call,⁶¹
 So scho quha was this wildernes within
 Unto sum reuth and favor dois begin
 To serve hir turne, and for na langer space[.]⁶²
 295 From buse heirfoir with douce and soubir din
 Scho represents hir fair excellent face
 As *goddess brycht* appeiring in that place,
 And with ane sweit and amiabill smyle
 Scho wisheth till his truiblit thochtis pace
 300 And cals the hiest⁶³ to record quhow vyle
 Scho ay esteimd hir persone to defyle,
 So that of hir he not consavit rycht,
 For *Roland* nevir mycht be luife exyle
 Hir *chastitie*, nor yit na uther knyght.⁶⁴
 305 The blind long tyme depryvit of his sycht,
 Nor the condemnit captive for to die,
 Not with sic joy resaifs thair former mycht
 As *Sacripant*, quhan he did suddane sie
 The veirray vive formosit figure frie⁶⁵
 310 Of *Angelique*, hir continance, and grace,
 Hir gentill gesture, and precelling ie
 And all the beuteis of hir fragrant face.
 With fervent favor rins he to imbrace
 His luif, his ladie, and his goddess deir,
 315 And scho resaifs him kyndlie in that place
 With modest myrth and gratius cumlie cheir:
 Sum small rehersall of his luife inteir

- And former pains quhilk he for hir possest
 Scho dois recompt, quhairbe to mak appeir
 320 That thankfull mynd in to hir part did lest,⁶⁶
 And now also that scho did firmly trest
 In his protection to be saif and suir
 Lyk as *Lord Roland* dochtelie suppress
 All accident that mycht hir fame injuir,
 325 So that hir madinhead flurissing scho buir
 For thocht, and deid, invitiat and frie⁶⁷
 It mycht be trew thocht sum not think it suir⁶⁸
 He credet gaife, for quho that luifers be
 To graytter douts thair fancie will aggrie
 330 Than to belive thair ladie speiking plaine:
 And thus he thinks [“]O happie tyme to me⁶⁹
 That *Roland* slippit hes his tyme so vaine,⁷⁰
 Sic forton fair he sall not find againe,
 I will not tarie sutting hir consent,
 335 Nor langer frustrat sall I not remaine,
 Pass I this tyme I evir may repent,
 My stamp sall first upon the seale imprent,⁷¹
 Hir close conclave I sall at plesour use,
 Thair is no thing may ladeis moir content,
 340 Thocht for the fassone thay mak sum excuse,
 Stay will I not my propois for refuse
 Bot sall incarnat my intent till end,
 Quho taks his tyme, he may with reson ruse,
 Quhan tyme occurs quhilk tymlye tyme dois send:[”]
 345 Bould boudin so with bould and bow bakbend
 Quhan till assault he lustelie began,
 All was impedit quhilk he did pretend;⁷²
 For lo ane *chifftan* quhyt as onnie *swan*,⁷³
 With proud apparans of sum mychtie man,
 350 Cled all in armer fete and ritchlie dycht,
 Cam ferslie ryding throch the forrest than
 With perlit helm as silver schyning brycht
 And pannache quhyt hich set in sing of mycht:
Kyng Sacripant preparing to defend
 355 Did leice his armet at this suddan sycht,
 And on his cursor hautelie did bend,
 With sum manass began he to contend

Cr.: So; MS: Fo

- For creuall raidge because his plesour stayt:
 The uther na les coveting commend
 360 To battell bould rycht hardelie arrayt:
 The spurs and speirs no longer was delayt
 With horrabill hurle thay so conjoin perfors
 As *ramping lyons* miting haid assayt
 Quhill bakwart foundert both thair hardie hors:⁷⁴
 365 Doune falls the king and mycht not rais his cors,⁷⁵
 Deed was his steid quhilk on him lourdlie⁷⁶ lay:
 The uther warior haifing gifn the wors
 With victorie dois spur and ryd away:
 The Prence supprest haid not ane word to say⁷⁷
 370 To his fair ladie quha befor him stands.
 And so tormentit he behuift to stay
 Beneth his horss quhill that hir tender hands
 Supplid him up and lowsd the saddle bands,
 His grayt regrait prolix war to defyn
 375 Quhill scho sum confort him to tak commands
 And with hir speitche dois metigat his pyn,
 [“]Your horse it was[”] sayis scho[“]quhilk did declyn,⁷⁸
 Repoise and fuid to him was neidfull moir
 Than the combat, lat not your courage tyne
 380 I know your valeur weill in tym befor,
 All that is lost ye schortlie may restoir,
 Fume nevir so Sir for ane sempill fall,
 Yon lustie galland conquest hes na gloir⁷⁹
 In my conceit, the mateir is so small
 385 For sic ane chance nane may yow vincust call,
 The honor rather with yow dois appeir,
 Quho keips the camp and as ane brasin wall
 Mycht byd him now gif he war present heir:[”]
 As scho to confort dois hir man thus steir
 390 Ane proper page cam galoppin with speid
 And tham inquiryd as he approtchit neir
 Gif thay haid seine ane knyght all quhyt in weid:
 [“]Yis as ye sie he dung me doune in deid[”]
 Sayis *Sacripant*, [“]I nevir thold sic schame
 395 And be his strenth hes slaine my stalwart steid,
 I yow request to lat me know his name:[”]
 [“]The name[”]sayis he[“]appruifs the famus fame

- Quhilk I will schaw and put yow out of dout:
Ane virgin fair immaculat but blame
 400 Hes reft your worschip with hir courage stout,⁸⁰
 Quhair scho intends the hardiest may lout,
 This is the puissant *BRADAMANT* but peir,⁸¹ Cr.: PRADAMENT
 Scherss heir and thair and all this world about
 Nane sall ye find may matche my ladie cleir,
 405 Sir, fair ye weill, remaine I may not heir[.][⁷⁹]
 And schortlie so his way frome tham he past[.] Cr.: thame
king Sacripant with ane confoundit cheir
 And face inflamd stuid stupifact agast.
 He nevir heid sic bittir bailfull blast
 410 As be thir news now duilfullie he dreis,
 The moir he thinks the moir his cair did cast
 Ane fervent furie from his glowing eis.
 For dolor deip almaist he raidgeing deis,
 Because ane maidin raveist hes his gloir⁸²
 415 At part imprompt quhair as his ladie seis,
 Quhilk maks his mone agment the larger moir:⁸³
 At last, persaving no remeed thairfoir
 Upone the horse quhilk *Angelique* possest
 He did ascend with spreit perturbit soir,
 420 And hir in crouppe behind him hes he drest
 And superceids to tym of better rest
 The sweit jouissans of his appetyt:⁸⁴
 So ryding thus with vexit hart molest
 Againe impeschit was his douce delyt,
 425 Ane murmor raise: my author⁸⁵ dois indyt
 That be appirans all the forrest rang.
 Sum space heirefter thay persaved perfyt
 Ane cursor gross and all his harneis hang
 In fynnest gould brycht garnist ritche and lang:⁸⁶
 430 Over dyks and dens, over stanks, and revers fair,
 He braying bends and sturdellie doune dang
 Stoks, stons, and treis, and meed his passage bair:
 Sayis *Angelique*[""]gif that my eis be clair
 Yon is the strong redouttit dochtie steid
 435 The bralling bustius *BAYARD* but compair.⁸⁷
 It *Bayard* is, I knaw him weill in deid,
 My self sum tym in *Albrack* did him feid,⁸⁸

- Heir he repairs in proper tym and place
 As haifing sum cognossans of our neid,
 440 My irkit horse he may induir na space
 To beir us baith. It war ane happie cace
 Gif that we mycht yon cumlie cursor fang:"]⁸⁹
 The *king* discends and dois begine to chace,
 And syn approtching, softlie dois he gang
 445 To catche the brydle bot ane loftie bang
 The steide presents with his tuo heils behind,
 For he wold turne moir ferdie quhan he flang
 Than flame of fyrflacht fleing with the wind,
 At his revolts the rockis raird and dind,
 450 Ane mont of mettall mycht tham not induir[.]⁹⁰
 O *Sacripant* thow happelie did find⁹¹
 Thy fortune now that from his stricking stuir
 So hes eschewit saif untuitchit suir,
 For haid he hit thee rycht, was no remeed
 455 Throch all the forgit harnes quhilk thow buir
 Bons, flesche, and bluid, haid bruist beine to the deed:
 Yit memor graitfull did not in him feed⁹²
 For former favor quhilk the *Dame* haid schawne.
 With humaine semblance untill hir he geid
 460 As kyndlie hond quhilk haid his maister knawne,
 So in hir hand haifing the brydle drawne
 He stabill stands, and dois no stirage mak,
 Scho usis him at plesour as hir awne
 For he sum certane judgement did kontrak:
 465 Now *Sacripant* his tym did wyislie tak
 For as the ladie interteind the steid
 He lychtlie lop above his puissant bak
 And suirle sat weill horssit now in deid.
 Syn singlie scho againe supplid hir neid,
 470 Upon hir haiknay ryding at devyis,⁹³
 Quhill thay persaved ane armit man with speid
 Avance behind tham with dispytfull cryis,
 For yre and greif his flesche inflamit fryis.^{•rtfcaps•94}
 At the first sycht fair *Angelique* him knew[.]
 475 Hir tender hart for feire began to ryis
 And dreid did dim the glansing of hir hew:
*Duke Aymon sone*⁹⁵ it was, quho did persew

- To schers his ladie and his *Bayard* bald
 Even he quhom scho did ofbefoir eschew
 480 The hardie *Rennault* as I partlie tald,
 To quhom hir hart as yce was frosin cald,
 Thocht he hir luifit as his lyf and mair,
 To him in speciall will scho nawayis fald
 Bot rather die, hir haittrend is so sair.
 485 The cause heirop war langsum to declair
 Quhilk did proceid of springing fontans tuo;⁹⁶
 Not syndrie far thay ar in *Arden* fair[,]
 Divers effect thair liquor workis so⁹⁷
 Ane fervent freind becums ane fremmit fo
 490 To teist the one, the uthir dois compell
 Ane hardnit hart all haittrend to forgo,
 And in the lusts of luiffie raidge to swell:
Knycht Rennault heirop (as my text dois tell)⁹⁸
 Did deiplie drink, and *Angelique* againe
 495 Hir drouthe did quenche at the invyous⁹⁹ well.
 Befoir that tym, thay say scho suffert paine
 For *Rennawlt's* luife quho than did hir disdaine.¹⁰⁰
 And now thay cheingeit war throche everie poir,
 So seing him scho lyks no moir remaine
 500 Behind thame rynning as ane brymmynge boir,¹⁰¹
 Maist fervent dois scho *Sacripant* imploir
 To flie with hir, and him no langer byd:
 [“]Esteme ye than I may yow not restoir¹⁰²
 So sclenderlie do ye in me confyd[?][?]”
 505 Sayis he againe” I sall abaite his pryd.
 Is *Albrack Battels* passit from your thocht[,]
 Or quhow I was your onlie beild that tyd
 Quhan *Agrican* with armie grayt yow socht[?]
 Incontrar him and all his camp I focht
 510 With nakit persone, gif ye rycht recorde.[?]”¹⁰³
 Ane word till him againe scho answerd nocht,
 For *Rennault* now so nar approtching schorde
 That dout of dainger hes hir langage smorde:
 The superbe¹⁰⁴ Persons both thay do prepair
 515 With martiall mycht contending to be glorde,
 As my nixt cant the maner sall declair.

THE . 3 . CANT.

- O creuall Luif quho corresponds so rair¹
 To matche tuo mynds with mutuall desyre,
 One thou ourcums consumyng tham with cair,
 The uther plaine permitting till impyre,
 5 Thy fickill fancies, and thy fervent fyre Cr.: fancie
 Dois fram be gaeise of thy tuo blindit eis,²
 Paine as we pleis repentance is the hyre
 Thocht we suld serve thee constant on our kneis.
 Ye sie quhat dolor dalie *Rennault* dreis
 10 For hir quha cuirs not of his cair ane myt.
 And monie mo disdanit dwynning deis
 With dew reward quho nevir ar requyt.
 The lairge prolixit histor quhilk I dyt
 In this preambill lets me to remaine
 15 I prosequit: *stout Rennault* in dispyt
 To *Sacripant* thir words exprimit plaine
 [“]False commoun theif, quhow dar thow me disdaine Cr.: in
 So for to steill my ladie and my steid.
 Thow meschant mereits not sic nobill gaine.
 20 I sall beraive thame baith be dochtie deid,
 Defend thee trateur and discend with speid: [”]
 The uther [”]s courage hich exceld als far.
 [“]Foule feibill beist [”] sayis he [“]thow dowbill leid,³
 And is dissemblit as ane theif and war,
 25 I thee defy. Do quhat thow dow or dar,
 Betwix us tuo now sall approvit be
 Quho bendit boldest, bragin may debar Cr.: bendid
 With birnist brands to bruike my ladie frie: [”] Cr.: burnist
 As byting barbats quhan thay disaggrie⁴
 30 With ardent raidge and furius fyrie eine[:]
 Or boustius buls ar terrabill to sie
 Quhan thay to bargan boldlie baeittit beine,
 So to combat conjoins the knychtis keine.
 Bot the *Circassian*⁵ forcit was to lycht
 35 For *Bayard* haid so guid ane natrall meine
 He wold not reullit be in ryding rycht Cr.: vald
 Bot beirs his heid upon his counter tycht

- And ravets bakwart quhan he suld persew.
 The spurs nor bit nawayis him danton mycht
 40 For to molest his maister, quhom he knew;
The king persaving that he so withdrew
 Maist firelie from him did doune discend,
 Ane martiall faet than mychtie did renew
 Conform to thair magnificent commend.
- 45 Quhyls hiche, quhyls low, the skelping sourds did bend,
 Quhyls thay rebat, and quhyls thay scharplie schair,
 As quhan *Vulcanus* dois his force extend
 With hammer flisting fyrflacht in the air Cr.: flasting
 Up hich to *Jove* making the thunder rair,⁶
- 50 So stronglie strak the steitlie chiftans stout,
 Quhyls schort, quhyls long, and quhyls thay seime to spair,
 Quhyls thay avance, and quhyls thay lychtlie lout,
 Quhyls coverit close and quyls thay stretche tham out, Cr.: quhyls
 Quhyls heir, quhyls thair, thay skip from part to part,
- 55 Quhyls stif thay stog and quhyls thay bent about
 To schaw tham maisters of the fensing art:
*The knycht of Clairmont*⁷ with couragius hart
 On *Sacripant* ane ackwart dint did ding
 Quhilk all astonist meed his arme to smart.
- 60 As bruckill glass he did aschunder bring
 His targe of steile, quhill all the rocks did ring,
 Quhilk quhan the craintive *Pucelle* haid espyit,⁸
 With wo all vext hir hands began to wring,
 And doutfull dreid hir beutie brycht updryit
- 65 As the malfactor quhan the treuth is tryit
 Quho seis his deth and may find no remeed,
 So scho to *Rennault* feird to be applyit
 Gif langer scho remanit in that steed,
 To *Rennault* quhom scho haits unto the deed
- 70 Als far as he hir luifit in effect,⁹
 Heirfoir besyd tham scho no moir abeed
 Bot turns hir horse and taks hir way direct
 Throch thickest wods and wilderness eject
 From everie passage maist frequentit plaine
- 75 With wofull visage spyng ay suspect¹⁰
 That *Rennault* rins in hir persute againe:
 Bot now approtchis hir profoundest paine

- Quhilk till indyt dois all my mynd molest,
 My reuthfull hart from sychs may not refraine Cr.: refrain
 80 For to record quhow duilfullie was drest
 This lustie dame, bereft of quiet rest
 Now be ane hermet, cause of all hir cair,
 Quho meting hir was utterlie opprest
 With *Cupid's dart* as I sall heir declair:
 85 The subtill hermet mycht resist na mair
 Bot deiplic did greine wound of Luife indur[;]¹¹
 Thocht feir did feed hir former favor fair,
 Hir luffie luiks did all his lusts alluir,
 And so constraind his aidgeit brest combuir
 90 In fervent force of furius fuming fyre,¹²
 That *Bersabe* in bathe I yow assuir
 Inflamd no moir *King David* with desyre:¹³
 Bot he was eildit and his ase did tyre
 Till imitat hir passing paise be speid,¹⁴
 95 With nigromance heirfoir he did conspyre¹⁵ Cr.: conspire
 To satisfie his vitius vilan deid,
 His conjurations and his bakwart creid,
 With circumstans of monie circle round,
 In ceremonius maner did he reid
 100 Quhill wickit spreits infernall did abound
 From Pluto's darckest dungeon maist profound,
 Of the quhilk sort one cheif he did elect
 Quho brocht this dame in danger to be drown'd:
 Hir horse he reuld with violent effect
 105 Throch *Neptun[']s deips* till ane disert derect Cr.: fraud
 Be this decetfull hermet's fraude and slycht,
 In the quhilk part he suirlic did expect
 For till obtaine at will hir beutie brycht.
 And so hir horse to dant scho haid na mycht,
 110 Bot in the seis perforce he gois coak,
 And scho in wo bewrapt ane wereid wycht
 To saif hir self sat suirlic on his bak:¹⁶
 As *Jupiter* fair *Europa* did tak¹⁷
 Throch bullering strems his strese for to restoir,
 115 Quhan as *Mercurius* privelie did mak
 Hir welthie troup for till approtche the schoir
 Be the command of gentill *Jove* befoir

- Hir beutie so his godheed meed decay
 That in ane bull he did transform his gloir
 120 And throch the seis so swame with hir away:
 Now *Angelique* induring sic effray
 Be spreit inspyrit in hir raidgeing horse,
 Hir haer disparplit and hir ritche array
 Spred lyk ane quheile about hir cumlie corse,
 125 With pitie perst *Protheus* haid remorse
 To sie this ladie so impeschd with pyn,
 Both *Egeon* and *Doris* did thair forse
 And all the rest of *marin Nymphs devyn*
 To cause the jaws thair tumbling cours inclyn,
 130 *Bold Boreas* and *Eurus* did abstrak
 Thair bubbing blasts, and *Tryton* with his tryn
 Supplide to hold hir on hir horsis bak:
 ["I war to blame gif sic ane beutie wrak[""]
 Sayis *mychtie Neptun*[""] Quhair I mak repair:[""]
 135 ["And it to me war both grayt schame and lak
 For to torment hir with intemperat air[""]
 Quod *Eolus*, ["My pith now sall I spair
 Permitting pass this peirles perle of prayis.[""]
 At part apoynt so lands hir haiknay thair
 140 Quhan *Phebus*[""] cours till *Occident* applyis,¹⁸
 All dririe droukit doutsum in devyis
 Quhat for to do in that disert alon,
 Scho stairing stands but motion, and espyis,¹⁹
 As image formit of the marbile ston,
 145 Quhair hiddius rocks obscurlie did depon
 Thair feirfull fronts above that perrelus part.
 All kynd of confort being from hir gon
 With stupifact distressit quaking hart
 Sich mycht scho not so suffocat with smart
 150 Bot all besweld in sorrow dolor dreis,
 Quhill at the last trebusching²⁰ out did start
 Ane fluid of teiris from hir reuthfull eis,
 With hands uphold than falling on hir kneis
 Hir trublit toung outbirsts with grayt lament
 155 Agains the malheur of hir desteneis
 Beginning thus hir pitifull complent:
 ["O *mychtie Jove*, quhy art thou creuall bent²¹

Cr.: pryis

- My martrit mynd for to molest so soir?
 I wofull wretche quhois worldlie weill is spent
 160 May not resist thy malice onie moir. Cr.: ony
 It not accords with graytnes of thy gloir
 Contrare ane cative dourlie to contend,
 Thy gratius godheid humyllie I imploir
 Prolong not lyfe bot suddan deth me send.
 165 I dalie dies yit deth will nawayis end
 My lothsum lyfe quhilk till agment my cair
 So situat is, and sorrowfull suspend,
 As *Phaeton* within *Appollo*[']s chair²² Cr.: Apollos
 Throch feirfull monsters hurlling heir and thair,
 170 Quhill thow quho reuls above the heavenis hie Cr.: reuis
 Thy thudding thunder did upon him spair,
 O *Jupiter* extend the lyk to me.
 Gif thow hes saift me from the swelling sic
 With sauage beists heir to persave me rent
 175 Cause tham approtche with speid and lat me die
 For to dissolve my duill incontinent:
 Quhat now avails the beutie excellent
 Quhilk thow *O Nature* did on me dispon[?]
 Of that grayt gift I lairgelie may repent
 180 For it am I not raveist from my tron?
 My bruther *Argail* lykwayis lost and gon²³
 To quhom inchantit harneis not availd
 And als my father *mychtie Galafron*
 To battell kein be *Agrican* appaild,
 185 All for the beutie quhilk thow in me saild.
 Wold god I haid in *Ethiopia* thair
 Beine bred and borne quhair fairnes all is faild
 And not in *Ind* ane maikles maede preclair.
 O *Philida* thow happie was and fair Cr.: happi
 190 Quha fed thy flock in povertie and rest,
 Bot I with *Lucrece* may lament in cair
 My onlie beutie²⁴ dois my lyf molest,
 From part to part I pass persewd, and drest
 In dwynyng dolor, quhilk I dalie drie. Cr.: duyning
 195 And yit this thing deteins me maist supprest
 I feir my honor quyt extinguisht bie
 For thocht I haif observit chastetie,

- Yit wandering as ane wolsum vagabound
 Report perhaps will attribute to me
 200 That sum hes favor in my fancie found,
 For meschant mouths of this malitius mound
 Of proper prettick will with pert pretens
 Prepair sum propos of ane sempill ground
 Quhair thay may purches place and audiens,
 205 Agains the quhilk availlis no defens
 Bot to gif liars live ane space to lie
 And than with tyme as smell of sweit incens
 Treuth sall triumphe immaculat and frie:
 Bot yit fair ladeis circumspect suld bie
 210 For preservation of thair womanheed
 That nane occasion sic unseimlie sie
 As ons may muife thair famus fame to feed;
 For as the recent rubie rosis reed
 May not abyd all bittir blasts that blaws,
 215 So the renoune of beutie lyith deed
 Quhan wickit touns be sum appirans schaws
 That vitius living honestie ourthraws,
 Quhilk causis beutie odius to bie,
 And our estait in dalie dainger draws
 220 To disposses us of our worschip hie,
 Quhair of gif men thair self ons victors sie
 Thocht thay do flatter for ane space and fengyie
 Thay think we ar als copius and frie
 To all the rest of that decetfull mengyie[;]
 225 Thair teirs distels bot onlie to distengyie
 Our chastetie, quhilk cheiffie suld precell,
 As to my self I sall with reson rengyie
 Thocht thay suld raidge lyk *Cerberus* in hell;
 And gif that *Fortoune* creuallie compell
 230 My cairfull corps heir but delay to die,
 Yit sall my spreit with daintie Diane dwell
 Quhilk is the onlie hoip reconforts me:["]
 Lyk as the luiffie lustie *Emelie*²⁵
 Did celebrat ane sacrafice maist dew
 235 To this *chast goddes* sutting sum supplie
 The *Theban knyghtis* both for till eschew;
 So scho devote with palle and blanchit hew

- Hir gost commends in *Dame Diana*[']s hands,
 Attending tym quhan *Deth* suld hir persew.
 240 With trimbling hart and fixt regard scho stands
 And syn reteiring sumpart from the sands
 Beneth ane rock above the sam scho spyis
 The foirsaid hermet bound in *Cupid's bands*,
 To quhom with speid for sum supplie scho cryis;
 245 And said["]O father venerabill wyis
 Lat pitie perce yow to lament my paine
 Sic teinfull terror on my bodie lyis
 It interrupts my tounge for till explaine
 Quhow I in dreid and dolor dois remaine
 250 As *Daniell* with lyons meed repair,²⁶
 Bot thow art send to help me up againe
 As *Habacuc* was heysit be the hair,
 It me rejosis to persave thee thair.²⁷
 O holie man I hartlie thee exhort
 255 Of mercie cum and metigat my cair
 For I sustenit hes na litle tort
 Arryving heir at this unhappie port.["]
 And so with sychs and teirs scho schortlie schew²⁸
 The summe of thair hir sorrowfull resort
 260 Quhan towarts hir dissimulat he drew
 Be apparance sembling devotion trew
 As *godlie Jerom, Paul, or Hilaire*²⁹ heir
 And with perfyrt remonstrances anew
 He meed his subtill sanctitude appeir:
 265 ["]Delay your duill my tender dochter deir["]
 This hypocreit did rycht demurle say
 ["]I haife grayt pitie of your cairfull cheir
 And to persave your sorrowfull array,
 Bot sen we ar incertane everie day
 270 Of erdlie joy quhilk is so frivole vaine,
 Now lat your courage on sum confort stay
 And tak in patience this your present paine.
 Quhan wo is past, weill will returne againe:³⁰
 As plesis *Fortoune*, so we most induir,
 275 My cumlie chyld all plesour is prophaine
 Heir in this world and no thing stabill suir:["]
 As fraudfull fowller dois the fowle alluir

For to be catchit at his craftie call,
 So all this speitche pervert was till procur
 280 Place till obtaine his plesour sensuall
 For in effect the forme did eftir fall
 Quhan till intretment doucelie he began
 Oft clapping both hir cheikis quhyt and small
 Syn kyndlie kyssit as ane amorus man
 285 Quhill that his hand beneth hir vestment than
 He hamlie threw and menit till imbrace,
 As did the *Judgeis* to the *chast Susan*,³¹
 Quhill scho repulst him with ane blusching face.
 So than persaving till obtaine na place
 290 Be dailling douce at hir disdainfull pryd,
 In sort sinister yit he suttit grace
 Disclosing thair ane bouget at his syd
 Out of the quhilk he did ane phiole slyd
 With liquor plinist till repress the eine
 295 And with ane sparking drop thairof did hyd
 The brychtest percing torches to be seine,
 The fairest lamps that *Lufe* possest, I meine
 The heavenlie eis that chiftans did coak
 Quhilks far preceld thois of the Grecian queine³²
 300 Quha brocht both *Troy* and *Trojans* all to wrak:
 This fairsaid liquor sic effect did mak
 That sweitlie syn in sleiping sound scho lyis
 So that this vitius viellard³³ now mycht tak
 Of hir his plesour at his awne devyis,
 305 He kist, he claps, he braist, he tuitchd, he spyis
 Hir glansing gorge, and curall lips perfyte,
 Hir christall paps as proper perls of pryis³⁴
 So dour so douce, and so transparant quhyt
 Far fairer formit nor my *Muse* may dyt
 310 With rubie heeds upraeist as berreis round,
 And tham betwix ane distance of delyt
 Quhair everie vaine with beutie did abound,
 Hir seimlie skin so sklender soft and sound
 As collorit lileis fresche and flurist fair
 315 In this disert inhabitable ground
 But molestation he perusis thair:³⁵
 Bot feiblit corps mycht not with will repair[:]

Cr.: beuget

- Do quhat he wold his *Standhard*³⁶ did declyn,
 He sayeit all meins quhill that he mycht na mair,
 320 His dag misga, the snapwark was not fyn,
 His *Roncin sweire* the first assault did tyn
 Trebusching doune quhill nether spur nor wand
 Mycht onie farder pouse him fordwart syn
 He lurks and lyis and will not ryd nor stand,
 325 The moir he spurd, the moir refuse he fand,
 He nevir start nor onie stirage meed
 Thocht oft he heyst him with his harskie hand[,] Cr.: hyst
 He dammest drouppit doune againe as deed Cr.: deid
 With panchie mouth als haw as onie leed,
 330 And all his hyd most lyk ane skrimplit ront:
 No chap nor chak mycht mak him lift his heed,
 His bruisit bit was worne so rustie blont,
 In vaine he forst him to that flowing font,³⁷ Cr.: vain
 In vaine he schaikis the brydile to and fro,
 335 In vaine he wrocht for he wold nevir mont,
 And vainlie vaine he lang tormentit so
 Quhill hir besyd at last he sleipit tho
 Till now occurs ane new mishap againe
 Quhilk warps this ladie, all involved in wo,
 340 From deip distres, to dowbill duill and paine,
 So is the cours of frivoll Fortoune vaine
 Quha seyndill schoirs with single sorrow schort,
 Bot communlie quhan scho begins disdaine
 Cair till agment is all hir game and sport,
 345 As in this cace be pruiife I sall report.
 And in effect the forme heiroyf to tell,
 Ane litle space from propos I resort
 For to dilat quhow that the sam befell.
In Hebude Yle sum tym ane king did dwell,
 350 Quho haid ane dochter so surpassing fair, Cr.: had
 That be hir beutie brycht quhilk did precell[,] Cr.: In
 On the sie landis as scho meed repair,
 Cacht was *Protheus* in the fettrit snair
 Of ardent Luife amyds the frostie strems,
 355 So that his wattrie brest inflamit thair Cr., MS: is
 For favor fervent all in fyrie glems,
 Quhill on ane day he so this ladie tems

- Hir seing singlie walkand at the schoir
 That of hir madinheed he hir frilie lems
 360 And left hir so with chyld but proces moir,
 Quhairwith hir father grevit was so soir
 He kild his dochter but paternall stay
 Quhilk meed this pastor of *Neptunus Stoir*³⁸
 Becum his mortall ennemie for ay.
- 365 *Strong ourks* and *phoks*³⁹ and monsters everie day
 From seis he send his people till annoy,
 Quhilks brocht his kingdom greatlie till decay.
 Thay did not onlie bestiall distroy,
 Bot men and wyfs mycht not thair lyfs injoy,
 370 Brochs, touns, and citeis, war beseidged about,
 And everie ane constrained to keip tham coy
 For to preserve tham from this maryn rout,
 Enarmed all thay dalie stuid in dout,
 Thair fertill feildis war dishantit lang
- 375 Quhill schersing help heirfro to be brocht out
 Unto thair god thay did devoilie gang,
 The reyttis done the oracle than rang
 This subsequent respons apertlie plaine
 That the remeed of this maist wofull wrang
- 380 Was till assuadg *Protheus*' great disdaine
 In offring him ane virgin fair againe
 From ane till ane quhill that his raidge did stay
 Na les of beutie than the former slaine
 So ans contentit wold he be for ay:
- 385 The fairest faces suffert fast decay
 Be sentence said in this mischivos sort
 Ane beutie brycht present was everie day
 To this *Protheus* till abstract his tort,
 Quhilks all susteind ane miserabill mort
- 390 Ane *hiddius ourk* tham duilfullie devord[.]
 This law did lang thir landis lest athort.
 O lustie ladeis heir your deth is schord,
 For gif your beuteis in thir bounds aboard⁴⁰
 This wickit monster most yow kill but stay.
- 395 No mercie may thir menis mynds remord,
 Upon the rivage schers thay nycht and day
 Sum fremmit face the perrell till assay[;]

Cr., MS: is

Cr.: first

- Sum thay obtaine be slycht, and sum be gaine,
 Sum thay alluir, and sum thay raife away,
 400 With this maist creuall coustume to be slaine[.]
 Thay bussie pass both hautie hill, and plaine,
 Sic neidfull prey for till prepair and find,
 Quhill quhair the beutie peirles did remaine,
 Even hir with quham the hermet wold haif sind⁴¹
- Cr.: quhom
- 405 Thay cam at last, and did hir firmlie bind:
 O divelische dome for sutche ane seimlie sant,⁴²
 O frowart Fortoune, fickle, false, and blind[!]
 Sall now ane monster hir devoir and dant
 Quha from the *caldest Caucasus* caust hant
 410 *Great Agrican* to heittest part of *Ind*:
 Hir that the half of *Scythia* meed want
 Thair lyfs for Luife; and *fers Ferragus* pynd:
 Hir that the puissant *Sacripant* constrynd
 To leife his welthie kingdome and renoune:
 415 And *wordie Roland* till rin by his mynd,⁴³
 And all the *Orient* turnit upsyd doune[?]
 So singlie now sall scho in sorrow soun
 Bot one to give hir confort or relife[?]
 Thay led hir captive bound unto thair toun
 420 Quhill tym occurrit of this mad mischife,
 Than to the monster was scho brocht in brife
 Quhan thay of pitie haid sum space hir spaird,
 Quhair all the people,⁴⁴ following hir in grife
 With weping eis upon hir beutie staird.
 425 Quho may exprime the pitifull regaird[.]⁴⁵
 The cair, the plaint, the clamor, and the mone,
 Quhilk to the hichest heavenis percing raird
 Quhan scho was cheingyeit to the stabill stone,
 Abyding deth but help of onie one[?]
 430 For routh I mervell nor the rivage rave.
 My pen heirof no farder may expone.
 For verray wo I most the mateir lave.
 Quhat *tygar weyld* or *serpent* in the grave⁴⁶
 May sie or think, but pitie and lament
 435 *Fair Angelique* all nakit as ane slave,
 Link till ane rock to be devord and rent[?]
 O gif thy luifers knew thay wold not stent

To give thee ayde, thocht with extremest deed
Ten thousand tyme thair bodie wold be bent
440 With hardie hart to mak thee now remeed.

THE . 4 . CANT.

- My plume imprompt quho sall perfytlie leed
 Quhilk so converts from curssit cair to cair[?]¹
 Quho sall derect my dull forwayit heed
 With douce indytment deulie to declair
 5 The grivous gronyngs and the sorrow sair
 Of *Roland* rycht, to quhom I turne againe,
 Quho dalie deis in dolor and dispair[?]
 No kynd of rest may in his brest remaine
 For egar grife quhilk gr[o]wsse in everie vaine, MS, Cr.: grwsse
 10 *O Melpomene*² now ayde my dazed dyt,
 And with thy teirs fill up my emptive³ braine
 His percing passions till explaine perfyt⁴
 The scorching sychs, the sorrow, and the syt,
 Quhilk so with swerfs oursets his hardie hart,
 15 All distitude of confort and delyt
 Sen tym his ladie did from him depart,
 Nocht may remeed this deedlie dolorus dart
 Except inspection of hir fragrant face[.]
 For sorrow sad he seims to swelt and smart
 20 That so hir lost[,] saying full oft alace
 In till his bed he turns from place to place
 Quhyls up, quhyls doune, quhyls hither, thair, and heir,
 Lyk as the schaddow befor *Phebus*[?] *face*⁵ Cr.: schadow
 Of twynkling wattir casting clairlie cleir,
 25 Or as the nocturne⁶ beams quhilk dois appeir
 But rest ay reilling throch the glansing sky.⁷
 So *Roland*, raidgeing for his ladie deir⁸
 Mycht nother stabill stand, sit, gang, nor ly,
 Quhyls wold he birst out with ane reuthfull cry,
 30 And quhyls with sobs supprest wold hold his pace,
 Quhyls wold he fant, quhyls wold he freise, and fry,
 And quhyls with teirs bebathe he wold his face,
 Quhill pinching paine did pousse his speitche ane space⁹
 With tein, with terror, torment, and dispyt
 35 Him self both cursing and his cairfull cace¹⁰
 To froune, and fume, and in this form to flyt[,]
 [“O thow my onlie darrest douce delyt,

- And cheife beravar of my captive braine,
 Wo worth the tym that evir I did thee quyt[;]
 40 Wold *God* that hour I rather haid beine slaine,
 For all the force of mychtie *Charlemaine*
 Was not of strenth to tak thee from my hand.
 Quhy was I than so frivoll and so vaine¹¹
 To rander thee althocht he did command[?]
 45 Quhy wold I not be battell first gainstand?
 Quhy wold I not all force for thee defy?
 Quhy wold I not with thee haif left the land?
 Quho mycht or sould haif keipit thee as I?
 No rycht excuse in to my part may ly.¹²
 50 My onlie luife, my ladie, and my lust,
 Gois single athort quhilk maks my flesche to fry
 In my defalt disturbit soir I trust.¹³
 I wiss my hart haid to the deth beine thrust
 Quhan I departit from thy persone puir,
 55 My lyf's releife I haif occasion just
 To die for dolor quhilk thow dois induir[.]
 As meikest lambe gois in the wods obscur
 But keipar suir with wickit wolfis fell,¹⁴
 So wanders thow quhois beutie will alluir
 60 Sum with the flour of thy first fruite to mell¹⁵
 Quhilk flour I sparit at thy chast repell,
 Quhilk flour beraifs me of all erdlie thocht,
 Quhilk onlie flour so maks my sorrow swell,
 Flour dew to me for I it darrest bocht,
 65 O flour condng that I contineuall socht
 Hiche with the *gods*¹⁶ quhilk mycht haife givene me blis,
 O famus flour unto decay now brocht,
 Quhow sall I live for to remember this?
 This onlie flour was all that I did wis,
 70 And wissing it I fretit nycht and day,
 Now duilfull day to me that did it mis,
 Mishappie man am I for evir and ay,
 O wofull wycht quhois weill is went away
 For, gif this fair fresche flour so feidit bie
 75 DOUNg doune in deipest doungeon of decay
 Than do I stand, and rather craifs to die[.]¹⁷
 O *god eterne* convert this cair from me¹⁸

Cr.: chefe

Cr.: Bot

- As plesis thee in onie other pyn,
 Sic deedlie dolor dow I nawayis drie
 80 But disperation and my saule to tyn[.]
 Quhair art thou now, o lustie ladie myn[.]
 My onlie help, and confort from all cair,
 Moir dar to me than dytment may defyn[?]
 Quhair slyds thy self so seimlie sweit and fair¹⁹
 85 But thy awne trustie *Roland's pert repair*
 Plaine to protect thy proper persone suir[?][?]
 So said he, syn in sorrow syching sair
 Inclusit held the duill he did induir
 With cairfull corps consumd in canckerd cuir
 90 Quhill *Morpheus* displayed his slummering scheild
 Above his brest, quhilk partlie did alluir
 His havie hart and weping eis to yeild;²⁰
 Yit thocht he sleips his sleiping is no beild
 From his consavit coustumabill cair[.]
 95 He dremd he was in ane fair, fertill feild²¹
 At plesour sporting with his luife preclair
 Bot barran both this feild becam and bair
 Be bittir blast he thocht that Boreas blew;
 And with that storme he lost his ladie fair
 100 And quhair scho gois no maner of way he knew[.]
 With reuthfull cryis he socht and did persew²²
 Hir heiring sute secours to be defend,
 Bot ay from him he thocht scho did eschew
 So that he culd hir nawayis comprehend: Cr.: cud
 105 Ane uther voce as he did wavering wend
 Pronuncit syn this sentence sad and schort,
 [“]Thy weilfair[.] *Roland*[.] now is at ane end,
 Moir in this erth thou sall not joy nor sport.[”]²³
 Now with this word from sleip he did resort
 110 His former wois beginning to renew:
 [“]Helas[”] thinks he [“]my ladie suffers tort
 Quhill I hir sie no solace sall insew,
 The reed, the quhyt, the purpur, greine, and blew;²⁴
 Heir I renounce and everie color fair,
 115 For wofull wychts wold weir no varient hew, Cr.: variant
 Blak cleithe sould catifs cleine ourcum with cair[.][”]²⁵
 From bed he bends, for he mycht byd na mair,

- Blak was his targe, blak was his speir, and scheild,
 And all in blak he dois him self prepair
 120 With truibill, teine, and travell, tosd and teild[.]
 Throche fellest fois that fumit fast in feild Cr.: fellest
 Both grime and grivous but regard he gois
 For till obtaine his brychtest blisfull beild
 That sant celest surpassing maist formois,²⁶ Cr.: supassing
 125 Desyring all thair knowledge to disclois
 Gif in thois bounds thay haid hir beutie seine,
 Thrie nychts and dayis he nevir did repois,
 Bot tryis and spyis thair camp with restles eine.²⁷ Cr.: restless
 The narrest touns that syn adjacent beine[.]
 130 The hils, the vails, the wods, and wildernes,
 He bussie socht as *tygar* full of teine²⁸
 In dalie dwynning dolor and distres:
 Throch all the parts of *France* he past expres,²⁹
 And throch *Auvergne* and *Gasconie* also,
 135 Throch *Provance* als he did his journey dres Cr.: dress
 To *Britannie* and monie cuntreis mo,
 Returning syn to *Pycardie*; thairfro
 He scherst the borders round about of *Spaine*[.]
 Quho may exprime the bussie sute and wo,
 140 The langsum labor and the urgent paine
 Quhilk he susteind in stormie wind and raine,
 The cumber clamor, and contineuall cair,
 With twynkling teirs from his tormentit braine
 All for the absence of his ladie fair[?]
 145 It tedius war drectlie to declair³⁰
 His wilsum wayis went be sie and land,
 With exploitis precelling but compair
 Wrocht with his wordie valyant valurus hand.
 Go reid the histoir³¹ ye sall understand³²
 150 Quhow from distres *Olimpe* he did restoir
 First to hir Croune, and nixt quhan he hir fand³³
 Bound quhair ane monster cam hir to devoir, Cr.: Round
 Than hich above thois people grew his gloir
 Quhan thay beset him furius round about
 155 For as the *ours*,³⁴ the *sangleir*, or the *boir*,
 Bald at the bay, he stuid amyds the rout,
 Nane durst assaill except with skirll and schout,

Or stand adrich and at him dartis swak,
 Lyk hunters quhan the lyon ischis out
 160 For dreid of dainger fleing fast abak.
 His sourd so snell als thick did clinck and clak
 Quhair evir he verts³⁵ his force and awfull face,
 As schour of hailstains rappan on the thak
 Or drums redoubling battell in that place³⁶
 165 Than no defens availlit all the space,
 His stalwart strenth so stoutlie did surmont,
 Quhill everie chiftan tuik the feirfull chace
 Be onlie thraw of his victorius front.
 Both heir, and thair, at will he dois tham hont,³⁷
 170 And quhair he cums thair keinlie did he kill.
 Nane docht induir quhair *Durandall* did dont
 Not thow *o Hector*, nor the *fers Achill*.³⁸

THE . 5 . CANT.

- As painfull Pilgrim* pressing to fulfill¹
 His irksom journey passing to and fro
 In dririe nycht: so I agains my will
 Dois stot and stummer in my mateir lo[:]
 5 I haif no way quhairbe drect to go,
 Bot as the wycht quho wanders wilsum blind
 This work of myn behuifs me schers it so
 Quhys heir, quhys thair, quhys fordwart and behind:
 The historie all interlest I find
 10 With syndrie sayings of so great delyt,
 That singlie most I from the rest out spind
 As the unskilfull prentes imperfyt
 Quho fyns the gould frie from the laton quyt:
 No wonder thocht my wittis waver will MS, Cr.: waverwill
 15 In flowing feild of sic profound indyt
 My minschit meitir may bot mank and spill:²
 Yit as the painter stairing stedfast still
 With trimbling hand his dracht perfyt to draw,
 So indevoir I with my sklender skill
 20 For to do better than my breath may blaw:³
 Accept guidwill, for I guidwill sall schaw
 To fram so furth as I haif done intend:⁴
Fair Angelique was linckit as ye know⁵
 Close till ane rock hir wofull lyf to end,
 25 As alabast statue solitar suspend⁶
 With stabill eis attending onlie deed,
 The *ourk* approtching be *Protheus* send
 Hir to devoir, ane hiddius rumor meed,
 Quhan even abov hir at that instand steed
 30 *Knycht Rodger* keine on *Hypogriphe*⁷ quho flew
 Cam pricking doune but feir of onie feed⁸
 And did this dam with diligence reskew.
 Thocht palle perturbit was hir heavenlie hew
 Hir glistring eis the dochtiest so dants
 35 That with ane blink scho *Rodger* did subdew
 Sic seid of Luife hir persone seine implants
 Quhilk nakit was and no perfectione wants

Cr.: Resparsit

- Besparsit with hir gouldin hairs perfynt,
 As *Phebus*[?] *beams* in guidlie garding hants
 40 On recent rosis and fresche lileis quhyt:⁹
 [“]Quhat creuall hart inuenemit with dispyt[”]
 Sayis he[“]hes bound thee to this frostie stone[?]
 O doucest dame thy bodie of delyt Cr.: body
 With luiflie leessis sould be link alone[.][”]¹⁰
 45 Hir cumlie corps as he did thus propone¹¹
 For seimlie schame reed sprinklit mycht be seine
 Lyk vermell paintit on the ivore bone,
 Or cramsie silk on satine quhyt and cleine.
 His royall Ring given be his ladie scheine,¹²
 50 The sam he placit on hir fingar fair,
 Quho it possest invisebill thay beine
 Quhan in thair mouth thay buir this Ring preclair.
 It haid also ane uther vertew rair¹³
 All sorcerie it did extinguisse plaine,
 55 So that be it one harmles mycht repair
 Of warlow, witche, or wickit visionne vaine:
 The pervers *Brunnell* be his subtill braine
 This Ring befor from *Angelique* did steile,
 And the magnifique *Bradamant* againe¹⁴
 60 Reft it from him, auld *Atlant* till asseile
 Quhan he inchantit held hir luifer leile
 This fairsaid *Rodger* captive in ane tour,
 Syn quhan his former fortitude did feile
 Be byding lang in wickit *Alcin's* bour¹⁵
 65 Scho send it him in sing of paramour¹⁶
 Be prudent *Melisse* quha from thence him brocht,
 And he preserved it ay unto this hour
 Quhill torche of Luif now in his hart so wrocht
 That fyre heirof throch all his bodie socht
 70 And him upkendlit in ane glowing gleid¹⁷
 This nakit figure so bereft his thocht
 Quhair everie beutie did his fancie feid:
 So *Rodger* raeid rejosung as I reid
 With this *Diana*¹⁸ dressit him behind
 75 On *Hypogriphe* avancing hich with speid,
 As falcon fair swift fleing in the wind
 Espying quhair sum proper part to find

- To raipe the fruite of this his conquest gaine.¹⁹
 Sic birnand brands his bowdin brest did bind
 80 The moir delay, the moir agments his paine,
 With luiflie luiks quhilk he culd not refraine
 Oft blinks he bak and softlie did hir kis,
 And seing syn ane situat plesand plaine
 With jofull hart doune he discends in this,
 85 Quhilk montans circuait round as he culd wis,
 And flurist treis, quhairon the birds did sing,
 Resembling rycht ane *Paradice of blis*,
 And in the myds ane fontan fair did spring:
 From *Hypogriphe* that did tham hither bring
 90 Thay lycht and left him linkit at ane staik.
 Now *Rodger* heir single with this ladie ying
 Uncled befor him quhytter than the laik
 No wonder thocht *fair Bradamant* his maik
 Pass from his mynd be sutche ane seimlie sycht.
 95 Quho mycht refraine now for this ladie saik
 To mont aloft with all his members tycht?²⁰
 Not thow *Zenocret*²¹ froisin sillie wycht
 This traine of Luif thy continence wold rave:
 Than *Rodger* birning for hir beutie brycht
 100 So bendit beine he mycht not byd to crave²²
 In *Cupid's luiflie ludge* ingress till have
 Bot be bald battrie wold the blockhouse tak,
 The percebill primp²³ port he did persave,
 Quhair of preparing till upclose the chak,
 105 Both scheild and corslat from him did he swak,
 His haberysone and harneis all with speid,
 Quhilk as ane barrier held his baton²⁴ bak;
 No mervell thocht the fortres²⁵ schouk for dreid:
 Now *Angelique* eschaming at this neid
 110 With eis drectit on hir bodie quhyt
 The ring quhilk wrocht so monie wondrus deid
 Scho did persave; and raveist with delyt
 Scho knew it weill: and als it was not quyt²⁶
 Of vertew great quhilk in it did consist[.]
 115 From hand, till hand, scho subtelie perfyte
 In till hir mouth it catchit or he wist:
 As fyrie glem extinguist at ane flist,²⁷

Cr.: bazon

- Or glance of *Phebus*['] glorius gouldin face
 Maist suddan schaddowit with ane cloud of mist
 120 So scho evanist from him in that place.
 He sychit soir full oft and said alace[.]
 Far circumvenit quhair he did confyd. Cr.: confid
 Thair did he gaise[.] thair did he plaine ane space,²⁸
 And scho walks wandrand void of wordie gyd
 125 Quhair wayis was wilsum within woddis wyd
 As *Naturall Nymphe* or *Lucine*[.] *lampe of lycht*²⁹
 Quhill scho approtchd sum pastors thair besyd
 Quho gaife hir fuid and clothing as thay mycht:³⁰ Cr.: gaif
 Thocht hir array did laik the *rubeis brycht*³¹
 130 In former fassone set on silks anew,³²
 Quhilk scho with perle and pretius stonis pycht
 Umquhyle possest of everie sort and hew[.]
 Quhyt, purpur, sanguine, cramsie, broune, and blew,
 Orange, incarnat, yallow, reed, and greine,
 135 Yit in this habit pastorall scho schew
 The countenance of *emperese* or *queine*[.]
O Amarille, and *fair Galathee scheine*,
Neera brycht, and *Calisto formois*,³³ Cr.: Calista
 Nane of yow all so beutifull hes beine
 140 As scho quha heir amongs the schiphirds gois:
 In this estait now finds scho maist repois,
 In this estait now walks scho saif and frie,
 In this estait scho singlie dois rejois,
 Lang may scho live in this estait for me:
 145 Hir *sacred Ring* scho dois posses and sie
 Quhilk from inchantment is preservative,
 And quhan scho lyks invisebill to bie
 Scho harmles hants[.] no persone may hir grive:
 Now for ane space from hir I tak my live,
 150 And to *Comte Roland* will returne againe:
 Confessing oft sic mateir till imbrive
 Waeik is the vigor of my widdrit vaine[.]³⁴

THE . 6 . CANT.

- Quhair Luife dois reule* no resone may refraine,¹
 Luife for na stres will lave his ladie deir.
 Thocht dew desert for favor find disdaine,
 Ane luifer leile will constant perseveir,
 5 As be the sequell plainlie sall appeir
 Of hiche renownit *Roland* quhom I sing[:]
 Quhom nether winter sesone of the yeir
 Great painfull perrels nor contrarius thing
 Mycht ons againe from former sute him bring,
 10 Bot day and nycht with ardent deip desyre
 For till obtaine his luiffie ladie ding
 He travell tuik and at no tym wold tyre,
 For force and flame of Luifis fervent fyre
 So brint in bosume of his secret thocht
 15 That nether wit nor power mycht impyre
 Bot ay his fancie flowing was afflocht.²
 In everie part insatiantlie he socht
 Both far, and nar, feild, forrest, hill, and plaine;
 As *saddest Ceres* quhan tuo firs scho brocht³
 20 To *Vulcan's fyre* quhilk did tham so constraine
 Incendit thair ay birning to remaine
 Than for na panis did hir persone spair
 In chariot set quhilk *Serpents* but disdaine
 Drew everiquhair to schers hir dochter fair
 25 Throch buss, and bra, broks, burns and bankis bair,
 Throch all the erth and seis from end till end,
 Syn in this world quhan scho culd schers na mair
 To deip *Tartarien goulf*⁴ scho did discend:
 So *Roland* na les willing did pretend⁵
 30 To find againe the *Rubie of renoun*⁶
 Throch *Italie* with wonderfull commend
 Quhan he all *France* haid compast up and doune
 As *mychtie monarck* boldlie did he boune:
 All *Almanie* he past apertlie plaine
 35 By monie valey, wildernes, and toune
 And all the seis of *Libia* and *Spaine*,
 To *Castillon* both new and auld againe⁷

Cr.: Sin

- He restles raeid on *Bridedor* his steid.
 Thir wayis I wat he nevir went in vaine⁸
 40 With ydle hand bot doing dochtie deid,
 Thocht inexprimit as thay did succaid,
 To lycht but witnes nevir cam his ak Cr.: lycht[]witnes
 For quhy him self so secret was I reid
 Thocht lairge he did, he nevir amplie spak,
 45 So that the most part is obscurd abak
 Of all his worschip win this winter last.⁹
 Bot quhan brycht *Tytan* did his cours uptak
 Above the *Bull*¹⁰ updrying stormes past,
 And *Zephir*¹¹ suave with bonie bousum blast
 50 Reverts¹² againe the blomit branchis greine
 Quhan herbs and flours abundant dois upcast¹³
 Sweit savorus smell in sop all soupit scheine,
 The pruijs immortall than of *Roland* beine
 Upspringing with the verduir of the yeir,
 55 Now as he pansive raeid with stabill eine
 In entring at ane forrest did he heir
 Ane reuthfull cry, with speid he spurd to speir
 The menyng of that pitifull complent[.]
 Ane horssit knyght than till him did appeir¹⁴
 60 And in his armes ane proper pucelle gent
 Quhamwith perforce trottane away he went.
 Scho quhryns, scho schrinkis, scho wreyis, scho wips for wo, Cr.: quhyne
 And with maist dolorus semblant and lament
 Imploirs *the Comte*¹⁵ to saif hir from hir fo:
 65 O wonderfull maist percing vision tho
 For scho resemblit *Angelique preclair*,
 His onlie luife and goddes vexit so,
 He seis hir vult, he seis hir yallow hair,
 Hir heavenlie eis precelling but compair Cr.: bot
 70 Quhilk from myd ceinter of his brest in baille
 Haid reft his hart[;]¹⁶ no longer mycht he spair[.]
 With horrabill voce the knyght he dois appaille
 And, full of furie fervent till assaille[.]
 Drew *Durandall* as ane inraidgeit man,
 75 *Bold Bridedor*, that did him nevir faille[.]
 As thunder thuds with quiddrand reard he ran:
 The one dois flie, the uther ferss began

- To follow fast as evir falcon flew,
 The rocks, the revers, and the forrests thane,
 80 Resoundit all for din and clamor new,
 With great manasse ay did he pert persew
 Bot yit culd not to his desyre attaine
 For swift as wind the uther dois eschew
 Quhill till ane palice he did *Roland* traine
 85 Quhair lang he¹⁷ schersit thair his luif in vaine,
 For be enchantment to him did appeir
 That in that building scho haid done remaine[.]
 Quhyls up, quhyls doune, he seis hir thair and heir
 With pitius speitche saying[“]Approtche my deir[.]
 90 Speid and supplie thy onlie paramour.[”]
 Belive ye weill that than he was not sweir
 Bot butt and ben, he bends from bour to bour,
 Up turnpyks, turats, and from tour to tour,
 He restles ran, all resonles begyld,
 95 Within thois wals wyd, wandrand everie hour
 The ivill inchantor¹⁸ so deteind him syld,
 With monie mo of stalwart knychts so styld¹⁹
 As *Ariost* in hich and wordie verse
 The circumstance moir copius hes compyld
 100 Than I may retche with rasche and ruid reherse:
Stout Sacripant and *fell Ferragus ferse*
 In to this ludging both thay meed repair,
 The false illusion lykwayis did tham perse[.]
 Thay all presumit till obteine hir thair,
 105 Quhan thay ascend, thay sie hir dounwart fair,
 Quhan thay cum doune, thay sie hir up againe,
 And ay approtching, thay find void and bair
 The part quhair scho apperit to remaine:
 Quhow soone thay irkit or consaved disdaine
 110 To tham againe appeird hir fragrant face
 And socht supplie, than mycht thay nocht refraine
 Bot dois commence thair coustumabill chace.
 So thay abaid all witchit in this place
 Be *Atlant's* nigromanciale invent,
 115 Quhill *Angelique* persaved thair cairfull cace
 As I sall schaw in maner subsequent.

THE . 7 . CANT.

- Precelling spreits*[.] of *Jove* the dochters gent[.]
Apollo[']s sisters that on *Pernass* sports,¹
 From fragrant feilds quhair freschlie ye frequent
 Supplie me with your pithie prompt reports,
 5 Ye that all cunnyng creaturs confornts
 Sum polite propos for my pen prepair,
 Quhilk now againe to *Angelique resorts*,
 Blaw in my braine sum of your holsum air
 Quhilk flows about the famus fontane fair
 10 Of the renounit heavenlie *Helecone*²
 With dytment douce dereclie to declair
 The present plat quhilk pithles I compone:
 I haif exprest quhow *Angelique* alone
 From dochtie *Rodger* in disert hir drest,
 15 And to sum pastors thair besyd hes gone
 Quhair for ane space this ladie tuik sum rest,³
 Quhill fervent zeill hir hautie hart possest
 For to returne in hir paternall land,
 Concluding so scho did esteme it best
 20 That ether *Roland* quho wold stoutlie stand,
 Or *Sacripant* hir luifer at command,
 In this hir wilsum voyage lairge and lang
 Sould hir conduct, that thair maist hardie hand
 Hir persone passing mycht preserve frome wrang.
 25 Ane horse scho fand the schiphirds thair amang
 Syn sped hir throw the flurist feildis fair
 By monie citie, toun, and castell stran,
 To find hir luifers schersing heir and thair,
 Thame haifing all lyk egale in compair.⁴
 30 For nane scho wold in speciall elect
 Bot onlie socht thair convoy, and na mair[.]
 From perrels plaine hir pertlie to protect
 Refelling all thair favor in effect.
 As brasin bow quhilk will not bendit bie,
 35 Hir staitlie spreit will not to Luife direct
 For onie cair hir cumbrit corps may drie:⁵
 So weying tham in equale ballance frie

- Scho schortlie past both forrest, hill, and plaine,
 Quhill scho approtchd be veirray chance to sie
- 40 The part quhair all the knychtis did remaine
 Most bussie sutting with perturbit braine
 Ane fenyeit figure be inchantment drest:
 Rycht weill scho spyis the frivole visionne vaine
 And all the maner quhow thay war molest
- 45 For quhy hir Ring all sorcerie supprest
 Quhilk in hir mouthe scho schortlie did inclois[.] Cr.: mouthe [] schortlie
 Amongs tham spying syn as lyks hir best
 And frie of feir invisebill scho gois,
 Long space avysing quhom for gyd to chois,
- 50 For this effect the wordiest condong
 Scho dois desyre among the sort of thois⁶
 That wold obey hir best in everie thing:
 Scho knew *Comte Roland* of all knychtheed spring
 For to defend hir was maist strong and stout,
- 55 Bot *Sacripant* hir awne *Circassian king*
 Ay at hir will scho mycht him turne about,
 By all the rest heirfoir scho socht him out
 Hir cheif conductor for to be erect,
 For quhan scho finds hir fred againe of dou,
- 60 As plesit hir scho mycht him ay reject,
 Bot gif scho wold *Comte Roland* ons elect
 His fervent flame effectionat and fell
 Of veirray force behuift to tak effect,
 No wayis, nor waeills, his panis mycht expell,
- 65 At suddan sycht his sute so soone sould swell,
 For frustrat favor with refuse befoir,
 That *kyndlie Cupid* knew scho keine wold kneill
 The douce desyrit dint but proces moir:
 To *Sacripant* heirfoir as gleme of gloir
- 70 Scho turning than from mouth hir Ring abstraks,
 Hir portrature him perst throch everie poir,
 In hir persute with speid he passage taks:
 Scho presuppond the rest haid turnd thair baks,
 And not persaved hir quhair scho did appeir,
- 75 Bot sic ane glance of lycht hir beutie maks
 As *Phebus*[?] *face* quhan it dois scheine most cleir:
 Than all the knychts began as *boirs* to beir

- To horse and harneis dressit but delay,
 Now in this palice no thing sould ye heir
 80 Bot hiddius din for diligence that day,
 Quho mycht be formest, formest sprent away,
 Gif *Roland* raecid, *Ferragus* ferslie ran,
 And *Sacripant* quho thocht no tym to stay
 With speid he spurrit as ane furius man.
 85 Ane suddan chace thus mervelus began
 So that thay did fair *Angelique* constraine[.]
 All in ane troupe approtching to hir thane[.]
 To place the Ring within hir mouth againe
 And from hir former thocht scho dois refraine,
 90 Now nane of thir with hir scho craifs to bie[.]
 Desyrus nawayis oblist to remaine
 Bot rather of tham all alyk go frie:
 Yit scho ane space abaid besyd to sie
 Thair countenance as hongrie honds agast⁷
 95 Quhane hontit haer escaips be turnyng slie;
 So stuid thay stairing quhan hir presence past:
 Or as blind pilots plast behind the mast
 To spy the *Pol* and may no thing persave,
 Als stupifact full monie wayis thay cast
 100 In hir persute quha smyld to sie tham rave.
 Thane fers *Ferragus* quho mycht hautie have
 The palme of prayise with onie wordie wucht
 Began agains the uther tuo and strave
 Reverting to thame so with manlie mycht.
 105 [“]Desist[”] sayis he [“]Sute not my ladie brycht.⁸
 Reteir or doutles ye sall schortlie die,
 For certainlie I will admit no knycht
 For compaignon to scherse my luife with me.[”]
 Yit thocht he buir his glorius heed rycht hie
 110 Ane helm he laikit be ane former vow
 Nane to posses quhill that he conquest frie
 The helmet fyn on awfull *Roland's* brow[.]
 The *Comte* he cryis [“]Maist beistlie bodie thow,
 War not it mycht sumpart my honor spot
 115 To chasteis thee so but ane armet now
 I sould thoïs words ding bakwart in thy throt:[”]
 The proud *Espangol* ansuerd, [“]Thow dois dot

- To cair for it quhairof no cuir I tak,
 For but ane helm, I sall in everie jot
 120 Agains yow tuo approve quhat evir I spak,
 Die sall ye both or schortlie turne abak:"]
 ["Helas"] quod *mychtie Roland* to the king
 ["Spair him thy helm that I may work his wrak
 And all this folie from his furie bring:"]
 125 *Sayis Sacripant*["That war ane fulische thing[,]
 My force is na les wordie than thy awne
 To dant the daftnes of ane fole maling.
 Gif him thy helm it sall be schortlie schawne:"]
 Subjoins *Ferragus*["Folis both weill knawne
 130 Gif plesit me ane heed peice to posses
 I mycht albeith of baith your bragin blawne
 Bereft your helms and meed your courage les,
 Bot on my heed I nevir ane sall dres⁹
 Quhill that my solempn vow accomplist beine
 135 In the obtening of the helme expres
 Quhilk *Roland* beirs *the staitlie Paladeine*:"]
 The *Comte* than smyling sayis["Art thou so keine
 With nakit heed till do to *Roland* that
 Quhilk umquhyle he at *Aspermont* in teine
 140 To *Argolant sone*¹⁰ did quhan the helm he gat?]
 No, no[,] not so bot rather weill I wat
 Gif thou beheld him ons in to the face
 With speid thou wold repent thee of thy plat
 From heed till heile all trimbling in that place[.]"] Cr.: heid
 145 The vanteur *Spangard*¹¹ wousting all the space
 Sayis["I cognosce be pruif the contrare plaine
 For tym hes beine quhan *Roland* purchest pace
 At my sourd poynt quhilk did him so constraine
 That in my will not onlie did remaine
 150 His foirsaid helm (quhilk than I wold not tak)
 Bot all his armeer mycht haif beine my gaine
 Gif I haid plesit disposses his bak[:]
 So than as now my vow was not coak
 Quhilk seing him I esie may fulfill:"]
 155 *The pithie Paladeine* than but patience spak
 ["False smatchet smaik, knaive, loune, loud liar still,
 Quhat part or cuntrie chancit this in till?

- With wapnis quhan haid thow sic martiall mycht?
 I am that man of quhom thow vaunts at will
 160 Suppoist be thee far from thy present sycht.
 Tak gif thow dar my birnist armet brycht
 Quhilk on this trie betwix us I append
 Not craving vantage to mainteine my rycht
 Bot bairheed both quho may meist sall be kend[.][']
 165 Out *Durandal* than hints he with ane bend[;]
 And furius fers as flame of fervent fyre
 The *fell Ferragus* forst him to defend.
 No hasard mycht his hardiment exspyre[.]
 With austeir luik birnand for inwart yre[.]
 170 His sourd he drew, and with his tairge him cled,
 Thair dochtie hands than draife with deip desyre
 Schairpe sousing skelps so splentis skattrit spred:
 As *bustius boir* in wildernes lang fed¹²
 Furth from his feirs beset on everie syd
 175 Quhilk finds him self at strait and heitlie bled
 Bends up his birss and will the bargan byd[.]
 So *fers Ferragus* fummyng at that tyd
 Claife all aschunder quhair his glave did lycht[;]
 He ryfs, he breaks and percis to the hyd
 180 The nails and malyeis forgit fyn and brycht:
 Bot as ane tour maist wicht and suirle pycht
 That byds the brasche and may not branglit bie
 Als strong and stabill was the *Paladein knyght*,¹³
 Or lyk ane rock firm situat in the sie
 185 Sustening stres of stormie stouris hie
 Not caring force of wattrie bowdin jaws
 So he resists: and strak als egarlie
 As quhan severest thuds of *Boreas* blaws
 On flurist flours and all thair blossoms maws,
 190 So hakkit heir hard hammerit harneis flew,
 Quhair dintis dour of *Durandal* he draws
 Sic schairing schairpe strong steile soone sparplit schew:¹⁴
 Great wonder was thair wraithe so wod to vew:
 Bot *Sacripant* in this myd tym addrest
 195 To schers his maistres as ane luifer trew
 Tham leifing both in maner thus molest
 So that alon *fair Angelique* did rest

Cr.: Armes

- Than present thair this spectacle to spy
 Unseine in sort as I haif elss exprest. Cr.: els
- 200 And farder yit desyrus for to try
 Quhat thay wold do gif that the helm tham by
 War from thair sycht convoyit in this cace,
 Sen uther for it did defy
 In sport scho thocht to tak it for ane space:
- 205 Heirwith possest ane quhyle in to that place
 Abaising on thair boldnes did scho byd,
 Syn from tham both reverting thence hir face
 But saying word with diligence did ryd,
 Supposing alwayis so for to provyd
- 210 That *Roland* sould againe his helm resave:
 The knychtis keine so plinist war with pryd
 And in sic raidge and rancor restles strave,
 That far thairfra thair luife haid done tham lave
 Or thay did miss the fairsaid helmet fyn[.]
- 215 *Ferragus* first for it began to crave
 And start abak saying[¹⁴]Our tym we tyn
 Sen that the guerdon for the quhilk we pyn
 The uther knycht be slycht hes taine away,
 He being past, quhat gains the victor syn?
- 220 O subtelie hes he delt with us tway:[¹⁵]
The Comte for wraith haid not ane word to say
 Quhan on the brainche he did his eis erect,
 Bot with *the Spangard* tuik the radie way
 To chace the knycht quhom thay did both suspect:
- 225 It langsum war to schaw yow in effect
 Quhow thay at last dissovering fordwart sped,
The Comte he chancit on the trasse derect
 Quhilk *the Circassian*¹⁵ with his horse haid tred:
 The ladeis went againe *Ferragus* fred
- 230 Quhill he approtchit quhair scho did repois
 At ane fair fontan cleir and cumlie cled
 With holsum herbs and flurist flours formois.
The Sarrasein than raveist did rejois,¹⁶
 Hir till obtaine he sped at utter mycht
- 235 Bot but delay the Ring scho did upclois
 In till hir mouthe and vanist from his sycht. Cr.: mouth
 Departing thair scho loist the armet brycht¹⁷

Quhilk[,] schersing hir[,] *Ferragus* did obteine
 And buir it ay quhill that *the Paladein knyght*
 240 Reft it againe and slew *this pagan* keine.
 O wofull wandrit now this ladie scheine¹⁸
 That so haid loist the helm for haist to flie,
 Scho sayis[“] *Helas* I utherwayis did meine
 Than meed this meschant *Spangard* speid be me.
 245 I onlie tuik it till mak tham aggrie
 And to record my dewetic expres
 In randring it unto *the Comte* als frie
 As ofbefoir he did the sam posses:[”]
 Lamenting so scho did hir journey dres¹⁹
 250 Drectlie to the *Orient* againe,
 Alon but gyd, and plainlie dois profes
 In wontit sort to beir Luife at disdaine.

Cr.: to

THE . 8 . CANT.

- Perturbit Prence*¹ opprest with pansive paine
 Thy dochtines and dolor do I dyt,
 Quho sall supplie me promplie till explaine
 Thy dwyning dayis denud of all delyt,
 5 With puissant peirles exploitis perfyt
 Wrocht all this tyme unto thy hich commend[?]
 I do bot mix the poppill with guid quhyt
 The one, or uther, ether till intend:²
 Yit sen I haif sic perrels past and pend
 10 In the saif conduit of his *Grace* to pass,³
Quho power hes my propos to defend,
 Thocht skairse it wey the valeur of ane fass,⁴
 The rest I sall compact it in ane mass
 With na les speid than this my pen may sprent,
 15 My versis wavers and my braine is bass
 Lang bendit byding at this lybell bent,
 Quhilk new effect againe dois represent:⁵
 Ane uther helm the *Compte* hes done provyd⁶
 And in his ladie's quest so bussie went
 20 That in no part he permanent wold byd;
 Sweit was the seson and the feildis wyd
 At instant tym⁷ did all in flouris fleit
 Quhan that approtching *Paris* he did ryd
 Beseidgeit than about in everie streit
 25 Quhair wondrus signe of his magnanime spreit⁸
 Appirit plainlie at his passing by.
 Quhat potent prowess in him was repleit
 Be ampill pruike thair did his person try:
 Throch all the camp uprais the cairfull cry,
 30 And everie man amazed was about,
 Quhan that the *valyant Alcide* did ly
 Deed bullerand in his bluid all busching out
 At the first dint of this our *Chifan* stout:
 The companeis did than till armeur rin
 35 On horss and fute with monie suddan schout
 And syndrie wapnis for to hold him in[,]
 As quhan ane troupe of porcks with hiddius din⁹

- From hautie montan dounwart dois descend
 With grevous grunting quho may formest win
 40 Quhan *wolf* or *tygar* from cavern dois bend
 And taks thair youngling quhilk may not defend
 Bot plains and quhryns with pitius bruit and beir
 Quhilk girls the rest maist egarlie to tend
 For sum revenge: so all the people heir
 45 Agains *the Paladeine* pertlie dois compeir
 Befoir, behind, and upon everie syd,
 Thay boist and strick quhill in his hawbert cleir
 Ane thousand wapnis fastnit at that tyd:
 Bot he quho boldlie did the bargan byd
 50 With glansing glave in till his dochtie hand,
 The grossest speirs aschunder did devyd
 As sempill rieds: soone than the formest fand
 The pesant wecht of his victorius brand
 Guvernd be vigor of his hardie hart
 55 Quhilk at assay did stout and stabill stand
 But onie feir of force or fyrie dart.
 Both hoit and pertlie in till everie part
 Amongs the preise he proudlie did persew
 Quhill heaps of men unto the deed did smart,
 60 And all the feilds in bluid be bathit schew:
 With trimbling terror than was skrychs anew
 For till eschew this warior of renoune,
 Heeds, spalds, arms, thies, and legs, dissoverit flew
 From metelit bluidie bodies tumbling doune[;]
 65 No corslat, targe, acton, nor habiryoun¹⁰
 Mycht the redoubling dochtie dints defend,
 Quhair he as *Mars* on *Brededor* did boune¹¹
 With thundring sourd quhilk thiklie did descend:
 Sum part heirof in my first cant I pend
 70 For introduction: bot I laik the loir
 To schaw at lenth his martiall commend
 Obtenit heir with hich immortal gloir:
 For as fell thunder dois strong montans toir,
 And maks the erth and firmament to quell,
 75 Renversing rocks with ruid and rumling roir
 And passand throch the elements pelmell,
 So force and furie of this knyght was snell

- Amongs the rout merchant from place to place[.]
 Sum did he kill, and sum he did compell
 80 Fast for to flie from his audatius face:
 As litill lambe the quhilk haid sein percace¹²
 The *radgeing lyon* in ane bocage greine
 Ryfe and devoir hir mother in that place
 With bluidie mouth and fyrie creuale eine[.]
 85 Will till eschew the bittir beist in teine
 As it best may fast skip away with speid,
 Absconding it in busse not to be seine,
 So all this barborus sort dismayde with dreid
 Did flie confustlie at this instant neid.
 90 Sum quytis his sourd, and sum dois leif his lance,
 And sum abjects thair helm and harneist weid
 In wods, and strenths with speid for till avance
 Tham self convoying from this crewale chance,
 And he firm following fast as fyrflacht fell
 95 With bluidie brand amyds the rout did glance
 Quhill nane of all appirit to rebell.
 This being done heir mycht he no moir dwell
 For deip and ancient wond of amorus smart
 Quhilk so abundant in his brest did swell
 100 That it constraind him in the sute depart
 Of hir againe quha did posses his hart.
 O quhat renoune and quhat triumphall gloir
 Be mychtie merit in till everie part
 Obtenit he and evir moir and moir
 105 His hautie honor deulie did decoir[!]
 It war prolixit gif I at lenth wold tell¹³
 Quhow his miraculus mycht did weill restoir
 The pudic lustie virgin *Isobell*
 Quha doloruslie did with the brigans dwell
 110 In close caverne quhill that he brocht hir out
 And vincust all thois bludie boutchers fell
 Quho lyk bold barbats bendit him about,
 (Bot to declair mair amplie of this rout¹⁴
 As *Ariost* my author dois report
 115 Sum lyncht, sum gleyid, sum haid ane keppand snout
 With luik obscur and phisnomie detort)[.]
 O, in quhat neidfull tym did he resort

- And saift the valyant *Zerbin* from the deed
 Doune dompting¹⁵ all that multitude at schort
 120 Quhilks buir this strong renownit knycht at feed,
 At instant hour¹⁶ in dowbill sort remeed
 He randrit him, for quhy this ladie fair
 Quham he from brigans dochtelie did leed
 Was onlie luif unto this prence preclair
 125 Quho than resavit now this beutie rair:
 O quhow audatius terrabill and keine¹⁷
 Did he with mychtie *Mandricard* repair,
 O strainge and creuall combat tham betweine,
 Thay both abound in to sic prydfull teine
 130 That thair maist pithie speris with ane crak
 At the first chok fla spelkit on the greine,
 So it behuift for at that suddan clak
 Thair bodies bold no thing recuuld abak:
 And now thir tuo dois wapinles remaine,
 135 For *Mandricard* na sourd in hand wold tak
 Be solempn vow from his presumptius braine
 Quhill *Durandall* he haid obtenit plaine,
 Quhilk quhan the *Comte* at thair first meting knew
 He hang it frilie for the victor's gaine
 140 Upon ane trie quhill pruif thair prowess schew:
 Thair ardent yre did moir and moir renew
 And thay haif no thing bot thair hardie hands
 To end combat: so wechtie nevels threw
 Brave birnist plaits breaking thair boucklit bands:
 145 Lang battrit both thir knychtis bold but brands
 Quhill interlest thay strictlie strave at last
 And ether uther stiff as steile gainstands[;]
 Thay swak and poulsis to and fro full fast:
 As *Jupiter* strong *Antheon* did cast
 150 To do the lyk *this Pagan* did suppose
 Bot all in vaine, *our Chiftan* not agast
 Sat stabill suir as strenthie wall of stone
 And brest to brest so bruist him everie bone¹⁸
 Quhill of his brydle he no cuir did tak
 155 Quhilk *Roland* hintit from his horse anone
 Supposing soone to cause him fall and wrak,
 Bot yit the uther be him stoutlie stak

And pertlie puls the *Comte* quho wold not fald
So that his girddis was constrained to crak:
160 The freinles horse no longer tarie wald,
Bot hence he rinnis with his maister bald,
The uther knycht¹⁹ behuiffit to prepair
Againe his sadle: so as I haif tald
Thay did dissover now but proces mair:
165 Bot the precelling *Paladeine*²⁰ preclair
In sutting him with diligence did tend
Quhair thair occurs sic cursit canckerd cair
That for ane space my spreit abhorrs to pend.

THE . 9 . CANT.

- I turne againe the fatall weird till end¹
 Of *Angelique* quha dois to Luife resist,
 Quhois fyrie force the fellest may offend
 Thair dournes dompting with his amorus mist:
 5 The strongest men, deificat and blist[,]
 Hes law inclynit till his luiflie laws:
 O than excuise this ladie or scho wist
 Quha nar approtching to the dainger draws:
 Yit I except all thois quho reson knows
 10 And may protect tham be that puissant scheild,²
 Thocht we be weak[,] as pruife maist amplie schaws[,]
 Grace may guverne us for to win the feild:
 Bot we sould not our self esteme for beild
 To beir this *mychtie monarck* at disdaine,
 15 Quho pryds tham so perchans may suddan yeild
 Quhan thay suppois at fredome to remaine:
 Exemples monie occupies my braine
 This till appruife be pretticks plainlie past,
 Bot tham I pass; and onlie will explaine
 20 Quhow thrallit was this ladie at the last
 Quhilk all rebelling brests may mak agast
 That dois agains the links of Luife contend;
 Thocht one thair be quho sits in hichest mast
 Ane traine may cum to mak his flycht descend.
 25 Sum will perhaps think this ourpertlie pend
 Quhois musing mynds my meitir may not meis
 I cair no thing thocht *rurall Pan* offend³
 Gif I do weill my *brycht Apollo*⁴ pleis,
Quhois plesand speitche my propos may upreis
 30 Hich to *Pernasse* thocht uthers it deject,
 And everie courtas cunnyng reidar eis
 Quhan *he* with proper giltit pen correct
 All miss sall mend quhilk I haif done neglect,
 Thir wrigling verse than plaine sall pass perfyt⁵
 35 Quhilk to my mateir tends againe derect
 Indewlie daschit be my dullit dyt:
The lustie peirles Angelique maist quhyt

Cr.: menir

- Of gyd now quyt bent in hir journey ryds,
 Quha of hir Ring hes wonderfull delyt,
 40 And be great vertew of the sam confyds
 To pass alon saife quhair hir father byds,
 For quhan scho lyks no creature hir knaws,
 So quhylis seine and quhys unseine scho slyds
 Throche flurist feilds and seimlie schaddowit schaws
 45 Detesting vyce of all Venerian laws⁶
 Quhill that the *amorus goddes*⁷ found for yre,
 And *Cupid keine* with wraith his visage thraws
 So for to sie ane worldis wycht impyre,
 He and his mother both thay do conspyre
 50 Above this dame to be superior,
 And hir inflamd with furius fervent fyre⁸
 Quhilk spred hir throche all parts interior
 For luife onlie of ane inferior,
 Quho in the wod lay wondit to the deed
 55 And was no valyant wordie werior
 To beir the croune of laurell on his heed.⁹
 O *Angelique* quhais fame begins to feed
 The quhilk so lang hes flurist far and fair,
 I do lament thir lothsum lynes to leed
 60 Of thy betrappit persone in this snair[.]
 Thy luifers all and chastetie preclair
 Quhy sould thou for ane sempill suldart lois?
 Quhair is thy prudence now to mak thee spair¹⁰
 Thy wanton will so schortlie to disclois[?]
 65 Thow puls the wyd and leifs the fragrant rois,
 In doubte thow baths quyting the fontane cleir,
 The gouldin lyn, helas, quhy dois thou lois
 To catche ane frog and tyns the perle but peir[?]
 The *Trojane Creseid* thou presentis heir,¹¹
 70 Quhais treuth to *trustie Troyalus* was pycht,
 Scho for ane king did chainge hir luifer deir,
 Bot thou elects ane wofull sempill wycht
 Quhois puir oppressit persone deedlie dycht
 With pitius ie thy presens dois espy
 75 As *Tisbie* did *Sir Pirramus* hir knyght
 Quhair scho persaved him deedlie bleiding ly.¹²

Cr.: sa

THE . 10 . CANT.

- FAIR ANGELIQUE* no longer may defy
 The schot seveir¹ quhilk thrals hir hautie hart:
*The lord of luife*² victoriuslie dois cry
 On all the *gods* to sie this ladie smart
 5 Quha pullith holsum herbs in everie part³
 To stem the bleiding of hir luifer new,
 Implying all hir diligence and art
 At utter mycht his lyf for to reskew,
 Rejosing so in his sanguinian hew
 10 As *Philles* of *Demophoon* haid delyt,⁴
 Or *Ariadne* quhan scho pitie schew
 On *Theseus* from deth his lyf to quyt[.]
 Quhat sall I say? Quhat sall I do indyt?
 Moir amorus was not *Medea* seine
 15 Of gentill *Jason's* luiflie vult perfyt
 Quhan scho beheld the beutie of his eine,
 Nor was this ladie, deiplic wondit greine
 Of this diseissit deedlie manglit man⁵
 All brint in baile as *Dido* duilfull queine
 20 Quhan scho socht counsele at hir sister An
 Concerning both the cumlines and clan
 Of hir *Ene*, quhomwith scho thocht to mell,
 So *Angelique* is vext as scho was than
 With restles thochts and may thame not expell,
 25 Both hote and cauld with fevir new and fell
 In syndrie sorts assoupit dois scho smart
 And yit hir sorrow all in zeill did swell
 To cuir his wond, quho wondit haid hir hart:
 Moir paine for him than for hir propir part
 30 With dowbill pains scho painfull dois posses,
 And moir and moir ingraved the fyrie dart
 As he in bewtie moir did conveles,
 The lyf maist chast the quhilk scho did profes,
 Hir faithfull freinds, hir fredome, and hir fame
 35 Scho lossis quyt for luife of him expres,
 This *Ganymede* that *Medor* hecht to name,⁶
 Syn at the last laying asyd all schame

Cr.: pain

- Sic pinching paine did poulse hir percit hart
 Quhill for to sute scho did esteme na blame
 40 Ane suggurit syrop till assuadge hir smart:
 So dammest was scho with the foirsaid dart
 That be support of sum puir pastors thair
 Scho tenderlie convoyd him from that part
 And in ane bowhouse with him meed repair
 45 Two moneths space, quhair scho no pains did spair
 Him to restoir, and quhan his wonds decayt
 As snaw dissolves, so scho consumd in cair⁷
 Persaving him with beuteis all arrayt:
 Scho duils and dwyns that he so lang delayt
 50 To crave the banquet quhilk prepaired abeed[.]⁸
 And be all moyens possible assayt
 Quhow that scho mycht in luifis leice him leed.
 The curling yallow hair upon his heed
 Scho interteind with hir maist tender hand,
 55 And stairing on his beutie quhyt and reed
 All stupifact as statue dois scho stand,⁹
 No welth avails except scho favor fand,
 Hir ferturit flesche dois for effection fry,
 Constrained to say[“]I am at your command,¹⁰
 60 Wirk as ye will I do yow mercie cry,
 Luif, langor, lust, and all dois on me ly
 Beset with sorrow as your eis may sie
 Sen first I did your portrateur espy,
 Relive my greife, or schortlie lat me die:[”]
 65 *O puissant Paladeins* thocht ye peirles bie
 Now serves for nocht your fortitude and mycht[;]
 The great distres and dolor ye did drie
 Was ay disdained bot now estemde maist lycht:
O Roland stout, thou rather lose thy sycht
 70 Than to persave quhow this succes increst:
*O valyant king of Circassie*¹¹ this nycht
 Thow art depryvit of all erdlie rest,
 Thy wofull lyf it may no longer lest
 Thow art bot deed for veirray amorus yre:
 75 *Renounit Rennault*, with great paine opprest
 Lost is the sweit sould slaik thy deip desyre:
Ferragus flammyng all in luifis fyre

Cr.: vasall

- Quenchd is the spring that may thy murning meise.
 Sic pitifull spreit thy ladie dois inspyre
 80 That *Medor* to hir fragrant garding geise¹²
 And dois hir prime Rose be the ruit upreise;
 At plesour planting in hir fertill feild
 He saws his seid, and eits the fruite at eise
 Quhilk nevir man befor him self haid teild.
 85 Quhyls in his armes scho dois hir bodie yeild
 With rosie reed gilting hir visage quhyt,
 And quhyls hir mouthe abyds bebatht and beild
 On his tuo lips preportionat perfyt,
 Quhyls scho resaifs, and quhyls scho dois requyt
 90 The luiflie sound assaultis soft, and sweet,
 As tender delicat daseis of delyt¹³
 With bodies jonit plesandlie thay meit;
 Thir persons both with proper sports repleit[,]
 Bair of all baile, abounding into blis
 95 In luiflie liquor lustelie did fleit
 And onlie raveist with the joy of this:¹⁴
 So *Medor* now possessith at his wis
 But onie merit or occasion just
 The Recompans quhilk champions did mis
 100 And beirs the badgie of thair hoip and trust,
 He favor finds, thay die for luife and lust,
 The hiche triumphhe quhilk did thair stait decoir
 Is disapoynt and of na grace may gust
 For *MEDOR* gains the guerdone and the gloir
 105 Quho hes his ladie radie him befor
 In everie thing bent till assuadge his smart.
 He onlie reuls hir thochts but proces moir
 Hir saull, hir lyfe, hir bodie, and hir hart.
 In tym quhan *Cupid* thus delascht his dart
 110 Sweit was the sesone seimlie to be seine,
 The feilds annamelit was in everie part
 With dyvers hews be lustie Flora queine,
 All bogs thay blumd and wods was growand greine
 Quhairin thir luifers dalie meed repair,
 115 Quhyls under schaddow solitar thay beine
 Quhair birds outbirstit doulcest werblis rair,¹⁵
 Quhyls in the dails, the dens, and midows fair

- Besyds the fontans and the plesand parks.
 And as thay pass sum vacant tym thay spair
 120 To interleice with craftie curius warks
 Thair names in syphers on the tender barks
 With sum devysis formd in facund dyt,
 And *Angelique* with hir awne hand thame marks
 In signe of stedfast ametrie perfytt.
 125 And to decoir this dalie douce delyt
 The nuptiall band bound up was tham betweine,
 With na les plesour to thair appetyt
 Althocht that thair na pompe imperiall beine¹⁶
 Than *mychtie Mars* with *Venus* did conveine
 130 Quhan *subtile Vulcan* did tham both arraist
 In craftie net: syn throche the hevenis meed seine
 Quhan *Phebus* cam quhow thay lay interlaist:
 So thir tuo luifers luiflinglie imbraist
 Quhair *brycht Apollo* mycht thair persons spy
 135 Quho glanst above hir gowldin hairs intraist
 In silkin threids lyk *Iris*¹⁷ in the sky. Cr.: threid
 And in the nycht thay so conjunctlie ly
 Bebatht in bliss, as luifers oft hes beine,
 Quhill *cleir Aurora*¹⁸ darknit clouds schot by
 140 Upwarping wyd the firmament sereine
 With purple sprayings from portis christalleine,¹⁹
 Quhan pastors sped thair floks unto the plaine
 With monie sang and interlude betweine
 Thay glaidlie go to glansing feilds againe:
 145 Thair was ane spelunc²⁰ quhair thay did remaine
 Quhan *lampe of day*²¹ maist vehement hote did scheine
 Tham serving so as it quhilk in the raine
 Did eise *the Trojane* and *the Cartage queine*.²²
 The litile lambis bendit on the greine
 150 As thay best mycht thir luifers to content,
Pan and his troupe thair seimlie did conveine
 With plesand pyping and with quhissils quent:
 With dulcorat²³ voce celestiall and lent
 Fair *Philomela* and dame *Progne* flew²⁴
 155 In suave soft souching of the *Zephir* vent²⁵
 Quhilk fresche amongs the blomit brainchis blew:
 Both *driades*, and *demigods* anew,

- With *Echo* schill, and *nymphis* monie one,
 All till agment this mirth sum solas schew:
 160 That day from seis outischt the great *Triton*
 For to salute *Lord Phaenrus* in his tron
 Magnific set in his robbe royale doune.
 And *Flora* franklie did fair gifts dispon
 Expressing thair hir puissant ritche renoune
 165 Quha buir parfumd ane odoriferus croune
 With varient cumlie colors hich avanst,
 Sum reed, and greine, quhyt, blew, and purpour[,] broune
 As topas scheine or diamonts thay glanst:
 The wyfs, the schiphirds, and thair barnis danst,
 170 Cled in thair cleine and costliest array,
 With jofull harts thay lop and no thing panst
 Blyth as *Dameta* or *Menalcas* gay,
 Not *Tyterus* did on his quhissill play
 With greater mirth than thay did all rejois,
 175 Nor *Coridon* sang not so sweet I say
 For till alluir *Alexis'* luife formois.
O Paladeins as *Tantalus* ye lois
 This recreation turning to your noy
 And *Medor* lyk the knycht *Clariadus* gois
 180 Quhan he did *meik Meliades* convoy
 From fontan quhair thay haid conveynd with joy[.]²⁶
 Not thow quho famus *Helena* possest²⁷
 Obteind sic plesour as this sempill boy
 In his renounit *Angelique* modest:
 185 His fortune so be accident increst
 That he surpast *Lord Amadis* of *France*
 In rewling thus ane beutie immolest
 Quhilk did above *fair Oriane* avance:²⁸
 For till depaint at lenth thair full plesance
 190 My langage laiks all Ciceronian dyt,²⁹
 I nevir smeld sic luiflie recompance,
 Heirfoir to wichts venerian I quyt
 To form in verse Virgilian perfyt³⁰
 Thair facund fassons and thair freindlie cheir[,]
 195 Thair kynd conceits and dalie douce delyt
 In firm effectiione fervent and inteir.
 Now quhan thay so haid left ingravit heir

- As I haif said dictums perfyt indent
 That in thois parts maist plainlie mycht appeir³¹
 200 In thousand sorts thair amorus consent
 Quhilk proper poyntit pensile haid done prent
 On fontans, rocks, caverns, and plesand treis,
 To schaw thair stabill permanent intent
 Maist patentlie to all beholders' eis:
 205 The curius knots so circuat quho seis
 In monie wayis about the letters plet
 Thairbe the bands of *Cupid* notifeis
 Quhilk haid thair amorus hartis interknet,
 And heir above was sum flour panseis set³²
 210 With darts ingrave, declaring be devyis
 That in that proper place haid luifers met
 And offrit *Venus* thankfull sacrafyis.
 Now from this part to pass thay interpryis
 Thair journey tending to the *Orient* bent
 215 Quhair hir imperiale kingdome³³ welthie lyis
 That *Medor* mycht posses hir royale rent:
 Bot hir great worschip wold befor scho went³⁴
 Present the pastors with sum recompance
 Quho haid declaird thair serviablie intent
 220 In everie thing mycht haif done hir plesance[.]
 Ane braslat rair quhilk gloriusslie did glance
 With diamonts decorde and rubeis fyne
 Quhilk *Roland* gaife hir in remembrance³⁵
 Scho randrit tham the sam in ane propyne,
 225 With humyle thanks the pastors did inclyne
 And knelit law to kis hir cumlie hands
 And scho againe with sembelance devyne
 Hir freindlie freindchipe to tham recommands:
 So scho departs with *Medor* from thais lands
 230 Ascending up the hautie great montaine
 Quhilk to thois pastorall parts approtching stands
 And dois devyd the famus *France* from Spaine,³⁶
 For thay consult within thair amorus braine
 In *Valence* or in *Barcelone* to byd
 235 Quhill thay the portage of sum schip mycht gaine
 Quhilk did drectlie to the *Orient* gyd:³⁷
 Thay pass the hicht syn on the uthir syd

Beneth the mont thay spy the seis appeir,
Alongs the rivage jofullie thay ryd
240 Bot yit or thay to *Barcelone* cam neir
Ane furius fole did interchainge thair cheir,
Quho on the gravell as ane sow did ly,³⁸
And lyk ane mastin or malicious beir
He raidgeit on thir luifers that cam by.

Cr.: mastiu

THE . 11 . CANT.

- Perplexit pen* againe to paine apply,
 Denunce the teirs that from thy dyt distels,
 Now for your ayde *Ramnesia*¹ I cry
 To reule arycht the rancor intermels,²
 5 This trublous teine my tyrit toung compels
 To dry for drouth that I may not declair
 Within this goulf quhair source of sorrow swels
 My sensis so suffuscat ar with cair:
 Wold *god*, *Bocace* mycht in my place repair³
 10 This tragedie perfytlie to compyle; Jack: perfytelie
 Or *reverent Ovid* wold the sammyng spair
 In *Metamorphois* of his steitlie style:
 For lyk as myrth dois mak the visage smyle,⁴
 Or plesand lycht rejosis moir the ie
 15 Than deip perbroulyeit dungeons dark and vyle,
 So wanton verse moir aptlie dois aggrie
 To pouse the pithles spreit with sum supplie
 Quhilk I posses laiking the curius vaine
 Than mirthles mateirs that amazis me
 20 And doubill duls my dolorus dullit braine:
 Yit sen the burding dois on me remaine
 To sport *my Prence*⁵ quhois courtasie bening
 May mak me aide as meed the gowldin graine
 Quhilk did *Eneas* to his journey bring,⁶
 25 I indevoir the remanent to sing
 Of *Roland's* fall in furie at the last,
 Help at this neid *o greizlie ghests maling*
 With spedie pen to mak this propose past[,]
 Compact in breiff this bailfull bittir blast
 30 Quhilk dois my style renverse in disaray,
 And all my sensis na les maks agast⁷
 Than *Nabuchodonosor*[']s great decay;⁸ Jack: Nabuchadnosors
 The *monarck Ninus* that in preson lay⁹
 Of croune bereft and captive to the deed[;]
 35 The *puissant Cyrus* king of Perse I say
 Quho vincust *Cresus* syn did lose his heed:
Great Alexander poysand but remeed,

- Nor *mychtie Cesar* quho was schortlie slaine
 Skairse represents so lairge of *Fortoun's* feed,
 40 As our *Comte Roland* quho did lose his braine:
O frivole Fortoun fikile false and vaine
 Quhy dois thou vex this world with sic annoy?
 Thou hich exalts law to deject againe
 Thy quheile ay tumbling with decetfull toy,
 45 All that suppons maist suirle till injoy
 Thy hawtie wavering hairis with the wind,
 With subtile smyle oft tymes thou dois distroy,
 And for reward presents thy pow behind.¹⁰
 No force avails thy fikilnes to bind,
 50 *Dame Indiscreit*,¹¹ I sute of thee no grace,
 Thou art my fo, for I culd nevir find
 No kynd of favor in thy fenyeit face.¹²
His majestie hes power in this cace
 With sweit regarde thy sournes till assuadge
 55 *Quhois royale feit* maist humylie I imbrace
 To saif me from thy rancor and thy radge:
 Thy course inconstant in till everie adge
 Pruife dois recorde thocht I not specefie. Jack: record; Cr.: specific
 Great *Bajacet* that Turk thou did incadge
 60 Quhom *Tamberlan* maist duilfullie meed drie
 Ane extreme slavrie till that he did die;¹³
 The one thou did from bass estait avance,
 And dang the uther doune from hich degrie,
 So is the coustume of thy fatall chance:
 65 For to record that potent king of France¹⁴
 Quho in the sporting of his manlie spreit
 Unto the deed was percit with ane lance
 Is pruife that thou in variance dois fleit:
King Alexander is exemple meit¹⁵
 70 Quho reuld above the *antique Scottis* keine[:]
 The hardie force quhairwith he was repleit
 Nor yit the prudence quhilk did in him scheine
 Could not eschew the rigor of thy teine
 Bot creuallie be thee he was forlorn
 75 In picking of his horse as mycht be seine
 Above the rock thair situat at *Kingorn*:
 For, as the rose annexit to the thorn¹⁶

- So is thy plesour with sum paine prepaird:
 Or as the wyde increscis with the corn
 80 So thow perturbs the cheifest but regaird:
 Quho walks at will within thy wavering yaird,
 And dois delyt to smell thy suggurit gall
 With suddan storm his stait sall not be spaird
 Bot as *Pompey* or hardie *Hanniball*¹⁷
 85 So sall occur in fin¹⁸ thair fatale fall:
 The strong redouttit dochtie *Darius*
 Quho lang did dant his mychtie nychtbours all
 Be venim of thy visage varius
 Quhan force of fois he fand contrarius
 90 New battell thryse he baulddie did conveyne
 Bot ruittit out he was as *Arius*[;]
 First did he lose his kingdome and his queine[;]
 His mother, guids, and childrine all was seine
 In the possession of his enemie,
 95 Syn lost his lyf, and mycht na wayis obteine
 At his last breath so meikile laser frie
 As native freind or serviteur to sie
 Bot in his chariot wondit to the deed
 He thocht it did his painfull spreit supplie
 100 Quhan till his fo his last regrait he meed:
Queine Semerame thow lang did welthie leed¹⁹
 Quha in hir courage disaguisde hir kynd
 Bot all thy favor turnit in to feed
 At hir last battell with the king of *Ynd*:
 105 *Dame Panthasile* quhais hich magnanime mynd
 Did thrall the boldnes of the *Grecians* stout,
 Thocht for ane space thow prosperus inclynd
 With blast of fame to sound hir praisis out,
 In tragedie alwayis thow brocht about
 110 Hir proud attempt and mychtie mundan gloir,
 Scho and hir ladies all that seimlie rout
 Did vincust die, quhilk dewlie I deploir:
Zenobia quham beuteis did decoir
 Hir profund prudence, nor hir hardie hand
 115 Mycht not resist thy malice onie moir
 Fra ans scho did *Aurelius* gainstand
 Quho brocht hir captiv from hir native land

Cr.: Dill

- And till triumphe above this cairfull queine
 Hir persone fixit at ane chariot band
 120 And drew hir so throch *Rome* apertlie seine.
O creuall Fortoune noysum was thy teine
 Thocht scho presumd all *Asia* to gyd
 Thy recompance maist freuch and frivole beine,
 So all ar served that dois in thee confyd:
 125 Thy slipprie solas dois als schortlie slyd
 As yse dissolves with flam of fervent fyre:
 Thy douce delyt with dolor is devyd
 Quhan we belive to find our hart[']s desyre:
 With fikile fassone so thow dois impyre
 130 Quhill everie stait may sie thee facill flot:²⁰
 Thow gifs no gaine to him quho merits hyre
 Bot at thy lust dois attribute the lot:²¹
 Thou maks the giltie sum tyme seime but spot
 And guid desert in to the dust dings doune:
 135 Wit walkith oft in till ane raggit cot
 And folie set up in ane velvet gounne:
 Ane laird be thee becums ane meschant lowne,
 Ane lowne againe be thee is meed ane laird:
 So in all things thow art ay blindlie bowne[.]
 140 To rycht nor resone haifing no regaird:
 Thow rakles rins as rasche and restles baird²²
 Both up, and doune, befor, and now abak,
 I knaw no puissant erdlie pomp prepaired
 Thy frivole frailnes firmlie to coak:
 145 Gif ether wisdome, force, or wordie fak,
 Mycht haif rebellit quhaire thy baile is boune,²³
 Than *Roland* haid be thee susteind na lak,
 Bot evir hichlie borne the palmie croune,
 Quhom thy deceit degressis na les doune
 150 Nor *Hector* traillit at *Achylles*['] steid
 Was chaingeit from that *Hector* of renoune
 Quho umquhyle reft *Achylles* of his weid.²⁴
 Impolist pen to propose now proceid[.]
 Returne to text and dyt of *Roland* rycht,²⁵
 155 He most induir, and I most schaw indeid
 This alteration quhilk did on him lycht.
 Now eftir that this strong redouttit knycht

Cr., Jack: new

- Be ampill pruiſe all uthers did precell
 Quhill all the world abaisit of his mycht
 160 At laſt in ſchersing *Mandricard*²⁶ ſo fell
 He ſeis ane chriſtall revere douce diſtell
 About the bordour of ane mydow fair
 Quhair flouris freſche maiſt ſavoruſlie did ſmell
 And monie ſeimlie frondise trie preclair
 165 Obumbrat²⁷ all this ſituation rair.
 Doune he deſcends amyds the bloſſoms greine
 For to refreſche him in the temperat air
 Sen dayis tuo he haid in travell beine
 In ſutting of the fairsaid *Sarraseine*.²⁸
 170 Bot heir depryvit was he of repois
 And all his confort turnit in to teine
 Quhan that his wofull eine haid done diſclois
 The vive handwreting of his onlie choiſ²⁹
 Ingravit thair on monie growand graine
 175 For this was even the veirray place formois
 Quhair ſcho and *Medor* wont was to remaine.
 In thowsand wayis that part did all explaine
 Thair ſchyphert nams³⁰ as I haif ſchawne befor³¹
 Bot everie lettir bruist his bailfull braine,
 180 And percit throch his wondit hart als ſoir
 As duilfull deedlie dart him to devoir.
 With monie wayis maiſt cairfullie he ſocht
 Till ſchift the ſorrow that ſo did him ſchoir
 And not to credit ſic ane noyſum thocht
 185 Efforcing him with feirfull ſpreit afflocht
 For to belive that ſcho of hir guid grace
 In his remembrance haid thois wordis wrocht
 Him ſo ſurnaming *Medor* in this place
 Or that ſum uther *Angelique* percace
 190 So in this ſort haid done thair luif furthſchaw.
 Bot full aſſuirit was he yit alace
 For the characters ſuirle did he knaw,
 Quhilk his awne ladie uſit ay to draw,
 Bot could nawayis him ſelf belive at all.
 195 So with opinions he the treuth did thraw
 As doutfull truſt did in his fancie fall
 Him ſelf to ſuadge with ſum aſſurance ſmall;

- Bot as hote collis with sum wattir cold
 First seims to slaik, yit eftirwart thay sall
 200 Upblais in fyre more ferventlie and bold, Cr.: moir
 Even so the moir that he extinguisse wold
 His glowing greif, the sam the moir did ryis,
 As feltert foule quhilk glew or girn dois hold
 The moir scho flychters scho the faster lyis.
 205 The moir also that he did deip devyis
 This mortall pansive terror till eschew,
 The moir profound his paine did him suppryis,
 Quhilk force nor wisdom mycht nawayis reskew,
 In this estate approtching neir he drew
 210 Till the caverne above ane fontane cleir
 Quhair wodbind and vyn brainchis linkit threw
 Ane plesand tortur at the entress heir
 Decoring all this proper part so deir
 To both the foirsaid luifers everie day,
 215 For quhan *fair Phebus* with his heit seveir
 Did brymlie birne, heirin imbrast thay lay,
 Quhairfoir thair nams both in and out I say
 Heir drawne was ofter than in onie place[,]
 With cake[,] with coll[,] and pensile scharp alway³²
 220 Both heir, and thair, was schawne thair happie cace[.]
 The *cairfull Comte* with sad dejectit face
 Full monie luiflie dictums heir did vew
 Be *Medor* wrocht, quhilks at the sammyng space
 Als recent fair and vivelie formit schew
 225 As instantlie thay haid beine forgit new.
 And for the fervent wonderfull delyt
 That heir did to this *Adonis*³³ insew
 In verse he drew this subsequent indyt,
 Quhilk wretin was maist plainlie and perfyt
 230 In his awne langage as I do suppois
 Quhair of the sentence I sall heir recyt,
 Thocht I exactlie may it not disclois.³⁴
*O herbis greine and prettie plants formois,*³⁵
O limpid wattir springing suave and cleir,
 235 *O cave obscur aggrabiill to thois*
Quho wold tham cuile in thy fresche umber deir,
Quhair Angelique maist beutifull but peir

- In vaine desyrd be uthers monie mo*
Oft nakit lay betwix my armes heir,³⁶
 240 *I Medor puir, quhom ye haif eisit so* Cr.: esit
May not requyt yow moir bot quhair I go
Your praise sall evir stedfastlie induir.
Lords, ladies, knychts, and lustie luifers tho
And everie gentle hart I will procur
 245 *To wiss yow weill and frie of dainger suir.*
Both sone, and mone, and nymphs yow saif from tort
And nevir pastor with his troup injuir
Your verduir ritche o seimlie fair resort
Bot ay about yow birdis blythlie sing,
 250 *And unmolestit be your silver spring:*
In tounge Arabic wretin was this thing³⁷
Quhilk langage Roland rycht expertlie knew,
And oft he red it contrarie to wring
The veirray sentence from the mening trew,
 255 *Bot ay the moir that he did so persew*
Moir plaine and ampill did the text appeir
Quhilk to the death his thirlit hart neir threw,
Assault of sorrow socht him so sever
That staring still he stuid astonist heir
 260 *For wo almaist void of his wittis all,*
With havie fixit eis and cairfull cheir
Upon the stone as sensles stonie wall:
His chin declyning on his brest did fall
And cloud of cair held doune his cumlie front,
 265 *Quhair left was no audacitie to brall*
For boyling baile his boudin braine haid blont:
Great egar greif so grivous did surmont
That he onnawayis mycht relasche his wo
With wofull words as umquhyle he was wont,
 270 *Nor yit no teiris from his eine could go.*
His liquid humor suffocat was so³⁸
As quhan in veschell wyd with narrow throt
The wattir choks and may not flow thairfro
For great aboundance that dois in it flot:
 275 *No wonder now althocht his brest be blot*
With dainger deip of deedlie duill in deid,
Bot yit his hoip could not dissolve the knot

- Quhilk in his ladie[']s loyaltie did breid,
 So with sum trust betosd and meikill dreid
 280 He scherst his thochts to think this thocht untrew
 (Quhairon his fancie for ane space did feid
 And ferventlie dois wiss it till insew)
 That sum evillwiller all thois dictums drew
 For to diffame³⁹ his constant ladie frie,
 285 And be sic bittir blame his baile to brew
 That suddanlie quhan he the sam suld sie
 For percing paine mycht at that instant die:
 [“O lord[”] sayis he [“]quhat vehement dispyt
 Hes he declaird quhom evir so it be[.]
 290 Weill imitat hes he hir hand perfyt
 In drawing of this nochtie noysum dyt:[”]
 So with this feibile esperance at last
 Sum thing assuagit was his former syt
 And thus againe on *Briededor* he past.
 295 The day declynd and nycht approtchit fast[;]
 Fair *Tytan*[']s steids haid rune thair utter race
 Quhois giltit hairs disparpling bak did cast
 Throche asurit sky quhilk elss obscuird his face⁴⁰
 Till his palle sister *Phebe* giffing place⁴¹
 300 Quhan that the pynit *Paladeine* did tend
 His course na les incertaine at this space
 Than schip but rudder quhilk dois wilsum wend,
 Bot yit or he his voyage far did spend
 From tops of houssis till him did appeir
 305 The smok of fyrie vapeur up ascend.
 Bald barking doggis also did he heir,
 And monie flokis making meikill beir,
 Sum routting loud and sum did semple blait,
 Unto the village quhan the *Compt* cam neir
 310 He lychtit doune because it was so lait,
 Quhair radelie ane boy discreit and fait
 Did tak the gydment of his horse in cuir,
 Sum did desarme his person of estait,
 Sum loust the giltit spurris quhilk he buir,
 315 And sum attending stuid upon the fluir
 For till obey as plesit him command:
 Now this was even the verray ludging suir

- Quhair wondit *Medor* all his weillair fand:
 The stressit knyght all stupefact did stand
 320 And wold to bed but onie kynd of fuid,
 Sic gripping greif about his bosom band
 That appetyt from meit was far excluid,
 For fillit full of havie rancor ruid
 He did behold with goustlie visage palle
 325 The wofull wreat quhilk frizit up his bluid
 Depaint on posts and windocks of the hall[.]
 On durs, on tabils, and on everie wall
 Both *Angelique* and *Medor* schyphert beine
 With luiflie knottis interlasit small
 330 In thousand sorts apertlie to be seine:
 The trublit *Comte* could not abstract his eine
 From sycht of that quhilk wrocht him greatest paine, Cr.: greatest
 And tending oft to crave quhat it sould meine,
 Feir for to find his feirfull thocht meed plaine
 335 Caust him againe his lippis close restraine.
 So from him self he wold the treuth oscuir
 With trimbling dreid in his perturbit braine
 Sum suadgement schersing be consait unsuir:⁴²
 Bot creuall *Fortone* at sic feid him buir
 340 That scho no paine wold from his persone spair
 Bot tuik delyt this chiftan till injuir
 His musing mynd mischiving mair and mair[.]
 No thing avalit his obfuscat cair⁴³
 With cloud of dout quhairin he held his pace,
 345 For ane at lenth did all the trewth declair⁴⁴
 But inquisition of this cairfull cace
 Quhilk was the pastor quho in to that place
 Be broikin sychis did persave his wo
 And till appaise his pansive spreit ane space,
 350 Began the histor of the luifers tuo,
 First quhow that *Medor* deedlie wondit so
 He thair did bring at *Angelique's* desyre,
 Quha cuird his hurt, than quhow that scho did go
 For him consuming all in luifis fyre
 355 Sua that of honor thochtles or impyre
 Scho to this sempill souldart did inclyn,
 And band up mariage for to quenche desyre[.]⁴⁵

- Thus he the histor icht in everie lyn
 Did so discus quhill that hir braslat fyn⁴⁶
 360 He representit at that instant steed.
 This was the ax at last descendan syn
 With deedlie dint quhilk did ding af his heed:⁴⁷
 Lang speitchles lay he strukin almeist deed⁴⁸
 Quhill source of sorrow mycht no moir susteine
 365 Bot furiuslie outbirstit but remeed
 Sobs from his mouth and teiris frome his eine,
 Bot most of all quhan solitar he beine
 Ane fluid abundant bouting out besprent
 His boudin brest all swellit up in teine
 370 And both his cheeks be bathing but relent:
 Deip in him now was cauld dispair imprent,
 Yit from his birnand bosome fast did flow
 Hote flammyng sychs quhilk nevir could be spent
 So fell and fervent was the fyrie low
 375 Quhilk in his hart ay moir and moir did grow
 But onie slaiking thocht it fumit out,
 His breath bot onlie did as belleis blow
 To kendle all his bodie round about, Cr.: kindle
 And als his eine did serve bot for ane spout
 380 The vitale humeur from his lyf to draw
 For sorrow suir not cled with former dout
 Did all his arters vive aschunder thraw:
 Quho may the strese intolerabile schaw
 Quhilk did this valyant warior so torne[?]
 385 Leile lychtleit luifers onlie may it knaw
 Quho haples fruite of jelousie hes schorne:
 In bed he restles tumblit thus forlorne
 Quhilk did moir dour than dourest stone appeir,
 Ilk softest fedder was as poyntit thorne
 390 To prik his persone, or the scharpest breir. Cr., Jack: prick
 The walkryf thochtis of his cair seveir
 Permits him nocht to sleip ane moment space,
 Turne as he wold both hither thair and heir
 Raidge of his rancor did him ay imbrace,
 395 And in this torment he bethocht alace
 That his unkyndlie darrest ladie quhyt
 Haid interteind hir *Medor* in this place

- Heirfoir the sammyng (plinist with dispyt)
 He did abhorre and from it bendit quyt
 400 As quhan ane pastor schersing eisment lyis⁴⁹
 Amongs the tender flouris of delyt
 Syn at his feit ane yssing serpent spyis
 Maist quyklye and astonist up will ryis,
 So *Roland* full of dolor and desdaine
 405 With diligence for all his harneis cryis
 And in that ludgeing wold no moir remaine
 Bot montit on his *Briededor* againe
 And wold not tarie quhill *Aurora* brycht
 Haid spred hir silver schaddow on the plaine⁵⁰
 410 Bot throch the feilds ryds all this wilsum nycht:
 He plains, he pains, and as ane furious wycht
 Blasphems the heavens, the stars, and *gods* devyn⁵¹
 With trickling teirs beblubring all his sycht
 And syching ay insatiantlie for pyn.
 415 Yea thocht the morrow cleir arryvut syn
 But intervall his sorrow did induir.
 From brochs, and citeis, far he did declyn
 Eschewing sycht of everie creatuir,
 To dern deserts and partis maist obscur
 420 With wofull vult he wandrit all the day,
 But onie knowleidge quhair his horse him buir,
 And with maist grivous great regraitting ay
 Did fill the heaven, the air, and feilds alway.
 He found for furie feilling in his heed
 425 The storms of raidge pelmell about fast play,
 In winter bald *Neptunus* nevir meed
 Moir motion fell in fomie fluidis reed
 As tumults strong tormoyling to and fro
 Of braying⁵² baile quhilk in his brest abeed
 430 With trublit tempest him tormenting so:
 Than in the nycht quhan all to rest did go
 He doune descendit in ane bocage greine
 With cairfull skrychis evir waltring tho
 And sic scharp schours of sorrow did susteine
 435 That sleip mycht nevir close his weping eine
 Quhairfra ten thowsand teiris did distell
 As quhan from bourn that lang hes dammit beine

- Streams breaks abundant quhilk thairin did swell,
 Him self astoni[s]t could not think nor tell MS., Cr., Jack: astonit
- 440 Quhow possibill so monie teiris mycht
 Poure from his eis, quhilks lyk ane springing well
 Did nevir stay thair rynning day nor nycht.
 Than syching soir he said [“]This liquor brycht⁵³
 Is no moir teirs; teirs may not end my wo
- 445 Quhilk bot begins and spent ar from my sycht
 My teiris all. This source quhilk springis so
 I know it is vive vapor fleing fro
 The fervent flams quhilk birns my hart to deed
 Up throch my soddin brest syn out dois go
- 450 At my two eis and sall draw but remeed
 My lyf and dolor both at ons to feed,
 Bot sen so is sched out thy course with speid
 And my unhappie dayis to end soon leed,
 And ye o sychs quhairwith my cair dois feid
- 455 Ye ar no sychs: sychs may not ay proceed
 But onie cease as thois that I exspyre[.]
 The moir I sych, moir panting breath dois breid[.]
 The *Lord of Luife*,⁵⁴ quho birns me all in fyre⁵⁵
 Maks with his wings this wind and will not tyre
- 460 To cause my kendlit flammes evir flow
 Quhill I destroyit be both bon and lyre,
 Bot o great mervell that my hart now dow
 So long induir in luifis fervent low
 And unconsumit utterlie to nocht[.]
- 465 Bot quhom am I in quhom sic raidge dois grow?
 Am I that *Roland* quho hes wonders wrocht?
 No: *Roland* treulie in his grafe is brocht
 His dame ingrait hes wranguslie him slaine,
 I am bot onlie his puir spreit afflocht
- 470 In wildernese heir forcit to complaine[.]
 My desperat maist great infernale paine
 To beir record be my profoundest wo[.]
 Quhat everie ane may hoip for till attaine
 Quho thrallit in the links of luife dois go:[”]
- 475 This nycht till end *Roland* lamentit so
 And quhan the vermill *Matutina* sched⁵⁶
 In celest hews hir adgeit husband fro[.]

- Him leving sleipand in his donckie bed[,]
 And quhan the *worldis lycht* began to spred
 480 Brycht rubie sparkis throch the purpur sky
 Be destenie the *Comte* haid so beine led
 That in the part he him persavit ly
 Besyd the rock, quhilk he befoir did spy
 With *Angelique* and *Medor* gravit all,
 485 For force of furie than his flesche did fry[;]⁵⁷
 Be dints and stogs of dochtie *Durandal*
 The craig and wreat he claive in skelpis small,
 So dois he go hich radgeing in dispyt
 And suddanlie to ground renversit all
 490 Quhair onie trait was of the luiflie dyt:
 The sauvage pastor and his troupe may quyt
 Cauld cumlie umbrage of this cave for ay
 And that fair fontan springand silver quhyt
 With restles rumor throch the sprutand spray[.]
 495 Thocht recent liquor clarifeit alway
 It spoutit out as colorit christall cleine
 Yit could the same in nothing quenche I say
 The coler fell quhilk in him birnand beine,
 Great stoks, and stons, and monie brainchis greine
 500 Thairin he swackit and did nevir spair
 Quhill all that wattir cleir as *saphir* scheine
 Was drumlie trublit in ilk conduit clair:
 Than irkit full of swet and havie cair
 But poust he breathles on the mydow fell
 505 In sorrow sowpit syching sad and sair
 Concluding heir continewallie to dwell.
 No heit, no cauld, no raine, nor windis snell
 Mycht mak him ons to leif againe this place
 Quhairin he lay (as dois the historie tell)
 510 But speitchie and evir with affixit face
 The firmament beholding all the space,
 And so but meet or drink did still induir⁵⁸
 Quhill that the dririe nycht haid rune hir race
 Thryse, cled in till hir clouddie robbe obscur,
 515 And quhill *Apollo* thryse haid montit suir
 In gouldin cart to lumat the day.
 And grevous rigor quhilk his bodie buir

In feibling him it moir agmentit ay,
 Quhill at the last all vincust quhair he lay
 520 Be paine heirop out of his sens he start
 And all his judgement from him fled away,
 Than the fourt day working his proper smart
 His hands outragius did his visage skart
 Maist horrible and with ane hiddeus brall
 525 For raidge he roird and restles did dispart⁵⁹
 His scheild, his gantlat, and his corslat tall[;]
 Heir fell the brassats, thair lyis *Durandal*,
 Strong nails he breaks, his cuissots aff did slyd[;]
 His helm, his gorget, and his harneis all
 530 In thousand peicis he disparplit wyd:
 Ay moir and moir his furie did him gyd
 From hour till hour quhill it increscit so
 That in no part he permanent wold byd
 Bot ravand wodlie swift and rasche did go;
 535 His clothing all and sark he reft him fro,
 And nakit schew his wombe, his brest, and bak,
 With flyring face his mouth did morgeon tho
 And syndrie sounds maist terrible did mak
 Ay claverand loud, and not to propose spak:
 540 Syn quhan his raidge wold reull him moir seveir
 He at ane pull wold suddanlie uptak
 The greatest oike or fir that he cam neir
 As bled of buss or berrie aff the breir:⁶⁰
 Great rocks, caverns, and montans all about
 545 He meed resound, and with ane luik austair
 Abaist the pastors, chaceand everie rout
 That for to spy his folie isschit out,
 And quhair he cam but mercie or remeed
 Uprais amongs tham ane maist feirfull schout:
 550 Sum with his fist lay fellit in that steed,
 Sum dammest doune, sum bruisit to the deed,
 Sum gat thair brest quyt broikin or thair bak,
 Fra sum he puld the arme, the leg, or heed
 Syn in his hand the bluidie boulk wold tak
 555 And at ane uther egarlie it swak,
 Tham ranging thus with ronklit front upbend
 He meed great heaps of this unhappie pak

Cr.: Ischit; Jack: ischit

- And nane of all agains him durst pretend,
 For as the weyld and furius ours dois stend⁶¹
- 560 But onie feir or sussie for to sie
 The *Russian hunters* tym and travell spend MS.: Russians
 For to persew hir throche the montans hie[:]
 Thocht than approtche hir ane great cumpanie
 Of litle hounds, quhowsoon scho blinks about,
- 565 That feibile sort all skattrit bak dois flie,
 Even so quhan raging *Roland* ruschit out
 The people all fast fled in deedlie dout
 With all the speid and diligence thay mycht
 And so dissoverit was this rakless rout:
- 570 Sum closit tham in ludgeings strong and wucht,
 Sum montit up on tours or templs hicht,
 And sum low spying under couvert lay
 Of this maist sensles fole till haif ane sycht
 Quho on the feilds dismembrit everie day
- 575 Bauld buls and beufils in his sport and play;
 He raifs, he rugs, he bruisis, breaks and ryfs⁶²
 With hands, with feit, with nails, and teith alway
 He byts, he stricks, he tumbles, he turns, he stryfs
 He glaiks, he gaips, he girns, he glours, he dryfs
- 580 Throw moss, and montane, forrest, firth, and plaine
 The birds, the beists, the boyes, the men, and wyfs,
 With bruit moir hiddeus from his trublit braine
 Than force of fluidis hurlland in great raine,
 Foull glar and dust his face all filthie meed
- 585 Quhairin no former beutie did remaine
 And both his eis for wraith was boudin reed
 Quhilks up and doune ay turnit in his heed
 With fearce regard upcasting all the quhyt[.]
 Both nycht and day he in the feilds abeed
- 590 And for to fill his hountrie appetyt
 Fuid quhair he mycht he reft with great dispyt,
 Swyft harts and hynds he also wold devoir,
 And to the death in rageing furie smyt⁶³
 The *sangler* strong, the *tygar*, or the *boir*,
- 595 And tham in gobbats gredelie all toir
 Thair bluid upsucking quhairwith blubbrit beine
 His visage quhilke appeird so bawld befoir,

- Far mycht he now defigurat be seine
 From that renounit wordie chiftane keine
 600 Umquhyle the beild and piller firm of *France*[.]⁶⁴
 In this estate perbrouilyt all uncleine⁶⁵
 Upon the bounds of *Spaine* he cam be chance
 Quhair *Angelique* and *Medor* did avance
 Thair journey rycht alongs the rivage fair.
 605 Bot quhan the fole beheld hir beutie glance
 Hir to persew he did with speid prepair,
 Not that he knew hir persone maist preclair
 Bot as ane chyld sum bonie bird wold crave
 To sport thairwith and kill it syn but mair
 610 For sic effect fast efter hir he drave,
 And *Medor* all astonist did he lave,
 Quhois horse lay fellit with his fist so snell,
 Bot be the ring quhilk did sic vertew have⁶⁶
 The ladie fred was from his furie fell:
 615 This was the fole of quhom I erst did tell
 That rageit on the luifers passand by,⁶⁷
 With the quhilk two no moir I will me mell[,]
 Sum spreits poetique moir perfyt than I
 To paint expertlie may thair pen apply⁶⁸
 620 Quhow thay did both from thence directlie dres
 Quhair hir great kingdome welthelie did ly
 That *Medor* mycht the croune thairof posses:
 I lave also for to declair expres
 His faictes all that did sic furie drie,
 625 For imperfyt and tediis I confes
 The mateir els all manckit is be me:⁶⁹
 Waeik crezit barge upon the swelling sie
 To everie wind will not hir saell upbend,⁷⁰
 So may I not expone in ilk degrie,
 630 The histor weill as it at lenth is pend.⁷¹

THE . 12 . CANT.

- Fast throch the deip* unto the port I tend,
 Far haifing compast monie wilsum schoir.¹
 Thow *Cleo cleir*,² sum confort to me send
 Now at the last my dytment to decoir.
 5 I change my sang, quhilk soundit sad befor,
 From dolent dyt to joyfull verse againe.
 Mirth nixt approtchithe eftir sorrow soir,³
 Thocht *Fortoun* frowne, scho will not ay disdaine;
 Bot I belive it is ane mateir vaine
 10 For to suppose that quhirling of hir quheill
 May cast us ether in to joy or paine,
 Bot onlie *God*, quho working for our weill,
 Of his paternall favor lats us feill
 Sum tym correction of his holie hand,
 15 That resonles we not but reingyie reill,
 Bot in his godlie feir may stabile stand;
 And be his prudence he prepairs the wand
 As best accordis for the sam effect,
 Quhilk his awne chosine children evir fand,
 20 Quhan that thay did thair deweteis neglect.
 As *Roland* now, quho was be him elect
 The Christians from trubill to defend,
 Syn did his course to vanitie derect,
 For the quhilk cause *God* justlie did extend
 25 His punishment, and him sic wodnes send⁴
 That as ane oule he singlie meed repair
 In wildernes, of all his freinds miskend,⁵
 And gazit on be birdis of the air
 Amongs bawld beistis, quhair he did misfair
 30 His fortitud with monie brainles brall,
 And all his fois rejosng les and mair
 To spy or heir of his unhappie fall.⁶
 Bot our *guid God* quho rycht guvernys all
 Will weill delyver from maist deip distres:
 35 Quhan force and judgement of all men is small
 In onie wayis for to prepair redres,
 By expectation than his mycht expres

Maist suddanlie dissolvith strongest snair.
 Heirfoir in goulf of greatest havines
 40 Of his refuge we nevir sould despair.
 Exempls monie mycht I heir declair
 For till appruif this propose patent plaine.
 The *godlie Joseph* wrappit was in cair⁷
 Quhom all his brethir dalie did desdaine,
 45 Yit thocht in presone long he did remaine,
 Far from his freindis and with fremmit fois,
God meed of him ane instrument againe
 For to reconfort both the sorts of thois.
 The *holie David* was at poynt to lois
 50 His lyf oft tymes be *Saulis* fervent feed,
 Bot at the last he did obtaine repois
 And from distres ane sacred king was meed.
 Quhan the *Bethulians* was in dreid of deed,⁸
God fred tham frilie from that mortall dout
 55 Be *sempill Judith*, that strak aff his heed
 Quho did beseidge thair citie round about.
 Quhat neids me schers sic devyn histoires out
 To testifie of *God's eternale mycht*?
 This onlie subject of *our chiftan* stout
 60 Dois schaw the sam: for first his vigor wycht,
 And exploitis above all uther knycht,
 His great decay, and guid releif at last
 I say dois give us perfynt knowlege rycht
 That *God* extoll may hichlie, and doune cast,
 65 Syn give remeed quhan all remeed is past.
 Heirfoir with welth we sould be humyle still,
 And in distres not utterlie agast,
 For *God* may change tham both at his guidwill:
 As in great mercie he dois so fulfill
 70 On Roland now with wodnes vexit soir,
 That he not onlie send his sens him till,
 Bot wisdom, force, and vertew, meikill moir
 Nor evir he did posses in tym befoir;
 His former fancie from him was exclud,
 75 And all his strenth imployd he to restoir
 The *Churche of God*, quhilk in great dainger stuid
 Be pert persute of *Sarrasins* so ruid,

Cr.: disdaine

Quhom he be battels bold oft pat abak,
 And schew him self ane mychtie member guid⁹
 80 For to preserve the *Christians* from wrak.
 My pen omittis for till undertak¹⁰
 Quhow *Astolphe* did to *Paradice* ascend,
 And with the godlie wyss *Apostle* spak
 The maladie of *Roland* for till mend.
 85 My bruisit braine dar not so hich pretend,
 Bot in this beild now frie from bittir blast
 I will but moir,¹¹ my longsum course till end,
 Pull in my saell, and heir my anckir cast.

FINIS

CHAPTER FOUR

NOTES TO THE TEXT

Alphabetical List of Texts and Articles

This is a alphabetical list of all texts and articles referred to explicitly in the following **Notes to the Text**. The bibliographical details are given here in a body for easy reference, and to ensure clarity in the notes themselves.

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Abbreviations

C	Cant
ch.	chapter
Dedic.	Dedication
e.m.E	early modern English
Fr.	French
Huic.	Huictain
Intro.	Introduction
Invoc.	Invocation
L.	Latin
l. / ll.	line/lines
OF	Old French
Sonn.	Sonnet
st.	stanza
vv.	verses

Appendix of Proper and Place Names

I am indebted to the following texts for supplementary information:

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Achill, Achylles

Achilles, the great Greek hero of the *Iliad*, son of Peleus and the sea-goddess Thetis, and slayer of **Hector** (q.v.). He is famous for two reasons: one, that he was invulnerable except in the heel that his mother held him by when she dipped him in the river Styx which confers this invulnerability; and two, that he was offered the choice between a short but glorious life or a long, uneventful one. He chose the former and was killed by an arrow in the heel, possibly shot by **Paris** (q.v.).

Adonis

Adonis was a Greek youth of Syrian origin loved by Aphrodite (see **Venus**). There are several accounts of his birth but his death at an early age from a wild boar attack and the subsequent turning of white roses red through the shedding of Aphrodite's blood on their thorns as she ran to give him assistance are the best-known myths about him.

Agramant, Agrammant

Agramante, King of Africa, invaded **France** (q.v.) to revenge his father

Troyano, who had been slain by Orlando (see **Roland**). He besieged **Paris** (q.v.) but was defeated and ultimately killed by Orlando.

Agrican

Agricane, King of the Tartars, in love with Angelica (see **Angelique**). He besieged Albracca (see **Albrack**) to try to win her. He is the father of Mandricardo (see **Mandricard**).

Albrack

Albracca, the capital of Cathay in which Angelica (see **Angelique**) is besieged by Agricane (see **Agrican**).

Alcin

Alcina is an enchantress invented by Boiardo in *Orlando Innamorato*. She represents pure sensuality and is supposed to be the sister of King Arthur in which case she may correspond to Morgause, witch-queen of Orkney. Her bower symbolises a life of ease and pleasure, a *locus amoenus* where the emphasis is on the delights of the senses without any sense of sin.

Alciode

Alzirdo, a commander in Agramante's (see **Agramant**) army, generally held to be a paragon of chivalry. Ariosto names him as king of Tremisen, which may be Tlemcen in Algeria.

Alexander

(1) Cant 11, l.37—Alexander III of Macedon, "the Great" (356–323 B.C.), conqueror of an empire that covered most of **Asia** (q.v.). He ascended the throne after the murder of his father Philip in 336 B.C. and forcibly united the warring Greek states. In 334 B.C. he invaded the Persian Empire with some 35,000 men and defeated its king, **Darius** (q.v.) at Issus. Within four years he had conquered Asia Minor, Syria, Egypt, Babylonia, and Persia itself. He then invaded northern India and defeated the gigantic Indian king, Porus, in 327 B.C. A mutiny in his army prevented him from crossing the Ganges and he returned reluctantly to Babylon, where he died of a fever although it was believed to have died by poisoning. (2) Cant 11, ll.60–76—Alexander III, King of Scots (died 19 March 1286), who fell over the cliff at Kinghorn (see **Kingorn**) while on his way to join his new bride one stormy night. He had previously had the ill-luck to lose his three heirs and his wife. His untimely death left a six year old girl, the so-called Maid of Norway as his sole direct heir. Her death at Orkney on her way to Scotland plunged the country into civil war.

Alexis

Alexis is the object of the unrequited love of **Coridon** (q.v.).

Almanic

Germany. The form comes from Fr. *Allemagne*.

Amadis

Amadis is the hero of the romance *Amadis of Gaul* which is of either Spanish or Portuguese origin. He is born the illegitimate son of Princess Elisena

of Brittany (see **Britannie**) and King Perion of Gaul, who are afterwards married. Meanwhile, his mother being anxious to conceal his birth, Amadis is set afloat in an ark. He is carried to the coast of Scotland, where he becomes the ward of the king and queen. Princess Oriana (see **Oriane**) of England comes to visit and the pair fall in love. She is instrumental in getting him knighted and he performs several heroic acts, learning his real identity in the process. Oriana is deceived as to his constancy, however, and writes him many cruel letters. He is heartbroken, renounces everything, and goes to live on a barren island with a hermit. All is resolved when he rescues Oriana from an arranged marriage and carries her off to the Firm Island where both achieve the height of bliss open only to the bravest knights and the fairest ladies.

Amarille

Amaryllis, an obscure name often given to nymphs in pastoral poetry. She features in Virgil's *Eclogues* along with Nacara (see **Neera**), Galatea (see **Galathee**), and Calisto (see **Callisto**).

An

Anna, sister of **Dido** (q.v.), Queen of Carthage in Virgil's *Aeneid*. She has also been identified with the Roman water nymph Anna Perenna in **Ovid's** (q.v.) *Metamorphoses*.

Angelique

Angelica, the sought-after heroine of the poem. She is the daughter of Galafrone (see **Galafron**), the Great Khan of Cathay. She is a matchless beauty who inspires love in all men who see her but who wishes to remain proudly inviolate.

Appelles

Apelles of Colophon and Ephesus was a painter of the 4th century B.C. He was famous primarily for his paintings of Aphrodite and Alexander the Great and Pliny dates him 332 B.C. because of the latter. Classical tradition had him fall in love with and marry Alexander's mistress, Campaspe, while painting her portrait. He was seen as the epitome of craft and polish. Montgomerie and James VI both use him as such an example.

Apollo, Appollo

Apollo was the Roman and Greek god of the sun, music, poetry, archery, and much more. He was the son of Zeus (see **Jove**) and Leto, and the twin brother of **Diana** (q.v.). He was also the lover of the **Muses** (q.v.).

Arden

The Ardennes, on the border of Belgium and Luxembourg. Their romantic association comes directly from Ariosto, and can also be found in Shakespeare's 'As You Like It' (the Forest of Arden), and Sir Philip Sidney's 'Astrophel and Stella' (l.96 "famous Ardeyn").

Argail

Argalia, brother of Angelica (see **Angelique**) and the possessor of magic

armour. He was slain by Ferraù (see **Ferragus**) who kept his armour and was afterwards haunted by him. His story is told in full in Boiardo's *Orlando Innamorato*.

Argolant

Agolante, King of the Saracens (see **Sarrasin**), defeated by the Christians at Aspromonte (see **Aspermont**). He was the subject of *Agolant*, a romance of the Carolingian cycle which made a great impression on Italian literature. He was the grandfather of Ruggiero (see **Rodger**).

Ariadne

Ariadne was the daughter of King Minos of Crete. She helped **Theseus** (q.v.) escape the Labyrinth by means of a ball of thread after he had killed the Minotaur. He abandoned her on the Greek island of Naxos where she was discovered by Dionysus who became enamoured of her and later married her.

Ariost

Lodovico Ariosto (1474–1533). He was born at Reggio Emilia, near Ferrara and sponsored by the House of Este. He is the author of *Orlando Furioso*, one of the greatest poems of the early Renaissance, and the poem on which 'Roland Furious' is based.

Arius

Arius (A.D. 260–336) was the founder of Arianism, a Christian heresy involving the subordination of the person of Christ. He was forced into exile by the Nicene Council and died excommunicate in AD 336.

Asia

Asia here refers to the modern continent of Asia with the exclusion of Japan, Malaysia, Indonesia etc.

Aspermont

Aspromonte, a mountain in Calabria, site of a great battle in which the Christians, led by Charlemagne (see **Charlemaine**), defeated the Saracens (see **Sarrasin**), led by Agolante (see **Argolant**).

Astolph

Astolpho, son of Otho, King of England, was turned into a myrtle by Alcina (see **Alcin**). He regained his own shape through Melissa (see **Melisse**). He cured Orlando (see **Roland**) of his madness.

Atlant

Atlante, the evil enchanter who rescued Ruggiero's (see **Rodger**) mother when she had been cast adrift on the sea by her brothers because she had become a Christian. She died giving birth to Ruggiero, whom Atlante has therefore brought up. He also tried to bind Ruggiero to him by means of a spell, which was broken by the magic ring.

Aurelius

Lucius Domitius Aurelianus (c. A.D. 215–275), Emperor of **Rome** (2) and subjugator of **Zenobia** (q.v.).

Aurora

Aurora is usually another name for Eos, personification of the dawn but is also used by Stewart as another name for the moon. She was primarily noted for her sexual inconstancy and was the mother, by Astraeus, of **Boreas** (q.v.) and Zephyrus (see **Zephir**), and possibly of **Phaeton** (q.v.) by Cephalus or Apollo.

Auvergne

Auvergne was a province and is now a region of central **France** (q.v.) centred around Clermont-Ferrand.

Aymon

Aymon is Duke of Montalbano and father of Bradamante (see **Bradamant**) and Rinaldo (see **Rennault**).

Bajacet

Bajazet 1, Sultan of the Ottoman Empire, was defeated by Tamburlaine (see **Tamberlan**) in 1402, and subsequently imprisoned in circumstances of great hardship.

Barcelone

Barcelona, capital of the Spanish region of Catalonia.

Baviers

Namo of Bavaria, an aged, and presumably harmless, vassal of Charlemagne.

Bayard

Baiardo, Rinaldo's (see **Rennault**) mighty destrier, found in a cave with a magic sword and suit of armour and given to Rinaldo when he was dubbed knight by Charlemagne (see **Charlemaine**).

Bersabe

Bathsheba, wife of Uriah, whom King **David** (q.v.) espied in her bath (II Kings 11–12). He was so enamoured that he committed the despicable act of sending her husband into the thick of battle, hoping that he would be killed. Uriah was killed and Bathsheba became David's wife and the mother of Solomon.

Bethulians, see **Judith****Bocace**

Giovanni Boccaccio (c. 1313–1375) was an Italian novelist, poet, and humanist whose *Decameron*, a collection of one hundred stories supposed to be recounted over ten days by a group of wealthy young nobles sheltering from the Black Death of 1384 in a villa outside Florence, was a fount of inspiration for many authors from Chaucer to Keats.

Boreas

Boreas was the north wind, son of Eos (see **Aurora**) and Astraeus.

Bradamant

Bradamante, daughter of **Aymon** (q.v.), sister of Rinaldo (see **Rennault**), and latterly lover of Ruggiero (see **Rodger**), a warrior virgin—presumably a medieval Amazon.

Brededor, Bridedor

Literally bridle of gold, Orlando's (see **Roland**) trusty steed, which he won from Almonte. The horse's original name in the *Chanson de Roland* was Veillantif. It was Boiardo who renamed him Briadoro, from which Stewart derives Bridedor. He is not named in Desportes.

Britannie

Brittany was an ancient duchy and is now a region in the north-west of **France** (q.v.).

Brunnell

Brunnello, a thief commissioned by King Agramante (see **Agramant**) to steal the magic ring from Angelica (see **Angelique**) in Albracca (see **Albrack**) in order to free Ruggiero (see **Rodger**) from Atlante's (see **Atlant**) spell so that he can help fight the Christians.

Calisto

Calisto was a wood-nymph who was seduced by Zeus (see **Jove**) in Greek myth, and afterwards changed into a bear, along with her child, by Hera. Zeus took pity on them and set them in the sky as the constellations Ursa Major and Ursa Minor. She features in Virgil's *Eclogues*.

Cartage

Carthage was an ancient city-state on the Bay of Tunis near modern Tunis. It was supposedly founded by **Dido** (q.v.), became a great power in the Mediterranean, fought against **Rome** (2)(q.v.) in two Punic Wars and was finally subsumed into the Roman Empire.

Castillon

Castile was formerly a kingdom in the high plateaux of central Spain (see **Spaine**), now divided into two regions known as Old and New Castile.

Caucasus

The Caucasus is a mountain range situated between the Black Sea and the Caspian.

Centaur

The Centaur was a mythical creature, half man, half horse. The upper parts of their bodies were human, as were sometimes the front parts of their legs, but the rear parts were those of a horse and, in the Classical era, they had four horses hooves and two human arms. They lived in the mountains and forests and on raw meat. They were held to be descended from **Apollo** (q.v.) or Ixion. One of the most famous stories about them concerns their

quarrel with **Pirithous** (q.v.). The most famous Centaur, Chiron, was of a different descent and was kindly, wise, and hospitable.

Cerberus

In Greek mythology, Cerberus was the three-headed dog which guarded the entrance to hell, stopping the living from entering and the dead from leaving. He is generally described as having three dog's heads, a serpent's tail, and innumerable snakes' heads on his back.

Ceres

Ceres is the Roman name for Demeter, the Greek corn goddess, herself an amalgamation of an earlier Minyan earth goddess and the Great Goddess of the pre-Hellenic matriarchal society. She was the daughter of Cronos and Rhea, and the sister of Zeus (see **Jove**) by whom she had Persephone, the maiden, herself an aspect of the goddess.

Cesar

Gaius Julius Caesar (c. 100 B.C. – 44 B.C.) was a Roman general and statesman. His rise to power was meteoric. He formed one of the first triumvirate with Crassus and **Pompey** (q.v.). He invaded Gaul and Britain, defeated Pompey in the Civil War, and in the Alexandrine war, met Cleopatra and established her on the throne of Egypt. On his return to **Rome** (2) in 44 B.C. the crown was offered him, which caused the aristocratic party to compass his execution on the Ides of March by the hands of his supposed friends, including his natural son, Brutus.

Charlemaine

Charlemagne succeeded his father as King of the Franks in A.D. 768, the first Teutonic monarch to be Holy Roman Emperor. He features in the *Chansons de Geste*, the cycle of romances known as the Carolingian or Charlemagne cycle which purport to chronicle many events of his reign (and which were the pre-eminent romances of the Middle Ages), as a capricious, gullible, and irascible tyrant, although the biographies of Einhart and Notker the Stammerer show a brave, compassionate, and simple soul.

Circassie

Circassia (now Kuban), a region in the north west of the **Caucasus** (q.v.). The women were noted for their great beauty and were highly sought after for harems. The inhabitants were known as Circassians.

Clairmont

The ancestral house to which **Aymon** (q.v.), Bradamante (see **Bradamant**), Rinaldo (see **Rennault**), and Orlando (see **Roland**) all belong, named after their mutual ancestor Clairmont.

Clariadus

Clariodus was the hero of an English/Scottish metrical romance written about 1550, derived from a French original. The romance is set in England soon after the days of King Arthur. Clariodus, the son of the Earl of the

Asturias, falls in love with **Meliades** (q.v.), the daughter of Philippon, King of England. They met when her aged father asks for Clariodus' father's help in ruling his kingdom. Evil foes of Philippon send forth a champion to challenge the king to single combat after accusing him of dastardly crimes. Clariodus offers himself in the king's stead, is knighted, defeats the champion, and finally marries Meliades.

Cleo

Clio, one of the nine **Muses** (q.v.). She was the Muse of history.

Coridon

Corydon, a shepherd character in Virgil's *Eclogues* who is passionately in love with and composes songs to **Alexis** (q.v.).

Creseid

Cressida, daughter of Calchas the High Priest of **Troy**, and faithless lover of Troilus (see **Troyalus**) in the *Iliad*. In the Middle Ages she was a byword for the inconstancy of women and her story was told by many authors, including Geoffrey Chaucer ("Troilus and Criseyde"), Robert Henryson ("The Testament of Cresseid"), and Shakespeare ("Troilus and Cressida").

Cresus

Croesus, King of Lydia (died c. 546 B.C.) who acquired such immense wealth that his name has become proverbial. He was defeated by **Cyrus** (q.v.). He was also noted for wisdom and was a friend of Solon. It was Solon's name he uttered thrice while standing before the funeral pyre on which Cyrus had ordered him burnt. This touched Cyrus, who spared his life and made him his companion.

Cupid

Cupid was the Roman god of love, son of **Venus** (q.v.), usually depicted as a naked child with a bow and arrow, hence the many references to his arrows in the poem. He is identified with the Greek god Eros.

Cypris yle

The island of Cyprus, the legendary birthplace of **Venus** (q.v.).

Cyrus

Cyrus (559–529 B.C.) was the son of Cambyses and creator of the Persian Empire. According to Herodotus, he subjugated but spared the life of Croesus (see **Cresus**), king of Lydia. He suffered the unfortunate fate of being defeated by Queen Tomyris of the Massagetae, who placed his head in a skin filled with human blood.

Dameta

Damoetas, a character in Virgil's *Eclogue* III, who has a quarrel with his fellow shepherd Menalcas and challenges him to a singing match.

Darius

Darius III (c. 380–330 B.C.), ruler of the Persian empire. When Alexander the Great (see **Alexander** (1)) invaded he was outgeneralled and betrayed,

finally meeting his death at the hand of an erstwhile friend after being deserted by his household after fleeing the battlefield of Issus.

Daniell

Daniel, the eponymous hero of the Old Testament Book of Daniel, which is concerned with both his life story and his prophecies.

Daphne

Daphne was a nymph, daughter of a river-god, whose name means “laurel”. In Greek mythology, she was loved and pursued by **Apollo** (q.v.). She would have none of him, prayed that the white limbs which so attracted him would be turned into something else, and was changed into the tree which bears her name.

David

David, son of Jesse, King of Israel. His doings are recorded in the Old Testament book II Kings. One of his wives was Bathsheba (see **Bersabe**).

Demophoon

Demophon in this instance was the son of **Theseus** (q.v.). He took part in the Trojan War in order to recover his grandmother who was one of the slaves of Helen of Troy (see **Helena**) and was one of the Greeks inside the Trojan Horse. On the way back from **Troy** (q.v.), he had an amorous dalliance with Phyllis (see **Philles**) as a result of which he died.

Diana, Diane

Diana, the Roman equivalent of the Greek goddess Artemis. She is the twin sister of **Apollo** (q.v.), daughter of Jupiter (see **Jove**) and Latona, and is represented as an eternally youthful virgin huntress. She is also represented as Diana Selene, the Moon goddess, mirroring Apollo Helios, the Sun god. Interestingly for a virgin goddess, she is also Lucina, the goddess of childbirth, to the Romans because she is said to have helped her mother give birth to Apollo.

Dido

Dido was a Tyrian princess, also known as Elissa, who when widowed, left Tyre and founded Carthage (see **Cartage**). In Virgil’s *Aeneid* she was the lover of Aeneas (see **Ene**) who immolated herself on the shore when he left her to sail to Italy.

Doris

A sea-nymph who is the daughter of Oceanus and the wife of Nereus or **Egeon** (q.v.).

Durandal, Durandall

Durindana, Orlando’s (see **Roland**) famous and wondrous sword, first mentioned in the *Chanson de Roland*. Boiardo tells us it originally belonged to **Hector** (q.v.) and passed into the possession of Almonte, along with Hector’s helmet. Roland acquired them both when he killed Almonte at Aspromonte (see **Aspermont**). When Roland discarded it in his frenzy,

Mandricardo (see **Mandricard**) held it until relieved of it by Ruggiero (see **Rodger**).

Echo

Echo was a Greek nymph who distracted Hera with incessant talking while Zeus (see **Jove**) amused himself with the nymphs. When Hera discovered this she took from Echo all use of her voice except the capacity to repeat the last syllables of spoken words. Echo then fell in love with Narcissus, a beautiful youth, who repulsed her. She pined away in grief until only her voice remained.

Egeon

Egeon is one of the Hecatoncheires, a giant with a hundred arms and fifty heads, also known as Briareus. He fought with the gods against the Titans. For his bravery he was given a home in the sea and the hand of **Doris** (q.v.).

Emelie

Emelie, sister of Hippolyta, Queen of the Amazons in Chaucer's 'The Knight's Tale', itself taken from Boccaccio's (see **Bocace**) *Teseida*. In this story Hippolyta is married to **Theseus** (q.v.), Duke of Athens, and Emelie lives with them at Court. Palamon and Arcite, two knights of Thebes, are Theseus' prisoners. Both see and fall in love with Emelie, and, having been freed, claim her hand. Theseus decides that the matter should be settled by a grand tourney. Before the battle, each of the main protagonists implore their chosen god for aid—Emelie to Diana, Palamon to Venus, and Arcite to Mars. Jupiter decides to award each what they asked for—Palamon asked for Emelie, Arcite for victory, and Emelie for a life of chastity or at least a husband that would be good to her. Arcite dies at the moment of victory and Emelie is married to Palamon. Emelie is not allowed a life of chastity because she is too valuable a prize.

Ene, Eneas

Aeneas was the son of Aphrodite (see **Venus**) and Anchises. He was a prince and hero of **Troy** (q.v.) and was the legendary founder of **Rome** (2). Virgil's *Aeneid*, which deals with Aeneas' wanderings after the sack of Troy by the Greeks, including his meeting with **Dido** (q.v.), had a great influence on medieval and Renaissance writers. Stewart would certainly be familiar with Gavin Douglas' 'Eneados' (a translation of the *Aeneid*) and the original itself.

Eolus

Aeolus was lord of the winds in Greek mythology.

Espangols, Spangards

Spaniards, particularly Moorish ones.

Ethiopia

This may be Ethiopia in particular or central and southern Africa in general.

Etna Mont

Mount Etna.

Europa

Europa was the daughter of Agenor, King of Tyre. Jupiter (see **Jove**) fell in love with her and, in order to win her, took the form of a beautiful bull on the beach where she walked. The bull played about her so gently that she climbed on its back. It ran off into the sea with her and swam away to Crete. Europa became the mother of Minos and Rhadamanthus (and possibly Sarpedon) by Jupiter, and gave her name to the continent of Europe. The bull became the constellation of Taurus.

Eurus

Eurus was the south-west wind and brother of **Boreas** (q.v.).

Ferragus

Ferràu, a pagan knight, and another admirer of Angelica (see **Angelique**). He is called Ferragut by Desportes, and Ferragus by Martin.

Flora

Flora was the Roman goddess of flowers and blossoming plants.

Fortone, Fortoune

Fortuna was the Roman personification of Chance, usually portrayed with the cornucopia, and with a rudder to symbolise that she steered the course of men's lives. Her wheel was a later addition as she came to be identified with the rather darker Greek deity Nemesis (see **Ramnusia**).

France

This may equate to the Frankish Empire which was somewhat smaller than the present-day republic of France or it may simply be the latter.

Galafron

Galafrone, Great Khan of Cathay, father of Angelica (see **Angelique**) and Argalia (see **Argail**), slain by the forces of Agricane (see **Agrican**) at Albracca (see **Albrack**).

Galathee

Galatea was the daughter of Nereus who was loved by Polyphemus, the Cyclops. She features in Virgil's *Eclogues*

Ganymede

Ganymedes was said to be the most beautiful youth alive, possibly the son of King Tros, the founder of **Troy** (q.v.). He was carried off by Zeus (see **Jove**) to be the cupbearer of the gods.

Gasconie

Gascony was an ancient duchy and province and is now a region of **France** (q.v.) in the Gers departement which is situated in the south west of the country and bounded by the Garonne, the Pyrenees, and the Atlantic.

Gyans

The giants were the sons of Earth, according to Hesiod, and possessed great strength and horrible appearance. The struggle between the giants and the Olympian gods was one of the most popular myths in Greece.

Habacuc

Habbakuk the prophet and writer of the book of that name in the Old Testament. This reference is to the story from *The Apocrypha* where Habbakuk is hauled through the air by the hair of his head from Judea to Babylon by an angel in order to bring food to Daniel in the lions' den ('Bel and the Dragon', vv. 33–39).

Hanniball

Hannibal (247 B.C.-c183) was a great Carthaginian general famous for his courage and resource in the face of insurmountable obstacles—such as crossing the Alps in winter which he did by using elephants as pack animals.

Hebude Yle

There is a good case for assuming that this means the Hebrides. 'Ebudae' was the name given by Ptolemy to the Hebrides. The fact that it is a northern island, and that, in Ariosto at any rate, an expedition is mounted from Hibernia (i.e. Ireland) to this island (described as one of a large group), together with the similarity in name seem to confirm this identification. Further corroboration may be found in Sir Walter Scott's 'Marmion', canto IV, st. XXVI, l.1,

For from Hebudes, dark with rain,
where "Hebudes" clearly corresponds to the Hebrides.

Hector

Hector was the great Trojan hero of the *Iliad*, son of King Priam and Queen Hecuba of **Troy** (q.v.). He was slain and dragged round the walls of Troy by Achilles (see **Achill**), the Greek.

Helecone, Helicon

Helicon is part of the largest mountain of Boeotia; more particularly the summit behind Thespieae which was the site of the **Muses'** (q.v.) sanctuary. It is named after the kindly hero Helicon, murdered by his brother. The Hippocrene spring, struck by **Pegasus'** (q.v.) hoof from the rock and inspiration of poets, is to be found here.

Helena

Helen, Queen of Sparta, known as Helen of **Troy** (q.v.), lover of **Paris** (q.v.) and the ostensible cause of the Trojan War. She was considered the most beautiful woman of her day and, as an example of beauty, has inspired poets ever since. Fittingly, as she brought about a civilisation's downfall, she was the granddaughter of Nemesis (see **Ramnusia**).

Helicon, see **Helecone**

Hilaire

St. Hilaire of Arles (*c.* 403–449 AD), who had a high reputation for learning and eloquence in his own lifetime.

Hypogriphe

The hippogriff was a magical creature, half horse, half griffin, which has been tamed by the magician Atlante (see **Atlant**). It is derived from the winged horse (see **Pegasus**), and symbolises (in Ariosto, at any rate) the uncontrolled primitive desires within Ruggiero (see **Rodger**) which he has to learn to control. Ariosto insists it is a natural phenomenon.

India

This may be modern India or another name for the Indies, west and east. See also **Ynd**.

Iris

Iris was the goddess of the rainbow.

Isobell

Isabella, daughter of the king of Galicia. She loves, and is loved by, Zerbino (see **Zerbin**). She was rescued by Orlando (see **Roland**) from a cave of brigands and reunited with Zerbino only to see him slain. While on her way to a convent she fell into the power of Rodomonte, the boastful Saracen prince, and to protect her honour manoeuvred him into slaying her.

Italie

This corresponds to modern Italy.

Jason

Jason was the son of Aeson, King of Iolcos. He was the leader of the Argonauts, a group of heroes sent to seek the Golden Fleece at the behest of his usurping uncle Pelias. He was the lover of **Medea** (q.v.), among others.

Jerom

St. Jerome (*c.* 377–420 AD), who wrote many commentaries on The Bible and translated the Old Testament from Hebrew into what later became the Vulgate version.

Joseph

Joseph was one of the twelve sons of Jacob and his father's favourite. How his brothers threw him in a pit, how he was rescued and taken into slavery in Egypt, whence he was delivered and attained a high position with Pharaoh, as a result of which, through the interpretation of dreams, he saved Egypt from famine and was finally reconciled with his brothers is told in the Old Testament, Genesis 41.

Judith

Judith was a young Jewish widow of Bethulia who saved her fellow Bethulians from destruction by seducing the Assyrian general Holofernes and then cutting off his head. Her story is chronicled in the 'Book of Judith'

in *The Apocrypha* and was the subject of a work by Thomas Hudson, another of the Castalian Band.

Jove, Jupiter, Juppiter

Jove was the Roman ruler of the gods, he wields the thunderbolts and the lightning. He is identified with the Greek god Zeus.

Kingorn

Kinghorn, in Fife, was the seat of a castle which Alexander III (see **Alexander** (2)) gave as a bride gift to his second wife, Yolande de Dreux. It was on the way to join her there that Alexander met his death.

Libia

This corresponds roughly to modern Libya.

Lucine

Lucina is another name for the goddess **Diana** (q.v.), a name which refers to her role as goddess of childbirth etc.

Lucrece

Lucrece was the wife of Tarquinius Collatinus. According to legend, she was raped by Sextus, son of the tyrant Tarquinius Superbus. She told her husband and then killed herself. This led to the expulsion, by a popular uprising, of the Tarquins from Rome and the formation of the republican state. This story was a popular motif in medieval and Renaissance writing which was used by Shakespeare among many others.

Mandricard

Mandricardo, son of Agricane (see **Agrican**). The holder of Durindana (see **Durandal**) after Orlando (see **Roland**) threw it away in his madness, he was slain by Ruggiero (see **Rodger**) while contending for the dead Argalia's (see **Argail**) magic shield.

Mars

Mars was the Roman god of war, identified with the Greek god Ares. He was the father of Penthesilea (see **Panthasile**).

Matutina

Matutina is a literary personification of the morning and is therefore another name for the dawn. Matuta was the Roman goddess of growth and Lucretius makes her the goddess of dawn and therein may lie Matutina's origin.

Medea

Medea was a princess and sorceress of Colchis who helped **Jason** (q.v.) to obtain the Golden Fleece by sundry methods, including cutting up her brother to delay pursuit. She lived with him as his consort on their return to Iolcos and murdered his usurping uncle in an effort to please him. She also murdered her children by him and his new bride when she found out about his putative infidelity.

Medor

Medor is a young Moor of inferior rank, a foot-soldier in the company of Prince Dardinello. He was wounded by Zerbino (see **Zerbin**) while seeking Dardinello's body after a battle. He was found and tended by Angelica (see **Angelique**) whose love he won and whom he eventually married.

Meliades, see Clariadus**Melisse**

Melissa, a benevolent sorceress who assists Ruggiero (see **Rodger**) and Bradamante (see **Bradamant**).

Melpomene

Melpomene was one of the nine **Muses** (q.v.). She was the muse of tragedy.

Menalcas, see Dameta**Mercurius**

Mercury, the Roman messenger of the gods. He is often represented as Jove's servant in his amorous exploits. He corresponds to the Greek god Hermes.

Minerva

Minerva was the Roman equivalent of **Pallas** (q.v.) Athene, Greek goddess of wisdom.

Momus

Momos is a literary figure personifying fault-finding. He has no mythology although Hesiod numbers him amongst the children of Night.

Mont Pyrens

The Pyrenees.

Morpheus

Morpheus was the Greek god of sleep, one of the thousand children of Hypnus, the personification of sleep. Morpheus' name (derived from the Greek word for form) indicates his metamorphicability. He is supposed to take the shape of human beings and to show himself to people during their dreams. He had huge, swift wings which could carry him in seconds to the ends of the earth.

Mors

Moors, i.e. Spanish and Moroccan Arabs.

Muses

The Muses were Greek divinities who presided over the arts and sciences. They were the daughters of Zeus (see **Jove**) and Mnemosyne, and were born at Pieria near Mt. Olympus. Their worship spread from Thrace and Pieria to Boeotia, where they dwelt on Mt. **Helicon** (q.v.). Mt. Parnassus (see **Pernasse**) and its Castalian spring were also sacred to them. Originally three, they were afterwards spoken of as nine. Clio (see **Cleo**) was the Muse of history, Euterpe of lyric poetry, Thalia of comedy, Melpomene of tragedy,

Terpsichore of choral dance and song, Erato of erotic poetry and mime, Polyhymnia of the sublime hymn, Calliope of epic poetry, and Urania (see **Uranie**) of astronomy.

Nabuchodonosor

Nebuchadnezzar II was a Chaldean king of Babylon who ruled from 604–561 B.C., during which time he extended Chaldean power throughout the old Assyrian Empire and sacked Jerusalem (in 586 B.C.), deporting its inhabitants to slavery in Babylon. His punishment for this and other crimes, amongst them dismissing the warnings of Daniel (see **Daniell**) was a descent into bestialism which is chronicled in the Old Testament, Daniel, 4, 33.

Neera

Nacera, another obscure name in pastoral poetry, who features in Virgil's *Eclogues*.

Neptun, Neptunus

Neptune was the Roman god of the sea, brother of **Jove** (q.v.). He is identified with the Greek god Poseidon.

Ninus

Ninus was the mythological founder of Nineveh and conqueror of western Asia who was persuaded by his wife Semiramis (see **Semerame**) (q.v.) to make her ruler in his place for five days. Her first act was to throw him into prison and then she had him murdered.

Numeds

Numidians, natives of Numidia, an ancient country of North Africa roughly corresponding to modern Algeria.

Occident

The Occident is the part or region of the heavens in which the sun and other heavenly bodies set.

Olimpe

Olympia, the daughter and heiress of the Count of Holland. She is secretly betrothed to Bireno, the Duke of Zealand, but is forced to marry the son of the dastardly king of Friesland, who has been harrying her land. She cuts the throat of her bridegroom on the wedding night and escapes. Bireno is captured by the king, who devises a cunning plan to make Olympia suffer. If she gives herself up within a year Bireno will be spared, if not he will die. Orlando (see **Roland**) comes to her assistance and, after many doughty endeavours, restores her to her throne and her betrothed (see Ariosto, canto IX for details). Unfortunately, Bireno proves unfaithful, and Olympia finds herself betrayed again, and left fettered to a tree awaiting the same fate at the hands of the sea monster as Angelica (see **Angelique**). She is rescued by Orlando and the king of Ireland, whom she later marries.

Oriane, see **Amadis**

Orient

The Orient is a generic term for any place situated in the east.

Ovid

Publius Ovidius Naso (43 B.C.-A.D. 17) was the writer of several works, among them *Metamorphoses*. This latter work was a great inspiration to Renaissance writers.

Paladein, Paladeine

A Paladin was, in modern versions of the Charlemagne romances, one of the Twelve Peers or famous warriors of Charlemagne's (see **Charlemaine**) court. The title also carries the more figurative sense of a knightly hero or renowned champion.

Pallas, see **Minerva**

Pan

Pan was the Greek god of shepherds and flocks, usually depicted as half man, half goat. His genealogy is uncertain and he is often identified with the Roman gods Sylvanus and Faunus (see **Phawnus**).

Panthasile

Penthesilea was the daughter of Ares (see **Mars**) and Queen of the Amazons. She came to the aid of **Troy** (q.v.) after the death of **Hector** (q.v.) and fought valiantly until she was killed by Achilles (see **Achill**). She gave this support in penance for having accidentally killed her comrade and predecessor as Amazon queen, Hippolyta, in a battle.

Paradice

Paradise, here used in the Christian sense of Heaven, the abode of God and his angels and the final abode of the righteous.

Paris

Paris was a prince of **Troy** (q.v.), son of Priam and Hecuba, and brother of **Hector** (q.v.). He is noted for two acts. The first was the so-called "Judgement of Paris" in which he awarded a golden apple as a prize for beauty to Aphrodite (see **Venus**) at the expense of Athene (see **Minerva**) and Hera. Aphrodite had promised him the most beautiful woman in the world, Helen of Sparta (see **Helena**), as his bride. His second act was to bring about the Trojan War by stealing Helen away from her husband Menelaus, who promptly set off after them with a Greek force and, after ten years, brought Troy to its knees.

Paul

St. Paul the Apostle was the writer of fourteen epistles in the New Testament and the creator of much of the dogma of the early Christian church.

Pegasus

Pegasus, the winged horse, was generally held to be the son of Poseidon (see **Neptun**) and Medusa, the Gorgon. By striking his hoof on the earth of Mt. Helicon (see **Helecone**), Pegasus had created the spring of Hippocrene,

sacred to the **Muses** (q.v.). He was captured by the hero Bellerophon at another spring, aided him in all his adventures until the hero became too presumptuous, and was finally taken up to Olympus where he became a constellation.

Pernass, Pernasse, Pernassos

Mt. Parnassus, the home of the Muses in Greek mythology. It is an outlying spur of the Pindus range in Greece.

Phaeton

Phaeton was the son of **Apollo** (q.v.) and Clymene, or Eos. When he grew up, he sought out his father. His father recognised him and offered him a gift. Phaeton asked for the chance to drive the chariot of the Sun, drawn by fiery horses, for a day. He was warned against it but attempted it. The horses ran away with him and the Earth was in danger of being burnt up until Zeus (see **Jove**) threw a thunderbolt which knocked Phaeton out of the chariot. He fell into the river Eridamus, or the Po, and was killed.

Phawnus

Faunus was a benevolent Latin deity who looked after shepherds and their flocks. He is sometimes described as the son of Circe and **Jove** (q.v.) and was identified with the Greek god **Pan** (q.v.).

Phebe

Phoebe was technically speaking a Titaness and mother of Leto and therefore grandmother of **Apollo** (q.v.) and Artemis, but her name "the bright one" is often used for the Moon.

Phebus

Phebus "the shining one" is another name for **Apollo** (q.v.) as the sun.

Phenix

The phoenix was a fabulous bird generally thought to have come from **Ethiopia** (q.v.). It was an eagle-like bird of considerable size with brightly coloured plumage which apparently lived on incense. It was believed that it did not reproduce normally, that only one phoenix existed at one time, and when it felt near death it built a nest of aromatics and immolated itself only to be resurrected as an egg from which the new phoenix hatched. The birth of the new phoenix marked the beginning of a "Great Year", according to the Egyptians who were its foremost worshippers.

Philida

Phillida was a traditional name for a shepherdess in a pastoral work. Shakespeare uses it in 'A Midsummer Night's Dream'.

Philles

Phyllis was the daughter of the King of Thrace, upon whose coast Demophon (see **Demophoon**) found himself washed up while returning from **Troy** (q.v.). She and Demophon fell in love and she gave him a mysterious casket when he left for Athens to put his affairs in order, telling him to open it only when he had abandoned all hope of returning to her. He did

not return. On the day appointed for his return, when she realised she had been betrayed, she invoked a curse on his head and hanged herself. On the same day Demophon opened the casket, the contents of which frightened his horse so much that it bolted and he was thrown, fell on his sword, and died. Other versions have Phyllis metamorphosed into an almond tree.

Philomela

Philomela was the sister of Procne (see **Progne**), who was married to Tereus, King of Thrace. Tereus pretended that Procne was dead in order to have Philomela sent to him. When she arrived, he raped her and cut out her tongue to stop her telling anyone. She managed to send Procne a piece of cloth into which she had woven her story. Procne found her and took her revenge by serving Tereus with the flesh of their child Itys. He discovered this and pursued them, but the gods turned him into a hoopoe, Procne into a nightingale, and Philomela into a swallow. Later Latin authors reverse the roles and make Philomela the wife of Tereus.

Pirramus

Pyramus and his lover Thisbe are the hero and heroine of a love-story almost unknown except from **Ovid's** (q.v.) *Metamorphoses*, Book 4. They were next door neighbours in Babylon, and, as their parents would not let them marry, they talked with each other through the party wall of the houses, which was cracked. Finally, they arranged to meet at Ninus' tomb. Thisbe, arriving first, was frightened by a lion coming from its kill. Pyramus, finding the bloodstained cloak dropped by Thisbe and chewed by the lion, supposed her dead and killed himself. She returned, found his body, and did the same. Their blood stained a mulberry tree, whose fruit ever since has been black when ripe in mourning for them. The story was also used as the Mechanicals' play in Shakespeare's 'A Midsummer Night's Dream'.

Pirithous

Pirithous was the son of Ixion and Dia, and a great friend of **Theseus** (q.v.). He was King of the Lapithae in Thessaly. He was a great enemy of the **Centaurs** (q.v.), occasioned by a drunken Centaur's attempt to carry off his bride, Hippodamia, at their wedding. Theseus joined the Lapithae in their famous fight against the Centaurs. After Hippodamia's death, Pirithous, whose arrogance knew no bounds, attempted first to carry off the young Helen of Sparta (see **Helena**) and then Hades' (see **Pluto**) wife Persephone from the Underworld, aided by a very reluctant Theseus. In the first instance, Helen was rescued by her brothers, and in the second, Hades chained both Pirithous and Theseus to a rock, where they both remained until Heracles came to the Underworld and released Theseus only.

Pluto

Pluto was the Roman lord of the Underworld, brother of **Jove** (q.v.). He is identified with the Greek god Dis or Hades. The main myth attached to Pluto is his abduction of Proserpina, daughter of **Ceres** (q.v.) and **Jove**

(q.v.) while she was picking flowers near **Etna** (q.v.). Eventually Jove ordered Pluto to return Proserpina to Ceres. She had, however, eaten six pomegranate seeds in Hades, which was enough to tie her to the underworld for six months of the year as Pluto's consort. Proserpina represents the spring and the six months a year she spends in Hades represent the seasons of autumn and winter.

Pol

The Pole star, by which sailors navigated at night.

Pompey

Cneius Pompeius (106–48 B.C.), nicknamed “the Great”, was one of the first triumvirate with Julius Caesar (see **Cesar**) and Crassus in 60 B.C. He engaged in a power struggle with Caesar, became leader of the aristocracy and conservative party, and began a civil war in 49 B.C. He was finally defeated at Pharsalus in 48 B.C. and sailed for Egypt. While landing from a small boat, he was stabbed in the back and killed by Septimius, who had been one of his closest companions.

Progne, Procne, see Philomela

Protheus

Proteus, or Protheus, was a god of the sea, charged with tending the flocks of sea-creatures belonging to Neptune (see **Neptun**). He is also a shape-changer.

Provance

Provence was an ancient kingdom and province and is now a region of southern **France** (q.v.).

Pycardie

Picardy was an ancient province and is now a region of northern **France** (q.v.), now mainly in the Somme department.

Ramnesia

Ramnesia, meaning the girl from Rhamnus, is another name for Nemesis, the avenging goddess. Rhamnus was a town in northern Attica famed for its statue of Nemesis. Nemesis was both a goddess and a concept symbolising retribution, particularly for hubris. She was the mother, by Zeus (see **Jove**), of Leda, and therefore the grandmother of Helen (see **Helena**).

Rennault, Rennawlt

Rinaldo, Lord of Montalbano, rebellious son of Duke **Aymon** (q.v.), lover of Angelica (see **Angelique**), enemy of Orlando (see **Roland**) and a very hot-tempered individual. He is the master of Baiardo (see **Bayard**). He is also known as Renaud in Desportes, and Regnault in Martin.

Rodger

Ruggiero, the son of Ruggiero of Reggio and Galicella, daughter of Agolante (see **Argolant**). He lost both his parents and was brought up by Atlante (see **Atlant**), a magician. Agramant knighted him for his bravery in battle.

He is the lover of Bradamante (see **Bradamant**) and the eventual killer of Mandricardo (see **Mandricard**). He plays a much greater role in Ariosto because he and Bradamante are the supposed ancestors of the House of Este, Ariosto's patrons.

Roland

Orlando, the greatest hero in medieval literature. He was a Peer of France, a famous champion and the nephew of Charlemagne (see **Charlemaine**). *Le Chanson de Roland*, one of the Carolingian cycle romances, is probably the best-known story about him, telling of his noble death at Roncesvalles fighting the Moors (see **Mors**). 'Roland Furious' and *Orlando Furioso* both deal with his unrequited passion for Angelica (see **Angelique**), his subsequent madness and fall from grace, and his final redemption. He is the possessor of the sword Durindana (see **Durandal**).

Rome

- (1) (Introduction, l.24) Rome here is a synonym for the Roman Catholic Church.
- (2) (Cant 11, l.120) This indicates Rome, the capital city of the Roman Empire.

Russian

The Russians referred to here would be inhabitants of the modern day republic of Belarus.

Sacripant

Sacripante, King of **Circassia** (q.v.), a region in the western Caucasus, the female inhabitants of which were famed for their beauty. They do not appear to match Angelique's beauty, as Sacripant is arguably her most ardent suitor, having pursued her halfway across the world. He is rather a comic figure.

Saul

Saul was the first king of Israel, proclaimed by Samuel, and succeeded by **David** (q.v.), of whom he was the bitter enemy. His story can be found in the Old Testament I Samuel.

Sarrasein, Sarraseine, Sarrasin

Saracen is a generic term for an Arab or any Muslim.

Scythia

Scythia was an ancient region corresponding to a large part of modern European and Asiatic Russia, inhabited by nomadic peoples famous for their horsemanship and blue tattoos.

Semerame

Semiramis was the wife of Ninus. The historical personage was probably Sammuramat, wife of Assyrian king Shamshi-Adad V, but she is more famous in a legendary sense as having bamboozled her husband **Ninus** (q.v.) into making her ruler for five days, whereupon she promptly disposed of him. She was believed to be the creator of the Hanging Gardens of

Babylon. She was finally defeated, after several successful campaigns, by the Indian king Stabrobates.

Spaine

This corresponds roughly to modern Spain.

Spangard, see **Espangol**

Susan

In *The Apocrypha*, Susanna is the beautiful and virtuous wife of a prominent Jew of Babylon. Two Jewish elders desired her and waylaid her one day when she was alone in her garden. They asked her to sleep with them—when she refused they accused her publicly of adultery, punishable by death under the Law of Moses. She was convicted and lifted her voice in prayer to God; this was not in vain for, as she was about to be executed, the young Daniel (see **Daniell**) dramatically interrupted the proceedings and demanded to interrogate the witnesses. He interviewed them separately, asking each which tree he had seen Susanna meet her lover under. Each answered differently, Susanna was honorably acquitted and the elders were put to death. The meaning of the name Daniel is, symbolically, “God has judged”.

Tamberlan

Tamerlane, or Tamberlaine, (1336–1405) was a Mongol conqueror who turned his energies from deliverance of his own people to conquest for conquest’s sake. He conquered Samarkand, Persia, Mesopotamia, Transcaucasia, Armenia and Georgia, invaded India and Syria, and defeated the Ottoman Turks at Angora. He died while preparing to invade China. He had the reputation of a cruel and ruthless conqueror, both to his enemies such as Bajazet (see **Bajacet**) and to his own people. He did however have an interest in the arts. He was the subject of a play, *Tamburlaine*, by Christopher Marlowe.

Tantalus

Tantalus was a wealthy king, possibly of Lydia or Corinth and the son of Zeus (see **Jove**) and a nymph. He was highly favoured by his father and was even invited to Olympian banquets, but he proved unworthy of such honours, stealing nectar and ambrosia and divulging Zeus’ secrets. His worst crime was the murder of his son Pelops, whom he cut into pieces, stewed, and served to the gods at a banquet. Tantalus’ punishment became proverbial. Tortured with thirst, he was placed up to his chin in a lake whose waters receded whenever he attempted to drink, while above his head were laden fruit branches which flew upwards as soon as he reached for them. Thus “tantalised”, he also saw above him a large rock which eternally threatened to fall and crush him.

Tartarie

The empire of Genghis Khan and the Mongols—a belt of territory extending from eastern Europe right across central Asia.

Tartarien goulf

Tartarus, the classical name for the deepest region of the world, placed beneath the Underworld itself. It is the antitype of the Elysian fields, being a place where criminals and the enemies of the gods are locked away.

Theseus

Theseus was the son of Aegeus, King of Athens and the pre-eminent Attic hero. At first his true identity was concealed from him until he was strong enough to bear his father's arms. He was reunited with his father only to offer himself as part of the seven yearly tribute to Crete after foiling **Medea** (q.v.) in her plan to poison the old man. While there, he penetrated the Labyrinth with the help of **Ariadne** (q.v.) and killed the Minotaur, freeing his people from the tribute of flesh. He abandoned Ariadne on the way home, and forgot the prearranged signal to let his father know he was well. His father killed himself in grief. Theseus became King of Athens, warred against the Amazons, and married their queen, Hippolyta, by whom he had Hippolytus. She died and he then married Phaedra, Ariadne's sister, and by her had Demophon (see **Demophoon**). He was a great friend of **Pirithous** (q.v.) and many legends abound about the pair. He died in mysterious circumstances in the mountains as a result of a fall.

Tisbie, Thisbe, see **Pirramus**

Triton, Tryton

Triton was a sea-god, usually said to be the son of Neptune (see **Neptun**) and Amphitrite. He is usually represented as a merman blowing into a conch shell.

Trojan, Trojane, see **Troy**

Troy

Troy, also called Ilion or Ilium, was the scene of most of the action in Homer's *Iliad*. It was an ancient city in northwestern Asia Minor near the Dardanelles. An inhabitant was known as a Trojan.

Troyalus

Troilus, the youngest son of Priam and Hecuba of Troy, although it was often claimed that **Apollo** (q.v.) was his father. He was the brother of **Hector** (q.v.) and **Paris** (q.v.) and was, like Hector, killed by Achilles (see **Achill**). He is most remembered for his relationship with the faithless Cressida (see **Creseid**), a well-documented story written about by Shakespeare and Henryson among others.

Tryton, see **Triton**

Tytan

Titan is another name for the sun. Hyperion, the sun god, was one of the Titans, children of Heaven and Earth, who ruled before the Olympians. Later classical mythology uses the name Titan in place of that of Hyperion for the sun.

Tyterus

Tyterus is a character in Virgil's *Eclogues*. He is a poet and musician who is in love with Amaryllis (see **Amarille**).

Uranie

Urania was one of the nine **Muses** (q.v.). She was the Muse of astronomy.

Valence

Valencia is a city in eastern Spain and capital of the region of the same name.

Venus

Venus was the Roman goddess of love, identified with the Greek goddess Aphrodite and one of the great elemental deities.

Vulcan, Vulcane, Vulcanus

Vulcan was the Roman god of fire and metalworking, the divine smith, son of **Jove** (q.v.) and Juno. He was married to **Venus** (q.v.) until he caught her in adultery with **Mars** (q.v.). He corresponds to the Greek god Hephaestus.

Ynd

Ynd, or Inde, was a generic term for the Far East applied also to the West Indies, which were at first believed to be in the east.

Zenobia

Zenobia was a 3rd-century A.D. queen of Palmyra (part of Syria) who acceded to the throne after the death of her husband. She acted as regent for her son and extended her empire to include Syria, Egypt, and part of Asia Minor. She was famous for her beauty. In 272 A.D. she was defeated and captured by the Roman emperor Aurelian (see **Aurelius**).

Zenocret

Xenocrates was a Greek philosopher renowned for the austerity of his morals who was able to resist the seductions of the noted courtesan Phryne.

Zephir

Zephyrus was, in classical mythology, the god of the westwind, son of Eos (see **Aurora**) and brother of **Boreas** (q.v.).

Zerbin

Zerbino, son of the king of Scotland and lover of Isabella (see **Isobell**). It was said of him that Nature broke the mould in which he had been fashioned. He is rescued by Orlando (see **Roland**) when about to be executed on a false charge and reunited with Isabella. Later he collects the armour that Orlando tosses aside in his madness and is challenged by Mandricardo (see **Mandricard**) to combat for it. He is vanquished and dies of his wounds.

*Notes to the Introductory Poems**Huictain*

1. **Huictain** This is originally a French stanza form, used by Villon and Marot among others, comprising an 8-line strophe in 8 or 10 syllable lines, most commonly found with this *ababbcb* rhyme scheme. It may be a complete poem, as here, or a structural unit of a longer poem, as in the main narrative. James VI calls it “Ballat Royal” in Chapter VIII of the ‘Reulis and Cautelis’, see **Critical Introduction** for further details.

Stewart’s main rhyme is the same *b* rhyme that James uses in his quatrain at the beginning of the ‘Reulis and Cautelis’. The rhyme in question occurs eight times (as both end and internal rhyme), underlining the octal quality of the poem. Stewart is following rhyming principles laid down by James in Chapter II of the ‘Reulis and Cautelis’, where he says

Ze man also tak heid, that quhen thare fallis any short syllabis efter the last lang syllabe in the lyne, that ze repeat thame in the lyne quhilk rymis to the vther, evin as ze set them downe in the first lyne.

(‘Reulis and Cautelis’, pp. 73–74).

The tone of the huictain is influenced by the quatrain at the beginning of the ‘Reulis and Cautelis’ in which James dedicates his work to “the docile bairns of knowledge”. Stewart is identifying himself as one of these bairns, at the feet of the king as sage. Stewart has started his poem as he means to go on, showing a very precise reaction to the ‘Reulis and Cautelis’, following them to the letter.

The noun form “Huictain” is a French form used only by Stewart.

2. **1.2** This is the first example of the alliteration which is such a common feature of Stewart’s verse. As a faithful “prentise”, he is following the advice laid down in Chapter III of James’ ‘Reulis and Cautelis’,

Let all your verse be Literall, sa far as may be, quhatsumeuer kynde they be of... By Literall I meane, that the maist part of your lyne, shall ryme vpon a letter, as this tumbling lyne rymnis vpon F.

Fetchyng fude for to feid it fast furth of the Farie.

(‘Reulis and Cautelis’, p. 76)

Stewart takes alliteration to its furthest extremity in ‘Ane Literall Sonnet’ (Crockett, p.), where each word in a given line begins with the same letter.

3. **his prudent spreit** Prudence, meaning cautious wisdom, is one of the four Cardinal Virtues and was seen as a necessary attribute for a medieval king. It is usually a regal adjective, see Intro., l.4, C1, l.12, but Stewart uses it to describe the good sorceress Melissa at C5, l.66 in an honorific sense.

4. **1.6** This is the first example of a modesty topos which pervades the Introductory Poems and will occur throughout the poem proper, at C2, ll.1–3; C4, ll.1–6 and 10–11; C5, ll.1–22 and 151–152; C6, ll.98–100; C7, ll.1–12; C8, ll.2–17 and 70–72; C9, ll.32–36; C10, ll.190–195; C11, ll.9–20, 153–154, 618–619, and 623–626; and C12, ll.81–88. Stewart is bemoaning his *rusticitas* and his mental feebleness in an effort to make his readers/listeners favourably disposed to his work, and, by highlighting his modesty, aims to draw attention to his ski ll. This “affected modesty” as E.R. Curtius calls it on p. 83 of his *European Literature and the Latin Middle Ages*, was prevalent in medieval Latin and vernacular literature as it had been in pagan and early Christian literature. Examples of another modesty topos, that of satiety and boredom for the reader/listener can be found at C7, ll.225–226; C8, ll.13–14 and ll.106–108; and C11, ll.627–630.

The Introduction

1. **ll.2–6** These are references to the Castalian band’s preoccupation with music and its effect on the structure of poetry. James mentions the importance of musical rhythm in Chapter II of the ‘Reulis and Cautelis’ and the Castalian band to a man, with the exception of John Stewart, set their poetry to music. Stewart had a greater interest in literary effects, and seems to see his work as read, not performed, so the musical references here and at Dedic. ll.12, 19, and 50, and Invoc. ll.12–13, show a desire to be identified with the king and the rest of the band at the expense of veracity.

2. **my feiblit Muse** The concept of the nine Muses (see **Appendix**) of classical mythology was taken up and expanded by the writers of the *Pléiade* group. They postulated the existence of a personal source of

divine inspiration, the muse of which Stewart speaks. See also *Invoc.*, ll.3–4.

3. **ll.7–8** The *holie mont* in question is Mt. Parnassus in Greece, home of the *sacred nymphs* or Muses. This reference and those at l.15, l.28, *Dedic.* l.9, ll.17–20, l.23, ll.25–26, l.32, l.35, l.39 and l.51, *Invoc.* ll.1, 3–4, and 14–16, and elsewhere throughout the text are all connected with the “game at court” described by Helena Mennie Shire. The king and his followers were keen to create a new Scottish literary scene every bit as great as that of Dunbar and Henryson, and, influenced by European models such as the *Pléiade*, saw themselves as divinely inspired by the Muses, and by James as Apollo the master poet and Maecenas the literary patron. Their poetry abounds with references to Parnassus, to the Castalian spring which conferred eloquence on those who drank from it, to Apollo and the Muses, and to symbols of poetic eminence such as the laurel tree or wreath awarded to winning poets in classical literary contests.

4. **Helas** This is the first overtly French form of a word used by Stewart in this work. This line is further notable in that it shows *Ballat Royal* interlinking into a long narrative as it will be in the main poem.

5. **Minerva** Minerva was the Roman goddess of wisdom and here symbolises intellectual prowess. In Renaissance art and literature, the pagan gods were used in three ways—euhemeristically, symbolically, and allegorically—to express and explain the human condition, see notes to *Invoc.*, ll.3–4, 8–9, 14, 16 and C1, ll.79–80.

6. **forkit hill** Mt. Parnassus had twin peaks and it seems a point of honour for every Renaissance poet to mention this fact.

7. **ll.19–20** These lines show James as the potential ruler of a united kingdom of Scotland, England, and Wales. The idea of the people themselves looking to James would have been balm to a king whose dearest wish was just such a role, and who spent many an anxious year as the heir presumptive of a seemingly immortal and increasingly erratic Elizabeth I.

8. **l.24** The reference to James as one who will throw down the wall of Rome indicates his status as a steadfastly anti-Catholic monarch

and ruler of a Kirk-controlled Protestant state. Stewart appears to have been a staunch Protestant and wrote the religious lyric ‘Ane Schersing Out Of Trew Felicitie’ in answer to and refutation of the Catholic Alexander Montgomerie’s ‘The Cherrie and the Slae’.

9. **ll.35–36** Stewart endows James with two Christian virtues which he hopes will make the king look favourably on him, finishing his poem with a pun on grace as a kingly title as well as a kingly quality.

The Dedication

1. **l.3** The religious imagery of the end of the Introduction is reinforced by this example of trinal rhetoric. James is portrayed as a trinity of secular authority, mirroring the Holy Trinity.

Given Stewart’s predilection for French forms, I have rendered MS “souueran” (l.3) as “souveran”. I made the same decision in respect of “sauuage” (C3, l.174, C11, l.491) and “couvert” (C11, l.572).

2. **Helicon** Stewart appears to confuse the fountain of Hippocrene, struck from the rock of Helicon by the hoof of Pegasus, with the Castalian spring at the foot of Mt. Parnassus from which the Castalian band took its name. He does this again at ll.31–32. Other poets of the period make this mistake, cf. Montgomerie, ‘Sonnets’, viii. l.4; xxix. ll.4–5 and elsewhere.

3. **l.13** This heraldic image of James as King of Beasts is a play on the Royal Standard of Scotland—the Lion Rampant—and is an entirely decorous simile in keeping with James’ instructions in Chapter IIII of the ‘Reulis and Cautelis’:

As for Comparisons, take heid that they be sa proper for the subiect... let sic a mutuall correspondance and similitude be betwixt them, as it may appeare to be a meit *Comparisoun* for sic a subiect, and sa sall they ilkane decore vther.

(‘Reulis and Cautelis’, p. 77)

There is a high preponderance of animal similes throughout the body of the poem, all entirely decorous.

4. **gesteur** There is no record of this word in OED or DOST. Stewart has created it from Fr. *geste*, meaning actions. The suffix may be an attempt to create a French spelling, see the note to Sonn., l.14.

5. **laurell trie** This is a double-edged reference to the wreaths of laurel awarded to successful poets in classical competitions and to the golden laurel tree given by Stewart to the king as a NewYear's gift for 1583 in token of these to celebrate the writing of 'Essayes of a Prentise'. The symbol of the laurel is used by James in the final line of his 'Sonnet Decifring the Perfyte Poete', which forms part of the 'Reulis and Cautelis',

Goddiss, grant I may obtaine the Laurell trie
(‘Reulis and Cautelis’, p. 69)

and also in the first sonnet in 'Essayes of a Prentise'. Stewart makes reference to the laurel tree which he gave James in the poem 'To His Majestie the First of Januar with presentation of ane Laurell Trie Formit of Gould' (Crockett, p. 128).

6. **URANIE** This is a triple-edged reference, firstly to a work entitled *Uranie* by Guillaume de Salluste, Sieur du Bartas, a French Huguenot poet of the court of Henri of Navarre greatly admired by James, secondly to James' work in translating the *Uranie* into Scots; and thirdly to Urania, who was merely the muse of astronomy in Greek mythology but by medieval and Renaissance times was also regarded as the muse of spiritual poetry, see Robert Henryson, 'Orpheus and Eurydice', ll.57–60:

Uranya...
Is callit armony celestiall
Rejoising men with melody and sound

7. **PHENIX** Again, this is a triple-edged reference, encompassing a text, a compliment to the king, and the mythical bird itself. The text in question is James' poem *Phoenix*, part of the 'Essayes of a Prentise', which has as its subject Esmé Stuart, Seigneur d'Aubigny, a distant cousin of the king who had exerted great influence on the young James through his charm and erudition. He was granted the earldom of Lennox and duchy of Albany by James and seized the Regency of Scotland from the Earl of Morton with the approval of James. The other nobles were jealous of this success and seized the king's

person from him in the so-called Ruthven Raid of August 1582. He fled to France a broken man and died there in May 1583. His eldest son Ludovick, the reborn phoenix of the poem, came to Scotland in November 1583 at the king's invitation and proved a favourite and loyal retainer.

A rather more pointed interpretation of the symbol of the phoenix is that this mythological creature, unique, beautiful, a paragon among creatures, that burned itself every 500 years and rose rejuvenated from its ashes, ushering in a new cycle in the ages of Man, hence becoming an emblem of immortality, has been born again from a literary point of view in the person of James as leader of the Scottish Renaissance. Naturally, then, the poet cannot hope to attain something which is unique and far beyond his deserts.

8. **ll.25–26** This is one of the few places (see also Sonn. 1.8) where Stewart draws on Ariosto's shorter poems for inspiration. This example is not so obviously influenced as that in Sonn. 1.8 but is nevertheless a clear echo of Ariosto's Satire, 'Satira VI', ll.246–247:

la tua prudenza guida, che in Parnasso,
ove per tempo ir non seppi io, lo scorga.

The use of this lesser known material may reinforce the theory that Stewart read Ariosto in the original Italian which is discussed in the note to C2, l.283. Stewart uses this imagery again in his sonnet 'To His Majestie' (Crockett, p. 103).

9. **l.28** The emphasis on metre is a major component of the 'Reulis and Cautelis', accordingly, Stewart emphasises metre throughout the text, see Sonn., l.6, C5, l.16, and C9, l.26.

10. **PEGASUS** The winged horse of Greek legend had far more prominence in Renaissance times as the creator of the Hippocrene spring and, by inference, of poetic excellence—see also James VI's translation of *Vranie*, l.306 and Montgomerie, Sonnet XXIX l.4.

11. **ingyn** This word means "art of invention" or ingenuity. It is important that the 20th-century critic understands the meaning of the word invention to the 16th-century poet and to be aware that the idea of "originality" meaning "hitherto non-existent, newly-created" was not brought into use until after this time. Invention refers to the process of

finding inspiration in reality and was seen as one of the chief virtues of a poet. The word invention itself comes from the Latin *inveniere*, to find, come into, so the poet who invented came into and revealed the true nature of things, and did not stick to relating well-known facts passively, but made something out of his information. Stewart is both imitator, in that he purports to be translating from the Italian, and an inventor in that he manipulates his source material, expanding and contracting it where he sees fit, and drawing his own conclusions from it. Both James, in Chapter VII of the ‘Reulis and Cautelis’, and his main influence in matters of language, Joachim du Bellay, in his *Deffence de la Langue Francoyse*, make this point about invention explicitly. Stewart uses this term again at Sonn. l.9 and Invoc. l.16.

12. **1.35** The idea of entertaining the king with verse was central to the “game at court”—“flyting”, for example, was a popular subject for poetry. Stewart is aiming for preferment by pleasing James with his work which explains why he anxiously reiterates his hope that James will be amused at l.51, Sonn. l.10, and most pathetically in C11, l.22.

13. **Appelles** Apelles was a famous painter of antiquity, a native of Kos, whose “Venus Anadyomene” was the crowning effort of his genius and greatly admired by the ancient world. James makes a reference to Apelles in his prose introduction to the ‘Reulis and Cautelis’ and Montgomerie seeks to attain the perfection of Apelles’ pencil in Sonnet XLIV:

... surpassing all my peirs
To pingill Apelles pynsell with my pen

14. **1.43** This line reinforces the imagery of l.3, showing James as a secular version of the Holy Spirit, breathing divine inspiration into Stewart. The idea of divine inspiration came ultimately from the *Pléiade* who advocated the theory that poetry was inspired by a divine fury, refuting the medieval theory that it was the result of painstaking work and craftsmanship, see also Invoc., l.2.

15. **Momus** Momos is a literary figure personifying fault-finding (see **Appendix**).

16. **11.47–48** The journey of a boat as a metaphor for the telling of a tale is a popular and effective device (see *The Kingis Quair*, st.14–18,

and Montgomerie, 'The Navigatioun'). Stewart continues it in *Invoc.*, l.4, criticises the weakness of his boat in C11, ll.627–628, and ends the whole poem very neatly with the boat weighing anchor (C12, ll.87–88).

17. **ll.49–53** The play on the word “hoip” is an example of the rhetorical device of repetition, allied to the play on the consonance of “hoip” and “hap”. Repetition is used to emphasise a motif or theme, which device is recommended enthusiastically by James in Chapter V of the ‘*Reulis and Cautelis*’ and used extensively by Gavin Douglas, as has been noted in the Critical Introduction. See also C2, ll.145–151, 185–187, C3, ll.45, 46, 49, 51–55, 333–335, C4, ll.29–32, 45–47, 61–63, C5, ll.141–143, C6, ll.105–106, and C11, ll.313–315, 550–553.

18. **ll.54–55** The use of the Latinate words “sequent” and “celcitude” rather than the vernacular indicates the gravity and importance of the matters under discussion. Decorum must be maintained, James avers, in Chapter III of the ‘*Reulis and Cautelis*’. Montgomerie uses a form of celcitude in l.17 of ‘*Of The Same Well*’, no. XII of his ‘*Miscellaneous Poems*’.

Sonnet

The Castalian band was marked by its use of the sonnet form. It was popularised in the first instance by James VI, not least for its testing complexity which made a successful sonnet the measure of a poet. The members of the band used the form for diverse topics such as courtly eulogies, moral and theological argument, or personal petitions rather than the long love sequences favoured by English, French, and Italian writers tended to do. The rhyme scheme used in this sonnet—*ababbcbccdcdee*—was the trademark form of the Castalian band and is used by Stewart in 32 of his 33 sonnets. Spenser is often given the credit for this form but the Castalians were before him.

1. **l.1** This line is a play on the old proverb “the devil makes work for idle hands”. Proverbs and aphorisms were very much part of the Castalian ethos. James encourages their use in Chapter III of the ‘*Reulis and Cautelis*’.

Mark also thrie speciall ornamentis to verse, quhilkis are, *Comparisons*, *Epithetis*, and *Prouerbis*... As for the *Prouerbis*, they man be proper for the subiect, to beautifie it...

(‘Reulis and Cautelis’, p. 77)

See also *Invoc.*, l.24, C2, ll.22, 290–291, C3, l.273, C8, l.7, C9, ll.23–24, C11, ll.77–79 and 135–138, and C12, l.7.

2. **1.8** This motif comes from Ariosto’s *Satire*, ‘*Satira 1*’, l.59

...et inacquarmi il vino

and is also used by Sir Philip Sidney in Sonnet LXII of ‘*Astrophel and Stella*’.

3. **serviteur** The ‘eur’ spelling of a suffix which would normally be rendered as ‘or’ or ‘er’ at this period is clearly an attempt to give a French flavour in keeping with James’ interest in French poetry. Stewart uses this spelling of ‘servitor’ again in C2, l.251 and C11, l.97. It is a sustained action, see “*armeur*”, used in C1, l.61, C2, ll.76, 350, C7, l.151, and C8, l.34; “*valeur*” in C2, l.380; “*trateur*” in C3, l.21; “*malheur*” in C3, l.155; “*portrateur*” in C10, l.63; “*vapeur*” in C11, l.305; and “*humeur*” in C11, l.380.

The Invocation

1. **THE INVOCATION** This term again is part of “the game at court”.

2. **11.1–2** The idea of the divine fury of inspiration is again a *Pléiade* one and marked a complete departure from the workmanlike approach of medieval writers.

3. **11.3–4** Venus, who was believed to have been born in the sea off the coast of Cyprus, is referred to here. Her connection with a sailing metaphor is therefore entirely decorous.

The invocation of Venus indicates that this is a poem about love (see note to Intro., l.13). The four gods invoked in this poem symbolically and allegorically indicate the nature of the story. The fact that there are four is significant in that four was a fundamental number of existence in numerology-obsessed medieval and Renaissance times, being the number of the elements, of the seasons, of the humours in the body, and

of the ages of man etc. The inference is that all the elements necessary for a full tale are present—see also l.12.

4. **paladein ROLAND, beild to Charlemaine** Roland, the protagonist of the poem, a paladin (one of twelve exalted knights) of France and nephew to Charlemagne (see **Appendix**). Sagas of Roland and Charlemagne form part of the Matter of France (a series of stories about the creation of France and the French). There were only three important Matters, according to Jean Bodel in ll.6–7 of *Chanson des Saisnes*,

Ne sont que iij matières a nul home antandant,
De France et de Bretagne et de Rome la Grant.

5. **all his dintis dour** This is an ambiguous phrase which can be taken to refer to Roland's military preeminence or to the blows that Fortune will deal him.

6. **ll.9–10** Mars, as the quintessential warlord, is used here as a representation of Roland. Mars is here a symbol of Roland's martial prowess but his presence also indicates that blind fury and lust will be part of the story as he symbolises violence in a very negative and ignoble way, see stanzas 28–29 of Henryson, 'The Testament of Cresseid'. The description of Mars' "burnist bour" is reminiscent of ll.1982–1983 of Chaucer, 'The Knight's Tale'.

7. **ll.12–13** These lines indicate a specific awareness of the aural quality of his audience. This awareness is also manifested at Intro., ll.2, 3, 5, 31, Dedic., ll.12, 19, 50, Sonn., l.4, C2, ll.3, 89, C5, l.4, C6, l.6, C10, l.13, C11, ll.25, 26, 35, and C12, ll.5–6. Most poets expected their works to be read or sung aloud, particularly those of the very musically orientated Castalian band (see note to Intro., ll.5–6). The audience Stewart is addressing is all-encompassing, comprising as it does four elements—see note to ll.3–4 above.

8. **ll.14–16** These three lines are a beautifully crafted example of the modesty *topos* which was such a feature of medieval and early Renaissance writing. Here, Stewart is calling upon Vulcan, the smith god (see **Appendix**), to help him hone his poetical tools in the god's divine fire. The workaday, prosaic image of the blacksmith effectively underlines Stewart's apparently modest view of his own poetic ability. This idea of poetry as something to be forged is a variation of an accepted

metaphor used by Sir Thomas Wyatt, among others. Montgomerie writes to Robert Hudson in Sonnet XXV,

My best belouit brother of the band,
I grein to see the sillie smiddy smeik.

9. **pucelle Pallas** Pallas Athene is another name for Minerva (see Intro., l.13). Here she is an allegorical symbol for serious thoughtful intent. Using only “Pallas” to identify the goddess of wisdom was popular in Renaissance times but is an error as the sobriquet comes from the giant Pallas whom she defeated in battle and therefore does not really refer to her at all. The alliterative adjective “pucelle” is both visually and symbolically effective as the virginity of Angelique, who is introduced two lines later, is of paramount importance to the male characters in the poem. This is the first recorded usage in Scots. Stewart uses “pucelle” as a noun in C3, l.62 and C6, l.60.

10. **ANGELIQUE** Angelique is the coldly chaste heroine of the poem, desired by every man she meets (see **Appendix**).

11. **quhais personage devyn** The Petrarchan idea of the divinity of the unattainable woman introduced here is ironic since none of Angelique’s suitors see her in that light, although they may talk of her so. There are six other quasi-religious references to Angelique in the poem: three Christian, in C2, l.60, C3, l.406, and C4, l.124; and three pagan, in C2, ll.297 & 314, and C6, l.67. There are four further examples of religious imagery connected overtly with chastity and covertly with Angelique found in C2, l.217, where her virginity is described in mariolatrous terms as “the recent *Rose sereine*”, and in l.233 where her chastity is described as a “Charbunckle” (this gem was believed to glow in the dark and thus attained Christian symbolism); in C3, l.207, where the truth about her reputation will rise like “sweit insens”; and in C6, l.30 where she is compared to a “Rubie of renoune”, which has resonance with the definition of a virtuous woman given in Proverbs 31.10,

Who can find a virtuous woman? for her price is far above rubies

and with Angelique’s perception of her reputation.

12. **King Cupid** Cupid is named king here for three reasons: because *amor vincit omnia*; because Roland is conquered by Cupid as leader of an army, which is a good metaphor for the downfall of such a mighty

warrior; and because the nickname of the young James, given him by Montgomerie, was Cupid (see also note to C1, ll.1–2).

13. **1.20** This line carries the dual meaning of Angelique entwining Roland in either Cupid's snare or his company of lovers.

The externalised mythological personification of the internal emotional state of love as Cupid is used again explicitly in C1, l.14, C2, l.204, C3, ll.84, 244, C7, l.67, C9, l.47, and C10, ll.109, 207, and implicitly in C1, ll.1–2 and C10, l.3. Stewart also uses Morpheus as a mythological personification of the physiological state of sleep in C4, ll.90–91. This motif is not unusual for the period but Stewart's usage of mythological representation is a clearly marked feature throughout the body of the poem. For discussion on different aspects of Stewart's use of mythology, see the notes to ll.3–4 above and C1, l.65.

This Petrarchan conceit of the chains of love is reiterated at C2, l.14, C5, ll.43–44, and C10, l.126.

14. **11.21–23** This indication of unrequited love is the *sententia* of the poem and is reiterated at C3, ll.1–4.

15. **histor** An *histor* is a courtly tragedy or epic, so Stewart's use of the word decorously sets the tone for the poem.

16. **11.26 27** This looks forward to C11, which deals with Roland's descent into madness.

Notes to THE . 1 . CANT.

This cant is greatly influenced by Desportes, 'Roland Furieux', ll.17–80, as has been noted by Dunlop in his article 'John Stewart of Baldynneis; the Scottish Desportes', and by R.D.S. Jack in *The Italian Influence on Scottish Literature*, ch. 3, pp. 58–59.

1. **Cant** This spelling is used in the MS, and by Crockett. At first reading it appears to be an abbreviation of "Canto", however, the fact that it is used as a word in the final line of the second cant would suggest that it is an artificial hybrid between the Italian "canto" and the French "chant", created by Stewart. This is therefore a word coined by Stewart in his attempt to fall in with James VI's own practice of adapting French terms for use in his poetry, and in his literary theory as expressed in the 'Reulis and Cautelis'.

2. **ll.1–10** These lines are a close paraphrase of ll.17–29 in Desportes, 'Roland Furieux', as Dunlop has noted

Le grand Dieu des amours, Dieu de telle puissance
 Qu'encor il n'a trouvé qui luy fist resistance,
 Un jour blessa Roland, le redouté guerrier,
 Le vaillant palladin, le brave aventurier;
 Et bien qu'il n'eust pas craint une puissante armee,
 Si tost qu'il eust d'un trait sa poitrine entamee,
 Et que de deux beaux yeux le rayon s'espandit,
 Il mit les armes bas et vaincu se randit.
 Chetif, que feroit-il, si la celeste bande
 Des esprits immortels, si le Dieu qui commande
 Aux enfers tenebreux, et cil qui peut donter
 L'orgueil des flots mutins, n'ont sceu luy resister?

Stewart goes on to list specific gods affected by Cupid, expanding on Desportes' original premise.

Cupid (or Eros), the god of Love and son of Venus, is referred to in ll.1–2. He wielded a bow and a quiver of arrows—golden ones to inspire love and leaden ones to inspire hate—which he shot at humans and gods indiscriminately.

James VI was given the sobriquet of King Cupid by Montgomerie, who was much older, in the early years of his reign and this description of Cupid as the son of Queen Venus (i.e. Mary, Queen of Scots) at the beginning of the story, not found in Desportes or Ariosto, is surely an allusion to James. Helena Mennie Shire notes on p. 90,

There is, moreover, in Montgomerie's poetry an interesting consonance in metaphor which shows it keyed to the court of a young king. His poems are largely couched in terms of service to Cupid, Cupid's court and his laws, his bow, his darts, his well, his sacrifice. King Cupid, not 'Venus quene' is the image that integrates a run of lyrics.

The form of l.1 has distinct echoes of l.1 of a sonnet by Montgomerie, 'In Prais of the Kings Vranie' (included in 'Essayes of a Prentise'), which reads as follows,

Bellonas sone, of Mars the chosen child,

3. **esmoȳ** This is the only occurrence of this word in Scots (see DOST citation). It has come straight from OF. *esmoȳ*, meaning trouble or intent and was used by Marot, among others.

4. **1.6** It was believed that the eyes were the mirror of the heart, and the openings into the soul, therefore one fell in love through them. They were seen as the most important of human features. There are two of them because Cupid's arrow is a double one, and has therefore made a double wound. The Petrarchan conceit of eyes as a deadly weapon on the battlefield of Love has been neatly turned around here—the eyes are the result of the action of the arrow, not the creators thereof.

5. **for all his mundan mycht** in spite of all his worldly strength.

6. **11.9–10** It was no wonder, since the celestial spirits were themselves compelled, that all bowed down to this god.

7. **dompter** This is the first usage in Scots of this word, which comes from OF. *dompter*. See also dompting, C8, l.119, C9, l.4.

8. **11.12–15** Pluto is mentioned here, along with the other great gods, to underline the power of Cupid. The god of the dead is perhaps Cupid's greatest capture as, by his very nature, he would be the least likely to be swayed by such emotions. Furthermore, he is described as "prudent", meaning "wise", prudence being one of the nine virtues, so even wisdom cannot save one from the pains of Love.

The Petrarchan trope of the affliction and disease of love referred to here is reiterated specifically in C2, ll.17–18, C3, l.86, C4, l.1–36, C10, l.17, and C11, l.321. The conceit is central to the story of Roland.

9. **ll.16–41** See Desportes, ‘Roland Furieux’, ll.29–42:

Or pour flechir le coeur de sa fiere Maistresse,
 Il fait en mille endroits retentir sa prouesse,
 En Inde, en Tartarie, et desja l’Orient,
 Restant tout estonné, va ses faits publiant;
 Puis il repasse en France, où le peuple d’Espagne,
 Le Numide et le More emplissoient la campagne,
 Conduits par Agramant, qui desja se promet
 Que la France captive à ses loix se soumet.
 Là de mille beaux faits il enrichit sa gloire,
 Là de mille combats remporta la victoire;
 Il foudroye, il saccage, horrible et furieux,
 Et l’ennemi, qui craint son bras victorieux,
 Fuit au devant de luy, comme dedans la plaine
 Fuit au devant du loup le mouton porte-laine.

Desportes talks of a thousand feats and battles in ll.37–38. Stewart does not translate this.

This passage shows Roland’s increasing violence and loss of control. The choice of animal similes indicates predator and hapless prey rather than opposing armies. Lust has a bestialising effect on Angelique’s suitors all through the poem, notably at C2, l.500 and C7, ll.77, 94–95. In the medieval world view, animals were a lower order than man in every way and, while one may use animals as a method of commenting adversely on human behaviour, as Henryson does in his ‘Morall Fabillis’, any actual comparison indicates degradation, not admiration.

10. **ll.16–18** Roland’s motivation has changed from the political to the personal. This is a bad sign and indicates the beginning of his fall. The “peirles ladie fair” is Angelique. The adjective “peirles” is used to describe Angelique no fewer than seven times (see C2, ll.8, 71, 249, C3, ll.138, 403, and C9, l.37). The adjective has the sense of “mateless” or “matchless” as well as “without peer” and this, allied to two descriptions of Angelique as “maikles” i.e. matchless (see C2, l.107, C3, l.188) seems to underline Angelique’s virginal state as well as her unique beauty.

11. **He onlie hes the vog armipotent** He has the most pronounced success in arms, on his own. The term “armipotent” is significant in that it is a title traditionally given to Mars, see Dunbar, ‘The Goldyn Targe’, st.13, l.4,

Thare saw I Mars, the god armypotent,

The use of the term here emphasises Roland's superiority and pre-eminence on the field of battle if not the battlefield of love. Mars has previously been invoked in *Invoc.* ll.9–10 and Roland will be more explicitly referred to as Mars in C8, l.67. See also note to ll.79–80 below.

12. **ll.29–30** their organiser and captain who was massing his armies in great strength with a purpose

13. **l.37** Overt animal symbolism is a recurring motif throughout the poem. Roland is described here as the lion, the king of beasts and a symbol of pre-eminence and nobility. Later on in the text, the animal symbolism will reflect Roland's mental and moral degeneration.

14. **ll.43–84** See Desportes, 'Roland Furieux', ll.43–64, and ll.72–76:

Qui a veu quelquefois tourner dedans l'air,
 Gronder et faire feu le tonnerre et l'esclair,
 Puis tombant tout à coup en mille estranges sortes,
 Esclater et partir les roches les plus fortes,
 Briser les marbres durs, crouler les fondemens,
 Et pesle-mesle encor brouiller les elemens,
 Il a veu ce guerrier, qui porte, en tous allarmes,
 La foudre en sa main droite et la mort dans ses armes,
 Et comme un nouveau Mars, dehachant et taillant,
 Fait refroidir le sang du plus brave et vaillant.
 On n'oït autour de luy que mortelles complaints;
 Son espée et son bras et ses armes sont taintes
 Du sang des ennemis: car rien ne les defend,
 Maille ny corselet, quand Durandal descend.
 Il fend, il taille, il perce, il frappe, il tue, il chasse.
 Chacun fuit devant luy, qui son armet delace,
 Qui laisse choir sa lance, et qui souventesfois
 Quitte là son espée, et fuit dedans le bois
 Qui deçà qui delà, et leur ame craintive
 A chaque flair de vent croit qu'encore il les suive,
 Qu'il presse leurs talons et qu'il hausse le bras
 Pour les priver de vie au milieu de leurs pas
 ...
 Ainsi devant Roland la tourbe espouvantee
 S'enfuit à qui mieux mieux d'une course hastee;
 Et luy, foudroyant tout, laisse aterrez de coups
 Chevaux et chevaliers aux matins et aux lours.

Desportes explicitly refers to Roland as the new Mars, and shows the scene as if through the eyes of a disinterested observer. Apart from these differences, Stewart follows his lead closely.

15. **ll.53–54** See Desportes, ‘Roland Furieux’, ll.55–56:

car rien ne les defend,
Maille ny corselet, quand Durandal descend.

Ariosto has a similar passage but in canto XII, not canto I,

Perché né targe né capel difende
La fatal Durindana, ove discende

(canto XII, st.79, ll.7–8).

Stewart adds animal imagery of his own. Homeric similes such as this abound throughout the poem. The relative preponderance of these similes are one of the features which distinguish Stewart’s approach from that of Ariosto.

16. **ll.55–56** There was no defence if he approached, there was no time to flee but only to end life’s struggle by force.

17. **ll.60–63** This passage exhibits an Italianate device called underwriting, meaning that it can be read coherently vertically as well as horizontally. It is generally used to mark the climax of some momentous action, as it is here. The same device is used ironically in C8, ll.63–65 and C11, ll.575–580 to underline Roland’s degradation as he descends into madness. One should also note the use of the historic tense in this passage, and many others throughout the text, which indicates heroic action.

18. **l.64** Another feature of epic romance is to refer to heroes and their actions in terms of the four elements. The thunder motif is used indiscriminately by Stewart to describe men and horses, see C3, l.49, C6, l.76, and C8, l.73.

19. **l.65** Boreas is the personification of the north wind. Stewart uses such invocations of the mythological personifications of natural phenomena throughout the poem. All Renaissance writers used such personifications to some degree but Stewart’s usage is marked. He always translates any mythological reference in Ariosto or Desportes, whether it be of natural phenomena, as here, euhemeristic, or allegorical, and

adds in copious references of his own. For further examples of this personification of natural phenomena, see references to Boreas in C4, l.98 and C7, ll.188–189; to the sun as Phoebus in C2, l.221, C3, l.140, C4, l.23, C5, ll.39, 118, C7, l.76, C10, l.132, and C11, l.215, as Apollo in C10, l.134 and C11, ll.515–516, and as Tytan in C6, l.47 and C11, l.303; to the moon as Phoebe in C11, l.306, and as Aurora in C11, ll.408–409; to the thunder as Vulcan in C3, ll.47–49; to the dawn as Aurora in C10, ll.139–141 and as Matutina in C11, ll.476–478; to the south wind as Zephyr in C6, ll.49–50 and C10, l.155; to a tempest at sea as Neptune, Egeon, Doris, Protheus, Tryton, Eurys, and Boreas in C3, ll.125–138; to the sea as Neptune in C11, ll.426–427; to the rainbow as Iris in C10, l.136; to nature as Flora in C10, ll.112, 163; and to the nightingale and swallow as Philomela and Procne in C10, l.154.

20. **ll.71–72** At every motion they feared their doom was upon them, for they were so afraid that they thought every noise was the blow of Roland.

21. **As fyrflacht fell... fast flew** This simile, denoting the indiscriminate and sudden nature of Roland's heroic force also occurs in this context in C8, l.94, underlining the mirroring of material between the two cants. The simile also looks forward to the sudden and severe blow which will fall upon Roland in C11.

22. **ll.79–80** The example of the defeat of the Titans by Jove given here emphasises the superiority of Roland. There are other euhemeristic comparisons of Roland to Hector and Achilles in C4, l.172, and Mars in C8, l.67; Angelique to Diana in C5, l.74 and Cressida in C9, l.69; Roland and Mandricard to Jupiter and Antheon in C8, ll.148–149 (incorrectly, see relevant note); and Medor to Ganymede in C10, l.36 and Adonis in C11, l.227.

This euhemeristic historicising and de-deification of mythological gods and heroes is succinctly described in Seznec, p. 12,

It was only too easy for Clement of Alexandria, who quoted Euhemerus in his *Cohortatio ad gentes* (PG, VIII, 152) to declare to the infidel: "Those to whom you bow were once men like yourselves."

Euhemerus was a writer of the third century BC who wrote a very influential romance which postulated the divinity in man, the mortal origins of gods, and the connection between the two.

23. **bairdit horssis** The literal meaning of this is “bearded horses” but figuratively speaking, the adjectival past participle refers to the harness and caparisons worn by the horses.

24. **11.83–84** But both (horses and riders) suffered reverses when he drew Durandal; one group lies slain while the other (the horses) are completely overcome with fear.

At this point, Desportes moves straight on to Roland’s discovery of Angelique and Medor’s liaison, and his subsequent madness. The same material is used by Stewart in C11.

Notes to THE . 2 . CANT.

The subject matter of this cant follows Ariosto's narrative strand in canto I, st.5-17 and st.33-81.

1. **Nymphs immortal** The nine Muses, daughters of Zeus and Mnemosyne.

2. **ll.3-8** This is an example of one of Stewart's stylistic devices for introducing characters. The character is referred to over a length of lines before the name is revealed, see the introduction of Sacripant at ll.157-258 of this cant for an extreme and very effective example, and also the introduction of Medor in C9, ll.53-76 and C10, ll.1-36.

3. **The speciall perle... preclair** A symbol of purity, and a popular medieval method of describing a virginal girl (see also the description of Bradamant at l.352 of this cant and Montgomerie, 'The Bankis of Helicon', l.20).

This is not the only inference about Angelique which can be made from this descriptive phrase. She is also seen as a prize of great worth, as a work of art which can be coveted and exchanged.

4. **l.6** This is an example of what E.R. Curtius calls the "inexpressibility" formula (*European Literature and the Latin Middle Ages*, pp. 159-162), which heightens the perceived beauty and value of the subject (in this case, Angelique) by asserting that it is impossible to define adequately.

5. **ll.8-9** The Petrarchan conceit of the battlefield of Love, the perennial struggle between Love and Reason, man and woman, explicitly stated here in the acknowledgement of Angelique's triumph over her suitors, and couched in martial terms, is reiterated in C2, l.269, C3, ll.318-327, C5, l.78, ll.100-108, and C10, ll.97-106.

6. **ll.13-18** This is a masterly synopsis of the behaviour and afflictions of Petrarchan lovers in general and of what lies in store for Roland in particular. The power of the lady's eyes, the snares of love, the burning, the frustrated passion, the madness and subsequent raving, and the *aegritudo amoris*, are all manifested here.

The conceit of the potency of the beloved's eye or eyes referred to here is reiterated in C3, ll.295–300, C5, ll.33–34, and C6, l.69.

The burning effect of unrequited passion is reiterated throughout the poem, as are the symptoms of the “disease” of unrequited love and the bursting out of suppressed emotion.

7. **Comte Roland** The French form of the title is another attempt by Stewart to conform to James VI's French tastes, and borrows from Desportes. This form is used throughout the text, also appearing as “Compte”.

8. **ll.19–20** Until his most martial strength took her away from Eastern soil and all the rest (of her suitors).

9. **l.27** At the time when this disaster happened...

10. **ll.30–32** This is a considerable abridgement of Ariosto, Canto I, st.6, ll.1–6,

per far al re Marsilio e al re Agramante
battersi ancor del folle ardir la guancia,
d'aver condotto, l'un, d'Africa quante
genti erano atte a portar spada e lancia;
l'altro, d'aver spinta la Spagna inante
a destruzion del bel regno di Francia.

Stewart has omitted King Marsilio altogether.

11. **ll.33–38** When Roland appeared, great effort was made to do him honour from the moment that he was first seen; the cream of the nobility went to meet him with as much joy and enthusiasm as if he had been Hector, entering into Troy in triumph, or Caesar, garlanded with laurels.

The “Hector” in question is, of course, the great hero of classical literature, and the “Caesar” is Julius Caesar, as he was the Roman Emperor with the most official triumphs. It is significant that Roland is compared to these eminent persons, as they are two of the Nine Worthies of the World. This group was a medieval conception of the nine greatest men in history and had a fluctuating membership. In Caxton's Preface to the *Morte d'Arthur* they are described as “thre paynyns/thre Iewes and thre crysten men” viz. Hector of Troy, Alexander the Great, and Julius Caesar; Joshua, David, and Judas Maccabaeus; Arthur,

Charlemagne, and Godfrey of Bouillon. The list of worthies in Shakespeare, 'Love's Labour's Lost', V ii, is not quite the same, for it includes Pompey and Hercules. By inference, Stewart considers Roland, his protagonist, worthy of inclusion in this august body. Durandal, Roland's sword, was once the property of Hector.

The verbal noun "revoy" (l.34) is listed in DOST as having only been used by Stewart and may come from OF. *revoir*. It is not cited in OED.

12. **II.41-46** This passage regarding the enmity between Rennault and Roland over Angelique is in stark contrast to the martial grandeur of the preceding 12 lines. These are great heroes who should be concerned with public interest but who are actually involved in amorous dispute. Stewart deploys this strategy of mirroring passages throughout the text but nowhere in such close proximity as this.

The description of Rennault in l.41 as "tygar full of teine" is an alliterative variant of the more common "cruel, fierce as a tiger", see Whiting, T284, T287. A very similar form is used by Dunbar in l.261 of 'The Tretis of the Tua Mariit Wemen and the Wedo'.

13. **II.53-68** He concludes that Duke Namor should look after Angelique in his tent kindly and keep her safe from molestation until his (Charlemagne's) forces should have some success in the battle; then he promises that whichever knight is the most victorious and defeats the greatest number of the enemy will be given the reward of this saint among women. The Count agreed to the king's decision since keen combat would decide the matter and he was not sure where she might be safely placed when the two armies clashed together. Alas, for then followed his undoing, for as soon as battle had commenced and the vanguard had left, she jumped on a horse and made off, and thought she would be slave to none of them.

14. **II.69-72** Stewart's attitude to Angelique varies from cant to cant. Here he is sympathetic to her plight of being a magnet for the attentions of every worthy knight and having to flee from them at every opportunity.

15. **1.84** The fairest (i.e. Angelique) found speed to escape him.

16. **II.85-88** The use of the historic tense here is for the purpose of intensifying the tension in the action.

17. **ll.89–90** I cannot say which of the two was keener

18. **l.92** They both strive so ardently to prevail

19. **ll.93–98** The example of Daphne, so anxious to flee Apollo that she prayed to be translated underlines Angelique's fear of Rennault, her absolute intent to be free of him, and indeed, his determined pursuit. For further details of Daphne's story, please see **Appendix**.

20. **ll.97–98** In such a fashion Rennault, raging with no less passion, ran with such speed that she could scarcely escape him.

21. **in the sammyng plight** On foot, and in love with Angelique, just like Rennault...

22. **ll.101–102** Who had gained such a thirst during the battle that he had come to the river there to drink...

23. **l.105** Ferragus is a Saracen warrior.

24. **ll.111–115** The leather and mail from their harness flew off due to the burnished swords which cut to the skin and sparks flew from the steel which was battered by the steady strong exchange of blows, which made a hideous din for some distance around them.

25. **ll.117–118** While all this is going on, fair Angelique is not standing idle, but rides onwards as quickly as she can.

At this point, Ariosto leaves Angelica and continues the story of Rinaldo and Ferrau which will be used by Stewart at the beginning of C3. Stewart, on the other hand, moves on to st.33–81 of canto I.

26. **l.120** And left a wide trail in her frightened efforts to get away.

27. **l.125** Enduring great fear while alone and desolate... The term "desolat" has the added legal significance in the medieval and Renaissance period of "being without a guardian" cf. Henryson, 'Testament of Cresseid', st.11, l.6,

Than, desolait, scho walkit up and down,

28. **l.127** Her distressed mind, confused by fear, and thinking woeful thoughts...

29. **ll.130–145** The lyrical description of the grove in this passage carries on a medieval tradition exemplified by the garden in *Le Roman de la Rose*. This type of lovely and lengthy description is a recognised rhetorical device. The enclosed bower itself can be seen as a physical manifestation of chastity as Angelique moves from the fiery, dry, male element of ll.101–102 and 113–114 to the cool, damp, enclosed female element of the “bocage”. The scene has now been decorously set for seduction, see also settings described in C5, ll.83–88 and C10, ll.110–118.

The noun “bocage” (l.130), a rare form of the more common “bos-cage” is used only by Stewart until 1644 according to OED. The form itself was Ronsard’s interpretation of OF. *boscage*. Ronsard used it extensively, as here in ‘Continuation des amours’:

Je mourrais de plaisir voyant par ces bocages
 ...
 Seule, une heure en mes bras en ce bocage ici.
 (Ronsard, ‘Continuations des amours’, ll.1 14).

and in the title of his collection of poems, *Odes et bocage*, published in 1550. Desportes also used it in ‘Angelique’, l.233,

Survient un messenger, qui entre en ce bocage

Stewart uses this noun again in C8, l.82 and C11, l.432.

30. **ll.131–132** Decorated by two lovely rivers, in between which it was situated, hidden from view,

31. **l.138** On young and slender branches with a flush of new growth on them.

32. **ll.139–140** Here Angelique, fearing no danger, dismounts from her horse, and rushes to rest.

33. **ll.152–155** ... which are pushed into detailing a new event. A mighty noise resounds about the glade, as men and horses arrived there. Astonished, she ceased to sleep.

34. **l.157** This is a good example of Stewart's narrative skill. This new character enters the action here but is not introduced as Sacripant, King of Circassie, until 101 lines later, in l.258, adding an added layer of tension and drama to the narrative.

35. **ll.162–164** He sat down sadly and seemed stupified; one of his hands was attempting to hold up his head, which looked full of sorrow;

36. **wycht** The literal meaning of this word is “human being” but it can be used, as here, with the sense of “wretch”. See also C3, l.111, C4, ll.73 115, C5, ll.6 97, and C9, l.72.

37. **ll.168–173** Until the bitter bursting woe was so great that the swollen sorrow demanded release and was forced out in a most pitiful lament as if the probe which caused great and intolerable suffering in a long endured deadly wound had been extracted.

The reference to Mount Etna (l.173) indicates the volcanic nature of the passion locked in Sacripant's bosom and its propensity for overflowing.

38. **Than teirs as strems... face** Ariosto uses this metaphor at Canto I, st.48, ll.1–2,

Mentre costui così s'affligge e duole,
e fa degli occhi suoi tepida fonte,

39. **ll.178–256** This is an expanded version of Sacripanto's famous love complaint in Ariosto, canto I, st.41–44,

– Pensier (dicea) che 'l cor m'aggiacci et ardi,
e causi il duol che sempre il rode e lima,
che debbo far, poi ch'io son giunto tardi,
e ch'altri a còrre il frutto è andato prima?
a pena avuto io n'ho parole e sguardi,
et altri n'ha tutta la spoglia opima.
Se non ne tocca a me frutto né fiore,
perché affliger per lei mi vuo' più il core?
La verginella è simile alla rosa,
ch'in bel giardin su la nativa spina
mentre sola e sicura si riposa,
né gregge né pastor se le avvicina;
l'aura soave e l'alba rugiadosa,
l'acqua, la terra al suo favor s'inchina:
gioveni vaghi e donne inamorate

amano averne e seni e tempie ornate.
 Ma non sì tosto dal materno stelo
 rimossa viene e dal suo ceppo verde,
 che quanto avea dagli uomini e dal cielo
 favor, grazia e bellezza, tutto perde.
 La vergine che 'l fior, di che più zelo
 che de' begli occhi e de la vita aver de',
 lascia altrui còrre, il pregio ch'avea inanti
 perde nel cor di tutti gli altri amanti.
 Sia vile agli altri, e da quel solo amata
 a cui di sé fece sì larga copia.
 Ah, Fortuna crudel, Fortuna ingrata!
 trionfan gli altri, e ne moro io d'inopia.
 Dunque esser può che non mi sia più grata?
 dunque io posso lasciar mia vita propia?
 Ah, più tosto oggi manchino i dì miei,
 ch'io viva più, s'amar non debbo lei!—

Ariosto's attitude to Sacripant's plight is rather more ambiguous than Stewart's. The king's plight is certainly pathetic, but it also offers Ariosto an opportunity to comment ironically on certain set attitudes to love. Sacripant appears to wax lyrical on the subject of virginity, but is really lamenting his belief that another man, and not himself, has taken Angelica's virginity away. Stewart has produced a straightforward Petrarchan love complaint which shows no tendency to irony, and presents Sacripant's woes in a decorous, lofty style, full of elaborate figures of repetition and traditional exercises in aureate diction. Stewart's version is more than twice the length of Ariosto's (78 lines to 32), and the earthy suggestion of some of the lines has been toned down. The whole passage has a much slower tempo than the original, and is more conventional. Stewart has changed Ariosto's ending by having Sacripant hope against hope that the rumours are false, where Ariosto's king believes the rumours to be true but resolves to go on loving his Angelica all the same.

Stewart mistakenly translates *verginella* as "virginetic" rather than "young virgin".

40. **1.184** To think of her, when it is the fact that she doesn't think of me which causes my pain.

41. **11.187–188** This thought alone, which I cannot stop thinking, colours my days with blackness and decay.

42. **l.193** This line marks the beginning of a sixteen-line section written in *vers enchayenné* (so named by the poet Molinet) which is a favourite of Stewart's and which he uses to great effect in cause and effect passages like this one.

43. **ll.207–209** The pain will not pass unless I find my reward: I have lost her, that is sure, for she who has stolen my thoughts, is herself stolen:

44. **ll.211–213** I die of sorrow, while you, Roland, have charge of the prize, able to consort at will with that which is my one desire in the world (i.e. Angelique). My unfortunate loss prohibits any reward.

45. **the recent Rose sereine** A powerful allegorical symbol, meaning something greatly sought after. It had various religious overtones—identification with the Holy Grail, and the name “Mystic Rose” for the Virgin Mary, for example.

46. **Phebus' face** The sun—Phoebus is another name for Apollo, lord of the sun. Both Phebus and Apollo along with Tytan, are used as names for the sun elsewhere in the text (see C3, l.140, C4, l.23, C5, ll.39, 118, C7, l.76, C10, ll.134, 136, and C11, ll.215, 296, 515)—in deference to James' rulings in chapter VI of the ‘Reulis and Cautelis’;

Bot gif zour subiect be sic, as ze man speik some thing of the morning, or Sunne rysing, tak heid, that quhat name ze giue to the Sunne, the Mone, or vther starris, tha ane tyme, gif ye happin to wryte thair of another tyme, to change thair names. As gif ze call the Sunne Titan, at a tyme, to call him Phoebus or Apollo the vther tyme, and siclyke the Mone, and vther Planettis.

Stewart also uses differing names for the moon (“Phebe” in C11, l.299, “Aurora” in C11, ll.408–409) and the dawn (“Aurora” in C10, l.139–141, “Matutina” in C11, l.476).

47. **ane puir pastor's cap** An allusion to Angelique's eventual surrender to Medor, a foot-soldier and shepherd.

48. **Venus vyce** This may be love itself, or sexual intercourse, either of which is anathema to Angelique at this point in the poem.

49. **Charbunckle** This is a very rare figurative use of this synonym for a precious stone, previously used in this figurative sense by Douglas in *Eneados*, 'The Proloug to the First Buke', l.7,

Chosyn charbukkill, cheif flour *and* cedyr tre,

50. **ll.237–240** For then all her effort and demeanour is geared to please he who is the object of her passion; her whole body is the property of the first man to pierce her maidenhead.

51. **ll.253–256** Yes, I believe your beauty will bring me from despair to joy yet, in spite of Fortune's malice. In hope of this, although Fortune maligns me, I shall carry on loving you until I am dead.

52. **l.257** This pathetic lover's complaint was produced inelaborate and self consciously rhetorical fashion...

53. **l.263** Pursuing her, puffed up with male pride.

54. **ll.264–265** These lines refer to the wedding feast of Pirithous, Zeus' son by Ixion's wife Dia, and his bride, Hippodamia. He forgot, according to one account, to invite Ares (Mars), which caused the Centaurs to abuse his hospitality by attempting to abduct Hippodamia and a great fight ensued. Pirithous was later lost in Hades while, in his arrogance, attempting to gain Persephone as a wife for himself, so, like Sacripant, he was somewhat unlucky in love. Pirithous, by forgetting to invite Mars, i.e. losing interest in martial pursuits in favour of amorous dalliance, is also an exemplar of the behaviour of Angelique's suitors in the poem.

The form of these two lines echoes that of Douglas, 'The Palice of Honour', p. 100, ll.1594–1595,

Of duke Pyrrotheus the spousage in that tyd
Quhare the Centauris reft away the bryd

55. **l.269** How the entire company was overcome by her

56. **tuo redouttit Chiftans** Roland and Rennault

57. **his lustie ladie** Angelique

58. **1.283** This line is a Latin-English proverbial quotation meaning “Apollo smiles but once a year” i.e. a stroke of luck in the form of rare bliss and felicity is about to befall Sacripant. Stewart here compliments James, who was known as “Apollo”. The inference is that astounding good fortune comes through the patronage of Apollo, which is, of course what Stewart was hoping for.

The quotation itself comes from Stefano Guazzo, *La civil conversazione*, libro quarto, p. 288, no. 4 1.225,

E ’l signor Ercole:—Orsù, signor Giovanni, fate buon animo e ricordatevi ch’una volta in un anno rise Apollo —.

Although the first three books were translated into English by George Pettie and Bartholomew Young and published in 1581, the fourth, from which this quotation comes, was not published until 1586, therefore, given the date ascribed to Stewart’s MS by internal evidence etc (see **Editorial Policy: Dating the Manuscript** for details), and the evidence in Dedic., ll.25–26 and Sonn., 1.8, it is reasonable to assume that Stewart read the work in the original Italian. The proverb itself is clearly of classical origin, which may explain its hybrid appearance.

59. **1.284** She thinks on his piercingly painful speech

60. **Luifis gouldin Dart** This is ambiguous, indicating both the golden arrow of love, shot by Cupid, and the pain it inflicts.

61. **ll.290–291** See Ariosto, Canto 1, 50, ll.3–4

che chi ne l’acqua sta fin alla gola
ben è ostinato se mercé non grida.

62. **ll.292–294** Stewart’s view of Angelique has changed from that expressed at ll.69–72 of this cant. He now takes a very condemnatory stance on her intention to manipulate Sacripant, her lack of natural feeling and inner emptiness. This is far stronger than any opinion overtly expressed by Ariosto or Desportes.

63. **the hiest** This is presumably some pagan deity, as Angelique is not a Christian. This would explain why the reference is so oblique.

64. **ll.302–304** In case he thought wrongly of her, for Roland's love could not make her give up her chastity, nor could that of any other knight.

65. **l.309** The very living breathing beautiful form (of Angelique).

66. **ll.319–320** She recounts, in order to make it appear that she looks upon him with lasting gratitude

67. **l.326** In thought and deed, untouched and pure

68. **ll.327–330** See Ariosto, canto I, st.56.

Forse era ver, ma non però credibile
a chi del senso suo fosse signore;
ma parve facilmente a lui possibile,
ch'era perduto in via più grave errore.
Quel che l'uom vede, Amor gli fa invisibile,
e l'invisibil fa vedere Amore.
Questo creduto fu; che'l miser suole
dar facile credenza a quel che vuole.

Stewart, like Ariosto, keeps the reader guessing about Angelique's virginity until her marriage to Medor (Stewart, C10, ll.80–84; Ariosto, canto XIX, st.33).

69. **ll.331–344** See Ariosto, canto I, st.57 and 58:

Se mal si seppe il cavalier d'Anglante
pigliar per sua sciochezza il tempo buono,
il danno se ne avrà; che da qui inante
nol chiamera Fortuna a sì gran dono
(tra sé tacito parla Sacripante):
ma io per imitarlo già non sono,
che lasci tanto ben che m'è concesso,
e ch'a doler poi m'abbia di me stesso.
Corrò la fesa e matutina rosa,
che, tardando, stagion perder potria.
So ben ch'a donna non si può far cosa
che più soave e più piacevol sia,
ancor che se ne mostri disdegnosa,
e talor mesta e flebil se ne stia:
non starò per repulsa o finto sdegno,
ch'io non adombri e incarni il mio disegno.

Stewart's Sacripant thinks to himself where Ariosto's king speaks to himself. Stewart uses a metaphor of imprinting a seal to denote Sacripant's intention of taking Angelique's virginity, whereas Ariosto uses one of plucking the early morning flower. Stewart further has a *double entendre* in "close conclave" (l.338)—this can mean close consorting or secret hole.

The depths of Sacripant's hypocrisy are exposed here and the *volte face* is doubly effective in the light of the formal and conventional lover's complaint which has preceded it. There are clues in Ariosto's original "verginella" speech as to the hypocrisy of Sacripant, but none in Stewart, which makes it all the more shocking.

70. **ll.331–332** And he thinks thus "What a happy occasion for me that Roland has wasted his time so vainly"

71. **ll.337–344** I will be the first to take her virginity and have my way with her; ladies like nothing better though they make excuses for modesty's sake. I will not stop if she refuses but put my words into deeds. Whoever stops to think allows doubts to creep in, if the moment comes, it should be seized.

There are typically bawdy *double entendres* in l.338 where "close conclave" refers to the uninterrupted close proximity of Angelique and also to her "secret hole" or private parts; and in l.342 where "incarnat my intent" refers to the development of his intentions and to the making flesh of them (i.e. having an erection).

Sacripant's hypocrisy is evident in that he does not mind causing the flower of virginity to fade himself.

72. **ll.345–347** Proudly swollen (i.e. erect) and ready to go he enthusiastically began to assault her when all that he intended is impeded ...

73. **ll.348–353** Descriptions of clothing and their colours in medieval literature are intended to give us an idea of the personality of the individual wearing them (cf. the description of the clothing of the gods in Henryson, 'Testament of Cresseid', st.23–39). White clothing, in Stewart's own words, denotes "ane lyf vnspottit" ('Of the signification of colors', Crockett, p. 170, l.2) and, having already understood "pearl" as a symbol of maidenhood in l.5 of this cant, we can assume (as is later established) that the knight is a maiden.

74. **ll.363–364** As rampant lions might have attacked until both their hardy horses fell back.

75. **l.365** The tense change in this line gives immediacy to the fate of the king.

76. **lourdlie** This is the first of three occurrences of an adverb coined from the e.m.E adjective “lourd” cited by DOST. OED gives the first recorded occurrence as 1674. It was also used by William Fowler, see *Poems of William Fowler*, vol. II, p. 30, ll.33–34,

To the quhilk I ansuer (correcting thé in the word quhairin louredly thou hes errit...).

77. **l.369** The prince crushed (with the double sense of physically and mentally) had not a word to say.

78. **ll.377–388** See Ariosto, canto I, st.67.

Deh! (diss’ella) signor, non vi rincresca!
che del cader non è la colpa vostra,
ma del cavallo, a cui riposo et esca
meglio sì convenia che nuova giostra.
Né perciò quel guerrier sua gloria accresca;
che d’esser stato il perditor dimostra:
così, per quel ch’io me ne sappia, stimo,
quando a lasciare il campo è stato primo.

79. **ll.383–388** That lusty gallant’s victory has no glory in it; in my opinion the matter is of little account; no one could call you defeated for such a mischance. Rather it is you who are victorious, because you are still in possession of the field, and, if he were here now, you would resist him like a wall of brass

80. **ll.399–400** A fair, untouched, blameless virgin has taken away your honour with her stout courage.

81. **l.402** Bradament, the sister of Rennault and lover of Rodger, is a virgin warrior, and serves as contrast to Angelique, who manipulates men with her femininity rather than subduing them on their own terms. Both Bradamant and Angelique are described as “peir” less, see note to C1, ll.16–18.

82. **l.414** The word play on ‘raveist’ in this line is continued in C3, l.180, C5, l.112, C7, l.233, and C10, l.96 where differing contrasts between ravisher, ravishee, and the method of ravishment are explored. Here Stewart uses an antithetical image of a virgin female ravishing a male knight of his martial honour in contrast to the normal idea of a female being ravished of her virginal honour by a male.

83. **ll.415–416** In an abandoned moment in front of his lady, which makes his suffering all the worse.

84. **ll.421–422** And passes over the sweet fulfilment of his desire to a quieter moment.

The spelling of “jouissans” (l.422) is influenced by late OF. *jouissance* and this is the only recorded occurrence of this noun in any form in DOST. OED does not list this spelling although there are e.m.E forms of this noun extant which exhibit a range of different spellings. The inspiration may have come from Desportes, ‘Angelique’, l.82,

Jouissans à souhait d’un paradis en terre,

85. **my author** Ariosto, who is being cited as translated author and as the factual authority.

86. **ll.428–429** A huge charger richly caparisoned in gilded harness

87. **l.435** Bayard (Baiardo) is Rennault’s horse.

88. **l.437** “Albrack” is Albracca, the capital of Cathay. Rennault, Roland, and the Christians were fighting the pagan forces near Albracca when Bayard was lost to the pagans. Angelica, at this time in love with Rennault, cared for and fed Bayard until she could return him to Rennault.

89. **ll.438–442** He appears here at just the right moment as if he knew of our need. My burdened horse will not carry us both for long, so it would be a fortunate chance if we could catch that charger.

90. **Ane mont of mettall mycht tham not induir** Ariosto uses this image in canto I, st.74, l.8,

ch’avria spezzato un monte di metallo.

91. **ll.451–456** O Sacripant, you have good fortune now in that you have escaped unharmed from his cantrips; for if he had struck you surely, all the harness you wear would have been no protection, your bones, flesh, and blood would have been damaged enough to kill you.

This passage uses the amplificatory rhetorical device of apostrophe, i.e. addressing people or things in a text directly, see also C3, ll.392–394, and C9, ll.57–76.

92. **ll.457–460** Yet grateful memory did not fade in him. Because of the kindness which the Dame (Angelique) had shown, with an almost human sense of gratitude he went to her as readily as a gentle dog which recognises his master

93. **ll.469–470** Angelique's strategy here is Machiavellian. She has supplied the war horse but, in order to massage Sacripant's ego, she takes the poorer one herself.

94. **ll.473–482** The typically Petrarchan antithetical juxtaposition of fire and ice contained in these lines is repeated from the perspective of the imbalance of humours in the individual in C4, l.31, C5, ll.97–100, and C11, l.126.

95. **Duke Aymon sone** Rennault is one of four sons of Duke Aymon. Ariosto also refers to him in this way at exactly the same point in his narrative in canto 1, st.77, l.4,

che conosce il figliuol del duca Amone.

96. **springing fontans tuo** The idea of miraculous fountains is a popular classical fiction, and the belief in them, as in the fountain of Youth, was rife. The effects are explained in the text. It may be that the idea of the two fountains came from the golden and leaden darts of Cupid. Magic draughts and their effect on free will are a feature of medieval and Renaissance fiction, both literally, see the story of Tristan and Iseult, and Shakespeare, 'A Midsummer Night's Dream', and figuratively, see Chaucer, 'Troilus and Criseyde', l.651, for Criseyde's exclamation to herself upon her first sight of Troilus:

Who yaf me drynke?

97. **ll.488–492** Their water has differing effects: a fervent friend becomes a deadly foe if one is tasted; the other forces a hardened heart to give up hating, and makes it swell with the passions of love.

98. **l.493** The story of the potions can be found in Ariosto, canto I, st.78–79.

99. **l.495** The word “invyous” in this line is a good example of abbreviation and of a good word created by Stewart (from a mixture of “envious” and “venemous”) which gives a more subtle description of the waters of the fountains than Ariosto, who says in canto I, st.79, l.1,

Quel liquor di secreto venen misto,

100. **l.497** For love of Rennault, who cared nothing for her at that time.

101. **ll.499–500** Therefore, seeing him running behind them like a charging boar in heat, she desires to stay no longer.

The boar itself is used throughout the poem to denote both animal ferocity on a lower scale than that of a lion (see C4, l.155, and C7, l.173), and animal lust directed at Angelique, see C7, l.77.

The participial adjective “brymming” is listed only in this instance in DOST and is not listed in this word form or spelling in OED.

102. **ll.503–510** See Ariosto, canto I, st.80, although Stewart does not stipulate that the action took place at night.

Son dunque (disse il Saracino), sono
dunque in sì poco credito con vui,
che mi stimiate inutile, e non buono
da potervi difender da costui?
Le battaglie d’Albracca già vi sono
di mente uscite, e la notte ch’io fui
per la salute vostra, solo e nudo,
contra Agricane e tutto il campo, scudo?

During the siege of Albracca, Agricane and his forces broke into Angelica’s castle and were repelled by a naked Sacripant, risen from his sickbed where he was recovering from a wound. The story, referred to in Ariosto, is detailed in Boiardo, I.x. 145, xi. 41.

Stewart does not call Sacripant “the Saracen” here as Ariosto does. This is clearly a mistake on the part of Ariosto as Sacripant is from the East, not the South.

103. **ll.509–510** I fought against him and all his army naked, if you remember rightly.

104. **superbe** This adjective has the triple-edged meaning of proud, magnificent and boastful.

Notes to THE . 3 . CANT.

The narrative strand in this cant comes from Ariosto, canto II, st.1–12, and from canto VIII, st.30–68.

1. **ll.1–4** O cruel love, which so seldom manages to match two minds in mutual desire—one you humble, consuming them with woe while permitting the other to rule over them absolutely.

See Ariosto, canto II, st.1, ll.1–4,

Ingiustissimo Amor, perché sì raro
corrispondenti fai nostri desiri?
onde, perfido, avvien che t'è sì caro
il discorde voler ch'in duo cor miri?

This is the first clear indication in the body of the text of the *sententia* or main theme of the poem, namely that love is fickle in its distribution and that often one person loves another only to be hated by them in return. The apostrophic lines anticipate the drama of ll.69–70.

2. **ll.5–6** You bestow your fickle fancy and violent passion through the gaze of your two blind eyes.

Cupid is usually represented as blind. This is a reference to the blindness and indiscriminancy of love, see Montgomerie, 'Miscellaneous Poems', XI, ll.3–4,

That blindit boy, the god of love,
All creatur espyis.

and Chaucer, 'The Knight's Tale', ll.1963–1965,

Biforn hir stood hir sone Cupido;
Upon his shuldres wynges hadde he two,
And blynde he was, as it is often seene;

3. **thow dowbill leid** You double tongue, i.e. liar.

4. **ll.29–32** These lines condense and amplify the imagery of Ariosto, canto II, st.5, ll.1–6,

Come soglion talor duo can mordenti,
o per invidia o per altro odio mossi,
avicinarsi digrignando i denti,
con occhi bieci e più che bracia rossi:

indi a'morsi venir, di rabbia ardenti,
con aspri ringhi e ribuffati dossi:

Stewart replaces one long metaphor of fighting dogs with two short ones of fighting dogs and bulls.

This is the first record in English or Scots of the noun plural “barbats” (l.29), derived from OF. *barbet*. OED gives the first recorded occurrence of this word as 1780. Stewart uses it again in C8, l.112.

5. **Circassian** Sacripant is the king of Circassia. Ariosto also calls him the Circassian at this point.

né con man né con spron potea il Circasso

6. **ll.47–49** See Ariosto, canto II, st.8, ll.6–8,

il martel di Vulcano era più tardo
ne la spelunca affumicata, dove
battea all'incude i folgori di Giove.

There is one significant difference between the two versions. Ariosto's fighters rain blows which are faster than those of Vulcan's hammer, while Stewart's blows merely share the pace of the hammer.

7. **The knycht of Clairmont** Rennault is lord of Clairmont.

8. **ll.62–70** See Ariosto, canto II, st.11,

Quando vide la timida donzella
dal fiero colpo uscir tanta ruina,
per gran timor cangiò la faccia bella,
qual il reo ch'al supplicio s'avvicina;
né le par che vi sia da tardar, s'ella
non vuol di quel Rinaldo esser rapina,
di quel Rinaldo ch'ella tanto odiava,
quanto esso lei miseramente amava.

This ties in with the *sententia* expressed in ll.1–6 of this cant.

The adjective “craintive” (l.62) is very rare in English or Scots. OED lists only one entry in 1490 and DOST only this example. It has come from OF. *craintif*, *-ive* by way of Martin's translation. Allied to “Pucelle”, it is a good example of consciously Francified translation

9. **ll.69–70** This is a reiteration of the information the reader is given in C2, ll.480–498. Stewart often recapitulates information, fostering the trope that he is telling a tale to a listening audience.

10. **ll.75–84** Stewart is highly sympathetic to Angelique's plight in these lines, in direct contrast to his critical standpoint in C2, ll.292–294.

11. **l.86** The hermit has suffered a fresh wound of Love. This imagery is used again in C10, l.17 to describe Angelique's feelings for Medor and provides a link from the story of an old hermit rendering the object of his desires insensible through magic and then attempting to consummate their relationship by force to that of a young girl finding the object of her desires incapacitated, restoring him to health, and then asking him to consummate their relationship, which mirrors the earlier story.

12. **ll.88–90** Her lovely appearance excited all his desires and caused his aged bosom to burst into flames of uncontrollable passion.

13. **ll.91–92** These lines refer to the story of Bathsheba, wife of Uriah, whom King David espied in her bath (II Kings 11–12). He was so enamoured that he committed the despicable act of sending her husband into the thick of battle, hoping that he would be killed. Uriah was killed and Bathsheba became David's wife and the mother of Solomon. The religious nature of this example and those at l.262 infers the hermit's duplicity as a man of God. Further, the examples of David and Bathsheba, and Jupiter and Europa (see ll.113–120) are cited in Boccaccio, *Life of Dante*, pp. 58–60, as examples of the great power that women have over men and the acts performed by men in thrall, so a reference to the power of Angelique is also being made.

At this point, Ariosto has the hermit's supernatural servant delude Rinaldo and Sacripanto as to Angelica's whereabouts and continues their story. Stewart picks up the tale of Angelica from Ariosto, canto VIII.

14. **l.94** To match her speed

15. **ll.95–101** These lines are an amplification of Ariosto, canto VIII, st.32, ll.3–4,

ricorse il frate alla spelonca nera,
e di demone uscìr fece una torma:

Stewart omits the dark cave alluded to by Ariosto for a more complex description of the hermit's incantations.

The uncommon noun “nigromance” (l.95) is a term for witchcraft, literally meaning black magic. A variant of it was used by Douglas in the ‘The Palice of Honour’, l.1720. It was seen as one of the seven false Arts that man could study. James VI's abhorrence and fascination with witchcraft is well-known. He wrote about its effects on government in ‘Basilikon Doron’, and he was convinced witches had tried to drown his bride on her way from Denmark to Scotland. As the description of the hermit's incantations in Ariosto, canto VIII, st.32 is very brief, I presume Stewart was playing to his audience.

The adjective “vilan” (l.96) is an example of a word form taken straight from OF. *vilan* but used as a different part of speech—a noun in French, it is used as an adjective here. It is not listed in OED.

The phrase “bakwart creid” (l.97) is ambiguous, referring either to the hermit's unenlightened beliefs, or to the black magic practice of repeating the Mass and other Christian prayers backwards as part of their incantations.

16. **ll.110–112** He goes compelled by force into the sea and she, a poor fearful soul wrapped in woe, clings tightly to his back in order to save herself.

17. **ll.113–120** The story of Jupiter and Europa, given in detail in the **Appendix** is an excellent illustration of Angelique's predicament. Angelique too is being carried away on an animal symbolising passion, through the agency of the abductor's underling. The example is not cited by Ariosto.

18. **l.140** Sunset–Phebus is another name for the sun, and the Occident is the west. This is a variation of Desportes, ‘Angelique’, l.65,

Soit quand Phebus revient de la marine source,

and Ariosto, canto VIII, st.38, ll.3–4,

ne l'ora che nel mar Febo coperto
l'aria e la terra avea lasciata oscura,

Stewart leaves out the watery motif common to both these quotes.

19. **ll.143–146** These lines utilise the imagery from Ariosto, canto VIII, st.38, ll.5–8,

fermossi in atto ch'avria fatto incerto
chiunque avesse vista sua figura,
s'ella era donna sensitiva e vera,
o sasso colorito in tal maniera.

20. **trebusching** This verb is found only in Stewart and may have been derived from OF. *trebucher* and *tresbucher*. There is no listing in OED.

21. **ll.157–235** These lines are a considerable amplification of Ariosto, canto VIII, st.40–44:

Dicea–Fortuna, che più a far ti resta
acciò di me ti sazii e ti disfami?
che dar ti posso omai più, se non questa
misera vita? ma tu non la brami;
ch'ora a trarla del mar sei stata presta,
quando potea finir suoi giorni grami:
perché ti parve di voler più ancora
vedermi tormentar prima ch'io muora.
Ma che mi possi nuocere non veggio,
più di quel che sin qui nociuto m'hai.
Per te cacciata son del real seggio,
dove più ritornar non spero mai;
ho perduto l'onor, ch'è stato peggio;
che, se ben con effetto io non peccai,
io do però materia ch'ognun dica
ch'essendo vagabonda io sia impudica.
Ch'aver può donna al mondo più di buono,
a cui la castità levata sia?
Mi nuoce, ahimè! ch'io son giovane, e sono
tenuta bella, o sia vero o bugia.
Già non ringrazio il ciel di questo dono;
che di qui nasce ogni ruina mia:
morto per questo fu Argalia mio frate;
che poco gli giovâr l'arme incantate:
per questo il re di Tartaria Agricane
disfece il genitor mio Galafrone,
ch'in India, del Cataio era gran Cane;
onde io son giunta a tal condizione,
che muto albergo da sera a dimane.
Se l'aver, se l'onor, se le persone
m'hai tolto, e fatto il mal che far mi puoi,

a che più doglia anco serbar mi vuoi?
 Se l'affogarmi in mar morte non era
 a tuo senno crudel, pur ch'io ti sazii,
 non recuso che mandi alcuna fera
 che mi divori, e non mi tenga in strazii.
 D'ogni martir che sia, pur ch'io ne pèra,
 esser non può ch'assai non ti ringrazii.—
 Così dicea la donna con gran pianto,
 quando le apparve l'eremita accanto.

Angelique's soliloquy on chastity is part of a series which includes Sacripant's speech in C2, ll.216–240 and Roland's speech in C4, ll.37–86. All the speakers exemplify different attitudes to the subject. Angelique is more concerned with reputation than truth.

22. **ll.168–171** The example of Phaeton indicates Angelique's lack of control over her circumstances. For further details of the story of Phaeton, see **Appendix**.

23. **ll.181–185** The sad fates of Argail and Galafron are chronicled by Ariosto in canto I, st.25–29, canto VIII, st.17, 42, 43, canto XI, st.4, canto XXII, st.25, and canto XXIII, st.15; details may also be found in the **Appendix**.

24. **My onlie beutie** This is ambiguous, with the meanings “Only my beauty” or “My rare beauty”—either of which makes sense here.

25. **ll.2 33–236** This is a reference to the story of Emelie, sister of Hippolyta, Queen of the Amazons, see **Appendix**. Emelie is not allowed a life of chastity because she is too valuable a prize and is forced to marry. By inference, Angelique will not remain unmolested either.

26. **l.250** This is a reference to the famous incident in Daniel 6, vv. 10–24 in which Daniel is accused of breaching an impious decree and is cast by King Darius into the lions' den. God shuts the lions' mouths and Daniel is saved. The king restores him to the position of chief adviser and his accusers are thrown to the lions. The story in *The Apocrypha* has him thrown to the lions as a punishment for casting down the false god Bel. Although it is obvious from the following footnotes that Stewart has read *The Apocrypha* with interest (it certainly was popular at this time, a new edition having come out in 1560), the

reference is to the canonical incident where Daniel is a more passive protagonist. It is interesting to note the use of Christian examples from a pagan heroine.

27. **ll.251–253** Habbakuk was the prophet and writer of the book of that name in the Old Testament. This reference is to the story from *The Apocrypha* where Habbakuk is hauled through the air by the hair of his head from Judea to Babylon by an angel in order to bring food to Daniel in the lions' den ('Bel and the Dragon', vv. 33–39). The irony of these lines is that Angelique is comparing the hermit to a benevolent supernatural agency when, in fact, he is the malevolent supernatural agent of her present woeful state.

See also Douglas, 'The Palace of Honour', p. 86, ll.1339–1341,

And with that word, sche hynt me by the hair,
Caryit me to the hillis hed anone
As Abacuk wes brocht in Babilone.

28. **ll.258–345** This is a considerable amplification of Ariosto, canto VIII, st.47–50:

Comincia l'eremita a confortarla
con alquante ragion belle e divote;
e pon l'audaci man, mentre che parla,
or per lo seno, or per l'umide gote—
poi più sicuro va per abbracciarla;
et ella sdegnosetta lo percuote
con una man nel petto, e lo rispinge,
e d'onesto rossor tutta si tinge.
Egli, ch'allato avea una tasca, aprilla,
e trassene una ampolla di liquore;
e negli occhi possenti, onde sfavilla
la più cocente face ch'abbia Amore,
spruzzò di quel leggiemente una stilla,
che di farla dormire ebbe valore.
Già resupina ne l'arena giace
a tutte voglie del vecchio rapace.
Egli l'abbraccia et a piacer la tocca,
et ella dorme e non può fare ischermo.
Or le bacia il bel petto, ora la bocca;
non è chi 'l veggia in quel loco aspro et ermo.
Ma ne l'incontro il suo destrier trabocca;
ch'al disio non risponde il corpo infermo:
era mal atto, perché avea troppi anni;
e potrà peggio, quanto più l'affanni.

Tutte le vie, tutti li modi tenta,
 ma quel pigro rozzon non però salta.
 Indarno il fren gli scuote, e lo tormenta;
 e non può far che tenga la testa alta.
 Al fin presso alla donna s'addormenta;
 e nuova altra sciagura anco l'assalta:
 non comincia Fortuna mai per poco,
 quando un mortal si piglia a scherno e a gioco.

Stewart, while keeping the obscene metaphor of the charger, expands considerably and graphically on the hermit's failed attempts to rape Angelique. The *senex amans* is a common comic medieval literary figure, cf. January in Chaucer, 'The Merchant's Tale'. A discussion of this passage can be found in the **Critical Introduction**.

29. **1.262** "Jerom" is St. Jerome (c. 377–420 AD), who wrote many commentaries on The Bible and translated the Old Testament from Hebrew into what later became the Vulgate version. "Paull" is St. Paul the Apostle, writer of fourteen epistles in the New Testament and creator of much of the dogma of the early Christian church. "Hilaire" is St. Hilaire of Arles (c. 403–449 AD), who had a high reputation for learning and eloquence in his own lifetime. His extant works, such as *Metrum in Genesis*, are all religious in tone and are judged to have stood the passage of time.

All of these holy men were distinguished by their misogyny so the hermit's appearance is doubly duplicitous.

Ariosto uses the examples of Paul and Hilarion, and Stewart adds that of Jerome, perhaps because the famous story of Jerome's admiration of pagan literature and his tormented conscience because of it (mentioned by Douglas in *Eneados*, 'The Prologue of the Threttene Buke', ll.122–124) has resonance with this story of a holy man lusting after something pagan.

30. **11.273–276** This philosophical world view, central to medieval and Renaissance literature derives ultimately from Boethius' *De Consolatione*. The proverbial nature of ll.273–274 is echoed in C12, ll.7–8.

31. **1.288** This reference to the story of Susanna and the Judges from *The Apocrypha* (given in full in the **Appendix**), in which a chaste woman finds herself at the mercy of duplicitous older men whose position should preclude them from soliciting her to sleep with them, underlines most effectively Angelique's plight.

32. **the Grecian queine** Helen, Queen of Sparta, who eloped with Paris, Prince of Troy. This act brought about the ten-year Trojan war. Stewart uses this comparison of Angelique with the universally irresistible Helen again in C10, l.182.

33. **viellard** This is the first appearance in Scots for this noun, translated straight from OF. *viellard*.

34. **ll.307–312** This sensual description owes much to French influence and adaptation of Petrarchism. The French poet delights in subjecting his beloved to close poetic scrutiny, giving details which the true Petrarchan should only imagine; as in Ronsard's description of his lover's breast, cited by M.M. Pieri in *Pétrarque et Ronsard*,

Net, blanc, poly, large, profond et plein,

This influence was widespread, see Spenser, 'Amoretti', LXIV, ll.9–12,

Her goodly bosome lyke a Strawberry bed,

...

Her nipples lyke yong blossomed Jessemynes,

35. **ll.315–316** These lines detailing the geological and physical situation in which the hermit finds himself are a marked contrast to the previous lines detailing the flower-like fertile beauties of Angelique. Stewart delights in such contrast.

The adjective "inhabitable" (l.315) is actually a negative, being the opposite of "habitable", the present-day form of which would be "uninhabitable".

36. **Standhard** This looks like a bawdy pun, which would sit well with the traditionally Scottish bawdiness of Dunbar, Henryson, et al. which has influenced this passage. Certainly there is nothing as graphic as this in Ariosto or Desportes.

37. **font** Stewart is using this OF. version of "fount", not found in OED or DOST in this sense.

38. **l.363** This line uses the description of Proteus as sea-shepherd which is found in Ariosto, canto VIII, st.54, ll.1–2,

Proteo marin, che pasce il fiero armento
di Nettunno che l'onda tutta regge,

39. **Strong ourks** and **phoks** These names for whales and seals (or sea monsters unspecified) may come from OF. *orques* and *phoques* or directly from L. *orca* and *phoca*. They are used only by Stewart who may have been influenced by Ronsard, Du Bellay, Du Bartas, and Desportes who all made use of *orque*. Stewart's examples are the only ones listed by DOST. OED does not list *phok(s)* at all, and gives the earliest listing of *orque* as 1598.

40. **abord** This is the first written occurrence of this verb in Scots, although it was extant in e.m.E.

41. **ll.403–404** Angelique

42. **ll.406–418** See Ariosto, canto VIII, st.62 63,

Oh troppo cara, oh troppo escelsa preda
per sì barbare genti e sì villane!
O Fortuna crudel, chi fia ch'il creda,
che tanta forza hai ne le cose umane,
che per cibo d'un mostro tu conceda
la gran beltà, ch'in India il re Agricane
fece venir da le caucasee porte
con mezza Scizia a guadagnar la morte?
La gran beltà che fu da Sacripante
posta inanzi al suo onore e al suo bel regno;
la gran beltà ch'al gran signor d'Anglante
macchiò la chiara fama e l'alto ingegno;
la gran beltà che fe' tutto Levante
sottosopra voltarsi e stare al segno,
ora non ha (così è rimasa sola)
chi le dia aiuto pur d'una parola.

Stewart's lines, following Ariosto's lead, are a good example of *periphrasis* or circumlocution, a rhetorical device used to emphasise through hyperbole. Here, Angelique's former sway over men the world over is discussed in some detail to heighten the sense of her present misery.

43. **l.415** To send Roland out of his mind, i.e. drive him mad.

44. **peuple** This is the earliest written form of this spelling, clearly influenced by OF. *peuple*, and is not listed by OED.

45. **ll.425–432** See Ariosto, canto VIII, st.66,

Chi narrerà l'angoscie, i pianti, i gridi,
 l'alta querela che nel ciel penètra?
 Maraviglia ho che non s'apriro i lidi,
 quando fu posta in su la fredda pietra,
 dove in catena, priva di sussidi,
 morte aspettava abominosa e tetra.
 Io nol dirò; che sì il dolor mi muove,
 che mi sforza voltar le rime altrove,

46. **l.433** The similes in this line occur in Ariosto, canto VIII, st.67, ll.3–4,

che non potrian li squalidi colubri,
 né l'orba tigre accesa in maggior rabbia,

At this point, Ariosto interjects a two stanza update on the siege of Paris, moving on to the material used by Stewart in C4.

Notes to THE . 4 . CANT.

The narrative strand for this cant comes from Ariosto, canto VIII, st.71–85, and canto IX, st.5 6.

1. **ll.1–2** Who shall lead my stuttering pen with ease from cursed sorrow to further sorrow?

2. **Melpomene** Melpomene was the muse of tragedy. Her invocation indicates that this cant will deal with sorrow and pain.

3. **emptive** This very rare adjective had been used previously by Douglas in *Eneados*, ‘The Proloug of the First Buke’, l.20,

With rude engyne and barrand emptyve brayn,

4. **l.12** The depth of Roland’s sufferings, delineated in full for the first time here, correspond to the height of his magnitude.

5. **ll.23–26** See Ariosto, canto VIII, st.71, ll.5–8,

qual d’acqua chiara il tremolante lume,
dal sol percossa o da notturni rai,
per gli ampli tetti va con lungo salto
a destra et a sinistra, e basso et alto.

6. **nocturne** This form of the more usual “nocturnal” is found only in poetry.

7. **l.26** Restlessly and eternally reeling through the gleaming sky.

8. **his ladie deir** Angelique.

9. **l.33** Until piercing pain forced him to exclaim aloud for a while

10. **ll.35–87** See Ariosto, canto VIII, st.73–78,

Di questo Orlando avea gran doglia, e seco
indarno a sua sciochezza ripensava.
– Cor mio (dicea), come vilmente teco
mi son portato! ohimè, quanto mi grava
che potendoti aver notte e dì meco,

quando la tua bontà non mel negava,
 t'abbia lasciato in man di Namo porre,
 per non sapermi a tanta ingiuria opporre!
 Non aveva ragione io di scusarme?
 e Carlo non m'avria forse disdetto:
 se pur disdetto, e chi potea sforzarme?
 chi ti mi volea tôrre al mio dispetto?
 non poteva io venir più tosto all'arme?
 lasciar più tosto trarmi il cor del petto?
 Ma né Carlo né tutta la sua gente
 di tormiti per forza era possente.
 Almen l'avesse posta in guardia buona
 dentro a Parigi o in qualche ròcca forte.
 Che l'abbia data a Namo mi consona,
 sol perché a perder l'abbia a questa sorte.
 Chi la dovea guardar meglio persona
 di me? ch'io dovea farlo fino a morte;
 guardarla più che 'l cor, che gli occhi miei:
 e dovea e potea farlo, e pur nol fei.
 Deh, dove senza me, dolce mia vita,
 rimasa sei sì giovane e sì bella?
 come, poi che la luce è dipartita,
 riman tra' boschi la smarrita agnella,
 che dal pastor sperando essere udita,
 si va lagnando in questa parte e in quella;
 tanto che 'l lupo l'ode da lontano,
 e 'l misero pastor ne piagne invano.
 Dove, speranza mia, dove ora sei?
 vai tu soletta forse ancor errando?
 o pur t'hanno trovata i lupi rei
 senza la guardia del tuo fido Orlando?
 e il fior ch'in ciel potea pormi fra i dèi,
 il fior ch'intatto io mi venia serbando
 per non turbarti, ohimè! l'animo casto,
 ohimè! per forza avranno colto e guasto.
 Oh infelice! oh misero! che voglio
 se non morir, se 'l mio bel fior colto hanno?
 O sommo Dio, fammi sentir cordoglio
 prima d'ogn'altro, che di questo danno.
 Se questo è ver, con le mie man mi toglio
 la vita, e l'alma disperata danno.—
 Così, piangendo forte e sospirando,
 seco dicea l'addolorato Orlando.

Stewart overtly names Charlemagne as the prime cause of Roland's loss, and has Roland mourn the loss of his "flower" at greater length than Ariosto. This soliloquy mirrors those of Sacripant in C2, ll.216–

240 and Angelique in C3, ll.157–235. Roland has a more altruistic approach to chastity than either Sacripant or Angelique.

11. **so frivoll and so vaine** so foolish and so powerless.

12. **ll.48–49** Who was as fit as I or had more right to keep you? I can make no real excuse for myself.

13. **1.52** Without me I have no doubt in sore distress.

14. **ll.57–58** As the meekest lamb which goes into the dark forest without a sure shepherd will fall in with wicked wolves...

15. **1.60** Some will seek to interfere with your untouched virginity (“the flour of thy first fruite”).

16. **gods** Roland is referring to pagan gods, indicating his fall from grace. The fact that he is deserting Christianity would indicate to the reader of the day that he is degenerating badly.

17. **1.76** I may be standing but I would rather be dead.

18. **ll.77–80** O eternal god, change this sorrow into any other pain that pleases you for I cannot endure such terrible woe without desperation and the loss of my soul.

The god addressed may be God or Cupid. The ambivalence of the addressee mirrors the ambivalence in Roland’s mind between Christian duty and love.

19. **ll.84–88** Where are you hiding your sweet and lovely self since you are without your own trusty Roland’s brave company which would protect your person surely and totally? So he said, then sighed sorely in a sorrowful way which indicated the pain he held within.

20. **ll.90–92** Until the moon rose, which helped to seduce his heavy heart and weeping eyes into yielding (to sleep). The oblique terms used to describe the moon are in keeping with James’ exhortations in Chapter III of the ‘Reulis and Cautelis’, see note to Dedic., ll.13–14.

21. **ll.95–110** See Ariosto, canto VIII, st.80–83,

Parea ad Orlando, s'una verde riva
 d'odoriferi fior tutta dipinta,
 mirare il bello avorio, e la nativa
 purpura ch'avea Amor di sua man tinta,
 e le due chiare stelle onde nutriva
 ne le reti d'Amor l'anima avinta:
 io parlo de' begli occhi e del bel volto,
 che gli hanno il cor di mezzo il petto tolto.
 Sentia il maggior piacer, la maggior festa
 che sentir possa alcun felice amante;
 ma ecco intanto uscire una tempesta
 che struggea i fiori, et abbattea le piante:
 non se ne suol veder simile a questa,
 quando giostra aquilone, austro e levante.
 Parea che per trovar qualche coperto,
 andasse errando invan per un deserto.
 Intanto l'infelice (e non sa come)
 perde la donna sua per l'aer fosco;
 onde di qua e di là del suo bel nome
 fa risonare ogni campagna e bosco.
 E mentre dice indarno:—Misero me!
 chi ha cangiata mia dolcezza in tòsco?—
 ode la donna sua che gli domanda,
 piangendo, aiuto, e se gli raccomanda.
 Onde par ch'esca il grido, va veloce,
 e quinci e quindi s'affatica assai.
 Oh quanto è il suo dolore aspro et atroce,
 che non può rivedere i dolce rai!
 Ecco ch'altronde ode da un'altra voce:
 — Non sperar più gioirne in terra mai.—
 A questo orribil grido risvegliossi,
 e tutto pien di lacrime trovossi.

Stewart makes a very neat *précis* of the above, leaving out all the specific physical description of Angelique.

22. **ll.101–104** Hearing her cry for help to defend herself, he continually pursued her while uttering pitiful cries, but it seemed to him she was running away from him so he couldn't understand her at all.

The use of “*secours*” for “help” (l.102) has been taken straight from OF. *secours* by Stewart. OED's first listing for this noun is 1597.

23. **l.108** You will never again feel joy or pleasure on this earth.

24. **ll.113–120** This is a considerable amplification of Ariosto, canto VIII, st.85, ll.5–8,

ma portar vòlse un ornamento nero;
e forse acciò ch'al suo dolor simigli:
e quello avea già tolto a uno amostante,
ch'uccise di sua man pochi anni inante.

Stewart omits one of Roland's reasons for wearing black, that of not dishonouring his heraldic colours of white and red, to concentrate on his desire to wear black as a sign of grief at the loss of Angelique. He also omits to mention that the black garment in question is a trophy of war, won from an emir.

As a further example of the importance of colours to Stewart, see his sonnet 'Of the signification of colors' (Crockett, p. 170).

At this point, Ariosto moves to the story of Brandimarte and Fiordiligi, and Stewart to material from Ariosto, canto IX.

25. **l.116** Black should clothe woeful wretches overcome with misery.

26. **ll.123–124** Angelique

27. **l.128** But peers about and investigates their camp with untiring, frantic eyes.

28. **l.131** Roland is described in this cant as a tiger here, and a bear, a boar, and a wild pig in l.155.

From this point on, Roland will be described by symbols of a baser animal ferocity than that of the lion, which he exhibited in C1, l.37, which is indicative of his failing moral and mental faculties. He is not completely degenerate at this stage, as his identification with the lion in ll.159–160 indicates.

29. **ll.133–138** See Ariosto, canto IX, st.6, ll.4–8,

ma per Uvernia e per Guascogna ancora
rivede sin all'ultimo borghetto;
e cercò da Provenza alla Bretagna,
e dai Picardi ai termini di Spagna.

30. **l.145** Stewart appears to be bored with the matter in hand, seeking to move on to the next exciting moment rather than get entangled in lengthy explanations.

31. **Go, reid the histoir** The histoir referred to is Ariosto's *Orlando Furioso*.

32. **ll.149–172** The story of Olimpe (Olimpia) is told in Ariosto, cantos IX and XI, and in the **Appendix**. Stewart has included this episode as an ironic comment on the fact that Roland rescues a woman that he doesn't want from the very fate that threatens the woman he does want. The scenes of the rescue of Olimpe by Roland, who chivalrously restores her to her throne, and the rescue of Angelique by Rodger, who then proceeds to assault her (see C5, ll.23–120), mirror each other.

33. **ll.151–154** First to her crown, and then when he found her tied up awaiting the arrival of a monster to devour her, in which situation his glorious bravery totally overcame the people who had put Olimpia there when they attacked him furiously.

34. **ours** Stewart has taken this noun straight from OF. *ours*. It is not listed in OED and this poem contains the only occurrences listed in DOST. The juxtaposition of the animals in this line has resonance with Douglas, *Eneados*, 'The Decimi Buke', canto xii, l.47,

Lyke to the strenthy sangler or the bor,

and in 'The Palice of Honour', l.741.

35. **verts** Stewart has created this verb form from OF. *vertir* and this is the first recorded citing in DOST and OED.

36. **l.164** Or the drums beating a rapid call to battle on the spot.

37. **ll.167–169** Until every chieftain fled in fear. With the gaze from his victorious face alone he harried them at will here and there.

38. **Hector... Achill** These two heroes are the epitome of the doughty warrior. The inference is that no one at all, not even the greatest warriors ever known, can withstand Roland. A further inference can be made from the fact that both these warriors fell from grace over a woman. Roland is not compared to Hector or Achilles at any time by Ariosto or Desportes.

Gavin Douglas also uses the descriptive "fers Achylles" in l.1208 and "feirs Achill" in l.2019 of 'The Palice of Honour' (pp. 78 and).

Notes to THE . 5 . CANT.

Stewart takes his subject matter from Ariosto, canto X, st.91–115, and canto XI, st.1–12. I am indebted to R.D.S. Jack and P.A.T. Rozendaal for their very helpful footnotes to ll.1–22 from their reading on pp. 330–331 of *The Mercat Anthology of Early Scottish Literature 1375–1707*.

1. **ll.1–22** In this introduction to the fifth cant, Stewart explains the problems he is facing in his attempt to keep to the thread of his tale. He is finding it difficult to see a way forward, he is distracted by tangential issues, and, of course, he is such a bad poet that he may not write as well as others on the subject, although he will certainly attempt this difficult task. This section underlines the differences between Stewart's telling of the tale from that of Ariosto, a difference further emphasised by Stewart's description of himself as a *painfull Pilgrim*. This description gives a rather more religious flavour to Stewart's work than is found in Ariosto. It may also refer to the stumbling journeys of Angelique and Roland towards their epiphanies, which are so central to the message of Stewart's poem.

The sense of the passage is as follows;

Like a pained or crippled pilgrim who is trying to continue his journey in the darkness of night, so I perforce must reel and stumble about in my deep subject as I have no direct route to take, but like the man who wanders blindly about, I am forced to do so by my work, sometimes here, sometimes there, sometimes forward and behind. I find the story I am telling interlaced with so many fascinating and delightful sayings that I must tease single strands out from the rest one at a time, like the unskilful apprentice who separates the noble gold from the brass.

The “unskilful prentes” of l.12 is a reference to the title of James' book, ‘*Essays of a Prentise*’, in which the ‘*Reulis and Cautelis*’ appears.

2. **ll.14–16** No wonder my wits are wandering; in the flowing field of such great writing on this subject, my minced rhythm may merely ruin and spoil the story.

The adjective “flowing” (l.15) refers to James' term for smooth musical rhythms in verse, found throughout the ‘*Reulis and Cautelis*’. Stewart's *minschit meitir* is therefore to be absolutely deplored.

3. **ll.19–20** Stewart is making a distinction between spontaneous oral tale-telling and deliberated written work. The benevolent intentions of the author were a very important element in Christian poetics.

4. **ll.21–22** Accept this in the spirit in which it is meant, for I will make a good effort to represent it as I imagined it. The relationship between form and content was also a very important element in Christian poetics.

5. **ll.23–48** This is a faithful paraphrase of Ariosto, canto X, st.95–98, which, in their turn, recall Ovid's description of Perseus seeing Andromeda chained to a rock (*Metamorphoses*, IV, 673ff.). Stewart adds in the realistic detail of the "frostie stone", having first hand experience of the Scottish climate.

6. **ll.25–28** as an alabaster statue suspended alone with fixed gaze awaiting only death. The sea monster sent by Proteus to devour her made a horrible din.

Again, Angelique is being compared to a priceless commodity, see also the notes to ll.45–48 below, and those to C2, l.5.

7. **Hypogriphe** A magical creature, half horse, half griffin, which has been tamed by the magician Atlante. It is derived from the winged horse, Pegasus, and symbolises the uncontrolled primitive desires within Rodger which he has to learn to control. Ariosto insists it is a natural phenomenon.

8. **l.31** Came spurring down at speed without fear of any danger or enmity.

9. **As Phebus' beams... lileis quhyt** This simile is used by Ariosto in canto X, both in st.95, ll.5 6,

Un velo non ha pure, in che richiuda
i bianchi gigli e le vermiglie rose,

and in st.96, ll.5 6

se non veda la lacrima distinta
tra fresche rose e candidi ligustri

10. **ll.43–44** This is ambiguous as the “luiffie leessis” could be read as “the snares of Love” or “beautiful laces”.

11. **ll.45–48** See Ariosto, canto X, st.98, ll.5–8:

Forza è ch’a quel parlare ella divegna
quale è di grana un bianco avorio asperso,
di sé vedendo quelle parte ignude,
ch’ancor che belle sian, vergogna chiude.

Stewart adds in the image of crimson silk set over white satin.

12. **ll.49–66** This passage gives a precis of the history of the magic ring which, if worn on the finger, counteracts all other spells; if put into the mouth, it renders one invisible. It first belonged to Angelique, was stolen from her by Brunello, and then taken from him by Bradamante (the “ladie scheine” of l.49). She uses it to free Rodger from the spell of the wicked Atlante, then gives it to Melissa, the benevolent sorceress referred to in l.66 of this cant. Melissa gives it to Rodger, enabling him to escape from Alcina; he then gives it to Angelique to protect her from the effects of his magic shield when he uses it against the sea monster. For further details of the ring’s history, see Ariosto, canto III, st.69–77; canto IV, st.8–23; canto VII, st.64–74; and canto XI, st. 4–5.

13. **ll.53–56** It also had another rare quality, which was that it thoroughly neutralised any sorcery so that, using it, one could be exposed to warlocks, witches, or wicked hallucinations without harm.

14. **l.59** This is the same Bradamant encountered in C2, ll.348–368. The adjective “magnifique”, taken from OF. *magnifique*, is listed in OED as occurring in this form from 1628. This is the first listing in DOST of this spelling. Stewart uses this French influenced adjectival suffix again with “antique” (C11, l.70) and “poetique” (C11, l.618).

15. **Alcin’s bour** Alcina is an enchantress invented by Boiardo in *Orlando Innamorato*. She represents pure sensuality and is supposed to be the sister of King Arthur in which case she may correspond to Morgause, witch-queen of Orkney. Her bower symbolises a life of ease and pleasure, devoid of all moral responsibility. For details of Rodger’s sojourn there, see Ariosto, canto VII.

16. **1.65** She sent it to him as a sign of their shared love.

17. **11.68–70** Until the fire of the torch of love in his heart raced through his body and kindled him up like a live coal.

18. **Diana** This comparison indicates the divinity, chastity, and nakedness of Angelique and underlines the equestrian aspect of her predicament.

19. **11.77–78** Seeking some suitable place to reap the fruit of his victorious foray.

20. **11.95–96** Who could restrain himself now for this lady's sake from climbing upon her in a state of erection?

21. **Zenocret** Xenocrates, a Greek philosopher renowned for the austerity of his morals, who was able to resist the seductions of the noted courtesan Phryne, used here to indicate the all-conquering power of Angelique's allure.

22. **11.100–108** This was a popular theme/metaphor in Stewart's poetry, particularly in his sonnets. The female genitalia is described in terms of a lodging house or a fortress with a portcullis etc. The gist of the passage is that Rodger is so inflamed with passion that he will not be stopping for permission but will be assaulting her body as if conducting an attack on an enemy stronghold. This ironic description of an attempted rape as a military strategy underlines the sordid nature of Rodger's endeavour.

23. **primp** This word does not occur as an adjective in OED. Stewart has therefore created a new part of speech from an extant noun. DOST lists this as the only adjectival example and speculates as to its meaning, which is given in the glossary attached to this text as "pursed up, closed primly".

24. **baton** This word carries the *double entendre* here of "stick" and "penis".

25. **fortres** The "fortress" in question is the body of Angelique.

26. **ll.113–116** She knew it well and also knew that it still contained its great magic; from hand to hand she furtively passed it and placed it in her mouth before he (Rodger) realised what was happening.

As Stewart indicates in l.112, she is mentally ravished with delight, not physically ravished by Rodger; see also notes to C2, l.414, C7, l.233, and C10, l.96.

27. **ll.117–120** These lines are an expanded form of the metaphor found in Ariosto, canto XI, st.6, ll.7–8,

così dagli occhi di Ruggier si cela,
come fa il sol quando la nube il vela.

28. **l.123** This is a considerable contraction of Ariosto, canto XI, st.7–9.

29. **Lucine lampe of lycht** “*Lucine*” may only be an adjective meaning light, but one can argue the case that *Lucine* is there in its sense of another name for the goddess Diana, a name which refers to her role as goddess of childbirth etc. This may be an indicator of things to come for Angelique, and highlight the idea that one may be an icon of chastity and yet have wider experience, which is something that Stewart is never very sure about in his treatment of Angelique. Further evidence to support my reading of Lucine as a proper name comes from Douglas, *Eneados*, ‘The Proloug of the Threttene Buke’, l.68, which Stewart had read,

And hornyt Lucyn castand bot dym lycht

and from Dunbar, ‘The Goldyn Targe’, st.1, l.2,

Quhen gone to bed war Vesper and Lucyne,

30. **ll.127–128** Until she approached some shepherds in the vicinity who gave her what food and clothing they could.

31. **ll.129–136** This passage mirrors C4, ll.113–120, in which Roland changes his clothing by choice in order to express his grief and, in putting aside his heraldic colours, is diminished by the change. Here, Angelique, obliged to seek new clothing through the exigencies of fate, is enhanced by the contrast between her present and previous clothing. The inference is that Roland is subsumed by his change in (emotional) state while Angelique has conquered her change in (physical) state. It is a complex pattern, typical of Stewart.

32. **ll.129–130** Though her clothes lacked the bright rubies which she was wont to have set on new clothes...

33. **ll.137–138** These nymphs, who appear in Virgil's *Eclogues*, are suitable and decorous comparisons, in keeping with Chapter III of the 'Reulis and Cautelis', for a lady who was described as a nymph in l.126.

34. **ll.151–152** Confessing that I often abbreviate the stories because my inspiration and poetry is weak and withered.

Notes to THE . 6 . CANT.

Stewart takes his subject matter for this cant from Ariosto, canto XI, st.81–83, and canto XII, st.1–16.

1. **11.1–4** Where Love rules, no reason can withstand it. No stress will make a lover give up his lady. Though he does not receive his just deserts for his passion, merely disdain, a true lover will persevere.

2. **1.16** But his feverish imagination was always in a state of agitation.

3. **11.19–28** See Ariosto, canto XII, st.1 2.

Cerere, poi che da la madre Idea
tornando in fretta alla solinga valle,
là dove calca la montagna Etnea
al fulminato Encelado le spalle,
la figlia non trovò dove l'avea
lasciata fuor d'ogni segnato calle;
fatto ch'ebbe alle guancie, al petto, ai crini
e agli occhi danno, al fin svelse duo pini;
e nel fuoco gli accese di Vulcano,
e diè lor non potere esser mai spenti:
e portandosi questi uno per mano
sul carro che tirvan dui serpenti,
cercò le selve, i campi, il monte, il piano,
le valli, i fiumi, li stagni, i torrenti,
la terra e 'l mare; e poi che tutto il mondo
cercò di sopra, andò al tartareo fondo.

The whole passage refers to the classical fertility myth of the abduction of Proserpina, daughter of Ceres, goddess of fertility, by Pluto, god of the Underworld, which symbolises the changing seasons of the year.

The reference to the two fir trees in these lines is an example of Stewart's habit of omitting essential information when he translates from Ariosto. In this case, he misses out Ceres' return to the lonely valley where Etna looms, where, in her unassuaged grief she uproots two fir trees which are left burning for eternity as a symbol of that grief. Stewart connects this act with Roland's behaviour at the loss of Angelique, adding considerably to the confusion.

Roland's insatiable search for Angelique in these lines seems to anticipate the madness which will overtake him in Cant 11.

4. **deip Tartarien goulf** Tartarus, the classical name for the deepest region of the world, placed beneath the Underworld itself. It is the antitype of the Elysian fields, being a place where criminals and the enemies of the gods are locked away. It also has the later sense of being simply the entrance to Hell. Either meaning conveys the lengths to which Ceres was prepared to go to find Proserpina and, by inference, the lengths to which Roland was prepared to go to find Angelique.

5. **ll.29–38** These lines are an amplification of Ariosto, canto XII, st.4, ll.1–4,

L'ha cercata per Francia: or s'apparecchia
per Italia cercarla e per Lamagna,
per la nuova Castiglia e per la vecchia,
e poi passare in Libia il mar di Spagna.

Stewart translates the last line as “And all the seis of Libia and Spaine;” when it is, in fact, “takes passage to Libia across the sea of Spain”.

The rhetorical device of amplification allows Stewart to stress the extensive nature of Roland's wanderings.

6. **Rubie of renoune** Angelique. The biblical inference of this epithet is discussed in the notes to *Invoc.*, l.19.

7. **l.37** to both old and new Castile.

8. **ll.39–54** See Ariosto, canto XI, st.81–82,

Credo che 'l resto di quel verno cose
facesse degne di tenerne conto;
ma fur sin a quel tempo sì nascose,
che non è colpa mia s'or non le conto;
perché Orlando a far l'opre virtuose,
più che a narrarle poi, sempre era pronto:
né mai fu alcun de li suoi fatti espresso,
se non quando ebbe i testimonii appresso.
Passo il resto del verno così cheto,
che di lui non si seppe cosa vera:
ma poi che 'l sol ne l'animal discreto
che portò Friso, illuminò la sfera,
e Zefiro tornò soave e lieto
a rimemar la dolce primavera;
d'Orlando usciron le mirabil pruove
coi vaghi fiori e con l'erbette nuove.

9. **ll.45-46** So that most of the deeds which brought honour to his name over the last winter are obscured.

10. **the Bull** This refers to the astrological sign of Taurus, which runs from mid-April to mid-May. This therefore indicates that the action is taking place in spring. Astrological scene-setters are a popular motif in medieval poetry, for example the beginning of the prologue in Chaucer, 'Canterbury Tales' and the beginning of Henryson, 'Testament of Cresseid'. The mythological implications of the Bull have been discussed earlier, in the notes to C3, ll.113-120 and in the **Appendix**. It is significant that the action takes place under an astrological sign which was created from an image of animal passion.

11. **Zephir** Zephyr, in classical mythology the god of the westwind. This indicates the mild and soft nature of the wind. Stewart uses Zephir as a descriptive in C10, l.155 to the same end.

12. **reverts** This is ambiguous, reading as "returns", or as "regreens", in which case it is a French form which is used only by Stewart. On the grounds that Stewart created many words from French roots, the meaning given in the glossary is the latter.

13. **ll.51-54** When herbs and abundant flowers emit sweet savorous smells in a cloudy mist, the immortal proofs and qualifications of Roland spring up with the verdure of the year.

14. **ll.59-76** See Ariosto, canto XII, st.5 and 6,

che porta in braccio e su l'arcion davante
per forza una mestissima donzella.
Piange ella, e si dibatte, e fa sembante
di gran dolore; et in soccorso appella
il valoroso principe d'Anglante;
che come mira alla giovane bella,
gli par colei, per cui la notte e il giorno
cercato Francia avea dentro e d'intorno.
Non dico ch'ella fosse, ma pareva
Angelica gentil ch'egli tant'ama.
Egli, che la sua donna e la sua dea
vede portar sì addolorata e grama,
spinto da l'ira e da la furia rea,
con voce orrenda il cavallier richiama;

richiama il cavalliero e gli minaccia,
e Briigliadoro a tutta briglia caccia.

Stewart elaborates more on the type of menaces offered by Roland to the unnamed warrior holding Angelique, or her image, captive.

15. **the Comte** Roland

16. **ll.69–71** The conceit of the removal of the heart of the lover by the beloved is typically Petrarchan.

17. **he** Roland

18. **the ivill inchantor** Atlante

19. **ll.97–100** As Ariosto has written the circumstance in high and worthy verse in more detail than I may reach with an ill-considered, lowly summary of events.

These lines refer to Ariosto, canto XII, st.11–12, where the names of the ensorcelled knights are listed,

E mentre or quinci or quindi invano il passo
movea, pien di travaglio e di pensieri,
Ferraù, Brandimarte e il re Gradasso,
re Sacripante et altri cavallieri
vi ritrovò, ch'andavano alto e basso,
né men facean di lui vani sentieri;
e si ramaricavan del malvagio
invisibil signor di quel palagio.
Tutti cercando il van, tutti gli danno
colpa di furto alcun che lor fatt'abbia:
del destrier che gli ha tolto, altri è in affanno;
ch'abbia perduta altri la donna, arrabbia;
altri d'altro l'accusa: e così stanno,
che non si san partir di quella gabbia;
e vi son molti, a questo inganno presi,
stati le settimane intiere e i mesi.

Stewart has also omitted the salient fact that each knight has a different illusion—that which he craves the most—specifically turned the material towards his main characters, in this case Angelique, as he is wont to do.

Notes to THE . 7. CANT

The narrative strand of this cant is taken from Ariosto, canto XII, st.23–66.

1. **11.1–2** The Muses.

2. **Helecone** The largest mountain of Boeotia; more particularly the summit behind Thespieae which was the site of the Muses' sanctuary. The Hippocrene spring, struck by Pegasus' hoof from the rock and inspiration of poets, is to be found here. It is this association to which Stewart alludes.

3. **11.16–33** See Ariosto, canto XII, st.24 and 25,

Orlando volentieri o Sacripante
voluto avrebbe in compagnia: non ch'ella
più caro avesse l'un che l'altro amante;
anzi di par fu a' lor disii ribella:
ma dovendo, per girsene in Levante,
passar tante città, tante castella,
di compagnia bisogno avea e di guida,
né potea aver con altri la più fida.
Or l'uno or l'altro andò molto cercando,
prima ch'indizio ne trovasse o spia,
quando in cittade, e quando in ville, e quando
in alti boschi, e quando in altra via.
Fortuna al fin là dove il conte Orlando,
Ferraù e Sacripante era, la invia,
con Ruggier, con Gradasso et altri molti
che v'avea Atlante in strano intrico avolti.

4. **1.29** Considering them all alike, without favouring one.

5. **11.34–36** Angelique is still resolutely against love and will not be thrall to it to alleviate any physical suffering.

6. **11.51–68** Angelique's motivation is exposed here. She seeks not the best knight to defend her, but the most easily manipulated, with the intention of abandoning him when it suits her. She fears to choose Roland because she knows that no ways or bribes ("waeills") will save her from his swelling "sute" and "the douce desyrit dint" of sexual intercourse.

Stewart does not comment explicitly on her actions, as he does in C9, ll.57–76, but follows his earlier method (see C2, ll.286–294) of allowing his description to speak volumes, see also l.100 of this cant.

The adjective “kyndlie” (l.67), glossed as “kindly”, albeit in an ironic sense, also has the sense of “of a like nature”. Either reading works well here.

7. **ll.94–100** See Ariosto, canto XII, st.36,

Volgon pel bosco or quinci or quindi in fretta
quelli scherniti la stupida faccia;
come il cane talor, se gli è intercetta
o lepre o volpe a cui dava la caccia,
che d'improvviso in qualche tana stretta
o in folta macchia o in un fosso se caccia.
De lor sì ride Angelica proterva,
che non è vista, e i lor progressi osserva.

Stewart adds the simile of the pilots and the pole star to Ariosto's original simile of the hunting dogs. The image of the pole star is also used by Douglas at l.67 of ‘The Proloug of the Threttene Buke’ of *Eneados*.

Angelique is being treated like a piece of meat or a hunted quarry here, echoing the hunting motif which characterises her suitors' pursuit all through the poem.

8. **ll.105–164** See Ariosto, canto XII, st.39–46,

– Tornate a dietro, o pigliate altra via,
se non volete rimaner qui morti:
né in amar né in seguir la donna mia
si creda alcun, che compagnia comporti.—
Disse Orlando al Circasso:—Che potria
più dir costui, s'ambi ci avesse scorti
per le più vili e timide puttane
che da conocchie mai traesser lane?—
Poi volto a Ferraù, disse:—Uom bestiale,
s'io non guardassi che senza elmo sei,
di quel c'hai detto, s'hai ben detto o male,
senz'altra indugia accorger ti farei.—
Disse il Spagnuol:—Di quel ch'a me non cale,
perché pigliarne tu cura ti déi?
Io sol contra ambidui per far son buono
quel che detto ho, senza elmo come sono.—
– Deh (disse Orlando al re di Circassia),

in mio servizio a costui l'elmo presta,
tanto ch'io gli abbia tratta la pazzia;
ch'altra non vidi mai simile a questa.—
Rispose il re:—Chi più pazzo saria?
Ma se ti par pur la domanda onesta,
prestagli il tuo; ch'io non sarò men atto,
che tu sia forse, a castigare un matto.—
Suggiunse Ferraù:—Sciocchi voi, quasi
che, se mi fosse il portar elmo a grado,
voi senza non ne fosse già rimasi;
che tolti i vostri avrei, vostro mal grado.
Ma per narrarvi in parte li miei casi,
per voto così senza me ne vado,
et anderò, fin ch'io non ho quel fino
che porta in capo Orlando paladino.
— Dunque (ripose sorridendo il conte)
ti pensi a capo nudo esser bastante
far ad Orlando quel che in Aspramonte
egli già fece al figlio d'Agolante?
Anzi credo io, se tel vedessi a fronte,
ne tremaresti dal capo alle piante;
non che volessi l'elmo, ma daresti
l'altre arme a lui di patto, che tu vesti.—
Il vantator Spagnuol disse:—Già molte
fiate e molte ho così Orlando astretto,
che facilmente l'arme gli avrei tolte,
quante indosso n'avea, non che l'elmetto;
e s'io nol feci, occorrono alle volte
pensier che prima non s'aveano in petto:
non n'ebbi, già fu, voglia; or l'aggio, e spero
che mi potrà succeder di leggiero.—
Non poté aver più pazienza Orlando,
e gridò:—Mentitor, brutto marrano,
in che paese ti trovasti, e quando,
a poter più di me con l'arme in mano?
Quel paladin, di che ti vai vantando,
son io, che ti pensavi esser lontano.
Or vedi se tu puoi l'elmo levarme,
o s'io son buon per torre a te l'altre arme.
Ne da te voglio un minimo vantaggio.—
Così dicendo, l'elmo si disciolse,
e lo suspese a un ramuscel di faggio;
e quasi a un tempo Durindana tolse.
Ferraù non perdé di ciò il coraggio:
trasse la spada, e in atto si raccolse,
onde con essa e col levato scudo
potesse ricoprirsì il capo nudo.

Stewart omits Roland's remarks to Sacripant on hearing Ferragus' initial challenge and any mention of Ferragus' legendary ugliness, but, apart from that, it is a faithful translation.

9. **ll.133–136** I shall never wear one on my head until my solemn vow has been accomplished by obtaining the very helmet which Roland, the mighty Paladin, bears.

10. **Argolant sone** Almonte, who was killed at Aspromonte by the young Roland. It was from him that Roland took his famous helmet and Durandal, his sword.

11. **vanteur Spangard** Ferragus is a Spanish Moor. "Vanteur" is a word form straight from OF. *vanteur*, used here adjectivally. It is not listed in OED.

12. **ll.173–189** There is an interesting contrast in the depiction of Ferragus and Roland in this passage. Ferragus is described as a boar, something which is animal, subhuman, and ultimately conquerable. Roland is described as a tower, a stone, and as wind. These things are enduring, elemental, unswayed by passion, and, in the case of wind, eternal and superhuman. In the medieval world picture, elements rate far above animals so Roland's position as protagonist is strengthened by this layered description.

13. **the Paladein knyght** Roland

14. **l.192** This is a fine example of onomatopoeic alliteration which highlights Stewart's linguistic and poetic skill. The sharp sibilance of the "s" sound invokes perfectly the sussuration of drawn steel.

15. **the Circassian** Sacripant, who is King of Circassia.

16. **l.233** This is a fine piece of word play. Ferragus is ravished by the sight of Angelique and Angelique in turn is nearly ravished by Ferragus, so the ravishee becomes the would be ravisher, see also notes to C2, l.414 and C10, l.96

17. **ll.237–240** See Ariosto, canto XII, st.62,

temperando il dolor che gli ardea il petto,
 di non aver sì gran disir sfogato,
 col refrigerio di portar l'elmetto
 che fu d'Orlando, come avea giurato.
 Dal conte, poi che 'l certo gli fu detto,
 fu lungamente Ferraù cercato;
 né fin quel dì dal capo gli lo sciolse,
 che fra duo ponti la vita gli tolse.

Ariosto gives no further details of Ferragus' ultimate fate.

18. **ll.241–248** See Ariosto, canto XII, st.63–64,

Angelica invisibile e soletta
 via se ne va, ma con turbata fronte;
 che de l'elmo le duol, che troppa fretta
 le avea fatto lasciar presso alla fonte.
 – Per voler far quel ch'a me far non spetta
 (tra sé dicea), levato ho l'elmo al conte:
 questo, pel primo merito, è assai buono
 di quanto a lui pur ubligata sono.
 Con buona intenzione (e sallo Idio),
 ben che diverso e tristo effetto segua,
 io levai l'elmo: e solo il pensier mio
 fu di ridur quella battaglia a triegua;
 e non che per mio mezzo il suo disio
 questo brutto Spagnuol oggi consegua.—
 Così di sé s'andava lamentando
 d'aver de l'elmo suo privato Orlando.

Again Stewart does not have Angelique comment on the ugliness of Ferragus, nor that he will be wearing the helmet of Roland, which he has taken from her. It is interesting that Angelique, apparently for the first time, feels regret on someone else's behalf. These lines anticipate the change which will come over her, allowing her to fall in love.

19. **ll.249–252** Stewart reiterates Angelique's professed disdain for love and leaves her alone and bound for the Orient, which contrasts most effectively with the next time that Angelique appears (in C9), when she is attached to Medor, in love, and going nowhere.

Stewart, following Ariosto, continues with the story of Roland.

Notes to THE . 8 . CANT.

The narrative strand of this cant is a contraction of that in Ariosto, canto XII, st.67–85; canto XIII, st.1–44; and canto XXIII, st.39–91.

1. **Perturbit Prence Roland**

2. **ll.7–8** I just mix the poppies with the good wheat, with the intention of sowing them both i.e. my telling of the story has good and bad bits in it, but I cannot judge between them.

3. **ll.9–10** Yet since I have experienced and written about such perils under King James' protection...

4. **l.12** This is a very rare image, used previously in Douglas, *Eneados*, 'Prologue to Book IV', l.155.

The noun "valeur" with this meaning is also very rare. This is its only listing in DOST, although a listing attributed to Sir Gilbert Haye is given in OED.

5. **ll.15–17** My verses are wavering, and my brain is at a low ebb, because I have been working for so long at this little book, which once again changes to a new scene.

6. **l.18** Roland finds another helmet at a nearby garrison, see Ariosto, canto XII, st.67. It belongs to a common soldier. The Roland who wears this helmet is by inference a lesser creature than the quasi deity of earlier cants.

7. **At instant tym** At the same time

8. **ll.25–33** These lines are a summary of events detailed in Ariosto, canto XII, st.73–76.

9. **ll.37–68** See Ariosto, canto XII, st.77–80,

Con qual rumor la setolosa frotta
 correr da monti suole o da campagne,
 se 'l lupo uscito di nascosa grotta,
 o l'orso sceso alle minor montagne,

un tener porco preso abbia talotta,
 che con grugnito e gran stridor si lagne;
 con tal lo stuol barbarico era mosso
 verso il conte, gridando:—Adosso, adosso!—
 Lance, saette e spade ebbe l'usbergo
 a un tempo mille, e lo scudo altrettante:
 chi gli percuote con la mazza il tergo,
 chi minaccia da lato, e chi davante.
 Ma quel, ch'al timor mai non diede albergo,
 estima la vil turba e l'arme tante,
 quel che dentro alla mandra, all'aer cupo,
 il numer de l'agnelle estimi il lupo.
 Nuda avea in man quella fulminea spada
 che posti ha tanti Saracini a morte:
 dunque chi vuol di quanta turba cada
 tenere il conto, ha impresa dura e forte.
 Rossa di sangue già correa la strada,
 capace a pena a tanti genti morte;
 perché né targa né capel difende
 la fatal Durindana, ove discende,
 né vesta piena di cotone, o tele
 che circondino il capo in mille vòlti.
 Non pur per l'aria gemiti e querele,
 ma volan braccia e spalle e capi sciolti.
 Pel campo errando va Morte crudele
 in molti, varii, e tutti orribil volti;
 e tra sé dice:—In man d'Orlando valci
 Durindana per cento de mie falci.—

Stewart replaces the bear in the metaphor describing the shouts of Roland's enemies with a tiger, an image of which he is inordinately fond, and leaves out the metaphor of the wolf and the sheep which describes Roland's lack of fear faced with so numerous an enemy. Stewart adds "thies" to the description of the cut up bodies of Roland's enemies, thereby chopping them up even further.

The noun plural "porcks" (l.37), clearly influenced by Ariosto here, is used in Romance languages as a synonym for pigs in poetry only.

10. **11.63–65** Another example of underwriting, see C1, 11.60–64. The description of Roland's martial activities in this cant mirrors C1 closely, down to the impossibility of escaping Roland's fury.

11. **1.67** Roland is referred to as Mars quite overtly here, where earlier he has been referred to in terms of Mars' titles (see C1, 1.24). He

is obviously at the height of his military, if not moral, supremacy here, which will make his descent into madness in C11 all the more calamitous.

12. **ll.81–87** See Desportes, ‘Roland Furieux’, ll.65–70,

Comme un jeune Chevreul, qui dedans son bocage
A veu le fier Lyon, chaud de soif et de rage,
Qui massacre sa mere et, convoiteux de sang,
En deux coups la dechire, et luy mange le flanc;
Crainitif, il prend la fuitte, et d’une course isnelle
Eschape et se derobe à la beste cruelle;

Stewart uses the same metaphor, but replaces Desportes’ goat with a lamb for added pathos. Stewart’s lion does not suffer from thirst and does not kill with two blows or bite a chunk out of its prey’s flank.

13. **ll.106–125** These lines are a precis of that part of the ultimately tragic story of Isabella and Zerbino which is detailed by Ariosto in canto XII, st.91–93; canto XIII, st.3–31; canto XX, st.132–137, and 140–141; cant. XXIII, st.54, 63–64, 67–69, and 97. Details can also be found in the **Appendix**. Stewart has referred to this story because the situation of the virtuous Isabella parallels and contrasts with Angelique. They both would rather die than yield to assaults on their chastity—Isabella from motives of purity and Angelique from motives of expediency—and, in fact, Isabella does so (see Ariosto, canto XXIX, st.3, 4, 8–17, 19–20, and 23–30). Zerbino is a Scottish knight and Stewart may have felt that this had some resonance for his prospective readers.

14. **ll.113–116** See Ariosto, canto XIII, st.33, lines 1–4,

Il primo d’essi, uom di spietato viso,
ha solo un occhio, e sguardo scuro e bieco;
l’altro, d’un colpo che gli avea reciso
il naso e la mascella, è fatto cieco.

Stewart has overlooked the fact that Ariosto describes only the leader of the brigands as being mutilated. This may be as a result of inaccurate translation or an attempt to add to the unsavouriness of the band.

15. **dompting** Stewart has created this adjectival present participle from the OF. verb *dompter* which he has previously used in C1, l.11. The only other listing for dompting given in DOST or OED is C9, l.4 of this text.

16. **At instant hour** At the same hour

17. **ll.126–164** Stewart follows on from the reunion of Isobell and Zerbin to the appearance of Mandricard just as Ariosto does in canto XXIII. These lines are a condensation of the material found in canto XXIII, st.70–88. Stewart makes no mention of Mandricardo's lady, Doralice, who rides with him in Ariosto, nor does he translate the direct speech in the passage, contrary to his policy elsewhere which has been to add direct speech rather than remove it. Stewart also does not permit Roland to be thrown to the ground by Mandricard but allows him to recover his balance so the inference made by Ariosto that Roland, the unassailable scourge of the Saracens, is so reduced in stature that he can be unhorsed by one, is lost.

Stewart has made a mistake in l.149. The story he tells actually concerns Hercules and Antaeus. The mistake may, in part, have occurred because Ariosto, in canto XXIII, st.85, ll.7 8, does not refer to Hercules by name, calling him instead "the son of Jove":

lo stringo al petto; e crede far le prove
che sopra Anteo fe' già il figliol di Giove.

18. **ll.152–153** Sat as surely fixed as a strong stone wall, and breast to breast so bruised him (Mandricard) in every bone...

19. **the uthert knyght** Roland.

20. **Paladeine** Roland.

Stewart moves from the story of Roland to that of Angelique at this point, where Ariosto moves straight on to Roland's discovery of Angelique's consort with Medor and his subsequent madness, material used by Stewart in C11.

Notes to THE . 9 . CANT.

The narrative strand of this cant is an amplification of Ariosto, canto XIX, st.17–20. However, there are no paraphrases, and the cant is an expansion and digression on the moment when Angelique is struck by love.

1. **11.1–6** A reiteration of the *sententia* of the poem, i.e. no man can resist the force of love.

2. **1.10** Reason was seen as the only shield against love in the perennial battle between the two, a theme explored more fully by William Dunbar in ‘The Goldyn Targe’.

3. **11.27–36** This passage details the faithful “prentes” Stewart’s hopes and aims for his work; namely that James will be pleased by it and will speak well of it, raising it to lofty status in the poetic world. He also intends that James, because he is such an expert poet, will improve Stewart’s inferior poem with his gilded pen, thereby rendering it enjoyable to every wellbred reader.

4. **11.27–28** This is a reference to the famous music contest between Pan and Apollo, which Apollo was judged to have won. The wild “rurall” piping of Pan was deemed no match for the stately and ordered music of Apollo. Stewart places himself firmly on the side of Apollo here.

The mention of Apollo is another reference and compliment to James VI, who was known as the Apollo of the Scottish Court for his interest in poetry and music.

5. **1.34** This is a fine example of antithesis—the “wrigling” of the verse contrasts with “plaine” i.e. smooth.

6. **1.45** This is a circumlocutory reference to love and carnality.

7. **the amorus goddes** Venus.

8. **1.51** Angelique now suffers the same fate as her suitors.

9. **II.55–56** The wounded soldier (Medor) is no hero to be rewarded with the laurel wreath of classical tradition. Laurel wreaths were given for victory, either sporting or martial, and would be worn at official triumphs in Roman times.

10. **II.63–68** Where is your wisdom now to stop you immediately letting loose your wanton desires? You pull the weed and leave the fragrant rose; you bathe in mud, leaving the clear fountain. Alas, why do you let loose the golden line to catch a frog (i.e. Medor, by inference, inferior in every way) and lose the peerless pearl (her virginity).

Stewart most inventively combines two proverbs of the period here, listed in Stevenson's *Book of Proverbs, Maxims, and Familiar Phrases*, pp. 821–822:

To fish with a golden hook. (Aureo piscari hamo.) AUGUSTUS CAESAR, *Apothegm.* (c. 50 B.C.)... You fishe with golden hookes. THOMAS CHURCHYARD, *Churchyardes Charge*, p. 28 (1580)... He hath well fysht and caught a frog. JOHN HEYWOOD, *Proverbs*, Pt. i, ch. 11. (1546).

11. **II.69–74** Cressida was the daughter of Calchas the High Priest of Troy, and the faithless lover of Troilus in the *Iliad*. In the Middle Ages, she was a byword for inconstancy. The significance of Stewart's comparison is that Cressida betrayed the best of men, Troilus, for the altogether inferior and rakish Diomedes, who ultimately deserted her, and Angelique is stooping low in preferring Medor to Roland. Stewart does make the point that Cressida's lover was a king, so there was some social merit in the liaison, but there is none to be found in that between Angelique and the socially inferior Medor, who is in a woeful state. Cressida is the stereotypical antithesis of Lucretia, to whom Angelique compares herself at C3, II.191–192, which gives an ironic twist to the earlier comparison.

12. **II.75–76** The comparison of Angelique and her unknown swain with the doomed lovers Pyramus and Thisbe indicates the unhappy ending which will follow outwith the confines of the poem for Angelique.

Notes to THE . 10 . CANT.

The narrative strand in this cant comes from Ariosto, canto XIX, st.24–41, but the amplification and treatment thereof follows Desportes, ‘Angelique’, ll.19–106 and ll.191–208.

1. **the schot seveir** The arrow of Love. As Angelique’s wound deepens, Medor’s wound heals, see the note to ll.17–18

2. **The lord of luife** Cupid.

3. **ll.5–8** This is an interesting contraction of Ariosto, canto XIX, st.24, which leaves out the erotic imagery of ll.4–6 in which Angelica smooths the herbal juices over Medoro’s chest and belly, as far as his thighs,

e succo ne cavò fra le man bianche;
ne la piaga n’infuse, e ne distese
e pel petto e pel ventre e fin a l’anche:

Perhaps this is too subtle a sensual expression for the writer of C3, ll.305–337. Ariosto has earlier mentioned the variety of herb (dittany) used by Angelique and her skill in such matters. Stewart makes no reference to this.

4. **ll.10–22** The list of enamoured women whom Angelique resembles gives a vital clue to Angelique’s probable fate. All of the mentioned women were attracted primarily by the appearance and not the intrinsic worth of their men, and were ultimately abandoned by them. The list has been influenced by Ariosto, canto XXXIV, st.14, ll.1–4,

Perché le donne più facili e prone
a creder son, di più supplicio è degno
chi lor fa inganno. Il sa Teseo e Iasone
e chi turbò a Latin l’antiquo regno;

and is an example of Stewart’s propensity for apportioning material from Ariosto and apply it for his own purposes. The reason that he has done so in this case is the influence of Desportes’ ‘Angelique’, which specifically tells of the desertion of Angelique by Medor.

5. **ll.17–18** Stewart’s fascination for comparisons and mirror images has full rein in the contrastive imagery of a physically wounded man

as the cause of an emotional wound to a perfectly healthy woman, his subsequent cure and her subsequent ailing, in these lines and in ll.23–32 and ll.37–64.

6. **1.36** This name for Medor, underlining his boyish good looks and lack of military ability as it refers to the pretty male cupbearer of the Olympian gods and not to some great classical hero, not used by Ariosto to describe Medor, is used by Desportes in ‘Angelique’, l.34;

Puis qu’un beau Ganymede en rapporte la gloire,

Ganymede was subject to a lustful abduction by Jupiter, so the inference here is that Medor will be seduced by a divine personage (or at least described in quasi-divine terms).

7. **11.46–47** These lines are an adaptation and condensation of the imagery used by Ariosto in canto XIX, st.29,

La sua piaga più s’apre e più incrudisce,
quanto più l’altra si restringe e salda.
Il giovine si sana: elle languisce
di nuova febbre, or agghiacciata, or calda.
Di giorno in giorno in lui beltà fiorisce:
la misera si strugge, come falda
strugger di nieve intempestiva suole,
ch’in loco aprice abbia scoperta il sole.

8. **1.50** To desire the banquet which waited for him ready prepared

9. **1.56** As completely transfixed as a statue she stands

10. **11.59–64** Stewart turns the subject matter of canto XIX, st.30 into a heartfelt plea in direct speech, adding to the immediacy of Angelique’s suffering.

The use of the noun “porteur” (l.63) may have been influenced by Desportes, ‘Angelique’, ll.257–258,

Où se voyoit au vif la belle portraicture
Du bien-heureux Medor, chef-d’oeuvre de Nature,

This noun is also used by Stewart in C7, l.71.

11. **O valyant king of Circassie** Sacripant.

12. **11.80–84** This is a more vigorous and earthy version of the imagery used by Ariosto in canto XIX, st.33, ll.1–4:

Angelica a Medor la prima rosa
coglier lasciò, non ancor tocca inante:
né persona fu mai sì avventurosa,
ch'in quel giardin potesse por le piante.

13. **1.91** See Montgomerie, 'Miscellaneous Poems', XXXIX, l.1:

Adeu, O desie of delyt

The daisy was a symbol of pastoral purity and thus its use is decorous in this passage.

14. **1.96** This is another fine example of word play, closely allied to those in C2, l.414, C3, l.180, C5, l.112, and C7, l.233. Here Angelique, the target of many a putative rape throughout the poem, is finally ravished only by bliss.

15. **1.116** This is a very fine onomatopoeic line, using rhythm and labial consonants to great effect in representing bird song.

16. **11.128–132** The exposure of an adulterous couple by the cuckolded husband seems to be an unlikely comparison for the idyll of two married lovers. It is really the contrast between the steel net which imprisoned the illegal lovers and the golden web of sunlight which caresses the married ones which is highlighted. The net may be mentioned because it plays a significant role in Ariosto and therefore Stewart seeks to incorporate it in his own story.

The net is made of strands of steel and wraps itself round its victims at the slightest touch. Made by Vulcan to capture Mars and Venus *in flagrante delicto*, it was stolen by Mercury and then taken to a temple in Egypt, whence the giant Caligorante stole it. In Ariosto, Caligorante attempts to catch Astolfo in it but falls into it himself on being terrified by a blast from Astolfo's magic horn. Astolfo then presents it, along with Caligorante, to Sansonetto, the viceroy of Jerusalem (see canto XV, st.43–45, 49–52, 54–55, 59–62, 77, 94, and 97).

The description of the net as "craftie" is ambiguous and could mean either that the net was skilfully made or that it was skilfully used.

17. **Iris** Iris was the goddess of the rainbow and it is that natural phenomenon which is referred to here.

18. **cleir Aurora** The dawn (see also note to C11, l.408).

19. **ll.140–141** This image is used by Douglas in *Eneados*, ‘The Proloug of the XII Buke’, ll.19–20,

And eik *the* hevynly portis cristallyne
Vpwarpis braid, *the* world till illumyn.

20. **spelunc** This is the first recorded instance in Scots of this spelling, no doubt influenced by terms used by Desportes and Ariosto to describe caves in general, although not this cave in particular.

21. **lampe of day** The sun, mirroring the description of the moon as “lampe of lycht” in C5, l.126. See also note to C2, l.221. Douglas uses this phrase to describe the sun in *Eneados*, ‘The Proloug of the XII Buke’, l.252.

22. **l.148** Aeneas is *the trojane* and Dido *the cartage queine*. Desportes does not give this comparison, but Ariosto does, albeit more explicitly, in canto XIX, st.35, l.7,

ch’ebber, fuggendo l’acque, Enea e Dido,

23. **dulcorat** This is a very rare word previously used only by Douglas in the form “dulcorate”/“dulcorait” in ‘The Palice of Honour’, l.808.

24. **Fair Philomela... dame Progne** These are classical names for the nightingale and the swallow, seen as proverbially merry in medieval times (see Whiting N110, N112). The story of the unfortunate sisters Philomena and Procne can be found in the **Appendix**. Stewart does not stress the tragic nature of the birds’ cries as Desportes, using this image in ll.197–198 of ‘Angelique’, does,

Que Progné se lamante et que le bois resonne
Des accords de sa soeur, qui ses plaintes entonne.

Stewart’s spelling of “Progne” is clearly influenced by Desportes.

25. **l.155** This is another fine onomatopoeic line, using consonantal alliteration to achieve the sussurating effect of the gentle wind.

Desportes mentions Zephyr in the same context at ll.193–196 of ‘Angelique’,

... et que le doux Zephyre
Navré d’un poignant traict si tendrement soupire,
Lors que les petits bleds seulement verdoyans
S’enflent au gré du vent, comme flots ondoyans;

The noun “vent” occurs with the meaning of “wind” in only one other instance, Thomas Hudson’s *Judith*, V, l.64, according to DOST.

With faith vnconstant saile at euerie vent

Stewart had read Hudson’s work, dated 1580, before embarking upon his own and Hudson’s use of the word, straight from OE *vent*, coupled with the above passage surely indicates that Stewart meant the word to have the very rare meaning he has attributed to it.

26. **ll.179–181** Stewart is referring here to a romantic and touching incident in the Scottish metrical romance *Clariodus*, in which the separated lovers, Clariodus and Meliades, meet at a well in the guises of a palmer and a servant. At first they do not recognise one another but a romantic reunion then takes place. Stewart has replaced the well with a fountain to reinforce the link with his own setting.

27. **l.182** Paris, Prince of Troy, who stole Helen of Sparta away.

28. **ll.186–188** The reference to *Amadis of Gaul* is ambiguous. Stewart could be referring to the plot line of the romance, in which Amadis, a prince, becomes the page of Princess Oriana and woos her in this lowly position, and is restored to his rightful rank, or to the sensual descriptions for which the romance was famous and often condemned.

29. **Ciceronian dyt** Marcus Tullius Cicero (106–43 BC) was the most influential Roman prose writer. During the Middle Ages he figured primarily as a master of rhetoric and his text book *De Inventione* was widely read. It is the lack of his *eloquentia* that Stewart mourns.

30. **ll.192–193** Therefore to poets of love I defer, to form in perfect Virgilian verse...

Publius Vergilius Maro (70–19 BC) was the greatest of Roman poets, valued particularly for his craftsmanship, his love of nature, and his sense of pathos. His influence was pervasive. In the Middle Ages, he was

seen as a seer or magician, which is why Dante chose him as a guide through Hell and Purgatory in the *Divine Comedy*. Virgil's *Aeneid* was the model for all Latin epics of the medieval period and then for the new classical epics of the Renaissance period. Gavin Douglas, to whom this may be an oblique reference, translated the *Aeneid* into Scots and the influence of the original and the translation can be seen in *Roland Furiosus*. Virgil, as the greatest Roman poet, is the perfect counterpoint to Cicero.

The adjective "Virgilian" has only one listing in DOST dated before this example, in Douglas, *Eneados*, 'The Threttene Buke', 'Tyme, space and dait', l.1,

Complettyt was thys wark Virgilian

and it is used again by Douglas in 'The Proloug of the First Buke', l.29,

And thy scharp sugurate sang Virgiliane,

31. **ll.199–204** That in those parts plainly might appear, in a thousand different ways, their amorous joining together which a suitable pointed pencil had printed on fountains, rocks, caverns, and pleasant trees, Stewart replaces Ariosto's knife with a sharp pencil, which has more obviously phallic overtones. Such a substitution would be in keeping with the more graphically sexual quality that Stewart brings to his descriptions, such as that of the hermit assaulting Angelique in C3, ll.305–337. Stewart uses the pencil motif again in C11, l.219.

See also Dunbar, 'The Tretis of the Tua Mariit Wemen and the Wedo', ll.135–136,

And thocht his pen purly me payis in bed,
His purse pays richely in recompense efter.

32. **ll.209–212** And here above were some pansies set, engraved with arrows, declaring by this device that, in that suitable place, lovers had met and offered Venus thankful sacrifice.

Pansies mean thoughts and memories in the language of flowers, and arrows indicate action and a phallic symbol, so both the theory and practice of love is being celebrated by the lovers. This celebration is their due sacrifice to Venus, goddess of love.

33. **hir imperiale kingdome** Angelique is a princess of Cathay.

34. **ll.217–220** But her great personal sense of honour and reputation made her present the pastors, who had declared their desire to serve her in any way which might have pleased her, with some reward.

35. **ll.221–223** This bracelet, of rare and costly workmanship, was given to Angelique by Roland, who was given it by the Saracen prince Ziliante on the occasion of his rescue by Roland from the lake palace of the enchantress Morgana, see Ariosto, canto XIX, st.37–39.

36. **ll.230–232** This is a reference to “Mont Pyrens”, the single entity which Stewart uses to describe the Pyrenees—see C2, l.25.

37. **ll.235–236** Until they might obtain passage on some ship that was going directly to the Orient.

38. **ll.241–242** This is Roland, whose descent into this pitiful state will be described in C11. This is a masterly “cliffhanger” upon which to finish the cant. At this point, Ariosto moves directly to the story of Marfisa and does not return to the story of Roland until canto XXIII, in which material concerning Isabella and Zerbino, and the fight between Orlando and Mandricardo used by Stewart in C8 is also found.

Notes to THE . 11 . CANT.

The narrative for this cant comes from Ariosto, canto XXIII, st.99–136, canto XXIV, st.4–14, and canto XXIX, st.57–64. I am indebted to R.D.S. Jack and P.A.T. Rozendaal for their elucidatory footnotes to this cant on pp. 331–346 of *The Mercat Anthology of Early Scottish Literature 1375–1707*.

1. **Ramnusia** This is another name for Nemesis, one of the Three Fates, who was popularly supposed to come from Rhamnus in northern Attica, where there was a sanctuary dedicated to her. The invocation of Ramnusia indicates the doomed nature of the fate about to befall Roland.

2. **ll.3–4** I call for your help, Ramnusia, for rancour combats my attempts to retain proper control of my verse

3. **ll.9–12** Boccaccio's *De Casibus Virorum Illustrium* and *De Claris Mulieribus* tell of the tragic fall "from joy to noy" of heroes and heroines. Ovid's *Metamorphoses* deals with the alteration, both mental and physical, of heroic individuals through the agency of love. Both of the above are aspects of Roland's situation discussed in C11, which is therefore a fine example of these modes.

The pre-eminence of Ovid in medieval and Renaissance times can be seen in the number of examples from the *Metamorphoses* to be found in 'Roland Furious', see the references to the stories of Pluto and Proserpina in C1, l.12 and C6, ll.19–28; Daphne and Apollo, and Piritheus, in C2, ll.93–96 and 264–265; Jupiter and Europa, and Phaeton in C3, ll.113–120 and 168–171; Pyramus and Thisbe in C9, ll.75–76; Ganymede, Philomela and Procne, and Echo in C10, ll.36, 154, and 158.

4. **ll.13–20** For, just as mirth makes the visage smile, or pleasant light rejoices the eye more than deep, dirty, dark, and vile dungeons, so cheerful, lighthearted verse is more aptly suited to bolster up the lacklustre spirit (which I possess, lacking the convoluted vein) with some assistance than cheerless, heavy subjects which amaze me and doubly blunt my sorrowful, dulled brain.

5. **my Prence** James VI–Stewart loses no opportunity to state his intentions for his work in relation to James.

6. **ll.23–24** The “gowldin graine” is the golden bough which allowed Aeneas to enter the underworld—see Virgil’s *Aeneid*, Book VI.

7. **ll.31–152** As R.D.S. Jack has noted in his footnote to these lines on p. 332 of *The Mercat Anthology of Early Scottish Literature 1375–1707*,

This long list of tragic types is not present in *Orlando Furioso*. Such authoritative universalising is, however, essential to Stewart’s more overtly allegorical reworking.

8. **Nabuchodonosor’s great decay** Nebuchadnezzar’s descent into bestiality is recorded in Daniel 4, v. 33. This is the first named example and, as such, tells the reader exactly what kind of turn Roland’s madness will take and the depths of degradation to which he will sink.

9. **ll.33–38** These are all examples of tragic heroes brought down in some capacity by a woman seeking mastery over them. Ninus, the founder and ruler of Nineveh, was persuaded by his wife Semiramis to step down in her favour for a few days, whereupon she promptly had him murdered. Cyrus, King of Persia and a great conqueror, was defeated and beheaded by Tomyris, Queen of the Massagetae. Julius Caesar, to whom Roland has been previously compared at C2, l.38, was murdered by conspirators as a direct result of Cleopatra’s influence in urging him to become emperor. Alexander, perhaps the greatest military leader ever known, died purportedly of a fever but among rumours that he had been poisoned by, among others, his mother Olympias, or his remaining wife, Roxana, who had previously poisoned his Persian wife and unborn child.

These examples all underline the futility of all men in general, even great kings and military commanders, in the face of love, and the greatness of Roland in particular, brought to the utter depths by a woman.

10. **ll.46–48** Fortune wears the face of the goddess Occasio here. She had long hair in front to obscure her face and thus prevent identification, and no hair behind so she could not be caught. See also Montgomerie, *Sonnet* V, l.5,

e knau Occasio hes no hair behind.

11. **Dame Indiscreit** Lady Random, another name for Fortune.

12. **ll.51–52** You are my foe, for I could never find any kind of goodwill or partiality in your deceitful face.

This is a heartfelt apostrophe, please see **Biography** for details.

13. **ll.59–61** Bajazet I, ruler of the Ottoman Empire was defeated by Tamburlaine in 1402 and died in abject misery. This example contrasts the fall and bad fortune of one with the rise and good fortune of the other.

14. **ll.65–68** This refers to Henri II of France, killed in a jousting accident when the lance of his young Scots opponent splintered and pierced his eye. He died after days of terrible agony, and is an example of Fortune's ability to strike when least expected.

15. **ll.69–76** This refers to the untimely death of Alexander III in 1286. He had lost his three children in early adulthood and had, as heir, a baby girl. He therefore married again to a beautiful and fertile widow, Yolande de Dreux, Duchess of Brittany. As a wedding present, he gave her the pretty little castle of Kinghorn on the shores of the Firth of Forth in Fife and it was on his way to visit her here one dark and stormy night that his horse stumbled and threw him to his death over the cliffs at Kinghorn, throwing the whole kingdom into disarray. A monument to which Stewart may be alluding marks the spot. His only heir, the six year old Margaret of Norway, daughter of his daughter Margaret, then died at Kirkwall in Orkney on her way to Scotland. As Stewart points out, not even Alexander's kingly virtues could protect him from Fortune's sustained enmity, just as Roland is not protected by his manifold knightly virtues.

16. **l.77** This is both a proverb and a Petrarchan conceit, frequently used in this period to express the inevitable juxtaposition of joy of any kind with sorrow or suffering, see Montgomerie, p. 192, *Miscellaneous Poems* XL, 'He Bewailes His Wofull Estait', ll.45–46,

I shaip not, for no suddan schours, to shrink,
Sen peircing pyks ar kyndlie with the rose

17. **ll.84–100** Pompey, Hannibal, and Darius are examples of Fortune suddenly deserting those military leaders whom she has long

favoured. Darius is the main example because he trusted to Fortune to aid him right to the end, just as Roland does, and possibly because the foe to whom he made his last lamentation was Alexander the Great, mentioned at l.37 above, who was later husband of his daughter Stateira, both of whom were poisoned by Alexander's other wife, Roxana. Arius is a Christian example to set against these three pagan sufferers.

18. **fin** This word comes straight from OE *fin* and is not listed in either OED or DOST with this sense.

19. **ll.101–124** The vagaries of Fortune and its cyclic nature are exemplified by the first female example, Semiramis, who was the wife of Ninus (see l.33 above). Penthesilea, Queen of the Amazons, died at the siege of Troy. The main example given here is that of Zenobia, the beautiful Queen of Palmyra, whose ambition it was to rule the whole of Asia and who was ultimately defeated and paraded in triumph by the Emperor Aurelian. If Darius is the closest example to Roland, then Zenobia is the closest to Angelique in her great beauty and desire for power and her total subjection at the hands of a man. Again, Stewart cleverly interweaves his two narrative strands.

20. **l.130** Until every rank may see you easily drift around.

21. **l.132** But doles out the fate at your pleasure

22. **l.141** You run amok like a rash and restless inferior poet.

23. **ll.145–146** If either wisdom, strength, or worthie fact could have offered resistance where your enmity is bound...

24. **ll.150–152** Achilles trailed Hector's body at his chariot wheels three times round Troy. This example mirrors that of Zenobia, underlining the mirroring of the fates of Angelique and Roland, who has been compared to Hector at C2, ll.37, and C4, l.172, which has gone on throughout the poem. The example further shows the vagaries of fate and the turn of Fortune's wheel.

25. **ll.153–154** This deprecation of his own abilities is another example of the "modesty topos" and not genuine humility as he, while appar-

ently digressing from the story of Roland, has followed all the rhetorical rules for universalising a topic in his exemplary (in both senses) introduction.

26. **1.160** Mandricard is the son of Agrican, who was killed by Roland and is therefore Roland's sworn enemy. Roland is seeking him out at this point in the story after the events detailed in C8.

27. **obumbrat** This extremely rare 3rd person plural past tense of an extremely rare verb had been used in this form as an adjectival past participle by Douglas in *Eneados*, 'The Proloug of the XII Buke', 1.66,

Wod and forest obumbrat with *thar* bewys

As this passage owes a great deal to the description of the coming together of Dido and Aeneas in Virgil's *Aeneid* and reference is made to them here, it is reasonable to suppose that Stewart read Douglas' translation.

28. **Sarraseine** Mandricard is actually King of Tartary and thus an Oriental, not a Saracen.

29. **his onlie chois** Angelique

30. **thair schypert nams** Their whole names have been carved interlaced, see 1.328.

31. **as I haif schawne befoir** This refers to the events of C10.

32. **1.219** Here again Stewart exchanges Ariosto's knife for a sharp pencil, with a view to making the same joke as at C10, 1.201.

33. **Adonis** In other words, a beautiful youth loved by a goddess who will ultimately desert her through death. Ariosto never uses this term to describe Medor, but Desportes uses it in 'Angélique', 1.39,

Or ce jeune Adonis, d'Angélique adoré,

34. **1.232** The reason that Stewart may not "exactlie disclois" the poem written by Medor is unclear—possibly the line is there to afford a rhyming link in the *ballat royal* or possibly the qualifying line is there to underline that the inscription is written in an alien language—

because he goes on to give a transcription of Medor's verses. Ariosto and Desportes have no such qualifying line.

35. **ll.233–250** An early example of this kind of inscription by the grateful lover can be found in the 13th-century French text *La mort le roi Artù*, in the Arthurian Prose-Vulgate, where King Arthur visits his sister, Morgain la Fée, in her castle and sees, in a bedroom, the paintings with attendant inscriptions made by Lancelot, which make perfectly obvious the extent of his adulterous love affair with Guinevere. This has been noted by Barbara Reynolds in her notes to the relevant lines in her translation of *Orlando Furioso: The Frenzy of Orlando*.

Stewart has followed Ariosto's lead in the length of Medor's poem—16 lines in Ariosto and Stewart, and 28 in Desportes. The use of the adjective “limpid” (l.234), apparently straight from Ariosto and not listed in DOST in any word form, has been interpreted by M.P. McDiarmid as proof that Stewart spoke Italian, but Martin translates the original Italian “limpide” as “limpides” so it may have come from there, as R.D.S. Jack notes on p. 61 of *The Italian Influence on Scottish Literature*. For other evidence in the poem that Stewart was able to read Italian texts in the original, please see the notes to Dedic., ll.25–26 and C2, l.283.

36. **ll.237–239** Stewart follows Ariosto, canto XXIII, st.108, ll.3–5,

Dove la bella Angelica, che nacque
Di Galafron, da molti invano amata,
Spesso ne le mie braccia nuda giacque;

rather than Desportes, ‘Roland Furieux’, ll.177–182,

Où la belle Angélique, ornement de cest age,
Qui de tant de grands rois enflamma le courage,
La fille à Galafron ...
A moy pauvre Medor, se fist si liberale.

37. **ll.251–254** Stewart does not explain why Roland can speak Arabic like a native whereas Ariosto tells us, in canto XXIII, st.110:

Era scritto in arabico, che 'l conte
intendea così ben come latino:
fra molte lingue e molte ch'avea pronte,
prontissima avea quella il paladino;
e gli schivò più volte e danni et onte,
che si trovò tra il popul saracino:

Ariosto specifies the number of times that Roland reads the engraved poem,

Tre volte e quattro e sei lesse lo scritto
(canto XXIII, st.111, l.1).

as does Desportes,

Cinq ou six fois Roland releut ceste esriture
(‘Roland Furieux’, l.201).

where Stewart contents himself with

And oft he red it contrarie to wring

38. **1.271** This is a physiological manifestation of his psychological state. According to the medical theory of the period (see E.M.W. Tillyard, pp. 76–78) the body contained four humours which ideally should be perfectly balanced but rarely were. It was these humours which were popularly supposed to affect temperament. Here, Roland’s dry, hot humours now prevail, allowing melancholy and anger to dominate, see also ll.379–380 in which this process reaches its height.

39. **diffame** Stewart always uses a word in English which is closest to the French usage. The influence of Martin is clear as Ariosto uses “infamare” here, Martin “diffamer”. Desportes renders the same idea in two complex lines not used by Stewart.

40. **ll.296–298** A circumlocutory way of describing sunset.

41. **1.299** This is a clear example of the influence of Jean Martin’s prose translation. Stewart has translated Martin’s

Donnant lieu à sa soeur Phèbe.

rather than Ariosto’s version, which does not name the goddess,

Dando già il sole alla sorella loco.

42. **1.338** Seeking some relief by not knowing the truth.

43. **1.343** In no way helped his darkened misery

44. **ll.345–350** In an ironic twist, the shepherd tells the story of the

lovers Angelique and Medor to lighten Roland's suffering, volunteering without formal enquiry (l.346) the information that will finally deprive Roland of his wits.

45. **l.357** The imagery here accords well with the description of unfulfilled love in C2, l.18 as disease or injury. The imagery of "binding up" and "quenching" cleverly links the illness topos to the Pauline idea of marriage as a salve and cure for the affliction and incontinence of love, as has been noted by R.D.S. Jack in his footnote to this line on p. 340 of *The Mercat Anthology of Early Scottish Literature 1375–1707*.

46. **hir braslat fyn** This is the bracelet previously described in C10, ll.221–223 and the note thereof.

47. **ll.361–362** This vivid image introducing Roland's madness is used by Ariosto in canto XXIII, st.121, ll.1–2:

Questa conclusion fu la secure
che 'l capo a un colpo gli levò dal colle,

48. **ll.363–394** Roland's sufferings are intense, underlining the Epic/Romance topos of the greater the hero, the greater the afflictive effect love has upon him. His sufferings have been exhaustively expressed earlier in C4.

49. **ll.400–406** Another example of the Homeric similes which are such a feature of Stewart's poem.

50. **ll.408–409** The name "Aurora" in conjunction with the description of her "silver schaddow" would seem to indicate that Stewart is referring to the moon here, having previously used the name "Aurora" for the dawn in C10, l.139. Stewart goes on to refer to the dawn as "Matutina" in l.476 of this cant. For a probable explanation, see the note to C2, l.221.

51. **l.412** Roland's fall is so extreme that he no longer calls on a Christian God but on a pagan pantheon.

52. **braying** This adjectival present participle carries two senses, that of "shrieking" and that of "fragmenting", either of which works well in this context.

53. **ll.443–457** Ariosto also apostrophises and rejects tears and sighs in canto XXIII, st.126 and 127, ll.1–4.

– Queste non son più lacrime, che fuore
 stillo dagli occhi con sì larga vena.
 Non suppliron le lacrime al dolore:
 finir, ch'a mezzo era il dolore a pena.
 Dal fuoco spinto ora il vitale umore
 fugge per quella via ch'agli occhi mena;
 et è quel che si versa, e trarrà insieme
 e 'l dolore e la vita all'ore estreme.
 Questi ch'indizio fan del mio tormento,
 sospir non sono, né i sospir son tali.
 Quelli han triegua talora; io mai non sento
 che 'l petto mio men la sua pena esali.

54. **the Lord of Luife** Cupid. Ariosto uses Love rather than Cupid as a name for the fanner of Roland's flames of love.

55. **ll.458–474** Stewart has followed Desportes' lead in these lines, rather than Ariosto's (canto XXIII, st.127, ll.5–8 and st.128), see Desportes, 'Roland Furieux', ll.407–419,

Quel miracle est ceci, que mon coeur allumé
 Par tant de feux d'Amour n'est jamais consumé?
 Mais que suis-je à présent qui souffre telle rage?
 Seroy-je bien celui que je monstre au visage?
 Seroy-je donc Roland? ah non, Roland est mort!
 Sa Dame trop ingrate a occis à grand tort
 Ce Roland que j'estoy, son corps est dessous terre,
 Je ne suis, je ne suis que son esprit qui erre,
 Hurlant, criant, fuyant en ce lieu séparé,
 Où je fay mon enfer, triste et desesperé,
 Pour tesmoigner à tous, par ma douleur profonde,
 Ce que doit esperer qui sur l'amour se fonde.

Stewart and Desportes, in turning Roland's self negation from a statement of fact in Ariosto into two anguished rhetorical questions (ll.465–466 in Stewart, ll.410–411 in Desportes), have displayed Roland's plight in all its heartrending immediacy.

56. **ll.476–480** In Greek mythology, Eos, the youthful goddess of the dawn, arose each morning from her "donkie", or dewy, bed, leaving her aged husband, Tithonus, asleep while her rosy fingers opened the gates of heaven to the chariot of her brother Helios, the sun god. This

image, not found in Ariosto at this point, is also found in Desportes, 'Roland Furieux', ll.421–422,

... et que l'Aube vermeille
Eut laissé dans le lict son viellard qui sommeille,

and by Douglas in *Eneados*, 'The Thryd Buke', ix, ll.2–3,

Quhen Aurora *the wak nycht* dyd arest
And chayss fra hevyn with hir dym skyis donk;

A similar example can be found in Ariosto, canto VIII, st.86, ll.5–7.

57. **ll.485–498** Roland's developing imbalance of humours has reached its apogee and he is now consumed by the hot and dry humours of melancholy and anger, which nothing will quench.

58. **ll.512–516** There is no such imagery at this point in Ariosto, but see Desportes, 'Roland Furieux', ll.449–452,

Il y fut si long temps sans manger et sans boire,
Que la nuit par trois fois vestit sa robe noire,
Et trois fois Apollon, sortant du creux sejour
De l'humide Ocean, nous alluma le jour,

The lines indicate that three days and three nights have passed.

59. **ll.525–583** The subverted heroic similes and underwriting of this passage underline Roland's downfall and mirror ironically his martial valour in C1, ll.33–72 and his partial degeneration in C8, ll.63–65.

60. **l.543** This is a variation of the simile used by Ariosto in canto XXIII, st.5, l.8,

da l'arbor pome, o vago fior dal pruno.

61. **ll.559–569** This is another example of Homeric simile, couched this time in elaborate, Latinate syntax. Stewart's style becomes more complex and virtuosic as Roland descends further and further into madness.

62. **ll.576–581** This example of underwriting mirrors in an ironic fashion Roland's glorious military endeavours in C1, ll.60–63.

63. **ll.593–597** Such is the extent of Roland's fury that he can defeat and consume the symbols of animal ferocity to whom he has previously been compared.

64. **l.600** See Desportes, 'Roland Furieux', l.518,

De ce guerrier Roland, la colombe de France.

This description of Roland does not appear in Ariosto at this point in the story.

65. **ll.601–614** Ariosto moves at this point to the story of Orlando and Zerbino, the Scottish knight who is the lover of Isabella, part of whose sad story Stewart has told in C8, ll.106–125. Stewart, on the other hand, moves to the story of Angelique again in a very condensed version of the narrative contained in canto XXIX, st.57–64, with one notable addition. Ariosto describes Roland's mad pursuit of Angelique as

Gli corre dietro, e tien quella maniera
che terria il cane a seguitar la fera.

(canto XXIX, st.61, ll.7–8).

Stewart replaces the metaphor of a dog after its prey with that of an unthinking child craving a bonny bird to play with and then killing it when tired of the play, which gives a more vivid picture of the depth of witlessness to which Roland has sunk.

66. **l.613** Angelique's ring, previously mentioned in C5, C7, and C9, could make her invisible.

67. **ll.615–616** The narrative has now brought us full circle to the situation described at C10, l.241

68. **ll.618–619** This may be a veiled compliment to James VI, who used the very rare French influenced adjectival form "poetique" in 'Essayes of a Prentise', p. 9, ll.4–5,

This onely thing I earnestly requyre
That thou my veine Poetique so inspyre

69. **ll.625–626** I confess that the rest of the material has been ruined by me and rendered imperfect and tedious.

This may refer to an earlier draft, as R.D.S. Jack has noted in *The Mercat Anthology of Early Scottish Literature 1375–1707*, p. 346

70. **ll.627–628** This is a continuation of the boat motif mentioned at the beginning of the poem in Dedic., ll.47–48 and Invoc., l.4, and also a continuation of the modesty topos. Stewart's weak, wandering boat will not take every wind, i.e. breath of divine inspiration. The boat motif is mentioned again in C12, ll.1–2 and 87–88.

71. **ll.629–630** In the same way, I cannot expound the story in every detail to the same high standard in which it has been composed from beginning to end.

Notes to THE . 12 . CANT.

This cant has no discernible narrative strand from Ariosto, although it alludes to certain events contained therein.

1. **ll.1–2** The use of the boat metaphor, mirroring that at the beginning in Dedic., ll.47–48 and Invoc., l.4 indicates that the writer's journey is nearing its close. The metaphor was used in Douglas' *Eneados*, 'Exclamation', l.1,

Now throw *the* deip fast to *the* port I mark,

2. **Cleo cleir** Strictly speaking, Clio was the Muse of history, but in medieval and Renaissance times, possibly due to confusion between "history" and "histoir", she was seen as the Muse of writers and poets, see Dunbar, 'The Goldyn Targe', st.9, l.5,

My lady Cleo, that help of makaris bene,

Chaucer also invokes Clio as a help to poets, in 'Troilus and Criseyde', II, l.8, as does James I, in l.128 of the *Kingis Quair*. The invocation of the Muse of history to help detail the exploits of a mythological hero may also have euhemeristic overtones, see note to C1, ll.79–80.

3. **l.7** This line appears simply to be a proverb, but is in fact a clever reversing of a traditional proverb used by William Dunbar, among others, in his poem 'I seik aboute this warld onstable', ll.16–20,

So nixt to symmer wynter bene,
Nixt eftir confort cairis kene,
Nixt dirk mydnycht the myrthful morrow,
Nixt eftir ioy ay cwmis sorrow:
So is this warld and ay hes bene.

4. **ll.24–25** The assertion that God has visited madness upon Roland as a punishment is a strange one in view of the fact that C1, ll.1–16 clearly indicates that the affliction was caused by the arrow of Cupid.

5. **ll.26–27** It was popularly believed at this time that owls were solitary creatures who lived in the wildest areas. Owls were also considered to be the ugliest of birds (see Montgomerie, *Sonnet XXXIV*, l.12 "the

ugly oull”) and to be the harbingers of doom, see Spenser, ‘The Faerie Queene’, Book II, xii, 36,

The ill-faste Owle, deaths dreadfull messengere.

Thus Roland is not only alone but also ill-fated. The depiction of his downfall through the deployment of pertinent animal symbolism has thus reached its apogee. The owl motif is Stewart’s addition.

6. **ll.31–32** This is ambiguous. The lines could mean either that more or less all of his foes rejoiced to see or hear of his downfall or that the rejoicing of his foes was greater if they saw his downfall, less if they heard of it.

7. **ll.43–48** Decorously, Roland is now compared solely to Biblical examples in keeping with the Christian philosophy expressed throughout this cant, see references to “holie David” in ll.49–52, and “sempill Judith” in ll.53–56.

8. **ll.53–56** This refers to the story of Judith from *The Apocrypha*. She was a beautiful and resourceful Jewess who saved the besieged city of Bethulia from Holofernes, the enemy general, by luring him into a fatal sense of security by her charms, then waiting for him to fall asleep so she could cut off his head. Stewart’s description of her as “sempill” is rather disingenuous.

9. **l.79** This is ambiguous and can be read as describing Roland as a good Church member or as a powerful organ in the church’s defence.

10. **ll.81–84** This is a masterly precis of the narrative material contained in Ariosto, canto XXXIV, st.62–66, 67, 82–83, and 87; canto XXXV, st.1, 9, 53, and 73; canto XXXVIII, st.47, 54, 55, 62, and 65; canto XXXIX, st.35–37, 44–45, 47–60, 61, and 64; and canto XL, st.9, 14, 17–34, and 48. The “godlie wyss Apostle” is St. John the Evangelist.

11. **I will but moir** This is Stewart’s last piece of ambiguity, carrying the sense of “I will just moor (my boat)”, in keeping with the boat motif expressed throughout the poem, and “I will do no more”.

GLOSSARY

Policy

- Every lexical item in the text is entered.
- Every lexical item will have three references to the text appended, unless there is more than one form, in which case the first occurrence of each form will be given, followed by subsequent references as applicable in order to furnish three references. If there are more than three forms, the first occurrence of each form will be given.
- A head word which is not in the text is indicated by an asterisk.
- Where a lexical item has more than one spelling in the text, alphabetical order will be observed and later spellings will be referred back to the first entry for the item in question. The first instance of each occurrence will be noted.
- Where a lexical item encompasses more than one part of speech, the order of entry is as follows: noun, pronoun, verb, adjective, adverb, preposition, conjunction, exclamation, interjection etc.
- There are a series of headwords under which each lexical item will be entered, where possible:

noun singular;

pronoun nominative;

verb infinitive (if there is no infinitive form in the text an infinitive form preceded by * will serve as headword);

adjective unmarked;

adverb unmarked.

- Adjectives which are present or past participles will be entered under the relevant verb infinitive where extant, otherwise they will be entered as adjectives. The order of entry for verb forms will be: all transitive forms in the following order:

indicative:

infinitive;

1st person singular;

1st person plural;

2nd person singular;

2nd person plural;

3rd person singular;

3rd person plural;

present participle;

past participle.

subjunctive:

as above;

followed by

all intransitive forms in the above order;

and all reflexive forms in the above order.

- Where a lexical item encompasses more than one verb form, the forms will all be listed in the same entry.
- The literal meaning of each item will be given—any figurative sense or double meaning will be discussed in the relevant footnote.

Abbreviations

<i>acc</i>	accusative case
<i>adj</i>	adjective
<i>adj comp</i>	adjective comparative
<i>adj/p part</i>	adjective/past participle
<i>adj/pr part</i>	adjective/present participle
<i>adj sup</i>	adjective superlative
<i>adv</i>	adverb
<i>adv comp</i>	adverb comparative
<i>adv sup</i>	adverb superlative
<i>anat.</i>	anatomical
<i>aux</i>	auxiliary verb
<i>C</i>	cant
<i>conj</i>	conjunction
<i>dat</i>	dative case
<i>Dedic.</i>	Dedication
<i>def art</i>	definite article
<i>dem</i>	demonstrative
<i>det</i>	determiner
<i>gen</i>	genitive case
<i>hist t</i>	historic tense
<i>Huic.</i>	Huictain

<i>imper</i>	imperative
<i>impers</i>	impersonal
<i>indef art</i>	indefinite article
<i>indic</i>	indicative mood
<i>inf</i>	infinitive
<i>interj</i>	interjection
<i>inter prn</i>	interrogative pronoun
<i>Intro.</i>	Introduction
<i>Invoc.</i>	Invocation
<i>l./ll.</i>	line/lines
<i>nom</i>	nominative case
<i>n pl</i>	noun plural
<i>n sg</i>	noun singular
<i>num</i>	numeral
<i>orig. pl</i>	originally plural
<i>p part</i>	past participle
<i>prep</i>	preposition
<i>pr part</i>	present participle
<i>per prn</i>	personal pronoun
<i>prn</i>	pronoun
<i>pr part</i>	present participle
<i>pr t</i>	present tense
<i>p t</i>	past tense
<i>rel adv</i>	relative adverb
<i>relig.</i>	religious
<i>rel prn</i>	relative pronoun
<i>Sonn.</i>	Sonnet
<i>sub</i>	subjunctive mood
<i>v</i>	verb
<i>vb n</i>	verbal noun
<i>vi</i>	verb intransitive
<i>vir</i>	verb intransitive and reflexive
<i>vt</i>	verb transitive
<i>vti</i>	verb transitive and intransitive
<i>vtir</i>	verb transitive, intransitive, and reflexive
<i>vtr</i>	verb transitive and reflexive
<i>1sg</i>	1st person singular
<i>1pl</i>	1st person plural
<i>2sg</i>	2nd person singular
<i>2pl</i>	2nd person plural
<i>3sg</i>	3rd person singular
<i>3pl</i>	3rd person plural

abaid see **abyd**

***abaise** *vt*: abash, disconcert, embarrass; **abaising** (on) *pr part* being disconcerted by C7, 1.206; *vi p t* **abaisit** (of) C11, 1.15 abashed C11, 1.546

abaite *vt*: abate, curtail, diminish *inf* C2, 1.505; **abaittit** *3sg p t* curtailed C1, 1.32

abak *adv*: back C4, 1.160, C6, 1.45, C7, 1.121

abeed see **abyd**

abhorre *vt*: abhor *inf* C11, 1.399; **abhorrs** *3sg pr t* C8, 1.168

***abject** *vt*: cast away; abjects *3pl hist t* C8, 1.91

abord *vt*: enter *3pl sub pr t* C3, 1.393

abound *vi*: abound, be plentiful *inf* C2, 1.168, 196, C3, 1.100 *3pl p t* C8, 1.129; **abounding** *adj/pr part* C2, 1.197, C10, 1.94

abundance *n sg*: abundance C11, 1.274

abundant *adj*: abundant C2, 1.145, C6, 1.51, C11, 1.368

abundant *adv*: abundantly C8, 1.99, C11, 1.438

abounding *adj*: abounding C2, 1.197

about *adv*: around C1, 1.59, C2, 1.115, 153; about C1, 1.62, C2, 1.80, C3, 1.55

about *prep*: about C2, 1.134, 403, C10, 1.206

abov, above *prep*: above C2, 1.467, C3, 1.170, C5, 1.29

above *prep*: above C1, 1.36, C3, 1.242, C11, 1.76; over C11, 1.118

abscond *vt*: hide, conceal; **absconding** *pr part* C8, 1.87

absence *n sg*: absence C4, 1.144

abstract, abstrak *vt*: withdraw, take away *inf* C3, 1.130, 388, C11, 1.331; **abstraks** *3sg hist t* C7, 1.70

abyd *vt*: stay *vt inf* C3, 1.214; **abyds** *vi 3sg hist t* C10, 1.87; **abaid** *3sg p*

t C7, 1.93 *3pl p t* C7, 1.93; **abeed** *3sg p t* C3, 1.71, C10, 1.50, C11, 1.429; **abyding** *pr part* C3, 1.429

accept *vt*: accept *2sg pr t* Sonn., 1.6, C5, 1.21

accident *n sg*: incident C2, 1.159, 324; accident C2, 1.26, C10, 1.185

***accomplis** *vt*: accomplish, fulfil; **accomplist** *p part* fulfilled C7, 1.134

***accord** *vi*: accord; **accordis** *3sg pr t* C12, 1.18; **accords** *3sg pr t* C3, 1.161; **according** *adj/pr part* C2, 1.55

ackwart *adj*: awkward C3, 1.58

acton *n sg*: a stuffed jacket worn under chain mail C8, 1.65

acts *n pl*: military actions C1, 1.23

***addres** *vi*: prepare (to do something); **address** *3sg p t* C7, 1.194

adge *n sg*: age, era C11, 1.57

adgeit, aideit *adj*: aged C3, 1.89, C11, 1.477

adjacent *adj*: close C4, 1.129

admit *vt*: have room for, allow to enter *inf* C7, 1.107

***adorn** *vt*: adorn, embellish; **adorns** *3sg pr t* C2, 1.221

adrich *adv*: far away, at a distance C4, 1.158

af, aff *adv*: off C11, 1.362, 528, C12, 1.55

aff *prep*: off C11, 1.543

affixit *adj/p part*: fixed, set C11, 1.510

afflictit *adj*: afflicted C2, 1.170

afflocht *adj*: in a flutter or state of agitation C6, 1.16, C11, 1.185, 469

again *adv*: again C2, 1.333, 424, 469; in return *Invoc.*, 1.23, C2, 1.511; further C2, 1.505, C3, 1.338

agains *prep*: against C3, 1.155, 205, C5, 1.3

agast *adj*: aghast, horrified C2, 1.104, 408, C7, 1.94

aggreis see **aggrie**

aggrement *n sg*: agreement C2, 1.50
aggrabiill *adj*: agreeable C11, 1.235
aggrie *vi*: agree, consent *inf* C2, 11.47, 329, C7, 1.245; **aggreis** *3sg pr t* C2, 1.183 *3pl pr t* C1, 1.9
agment *vt*: augment, increase *inf* C2, 1.416, C3, 11.166, 344; **agmentit** *3sg p t* C11, 1.518; **agments** *3sg hist t* C5, 1.80
aide, ayde *n sg*: help, assistance C3, 1.438, C11, 11.3, 23
aidgeit *adj* see **adgeit**
air *n sg*: air C2, 1.220, C3, 11.48, 136
ak *n sg*: act C6, 1.42
al, all *adj*: all Sonn., 1.13, Intro., 11.8, 18
alabast *adj*: alabaster, white marble C5, 1.25
alace *interj*: alas C1, 1.60, C2, 1.176, C4, 1.20
alacretie *n sg*: alacrity C2, 1.36
alarum *n sg*: noise, disturbance C1, 1.40
albeit *conj*: in spite (of) C7, 1.131
all *n sg*: all Intro., 1.22, Invoc., 1.12, C1, 1.10
all *adj*: see **al**
alluir *vt*: entice, allure *inf* C3, 11.88, 277, C4, 1.59 *3pl hist t* C3, 1.399
almaist, almeist *adv*: almost C2, 11.260, 413, C11, 1.363
aloft *adv*: on high C5, 1.96
alon, alone *adj*: alone C2, 1.125, C3, 1.142, C7, 1.13
alon, alone *adv*: alone C5, 1.44, C9, 1.41
alongs *prep*: along C10, 1.239, C11, 1.604
als *adv*: as C3, 11.22, 223, C4, 1.161; as if C7, 1.99; as to C2, 1.63; also C3, 1.183, C4, 1.135, C11, 1.379; also that C5, 1.113; **als ... as** as ... as C2, 1.118, C3, 11.70, 329
also *adv*: also C2, 1.321, C4, 1.134, C5, 1.53

alteration *n sg*: change, alteration C11, 1.156
althocht *conj*: although C2, 1.255, C4, 1.44, C10, 1.128
alway, always *adv*: always, at all times, continually C7, 1.209, C11, 11.219, 423
alyk *adv*: equally C7, 1.92
am see **be** *v*
amang, among *prep*: among C2, 1.195, C7, 11.25, 51
***amaze** *vt*: bewilder, astound, perplex; **amazis** *3pl pr t* C11, 1.19; **amazed** *p part* C8, 1.30
amend *vt*: set right, improve in character, make better *imper* Sonn., 1.13
ametic *n sg*: amity, friendship C10, 1.124
amiabiill *adj*: pleasant, charming C2, 1.298
among see **amang**
among *prep*: amongst Sonn., 1.7, C1, 1.77, C5, 1.140
amorus *adj*: amorous, passion-filled C3, 1.284, C8, 1.98, C9, 1.4
ampill *adj*: ample C2, 1.257, C8, 1.28, C11, 1.158
amplie *adv*: amply, fully C6, 1.44, C8, 1.113, C9, 1.11
amyds *prep*: amidst C3, 1.354, C4, 1.156, C8, 1.95
ancient *adj*: long standing C2, 1.30, C8, 1.98
ancker, anckir *n sg*: anchor Dedic., 1.47, C12, 1.88
and *conj*: and Huic., 1.3, Intro., 1.2, Dedic., 1.2
ane *indef art*: a Intro., 11.4, 14, Dedic., 1.59
ane *num*: one Invoc., 1.23, C2, 11.44, 165
anew¹ *adj*: sufficient, enough C3, 1.263, C8, 1.61, C10, 1.157
anew² *adj*: new C5, 1.130
annamelit *adj*: enamelled C10, 1.111
annexit *adj/p part*: is attached C11, 1.77

- annoy** *n sg*: trouble, vexation, annoyance C2, l.39, C11, l.42
annoy *vt*: trouble, annoy, vex *inf* C3, l.366
anone *adv*: straightway, forthwith C8, l.155
ans, ons *adv*: once C1, ll.51, 57, C3, l.384
***ansuer, answer** *vt*: answer; **ansuered** *3sg p t* C7, l.117; **answered** *3sg p t* C2, l.511
antique *adj*: ancient C11, l.70
apertlie *adv*: plainly C11, ll.120, 330; manifestly C3, l.378, C6, l.34
apoynt *adj/p part*: appointed C3, l.139
appaile *vt*: challenge *inf* C6, l.72; **appaild** *p part* C3, l.184
appaie *vt*: appease, soothe *inf* C11, l.349
apparance, appirans *n sg*: appearance C2, ll.349, 426, C3, l.261
appeir *vi*: appear *inf* Invoc, l.13, C2, ll.319, 386; **appeird** *3sg p t* C6, l.110, C11, l.597; **appirit** *3sg p t* C6, l.108; **appirit** *3sg p t* C8, ll.26, 96; **appeiring** *pr part* C2, l.297
append *vt*: append, fix *1sg pr t* C7, l.162
apperit see **appeir**
appetyt *n sg*: (sensual) appetite C2, l.422, C10, l.127; (physical) appetite C11, ll.322, 590
appirans see **apparance**
appirit see **appeir**
apply *vti*: apply *vt inf* C11, l.619 *vi inf* C2, l.163 *imper* C11, l.1; **applyis** *3sg pr t* C2, l.240 *3pl p t* Intro., l.8; **applyit** *p part* C3, l.67
appordon *vt*: pardon, forgive *inf* Dedic, l.16
approtche *vt*: approach *inf* C3, ll.116, 175 *imper* C6, l.89 *3pl pr t* C11, l.563; **approtchis** *3sg pr t* C3, l.77; **approtchithe** *3sg pr t* C12, l.7; **approtchit** *3sg p t* C2, l.391, C7, l.230, C11, l.295; **approtching** *pr part* C2, ll.444, 512, C6, l.107
approve, appruif, appruife *vt*: prove, demonstrate *inf* C7, l.120, C9, l.18, C12, l.42; **appruifs** *3sg pr t* confirms, proves C2, l.397; **approvit** *p part* C3, l.26
aptlie *adv*: aptly C11, l.16
ar see **be v**
ardent *adj*: ardent, passionate C2, l.202, C3, ll.30, 354
arme *n sg*: arm C1, l.45, C3, l.159, C11, l.553; **armes** *n pl* C6, l.60, C10, l.85, C11, l.239; **arms** *n pl* C8, l.63
armeis see **armie**
armes see **arme**
armet *n sg*: helmet C2, l.355, C7, ll.115, 161
armeur *n sg*: armour Invoc., l.10, C1, l.61, C2, l.76
armeur *vi*: put on armour *inf* C8, l.34
armie *n sg*: army C1, l.30, C2, ll.52, 508; **armeis** *n pl* C2, l.64
armipotent *adj*: supremely strong in arms C1, l.24
armit *adj/p part*: armed C2, l.471
arms see **arme**
arraist *vt*: arrest, seize *inf* C10, l.130
array *n sg*: clothing C3, ll.123, 268, C5, l.129
arrayt *adj/p part*: arrayed, bedecked C2, l.360, C10, l.48
***arryve** *vi*: arrive; **arryved** *3sg p t* C2, l.268; **arryvit** *3sg p t* C2, l.27, C11, l.415 *p part* C2, l.154; **arryving** *pr part* C3, l.257
art *n sg*: art, craft C3, l.56, C10, l.7
art *v* see **be v**
arters *n pl*: arteries C11, l.382
arycht *adv*: rightly, correctly C11, l.4
as *conj*: as Intro., l.30, Dedic., l.13, Sonn., l.8; **als ... as** see **als**

- ascend** *vt*: climb, ascend *inf* Dedic., 1.18, C2, 1.419, C12, 1.82 *3pl hist t* C6, 1.105 *pr part* C11, 1.305;
ascending *pr part* C10, 1.230, C11, 1.305
- aschunder** *adv*: asunder, apart C3, 1.60, C7, 1.178, C8, 1.51
- ase** *n sg*: ass C3, 1.93
- assaill, assaille, asseile** *vt*: attack *inf* C2, 1.49, C5, 1.60 C6, 1.73
- assault** *n sg*: assault C3, 1.321, C11, 1.258; **assaultis** *n pl* C10, 1.90
- assault** *vi*: assault *inf* C2, 1.346
- assay** *n sg*: assault C2, 1.123; **at**—under attack C8, 1.55
- assay** *vi*: try, assay C2, 1.189, C3, 1.397 *3pl hist t* C2, 1.92; **assayt** *3sg p t* C10, 1.51 *p part* C2, 1.363
- asseile** see **assail**
- assoupit** *adj*: wearied and faint
- assuadge, assuaidge** *vt*: assuage, soothe, alleviate *inf* C2, 1.242, C3, 1.380, C10, 1.40; **assuagit** *p part* C11, 1.29
- assuir** *vt*: assure *1sg pr t* C3, 1.91;
assuird *adj/p part* C1, 1.70;
assuirit *adj/p part* C11, 1.191
- assuiritlie** *adv*: assuredly Dedic., 1.42, C2, 1.199
- assurance** *n sg*: assurance C11, 1.197
- astonist** *adj/p part*: astonished, amazed C2, 1.155, C3, 1.59, C11, 1.259
- asurit** *adj/p part*: azured C11, 1.298
- asyd** *adv*: aside C10, 1.37
- at** *prep*: at Dedic., 11.14, 40, *Invoc*, 1.11: for use in prepositional phrases, e.g. at + noun, see noun
- athort** *prep*: abroad C3, 1.391, C4, 1.51
- attaine** *vti*: attain *vt inf* C11, 1.473 *vi inf* C6, 1.82
- attempt** *n sg*: endeavour, attempt C11, 1.110; **attempts** *n pl* *Invoc.*, 1.18
- attending** *adj/pr part*: awaiting C2, 1.159, C3, 1.239, C5, 1.26
- attribute** *vti*: attribute, apportion *vt inf* C11, 1.132 *vi inf* C3, 1.199
- audacitie** *n sg*: audacity, boldness C11, 1.265
- audatius** *adj*: bold, audacious C8, 1.80
- audatius** *adv*: boldly, audaciously C8, 1.126
- audiens** *n sg*: audience C3, 1.204
- auld** *n sg*: old C2, 11.11, 50
- auld** *adj*: old C5, 1.60, C6, 1.37
- austeir** *adj*: austere C7, 1.169, C11, 1.545
- author** *n sg*: author, authority C2, 1.425, C8, 1.114
- *avail** *vt*: avail; **avallis** *3sg pr t* C3, 1.205; **avails** *3sg pr t* C2, 1.231, C3, 1.177, C11, 1.49 *3sg hist t* C10, 1.57; **avauld** *3sg p t* C3, 1.182; **availlit** *3sg p t* C4, 1.165; **avalit** *3sg p t* C11, 1.343
- avance, avans** *vi*: advance (of motion or estate) *inf* C2, 11.79, 472, C8, 1.92 *3sg hist t* C3, 1.52; **avanst** *3sg p t* C1, 1.45 *p part* C10, 1.166; **avancing** *pr part* mounting C5, 1.75
- *avyse** *vt*: consider; **avysing** *pr part* C7, 1.49
- away** *adv*: away C2, 1.368, C3, 1.120, C3, 1.399
- awfull** *adj*: awe-inspiring, terrible C2, 1.40, C4, 1.162, C7, 1.112
- awne** *adj*: own C2, 1.463, C3, 1.304, C4, 1.85
- ax** *n sg*: axe C11, 1.361
- ay** *adv*: always C2, 11.22, 150, 301; constantly C1, 1.71, C4, 11.26, 72
- ayde** *n sg*: help, aid C3, 1.438, C11, 1.3
- ayde** *vt*: aid, help *imper* C4, 1.10
- badgie** *n sg*: heraldic badge C10, 1.100
- baeitit** *adj/p part*: baited (like fighting dogs) C3, 1.32

baile, baill, baille *n sg*: mental suffering, misery, grief C2, ll.168, 210, C6, l.70; hate, animosity C2, l.46, C11, ll.146, 285; fire (of love) C10, l.19

bailfull *adj*: malicious, painful C2, l.409, C11, ll.29, 179

baill see **baile**

baille see **baile**

bair *adj*: bare C2, l.432, C4, l.97, C6, l.25

baird *n sg*: wandering minstrel, poet (derogatory) C11, l.141

bairdit *adj/p part*: bearded C1, l.81

bairheed *adj/p part*: bareheaded C7, l.164

baith *adj*: both C2, ll.50, 441, C3, l.20

bak *n sg*: back C1, l.69, C2, l.467, C3 l.112; **baks** *n pl* C7, l.73

bak *adv*: back C5, l.107; backwards C5, ll.82, C11, ll.297, 565

bakbend *adj/p part*: bent back C2, l.345

baks see **bak** *n*

bakwart *adj*: backward C3, l.97

bakwart *adv*: backwards C2, l.364, C3, l.38, C7, l.116

bald, bauld, bawld, bold, bould *adj*: bold, fierce C1, l.65, C2, ll.52, 345, 478, C11, l.597; **boldest** *adj sup* C2, l.17, C3, l.27

ballance *n sg*: balance C7, l.37

band¹ *n sg*: bond, fetter, snare, strap *Invoc.*, l.20, C10, l.126; **bands** *n pl* C2, l.373, C3, l.243, C8, l.144

band² *n sg*: band, group, train C2, l.28

band see **bind**

bands see **band** *n*

bang *n sg*: bang, thump C2, l.445

bank *n sg*: side, bank *Dedic.*, l.26, C2, l.161; **bankis** *n pl* C6, l.25

banquet *n sg*: feast (of beauty) C10, l.50

barbats *n pl*: poodle-dogs C3, l.29, C8, l.112

barborus *adj*: barbarous C8, l.88

bargan *n sg*: fighting, combat C2, ll.42, 110, C3, l.32

barge *n sg*: barge; medium sized sea-going vessel C11, l.627

barking *adj/pr part*: barking C11, l.306

barks *n pl*: outer covering of trees C10, l.121

barnis *n pl*: children C10, l.169

barran *adj*: barren C4, l.97

barrier *n sg*: barrier C5, l.107

bass *adj*: base, lowly *Dedic.*, l.34, C8, l.15, C11, l.62

***bath** *vi*: bathe; **baths** *2sg pr t* C9, l.66, *3sg pr t* C2, l.210

bathe *n sg*: bath C3, l.91

baths see ***bath**

baton *n sg*: stick C5, l.107

battell *n sg*: battle, combat C1, l.33, C2, ll.52, 101; **battels** *n pl* C2, l.506, C12, l.78

battels *n pl*: armies C2, l.49

***batter** *vi*: batter; **battrit** *3pl p t* C8, l.145 *p part* C2, l.113

battrie *n sg*: battery, assault C5, l.102

battrit see ***batter**

bauld see **bald**

bauldlie *adv*: boldly, fiercely C11, l.90

bawld see **bald**

bay *n sg*: bay; **at the**— at close quarters C4, l.156

be, bie¹ *vi*: be *inf* *Dedic.*, l.19, C2, ll.42, 68 *3pl pr t sub* C10, l.65; **am** *1sg pr t* C4, l.72, C7, l.159, C10, l.59; **beine** *3sg pr t* C2, ll.90, 145, C10, l.128 *3pl pr t* C4, l.129, C5, l.51, C10, l.115 *p part* C5, l.139, C7, ll.147, 151; **is** *3sg pr t* *Huic*, l.4, *Intro.*, l.27, *Invoc.*, l.25; **ar** *3pl pr t* C2, ll.22, 290, 487; **was** *1sg p t* C4, l.43 *3sg p t* C1, ll.9, 55, 58; **war** *3pl p t* C2, l.498, C3, ll.370, 374 *1sg p t sub* *Dedic.*, l.24 *3sg p t sub* *Dedic.*, ll.37, 42, C2, l.374;

- being** *pr part* C2, ll.49, 63, C7, 1.219
- be**² *v aux*: **be** *inf* Dedic., l.8. C1, l.70, C2, l.59 *3sg pr t sub* Dedic., l.58, C2, l.228, C4, l.74; **am** *1sg pr t* C2, l.195, C3, l.180; **is** *3sg pr t* C2, ll.128, 197, 209; **beine** *3sg pr t* C5, l.100, C7, l.134, *3pl pr t* C1, l.14, C3, l.32 *p part* C2, ll.154, 456, C4, l.40 **ar** *3pl pr t* C1, l.47, C2, ll.11, 152; **was** *3sg p t* C2, ll.33, 43, 95; **being** *pr part* C2, l.225, C3, l.147, C8, l.97
- be, bie** *prep*: by, through the agency of Dedic., ll.30, 56, C2, l.258
- beams** see **beme**
- bebathe** *vt*: bathe copiously, soak *inf* C4, l.32; **bebathing** *pr part* C11, l.370; **bebathd** *adj/p part* C1, l.62, C10, ll.87, 138; **bebathit** *adj/p part* C8, l.60
- beblubring** *adj/pr part*: weeping so as to blur C11, l.413
- becam** see **becum**
- because** *conj*: because C2, ll.358, 414, C11, l.310
- becum** *vt*: become *inf* C3, l.364; **becums** *3sg pr t* C2, l.489, C11, l.310; **becam** *3sg p t* Invoc., l.26, C4, l.97
- bed** *n sg*: bed C4, ll.21, 117, C11, l.320
- befall** *vi*: befall, happen *inf* C2, l.288; **befell** *3sg p t* C3, l.348
- befoir** *adv*: in front of Huic., l.1, Intro., ll.12, 21; previously, before C2, ll.380, 496, C5, l.58
- begin, beginne** *vi*: begin *inf* Intro., l.2, Invoc., l.28, C2, l.443 **begins** *3sg pr t* C9, l.57, C11, l.445 *3sg hist t* C1, l.50, C2, l.225, C3, l.343; **began** *3sg p t* C2, ll.176, 346, 357 *3pl p t* C3, l.63, C7, l.77; **beginning** *pr part* C3, l.156, C4, l.110
- begyld** *adj/p part*: beguiled C6, l.94
- beheld** see **behold**
- behind** *adv*: behind C2, ll.420, 446, 472
- behold** *vt*: behold, see *inf* C11, l.324; **beheld** *3sg p t* C10, l.16, C11, l.605 *2sg p sub t* C7, l.142; **beholding** *pr part* C11, l.511
- beholders** *n pl*: beholders, viewers C10, l.204
- *behuife** *vir*: to be forced or required to do something; **behuiffit** *3sg p t* C8, l.162; **behuifit** *3sg p t* C2, l.169; **behuift** *3sg p t* C2, l.371, C7, l.63, C8, l.132; **behuifs** *vr 1sg pr t* C5, l.7
- beild** *n sg*: shield Invoc, l.7, C9, l.13, C11, l.600; defence (wall) C2, l.507; help, succour C4, ll.93, 123
- *beim** *vi*: beam, shine; **beimd** *3sg p t* C2, l.164
- beine** see **be v**
- being** see **be v**
- beir**¹ *n sg*: clamour C8, l.42, C11, l.307
- beir**² *n sg*: bear C10, l.243
- beir**¹ *vt*: bear, carry *inf* C2, l.441, C7, l.252, C9, l.14; **beiris** *3sg pr t* Dedic., l.13; **beirs** *3sg pr t* C7, l.136 *3sg hist t* C3, l.37, C10, l.100; **buir** *2sg p t* C2, l.455 *3sg p t* C2, l.325, C7, ll.109, 239 *3pl p t* C8, l.120; **borne** *p part* C2, l.228, C3, l.187, given birth to C11, l.148
- beir**² *vt*: clamour, raise an outcry *inf* C7, l.77
- beist** *n sg*: beast C3, l.23, C8, l.85; **beistis** *n pl* C12, l.29; **beists** *n pl* Dedic., l.14, C3, l.174, C11, l.581
- beistlie** *adj*: beastly C7, l.113
- beists** see **beist**
- beit** see **biet**
- beitting** see **biet**
- belive** *vi*: believe *inf* C2, l.330, C11, ll.186, 194 *1sg pr t* C2, l.253, C12, l.9 *1pl pr t* C11, l.128 *imper* C6, l.91
- belleis** *n pl*: bellows C11, l.377

beme *n sg*: beam, ray C2, l.4;

beams *n pl* C4, l.25, C5, l.39

ben *adv*: back C6, l.92

bend *n sg*: flourish C7, l.165

bend *vi*: leap, bound, spring *inf* C2, l.356, C3, l.45, C8, l.40 *3sg pr t sub* C2, l.121; **bendit** *3sg p t* C3, l.27, C8, l.112, C10, l.149 *p part* C2, l.82; **bent** *3pl p t* C3, l.55; **bends** *3sg hist t* C1, l.59, C2, l.431, C4, l.117

bendit, bent *adj/p part*: inclined to, bent C3, ll.157, 439, C5, l.100

bends see **bend** *v*

beneth *adv*: beneath C2, l.372, C3, ll.242, 285

bening *adj*: gracious, kindly, benign Sonn., l.5, C11, l.22

bent see **bend** *v* and **bendit**

beraif, beraive *vt*: take away, steal *inf* C2, l.209, C3, l.20; **beraifs** *3sg pr t* C4, l.62; **bereft** *3sg p t* C5, l.71 *3pl p t* C2, l.265 *adj/p part* C2, ll.20, 215, C3, l.81

beravar *n sg*: stealer, disturber C4, l.38

berrie *n sg*: berry C11, l.543;

berreis *n pl* C3, l.310

beseidge *vt*: besiege *inf* C12, l.56;

beseidged *p part* C3, l.370;

beseidgeit *p part* C8, l.24

beseik *vt*: beg, entreat, beseech *1sg pr t* Dedic., l.55

beset *vt*: surround *3pl p t* C4, l.154 *adj/p part* C7, l.174, C10, l.62

besparsit *adj/p part*: scattered C5, l.38

besprent *vt*: besprinkle *3sg p t* C11, l.368

best see **guid**

bestiall *n sg*: bestiality, beasts C3, l.368

besweld *adj/p part*: swollen C3, l.150

besyd *prep*: beside C3, ll.71, 337, C5, l.127

besyds *adv*: near to C10, l.118

***bethink** *vt*: think; **bethocht** *3sg p t* C11, l.395

betosd *adj/p part*: tossed about C11, l.279

betrappit *adj/p part*: entrapped C9, l.60

better see **guid**

betweine *prep*: between C2, l.132, C8, l.128, C10, l.126

betwix *prep*: between C2, ll.46, 110, 272

beufils *n pl*: buffaloes (prob.) C11, l.575

beutie, bewtie *n sg*: beauty C2, ll.4, 107, C10, l.32; **beuteis** *n pl* C2, l.312, C3, l.393, C10, l.48

beutifull *adj*: beautiful C5, l.139, C11, l.237

bewar *vt*: beware *inf* C1, l.46

bewrapt *adj/p part*: wrapped up C3, l.111

bewtie see **beutie**

***bid** *vt*: command; **bids** *3sg hist t* C1, l.46

bie see **be** *v* & *prep*

biet *vt*: beat *inf* C2, l.201; **beit** *3sg pr sub t* Invoc., l.24; **beitting** *pr part* C2, l.116

bind *vt*: bind, tie up *inf* C3, l.405, C5, l.79, C11, l.49 *2sg pr sub t* Dedic., l.47; **bound** *adj/p part* C3, ll.243, 419, C4, l.152

bird *n sg*: bird Invoc., l.24, C2, l.121, C11, l.608; **birdis** *n pl* C11, l.249, C12, l.28; **birds** *n pl* C2, l.137, C5, l.86, C10, l.116

birne *vi*: burn *inf* C2, l.178, C11, l.216 *3pl hist t* C2, l.13; **birns** *3sg pr t* C11, ll.448, 458; **birnand** *adj/pr part* C5, l.79, C7, l.169, C11, l.372; **birning** *adj/pr part* C5, l.99, C6, l.21; **brint** *adj/p part* C6, l.14, C10, l.19

birnist *adj/p part*: burnished Invoc., l.9, C2, l.112, C3, l.28

birns see **birne**

birss *n pl*: bristles of a boar C7, l.176

- birst** *vi*: burst *inf* C4, l.29 3pl hist t C2, l.13; **birsting** *adj/pr part* C2, l.168; **bristing** *adj/pr part* C2, l.112
- bit** *n sg*: mouthpiece of a bridle C3, ll.39, 332
- bittir** *adj*: bitter C1, l.79, C2, ll.105, 168
- *blaiken** *vi*: turn pale; **blaiknes** 3sg *pr t* C2, l.243; **blaiknit** *adj/p part* C2, l.179
- blait** *vi*: bleat *inf* C11, l.308
- blak** *n sg*: black C4, ll.116, 119
- blak** *adj*: black C4, l.118
- blame** *n sg*: fault, blame C2, l.399, C3, l.133, C10, l.39
- blanchit** *adj/p part*: blanched, bleached C3, l.237
- *blaspheme** *vt*: blaspheme; **blasphems** 3sg *hist t* C11, l.412
- blast** *n sg*: blowing or strong gust of wind C2, ll.105, 409, C4, l.98; **blasts** *n pl* C1, l.79, C3, ll.131, 214
- blaw, blow** *vi*: blow *inf* Dedic., l.43, C2, l.149, C11, l.377 *imper* C7, l.8; **blaws** 3sg *pr t* C1, l.65 3pl *pr t* C3, l.214, C7, l.188; **blew** 3sg *p t* C4, l.98, C10, l.156; **blawne** *p part* C7, l.131
- bled** *n sg*: flower, blossom, fruit C11, l.543
- bled** *adj/p part*: bled C7, l.175
- bleiding** *vb n*: bleeding C10, l.6
- bleiding** *adj/pr part*: bleeding C9, l.76
- blew** *n sg*: blue C4, l.113
- blew** *v* see **blaw**
- blew** *adj*: blue C5, l.133, C10, l.167
- blind** *n sg*: blind C2, l.305
- blind** *adj*: blind C3, l.407, C5, l.6, C7, l.97
- blindit** *adj/p part*: blinded C3, l.6
- blindlie** *adv*: blindly C11, l.139
- blink** *n sg*: look, glance C5, l.35
- *blink** *vi*: look, glance; **blinks** 3sg *pr t* C11, l.564 3sg *hist t* C5, l.82
- blis, bliss** *n sg*: bliss, rapture C2, l.210, C4, l.66, C10, l.138
- blisfull** *adj*: blissful C4, l.123
- bliss** see **blis**
- blist** *adj/p part*: blessed C2, l.149, C9, l.5
- blockhouse** *n sg*: small fort or defensive building C5, l.102
- blomit** see ***blume**
- blont** *adj/p part*: blunted C11, l.266
- blont** *adj*: blunt *Invoc.*, l.16, C3, l.332
- blossoms** *n pl*: blossoms C7, l.189, C11, l.166
- blot** *adj/p part*: blotted C11, l.275
- blow** see **blaw**
- blubbrit** *adj/p part*: soaked, smeared C11, l.596
- bludie, bluidie** *adj*: bloody C1, l.14, C8, l.64
- bluid** *n sg*: blood C1, l.62, C2, ll.243, 456
- bluidie** see **bludie**
- *blume** *vi*: bloom; **blumd** 3pl *p t* C10, l.113; **blomit** *adj/p part* C2, l.134, C6, l.50, C10, l.156
- blusching** *adj/pr part*: blushing C3, l.288
- blyth** *adj*: blithe, lightheartedly gay C10, l.172
- blythlie** *adv*: blithely C11, l.249
- bocage** *n sg*: grove, coppice C2, l.130, C8, l.82, C11, l.432
- bocht** see ***buy**
- bodie** *n sg*: body C2, ll.243, 247, C5, l.43 *n pl* C3, l.439; **bodies** *n pl* C8, ll.64, 133, C10, l.92
- bogs** *n pl*: bogs C10, l.113
- boir** *n sg*: boar C2, l.500, C4, l.155, C7, l.173; **boirs** *n pl* C7, l.77
- boist**: mark, cut 3pl *hist t* C8, l.47
- bold** see **bald**
- boldest** see **bald**
- boldlie** *adv*: boldly, fiercely C1, l.33, C3, l.32, C6, l.33
- boldnes** *n sg*: boldness, ferocity C7, l.206, C11, l.106

bombards *n pl*: early cannons C1, 1.66
bon, bone *n sg*: bone C5, 1.47, C8, 1.153, C11, 1.461; **bons** *n pl* C2, 1.456
bonie *adj*: bonnie, fair C6, 1.49, C11, 1.608
bons see **bon**
borders, bordours *n pl*: borders C4, 1.138, C11, 1.162
bordour *n sg*: border C11, 1.162;
borders *n pl* C4, 1.138
borne see **beir** *v*¹
bosom, bosome, bosume *n sg*:
 bosom, chest C6, 1.14, C11, 11.321, 372
bot *adv*: but C2, 11.182, 203, C3, 1.225
bot *conj*: but Dedic., 11.24, 27, 33
both, bothe *adj*: both dedic., 1.53, C1, 11.12, 83
boucklit *adj/p part*: buckled C8, 1.144
boudin, bowdin *adj*: swollen C2, 1.345, C5, 1.79, C7, 1.186
bouget *n sg*: small leather sack C3, 1.292
bould see **bald**
boulk *n sg*: bulk, mass C11, 1.554
boult *n sg*: bolt, arrow C2, 1.345
bound see **bind**
bounds *n pl*: bounds, boundaries C3, 1.393, C4, 1.126, C11, 1.602
boune *n sg*: military preparations C1, 1.29
boune *vi p part* **bind**: bound C2, 1.235
bour *n sg*: inner or small apartment or chamber Invoc., 1.9, C5, 1.64, C6, 1.92
bourne *n sg*: stream C11, 1.437;
burns *n pl* C6, 1.25
boustius *adj*: puffed up, boastful C1, 1.66, C3, 1.31
bousum *adj*: pleasant, agreeable C6, 1.49
boutchers *n pl*: butchers C8, 1.111

bouting *adj/pr part*: bolting C11, 1.368
bow *n sg*: bow C2, 11.203, 204, 345
bowdin see **boudin**
bowhouse *n sg*: C10, 1.44
bowne
boy *n sg*: boy C1, 1.1, C10, 1.183, C11, 1.311; **boyes** *n pl* C11, 1.581
boyling *adj/pr part*: boiling C11, 1.266
bra *n sg*: brae, slope C6, 1.25; **brais** *n pl* C1, 1.76, C2, 1.134
brag *n sg*: boasting, arrogant language C2, 1.105
bragin *vb n*: boastful, vaunting, threatening speech C3, 1.27, C7, 1.131
brainche *n sg*: branch, bough C7, 1.222; **brainchis** *n pl* C10, 1.156, C11, 11.211, 499; **branchis** *n pl* C2, 11.143, 219, C6, 1.50
braine *n sg*: brain C2, 11.209, 279, C4, 1.11
brainles *adj*: witless C12, 1.30
brais see **bra**
braist *v inf*: break open, rip asunder
brall *n sg*: noise, disturbance C11, 1.524, C12, 1.30
brall *vi*: shout, roar, be unruly *inf* C11, 1.265; **bralling** *adj/pr part* C2, 1.435
branchis see **brainchis**
brand *n sg*: sword C8, 11.53, 95;
brands *n pl* C2, 1.143, C3, 1.28, C8, 1.145
brands *n pl*: brands C5, 1.79
branglit *adj/p part*: shaken C7, 1.182
brasche *n sg*: violent onset, assault C1, 1.33, C7, 1.182
brasin *adj*: brazen C2, 1.387, C7, 1.34
braslat *n sg*: bracelet C10, 1.221, C11, 1.359
brassats *n pl*: armour for the upper part of the arm C11, 1.527
brave *adj*: fine, splendid C8, 1.144

braying¹ *adj/pr part*: neighing C2, 1.431
braying² *adj/pr part*: crushing C11, 1.429
***break** *vti*: break; **breaks** *vt 3sg hist t* C11, 1.528 *vi 3sg hist t* C7, 1.179, C11, 11.438, 576; **breaking** *pr part* C8, 1.144; **broikin** *adj/p part* C11, 11.348, 552
breath *n sg*: breath Dedic., 1.43, C1, 1.65, C5, 1.20
breathless *adj*: breathless C11, 1.504
bred *v* see **breid**
bred *adj*: broad C2, 1.143
breid *vi*: breed *inf* Sonn., 1.1, C11, 11.278, 457; **bred** *3sg p t* C2, 1.46 *p part* C3, 1.187
breiff, **brife** *quasi n sg*: few words **in**— in short C3, 1.421 in few words C11, 1.29
breir *n sg*: briar-bush *Invoc.*, 1.24, C11, 11.390, 543
breist *n sg*: chest, bosom C1, 1.4, C2, 11.179, 224; **breists** *n pl* C9, 1.21
brethir see **bruther**
brew *vt*: brew, ferment *inf* C11, 1.285
brife see **breiff**
brigans *n sg*: brigands C8, 11.109, 123
bring *vt*: bring *inf* Intro., 1.7, C2, 1.253, C3, 1.60; **brocht** *3sg p t* C3, 11.103, 300, 367 *p part* C3, 11.375, 421, C4, 1.67
brint see **birne**
bristing see **birst**
brochs *n pl*: boroughs C3, 1.370, C11, 1.417
brocht see **bring**
broikin see ***break**
broks *n pl*: brooks C6, 1.25
broune *adj*: brown C5, 1.133, C10, 1.167
brow *n sg*: brow, forehead C7, 1.112
brows *n pl*: eyebrows C2, 1.42
bruckill *adj*: brittle, easily broken C3, 1.60

bruike *vt*: possess, enjoy, merit *inf* 3, 1.28; **bruiks** *3sg pr t* *Invoc.*, 1.24
bruise *vi*: bruise *1sg pr t* C2, 1.210; **bruist** *3sg p t* C8, 1.153, C11, 1.179 *p part* C2, 1.456; **bruisis** *3sg hist t* C11, 1.576; **bruisit** *adj/p part* C3, 1.332, C11, 1.551, C12, 1.85
bruit *n sg*: noise C8, 1.42, C11, 1.582
bruther *n sg*: brother C3, 1.181; **brethir** *n pl* C12, 1.44
brycht *adj*: bright Dedic., 1.20, C2, 11.297, 352; **brychtest** *adj sup* C2, 1.4, C3, 1.296, C4, 1.123
bryd *n sg*: bride C2, 1.265
brydile, **brydle** *n sg*: bridle C2, 11.87, 445; C3, 1.334
brymlie *adv*: fiercely, hotly, brightly C11, 1.216
brymmynng *adj*: being in heat (esp. used of boar) C2, 1.500
bubbing *adj*: blasting, squalling C3, 1.131
bubs *n pl*: blasts, squalls C1, 1.65
building *n sg*: building C6, 1.87
buir see **beir** *v*¹
bull *n sg*: bull C3, 1.119, C6, 1.48; **bul** *n pl* C3, 1.31, C11, 1.575
bullerand, **bullering** *adj/pr part*: bubbling, foaming C3, 1.114, C8, 1.32
bul see **bull**
burding *n sg*: burden C11, 1.21
burns see **bourne**
busching *adj/pr part*: gushing C8, 1.32
buse, **buss**, **busse** *n sg*: bush, shrub, or heather in northern climes C2, 1.121, C6, 1.25, C8, 1.87
buss see **buse**
busse see **buse**
bussie *adj*: busy C4, 1.139
bussie *adv*: busily C3, 1.401, C4, 1.131, C7, 1.41
bustius *adj*: powerful, violent in action C2, 1.435, C7, 1.173
but *prep*: without Dedic., 1.6, *Invoc.*, 11.5, 27
butt *adv*: out see **ben** C6, 1.92

- by** *adj*: by C2, 1.161
by *prep*: by C3, 1.415, C6, 1.35;
 beyond C2, 1.252
byd¹ *vt*: withstand *inf* C1, 1.33, C2,
 11.388, 502; **byds** *3sg hist t* C1,
 1.44, C7, 1.182
byd² *vi*: stay, remain *inf* C4, 1.117,
 C5, 1.100, C7, 1.206; **byds** *3sg hist*
t C2, 1.149, C9, 1.41; **byding** *pr*
part C5, 1.64, C8, 1.16
***byt** *vi*: bite; **byts** *3sg hist t* C11,
 1.578; **byting** *adj/pr part* C3, 1.29
- cace** *n sg*: case, state, circumstance
 Dedic., 1.54, C2, 1.441, C3, 1.345
cacht see **catche**
cair *n sg*: distress, woe C1, 1.60, C2,
 11.24, 193
cair *vi*: care *inf* C7, 1.118 *1sg pr t* C9,
 1.27;
cairfull *adj*: anxious, distressed,
 troubled C2, 1.278, C3, 11.230, 267
cairfullie *adv*: anxiously C11, 1.182
cake *n sg*: solid tablet C11, 1.219
cald, cauld, cold *adj*: cold C2,
 1.481, C10, 1.25, C11, 1.198;
caldest *adj sup* C3, 1.409
call *n sg*: call C3, 1.278
call *vt*: call *inf* Intro., 1.25, C2,
 11.291, 385; **cals** *3sg hist t* C2, 1.300
cam see **cum**
camp *n sg*: camp C2, 11.56, 267, 387
campions *n pl*: champions, heroes
 C1, 1.62, C10, 1.99
canckerd *adj/p part*: malignantly
 consuming C4, 1.89, C8, 1.167
cant *n sg*: canto C2, 1.516, C8, 1.69
cap *n sg*: cap C2, 1.228
captiv, captive *adj*: captive C3,
 1.419, C4, 1.38, C11, 1.117
captive *n sg*: captive C2, 1.306
caring *adj/pr part*: caring about,
 troubled by C7, 1.186
cart *n sg*: cart, chariot C11, 1.516
carving *vb n*: carving Dedic., 1.30
cast *vt*: cast, throw *vt inf* C2, 11.107,
 411, C8, 1.149 *3pl p t* C7, 1.99;
casting *adj/pr part* C4, 1.24
castell *n sg*: castle C7, 1.27
casting see **cast**
catche *vt*: catch *inf* C2, 1.445, C9,
 1.68; **catchit** *3sg p t* C5, 1.116 *p*
part C3, 1.278; **cacht** *adj/p part*
 C3, 1.353
cative *n sg*: poor wretch, miserable
 person C3, 1.162; **catifs** *n pl* C4,
 1.116
cauld *n sg*: cold C11, 1.507
cauld see **cald**
cause *n sg*: cause, reason C2, 1.206,
 1.485, C3 1.82
cause *vt*: make, cause *inf* C3, 1.129,
 C8, 1.156, C11, 1.460 *imper* C3,
 1.175; **causis** *3sg pr t* C3, 1.218;
caust *3sg p t* C3, 1.409, C11, 1.335
cave *n sg*: cave C11, 11.235 492
cavern, caverne *n sg*: cavern C8,
 11.40, 110, C11, 1.210; **caverns** *n pl*
 C1, 1.70, C10, 1.202, C11, 1.544
cease *n sg*: cessation, ending C11,
 1.456
ceinter, center *n sg*: centre Sonn.,
 1.10, C1, 1.5, C6, 1.70
celcitude *n sg*: highness, high rank,
 majesty Dedic., 1.55
celebrat *vt*: celebrate *inf* C3, 1.234
3pl p t C1, 1.23
celest *adj*: celestial C1, 1.9, C2, 1.3,
 C4, 1.124
celestiall *adj*: celestial C2, 1.16,
 C10, 1.153
center see **ceinter**
ceremonius *adj*: ceremonious C3,
 1.99
certane *adj*: particular C2, 1.464
certainlie *adv*: certainly C7, 1.107
certantie *n sg*: certainty C2, 1.208
chace *n sg*: chase, pursuit C4, 1.167,
 C6, 1.112, C7, 1.85
chace *vt*: chase, pursue *inf* C1, 1.63,
 C2, 1.443, C7, 1.224; **chaceand** *pr*
part C11, 1.546; **chaceing** *pr part*
 C1, 1.76
chainge *vt*: exchange *inf* C9, 1.71

chak *n sg*: checking-rein C2, l.87, C3, l.331; check C5, l.104

chak *vi*: clash *inf* C2, l.64

chance *n sg*: chance C2, l.385, C7, l.39, C8, l.93; fortune, lot C11, l.64

chancit see **chans**

change *vt*: change *inf* C12, l.68 *1sg pr t* C12, l.5; **chaingeit** *adj/p part* C11, l.151; **cheingeit** *adj/p part* C2, l.498

chans *vi*: chance, happen, turn out *inf* C2, l.74; **chancit** *3sg p t* C2, l.100, C7, ll.157, 227; **chanst** *3sg p t* C2, l.277

chap *n sg*: knock, stroke C3, l.331

characters *n pl*: written letter forms C11, l.192

charbunckle *n sg*: carbuncle, red precious stone C2, l.233

chariot *n sg*: chariot C6, l.23, C11, ll.98, 119

chast *adj*: chaste C2, l.216, C3, ll.235, 287

chasteis *vt*: chastise, punish *inf* C7, l.115

chastetie, chastitie *n sg*: chastity C2, l.304, C3, ll.197, 226

cheaks, cheikis *n pl*: cheeks C3, l.283, C11, l.370

cheif *n sg*: chief C3, l.102

cheif, cheife *adj*: chief, main Intro., l.20, Dedic, l.2, C4, l.38; **cheifest** *adj sup* C2, l.274

cheifest *n sg*: greatest C11, l.80

cheiflie *adv*: predominantly, preeminently C3, l.226

cheikis see **cheaks**

cheingeit see **chainge**

cheingyeit *adj/p part*: chained C3, l.428

cheir *n sg*: demeanour C2, ll.24, 237, 278

chiftan, chiftane *n sg*: captain, military leader C2, l.348, C4, l.167, C11, l.599; **chiftans** *n pl* C1, l.67, C2, l.272, C3, l.50

children see **chyld**

childrine see **chyld**

chin *n sg*: chin C2, l.290, C11, l.263

chirming *adj/pr part*: warbling, chirping C2, l.137

chois *n sg*: choice C11, l.173

chois *vt*: choose *inf* C2, l.289, C7, l.49; **chosine** *adj/p part* C12, l.19

chok *n sg*: encounter, clash C1, l.43, C8, l.131

***chok** *vi*: choke, block; **choks** *3sg pr t* C11, l.273

chosine see **chois** *v*

christall *n sg*: crystal C2, l.135, C11, l.496

christall *adj*: crystal C3, l.307, C11, l.161

christalleine *adj*: crystalline C10, l.141

churche *n sg*: church C12, l.76

chyld *n sg*: child C3, ll.275, 360, C11, l.608; **children** *n pl* l.2, l.19;

childrine *n pl* C11, l.93

Ciceronian *adj*: in the style of Cicero C10, l.190

circle *n sg*: circle C3, l.98

circuat *adj/p part*: surrounded, encircled C2, l.133, C5, l.85, C10, l.205

circumspect *adj*: circumspect, decorous C3, l.209

circumspectlie *adv*: in a well-considered manner C2, l.48

circumstance, **circumstans** *n sg*: circumstance, situation C3, l.98, C6, l.99

circumvenit *adj/p part*: deceived, defrauded C5, l.122

citie *n sg*: city C7, l.27, C12, l.56;

citeis *n pl* C3, l.370, C11, l.417

claife see ***cleif**

clair, cleir *adj*: clear C2, ll.135, 433, C4, l.24

clairlie *adv*: clearly C4, l.24

claive see ***cleif**

clak *n sg*: clatter, sharp impact C8, l.132

clak *vi*: clack, make a sharp noise
inf C4, 1.161

clamor *n sg*: crying out, noise C1,
1.60, C2, 1.279, C3, 1.426

clan *n sg*: family, lineage C10, 1.21

***clap** *vt*: pat fondly or amorously;

claps *3sg hist t* C3, 1.305;

clapping *pr part* C3, 1.283

clarifeit *adj/p part*: clarified, freed
from impurity C11, 1.495

claverand *adj/pr part*: talking
nonsense C11, 1.539

clad see **cleithe**

***cleif** *vi*: cut, cleave; **claife** *3sg p*
t C7, 1.178; **claive** *3sg p t* C11,
1.487; **cleifs** *3sg hist t* C1, 1.63

cleine *adj*: clean C2, 1.135, 216, C5,
1.48

cleine *adv*: fully, thoroughly C2,
1.43, C4, 1.116

cleir *adj*: bright Intro., 1.28, Invoc.,
1.10, C7, 1.76; outstandingly
beautiful C2, 1.404; distinct C2,
1.22; of great distinction C12, 1.3

cleithe *vt*: clothe *inf* C4, 1.116; **clad**
3sg p t C7, 1.170 *3pl p t* C1, 1.28
adj/p part Invoc., 1.10, C2, 1.141,
350

clinck *vi*: clink *inf* C4, 1.161;

clincking *adj/pr part* Invoc., 1.10

clip *vt*: name *inf* Intro., 1.26

close *vtir*: close *vt inf* C11, 1.435;

closing *vi pr part* C2, 1.147; **closit**
vr 3sg p t enclosed themselves C11,
1.570

close *adj*: hidden, closed, sealed C2,
1.338, C8, 1.110

close *adv*: closely, completely C2,
1.80; closely C3, 1.53, C5, 1.24,
C11, 1.335

closing see **close** *v*

closit see **close** *v*

clothing *n sg*: clothing C5, 1.128,
C11, 1.535

cloud *n sg*: cloud C5, 1.119, C11,
1.264, 344; **clouds** *n pl* C2, 1.22,
C10, 1.139

cloudie *adj*: cloudy C11, 1.514

clouds see **cloud**

clym *vt*: climb *inf* Dedic., 1.26

coak *vt*: (prob.) quell *inf* C3, 1.298,
C11, 1.144 *p part* C3, 1.110, C7,
1.153

cognosce *vi*: know, decide after
investigation *1sg pr t* C7, 1.146

cognossans *n sg*: knowledge,
understanding C2, 1.439

cold see **cald**

coler *n sg*: rage, anger C11, 1.498

coll *n sg*: coal C11, 1.219; **collis** *n pl*
C11, 1.198

collorit, **colorit** *adj/p part*:
coloured C3, 1.314, C11, 1.496

color *n sg*: colour C4, 1.114; **colors**
n pl C10, 1.166

colorit see **collorit**

colors see **color**

combat *n sg*: combat, battle C2,
1.15, 62, 379

combuir *vti*: consume by fire, burn
up *vi inf* C3, 1.89; **combuirs** *vt*
3sg pr t C2, 1.202

command *n sg*: bidding, command
C3, 1.117 *at command* at one's call
or disposal C7, 1.21, C10, 1.59

command *vti*: command, hold
sway *vi inf* C1, 1.37. C4, 1.44, C11,
1.316; **commands** *vt 3sg hist t*
bids, commands C2, 1.375

commence *vt*: commence, begin *inf*
C6, 1.112

commend *n sg*: reputation,
commendation Dedic., 1.53,
C2, 1.359, C3, 1.44

***commend** *vt*: commit, entrust;
commends *3sg hist t* C3, 1.238

commoune *adj*: vulgar, inferior C3,
1.17

communie *adv*: usually, generally
C3, 1.343

compact *vt*: compact, compress *inf*
C8, 1.13 *imper* C11, 1.29

compaignon *n sg*: companion,
comrade C7, 1.108

- compair** *n sg*: equal C1, 1.21, C2, 11.4, 435
compair *vi*: compare *inf* Intro., 1.30
companeis *n pl*: companies (of an army) C8, 1.34
compast *adj/p part*: encompassed C2, 1.80, C6, 1.32, C12, 1.2
compeir *vi*: appear, present oneself *inf* C8, 1.45
compell *vt*: force *inf* C2, 11.88, 490, C8, 1.79 *3sg sub pr t* C3, 1.229;
compels *3sg pr t* C2, 1.247, C11, 1.5
complaine *vi*: lament *inf* C11, 1.470
complement *n sg*: lamentation C3, 1.156, C6, 1.58
compone *vt*: compose in speech or writing *1sg pr t* C7, 1.12
comprehend *vt*: understand, comprehend *inf* C4, 1.104
compyle *vt*: collect in writing, compile, compose (of a book), describe *inf* C11, 1.10 *1sg pr t* Dedic., 1.60; **compyld** *p part* C6, 1.99
conceit, consait *n sg*: notion Dedic., 1.25; opinion, belief C2, 1.384, C11, 1.338; **conceits** *n pl* C10, 1.195
***conceit** *vi*: think, conceive as a purpose; **conceits** *3sg hist t* C2, 1.288
concerning *prep*: regarding C10, 1.21
conclave *n sg*: private chamber C2, 1.338
concluding *adj/p part*: concluding C2, 1.53, C7, 1.19, C11, 1.506
condamnit *adj/p part*: condemned C2, 1.306
conding *adj*: of great merit or worth C4, 1.65, C7, 1.50
condiscend *vi*: stoop, lower oneself *inf* C2, 1.286
conduct *vt*: lead, guide *inf* C7, 1.23;
conductit *adj/p part* C1, 1.29
conductor *n sg*: guide, escort C2, 1.289, C7, 1.58
conduit *n sg*: conduct, passage C8, 1.10; conduit C11, 1.502
confes *vi*: confess *1sg pr t* Dedic., 1.7, C11, 1.625; **confessing** *pr part* C5, 1.151
conform *adj*: in keeping with C3, 1.44
confort *n sg*: comfort C2, 11.21, 375, 389
***confort** *vt*: comfort; **conforts** *2pl pr t* C7, 1.5
confortles *adj*: comfortless C2, 1.193
conforts see **confort** *v*
confound, confoundit *adj/p part*: defeated C2, 11.194, 195, 407
confustlie: confusedly C8, 1.89
confyd *vi*: form a league or union *inf* C1, 1.30; trust (in someone or something) *inf* C2, 1.504, C5, 1.122, C11, 1.124; **confyds** *3sg hist t* C9, 1.40
conjoin *vi*: join together *3pl hist t* C2, 1.362; **conjoins** *3pl hist t* C3, 1.33
conjunctlie *adv*: joined together C10, 1.137
conjurations *n pl*: incantations, invocations of spirits C3, 1.97
conquest *n sg*: conquest, victory C2, 1.383
conquest *vi*: conquer *3sg p t* C7, 1.111 *adj/p part* C5, 1.78
consait see **conceit** *n*
***consave** *vti*: conceive, think; **consaved** *vt 3pl p t* C6, 1.109;
consavit *3sg p t* C2, 1.302 *adj/p part* mentally created C4, 1.94
consent *n sg*: acquiescence C2, 1.334; accord C10, 1.200
consent *adj/p part*: of one opinion, joined together C1, 1.27
consist *vi*: remain, lie *inf* C5, 1.114
conspyre *vi*: plot secretly *inf* C3, 1.95; conspire *inf* C9, 1.49

constant *adj*: constant, steadfast
C11, 1.284

constant *adv*: constantly C2, 1.22,
C3, 1.8, C6, 1.4

constraine *vt*: imprison *inf* C2,
1.185, C6, 1.20; force, compel *inf*
C7, 11.86, 148; **constrains** *3sg pr*
t Dedic., 1.33 *3sg hist t* C2, 1.72;
constrained *3sg p t* C3, 1.89, C8,
1.100 *adj/p part* C3, 1.371, C8,
1.159, C10, 1.59; **constrynd** *3sg p*
t C3, 1.413 *p part* C1, 1.12

constryndlie *n sg*: constraint C1,
1.56

consult *vi*: plan *3pl hist t* C10, 1.233

***consum** *vt*: consume, devour;
consums *3sg pr t* C2, 1.193;
consumd *3sg p t* C2, 1.24
adj/p part C4, 1.89, C10, 1.47;
consuming *pr part* C11, 1.354;
consumyng *pr part* C3, 1.3

contemmyng *adj/pr part*:
contemptuous, scornful C1,
1.80

contend *vi*: fight, contend *inf*
C2, 1.357, C3, 1.162, C9, 1.22;
contending *adj/pr part* C2, 11.15,
515

content *vt*: satisfy, give pleasure *inf*
Dedic., 1.25, C2, 1.339, C10, 1.150;
contentit *p part* C3, 1.384

contention *n sg*: struggle, battle C2,
1.271

contentit see **content**

continance, countenance *n sg*:
countenance C2, 1.310, C5, 1.136 *n*
pl C7, 1.94

continence *n sg*: self-restraint C5,
1.98

continew *vi*: continue *inf* C2, 1.256

continewallie *adv*: continually,
perpetually C11, 1.506

contrak *vt*: agree upon *inf* C2,
1.464

contrare *n sg*: contrary, opposite
C7, 1.146

contrare *prep*: against C3, 1.162

contrarie *n sg*: opposite C11, 1.253

contrarius *adj*: antagonistic, hostile
C6, 1.8, C11, 1.89

conveine *vti*: assemble *vt inf* C11,
1.90; **conveind** *p part* C2, 1.28;
meet, come together *vi inf* C10,
11.129, 151; **conveind** *p part* C10,
1.181

conveles *vi*: recover from sickness,
regain health *inf* C10, 1.32

convert *vt*: turn *imper* C4, 1.77 *p part*
C2, 1.237; **converts** *3sg pr t* C4,
1.2

convoy *n sg*: escort C7, 1.31

convoy¹ *vt*: convey *inf* *Invoc.*, 1.28

convoy² *vt*: conduct, guide *inf*
C10, 1.180; **convoyd** *3sg p t* C10,
1.43; **convoyit** *3sg p t* C7, 1.202;
convoying *vr pr part* transporting
C8, 1.93

copius *adj*: generous C3, 1.223

copius *adv*: profusely C6, 1.99

corn *n sg*: corn C11, 1.79

corps, cors, corse *n sg*: body C2,
11.194, 365, C3, 1.124

correct *vt*: correct *3sg pr t sub* *Huic.*,
1.5, C9, 1.32

correction *n sg*: correction,
punishment C12, 1.14

correspond *vti*: answer to,
agree with *vt inf* *Intro.*, 1.10;

corresponds *vi 3sg pr t* agrees
C3, 1.1

cors see **corps**

corse see **corps**

corslat *n sg*: piece of armour
covering the body C5, 1.105, C8,
1.65, C11, 1.526

costliest *adj sup*: costliest, most
expensive C10, 1.170

cot *n sg*: coat C11, 1.135

could *v mod aux*: could *3sg p t* C11,
11.73, 194, 277 *3pl p t* C11, 11.270,
373; **culd** *3sg p t* C2, 1.69, C4,
1.104, C5, 1.81

counsele *n sg*: counsel, advice C10,
1.20

- counter** *n sg*: part of a horse's breast immediately under the neck C3, 1.37
- countenance** see **contenance**
- courage** *n sg*: courage, valour C1, 1.43, C2, ll.21, 379
- couragius** *adj*: courageous, valorous C3, 1.57
- cours, course** *n sg*: course, path C3, ll.129, 140, C11, 1.57
- courtas** *adj*: gracious, benign C2, 1.40, C9, 1.31
- courtasie, courtassie**: nobility, benevolence Sonn., 1.5, C11, 1.22
- coustumabill** *adj*: customary, usual C4, 1.94, C6, 1.112
- coustume** *n sg*: custom C3, 1.400, C11, 1.64
- couvert** *n sg*: covert, thicket C11, 1.572
- coverit** *adj/p part*: covered C2, 1.143
- coveting** *adj/pr part*: coveting C2, 1.359
- *cower** *vi*: crouch down; **cowerit** *3pl p t* C3, 1.53
- coy** *adj*: quiet C3, 1.371
- craft** *n sg*: guile C2, 1.80
- craftie** *adj*: cunning C3, 1.278; skilful C10, ll.120, 131
- craifs** see **crave**
- craig** *n sg*: rock C11, 1.487
- craintive** *adj*: timorous C3, 1.62
- crak** *n sg*: crack C8, 1.130
- crak** *vi*: crack *inf* C8, 1.159, *3pl pr t* C1, 1.66
- cramsie** *adj*: crimson C5, ll.48, 133
- crave** *vti*: crave, desire *vt inf* C5, 1.100, C10, 1.50, C11, 1.333 *vi inf* C7, 1.215; *3pl p t* C2, 1.15; **craifs** *1sg pr t* C4, 1.76 *3sg hist t* C7, 1.90; **craving** *pr part* C7, 1.163
- creatuir, creature** *n sg*: creature, living being C9, 1.42, C11, 1.418; **creaturs** *n pl* C7, 1.5
- credet** *n sg*: credence; *He credet gaife* C2, 1.328 he believed utterly
- credit** *vt*: believe *inf* C11, 1.184
- creid** *n sg*: creed, doctrine, belief C3, 1.97
- creip** *vi*: creep *inf* C1, 1.70
- creuale, crewale, crewall** *adj*: cruel, merciless C2, 1.271, C8, ll.84 93
- crewallie** *adv*: cruelly, mercilessly C3, 1.229, C11, 1.74
- crezit** *adj/p part*: flawed, damaged C11, 1.627
- crowne** *n sg*: crown C1, 1.31, C2, 1.233, C4, 1.151
- crouppe** *n sg*: hind quarters of a horse C2, 1.420
- cry** *n sg*: cry, shout C4, 1.29, C6, 1.57, C8, 1.29; **cryis** *n pl* C1, 1.57, C2, ll.241, 472
- cry** *vti*: cry, shout *vt inf* C10, 1.60 *vi inf* C10, 1.3 *1sg pr t* C11, 1.3; **cryis** *3sg hist t* C2, 1.85, C3, 1.244, C7, 1.113
- cuile** *vt*: cool *inf* C11, 1.236
- cuir** *n sg*: care C7, 1.118, C8, 1.154, C11, 1.312
- cuir¹** *vt*: cure *inf* C10, 1.28; **cuird** *3sg p t* C11, 1.353
- *cuir²** *vi*: care; **cuirs** *3sg hist t* C3, 1.10
- cuissots** *n pl*: armour for protecting the front part of the thighs C11, 1.528
- culd** see **could**
- cum** *vi*: come *inf* C9, 1.24 *imper* C3, 1.255 *3pl hist t* C6, 1.106; **cam** *3sg p t* C2, ll.33, 103, 351 *3pl p t* C3, 1.405, C10, ll.240, 244; **cums** *3sg hist t* C1, 1.46, C4, 1.170
- cumber** *adj*: troubling, distressing, annoying C4, 1.142
- cumbrit** *adj/p part*: troubled, distressed C7, 1.36
- cumlie** *adj*: comely, attractive C2, ll.216, 233, 316
- cumlie** *adv*: attractively C7, 1.231
- cumliness** *n sg*: worthiness, fitness C10, 1.21

cumpanie *n sg*: company, crowd
C11, 1.563

cums see **cum**

cunnyng *adj/pr part*: learned,
knowledgeable, intelligent Dedic.,
1.30, C7, 1.5, C9, 1.31

cunnyngles *adj*: unskilful Dedic.,
1.5

cuntrie *n sg*: country, land C2,
1.248, C7, 1.157; **cuntreis** *n pl* C4,
1.136

curall *adj*: coral C3, 1.306

curius *adj*: skilful, elaborate, artistic,
painstaking Dedic., 1.30, C10,
11.120, 205

curling *adj/pr part*: curling C10, 1.53

***curse** *vt*: curse; **cursing** *pr part*
C4, 1.35; **curisit** *adj/p part* C8,
1.167; **curssit** *adj/p part* C4, 1.2

cursor *n sg*: charger, battle horse
C2, 11.356, 428, 442

curssit see ***curse**

***cut** *vi*: cut, slash; **cuts** *3sg hist t* C1,
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daftnes *n sg*: madness, folly C7,
1.127

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C3, 1.320

dail *vi*: deal *inf* C2, 1.48; **delt** *p part*
C7, 1.220; **dailling** *adj/pr part* C3,
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dails *n pl*: dales, valleys C2, 1.119,
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daintie *adj*: dainty, particular C2,
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dammest *adj/p part*: stunned,
stupified C1, 1.72, C3, 1.328, C10,
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dammit *adj/p part*: dammed,
blocked C11, 1.437

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***danse** *vi*: dance; **danst** *3pl p t*
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hist t C5, 1.34

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C11, 1.558

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sup C4, 1.37, C11, 1.396

dark *adj*: dark C11, 1.15; **darckest**
adj sup C3, 1.101

darknit *adj/p part*: darkened C10,
1.139

darnit *adj/p part*: hidden, concealed
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darrest *adj*: see **dar**

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daschit *adj/p part*: dashed C9, 1.36

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day *n sg*: day C2, 11.129 262, C3,
1.269; **dayis** *n pl* C2, 1.188, C4,
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dazed *adj/p part*: dazed, confused
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death, deth *n sg*: death C1, 1.44,
C2, 1.191, C11, 1.257

debar *vi*: prohibit, prevent, stop *inf*
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decay *n sg*: downfall, destruction,
ruin C2, 1.188, C3, 11.367 385

decay *vti*: degenerate, dwindle *vt inf*
C3, 1.118; **decayt** *vi 3pl p t* C10, 1.46

deceit *n sg*: deceit C11, 1.149

decetfull *adj*: deceitful C3, 11.106
224, C11, 1.44

- declair** *vt*: declare, state openly or plainly *inf* C2, ll.485 516, C3, 1.84; **declaring** *pr part* C10, 1.210; **declaird** *p part* C10, 1.219, C11, 1.289
- declyn** *vi*: turn aside *inf* C2, 1.377, C3, 1.318, C11, 1.417; **declynd** *3sg p t* drew to a close C11, 1.295; **declyning** *pr part* falling down C11, 1.263
- decoir** *vt*: adorn, ornament, embellish *inf* C2, 1.224, C8, 1.105, C10, 1.102; **decoring** *pr part* C11, 1.213; **decorde** *p part* C10, 1.222; **decorit** *p part* C2, 1.131
- deed** *n sg*: death C2, ll.32, 256, 456
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- deedlie** *adj*: deadly C2, ll.171 188, C4, 1.17
- deedlie** *adv*: deadly C9, ll.73 76, C11, 1.351
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- defend** *vti*: protect, defend *vt inf* Dedic., 1.55, C7, 1.54, C8, 1.11 *imper* C3, 1.21 *vi inf* C2, 1.354, C7, 1.167, C8, 1.41 *p part* C4, 1.102
- defens** *n sg*: defence C1, 1.55, C3, 1.205, C4, 1.165
- defigurat** *adj/p part*: disfigured C11, 1.598
- defy** *vt*: defy *inf* C4, 1.46, C7, 1.203, C10, 1.1 *1sg pr t* C3, 1.25
- defyle** *vt*: defile *inf* C2, 1.301
- defyn** *vt*: define, delineate *inf* Invoc., 1.17, C2, ll.6 374
- *degrath** *vt*: degrade; **degraths** *3sg pr t* C2, 1.230
- degreis** see **degrie**
- *degress** *vt*: degrade, cause to descend; **degressis** *3sg pr t* C11, 1.149
- degrie** *n sg*: degree, level C11, ll.63 629; **degreis** *n pl* Dedic., 1.18
- deid** *n sg*: deed, action C2, 1.326, C3, ll.20 96 **in**— indeed C2, ll.122, 393 436, C; **deids** *n pl* C1, 1.17
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- deip** *adj*: deep C2, ll.188 413, C3, 1.340; **deipest** *adj sup* C4, 1.75
- deip** *adv*: deeply C2, 1.18, C11, 1.205
- deipest** see **deip** *adj*
- deiplie** *adv*: deeply C2, 1.494, C3, 1.86, C10, 1.17
- deips** *n pl*: deeps, depths C3, 1.105
- deir** *adj*: dear Intro., 1.29, C2, ll.25 234
- deirle** *adv*: dearly C2, 1.252
- deis** see **die**
- deject** *vt*: cast down *inf* C11, 1.43 *3pl sub pr t* C9, 1.30; **dejectit** *adj/p part* C11, 1.221
- *delasch** *vt*: discharge, let fly; **delascht** *3sg p t* C10, 1.109
- delay** *n sg*: delay C3, 1.230, C5, 1.80, C7, 1.78
- delay** *vi*: delay *inf* C2, 1.191 *imper* C3, 1.265; **delayt** *3sg p t* C10, 1.49 *p part* C2, 1.361
- delicat** *adj*: delicate C10, 1.91
- deligens, diligence** *n sg*: diligence, assiduity C2, 1.33, C5, 1.32, C7, 1.80
- delt** see **dail**
- delyt** *n sg*: delight in C2, ll.97 424, C3, 1.311
- delyt** *vi*: delight *inf* Dedic., 1.15, C11, 1.82
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- demurlie** *adv*: demurely, modestly C3, 1.266
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- denunce** *vt*: proclaim *imper* C11, 1.2
- depaint** *vt*: depict, delineate *inf* C10, 1.189 *adj/p part* C11, 1.326
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- departs** *3sg hist t* C10, 1.229;
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***deserve** *vt*: deserve; **deservith** *3pl pr t* Dedic., 1.29
desist *vi*: desist *imper* C7, 1.105
desolat *adj*: desolate, without protection C2, 1.125
despair *vi*: despair *inf* C12, 1.40
desperat *adj*: desperate, hopeless C11, 1.471
destenie *n sg*: destiny C11, 1.481;
desteneis *n pl* C3, 1.155
destroyit *adj/p part*: destroyed C11, 1.461
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desyre *n sg*: desire Dedic., 1.40, C2, ll.202 203
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desyrd *p part* C11, 1.238; **desyrit** *adj/p part* C7, 1.68
desyrus *adj*: desirous C7, ll.91 200
***detein** *vt*: detain, constrain;
deteins *3sg pr t* C3, 1.195;
deteind *3sg p t* C6, 1.96
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devoir *vt*: devour *inf* C1, 1.48, C2, 1.246, C3, 1.408; **devord** *3sg p t* C3, 1.390 *p part* C3, 1.436
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dim *vt*: dim, temper *inf* C2, 1.476
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***din** *vi*: make a din, resound; **dind** *3pl p t* C2, 1.449
ding *vt*: strike *inf* C3, 1.58, C7, 1.116, C11, 1.362; **dings** *2sg pr t* C11, 1.134; **dung** *3sg p t* C2, 1.393; **doung** *p part* C4, 1.75
ding *adj*: of great or exceptional worth or merit C6, 1.11
dings see **ding** *v*
dint *n sg*: heavy blow C1, 1.52, C3, 1.58, C7, 1.68; **dintis** *n pl* Invoc., 1.8, C7, 1.191; **dints** *n pl* C1, 11.40 72, C2, 1.114
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***disaguis** *vt*: disguise; **disaguisde** *3sg p t* C11, 1.102
disapoynt *adj/p part*: undone, frustrated C10, 1.103
disaray *n sg*: disarray C11, 1.30
discend *vi*: descend *inf* C3, 1.42, C6, 1.28, C8, 1.38 *imper* C3, 1.21; **descendit** *3sg p t* C11, 1.432; **descends** *3sg hist t* C11, 1.166; **discends** *3sg hist t* C1, 1.54, C2, 11.140 443; **descendan** *pr part* C11, 1.361
disclois *vt*: disclose, reveal *inf* C4, 1.125, C9, 1.64, C11, 1.172; **disclosing** *pr part* C3, 1.292
disconfeit *adj/p part*: defeated C1, 1.74
discreit *adj*: civil, well spoken C11, 1.311
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disdaine *n sg*: disdain, contempt, scorn C3, 1.380, C6, 11.3 109
disdaine *vt*: despise, scorn, *inf* C2, 1.497, C3, 11.17 343; **disdaind** *p part* C10, 1.68; **disdanit** *p part* C3, 1.11
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dismayde *adj/p part*: disheartened C8, 1.88
***dismember** *vt*: dismember; **dismembrit** *3sg p t* C11, 1.574
dispair *n sg*: despair C2, 11.192 193, C4, 1.7
***disparple** *vi*: fly about, scatter; **disparplit** *3sg p t* C11, 1.530 *p part* C3, 1.123; **disparpling** *pr part* C11, 1.297
dispart *vt*: part asunder, cleave *inf* C11, 1.525
disperation *n sg*: desperation C4, 1.80
dispone *vt*: give as a gift *inf* C3, 1.178, C10, 1.163
disposses *vt*: dispossess *inf* C3, 1.220, C7, 1.152
dispyt *n sg*: spite, ill-feeling, contempt, hate, animosity Dedic., 1.13, C3, 1.15, C4, 1.34
dispytfull *adj*: contemptuous, inimical C2, 1.472
dissemblit *adj/p part*: fraudulent, deceiving C3, 1.24
dissimulat *adj*: hypocritical C3, 1.260
dissolve *vt*: dissolve *inf* C3, 1.176, C11, 1.277; **dissolves** *3sg pr t* C10, 1.47, C11, 1.126; **dissolvith** *3sg pr t* C12, 1.38

- dissover** *vi*: disperse, separate *inf* C8, l.164; **dissovering** *pr part* C7, l.226; **dissoverit** *p part* C8, l.63, C11, l.569
- distell** *vi*: fall in drops, distil *inf* C11, l.161 436; **distels** *3pl hist t* C3, l.225, C11, l.2; **distelling** *pr part* Dedic., l.56
- distengyie** *vt*: stain, discolour *inf* C3, l.225
- distitude** *n sg*: deprived, bereft C4, l.15
- distres** *n sg*: affliction, adversity C3, l.340, C4, ll.132 150
- distressit, distress** *adj/p part*: distressed, afflicted C2, ll.18 128, C3, l.148
- distroy** *vti*: destroy *vt inf* C3, l.368 *vi inf* C11, l.47
- disturbit** *adj/p part*: disturbed, vexed C4, l.52
- divelische** *adj*: devilish C3, l.406
- divers, dyverss** *adj*: diverse *Invoc.*, l.18, C2, l.488
- do** *vt*: do *inf* Dedic., ll.31 46, C2, l.34; **doing** *pr part* C2, l.139, C6, l.40; **done** *p part* C3, l.377, C8, l.97, C10, l.220
- do** *v aux*: do *inf* C2, l.150, C9, l.49, C10, l.13 *1sg pr t* C2, l.150, C4, l.76, C8, l.2 *2sg pr t* C2, l.504 *3pl p t* C9, l.49 *imper* C3, l.25 *1sg pr sub t* C9, l.28; **dois** *3sg pr t* *Intro.*, ll.2, 14, 17 *3sg hist t* C1, ll.43, 48, 63; **did** *3sg p t* Dedic., l.32, *Invoc.*, l.20, C1, l.4 *3pl p t* C1, ll.21, 40, 70; **done** *p part* C2, ll.101 108, C5, l.22
- docht** see **dow**
- dochtelie** *adv*: doughtily C2, l.323, C8, l.123
- dochter** *n sg*: daughter C3, ll.265, 350, 362; **dochters** *n pl* C7, l.1
- doctie** *adj*: doughty C1, l.17, C2, l.434, C3, l.20
- dochtiest** *n sg*: doughtiest C5, l.34
- dochtines** *n sg*: doughtiness C2, l.58, C8, l.2
- doggis** *n pl*: dogs C11, l.306
- doing** see **do** *v*
- dois** see **do** *v*
- dolent** *adj*: sorrowful, mournful, sad C12, l.6
- dolor** *n sg*: dolour, woe C2, ll.18, 164, 413
- dolorus** *adj*: dolorous, sorrowful C4, l.17, C6, l.63, C11, l.20
- doloruslie** *adv*: sorrowfully C8, l.109
- dome, dume** *n sg*: doom C1, l.52, C3, l.406
- dompter** *n sg*: conqueror, ruler C1, l.11
- dompting** *adj/pr part*: overcoming, subduing C8, l.119, C9, l.4
- donckie** *adj*: damp, dewy C11, l.478
- done** see **do**
- dont** *vi*: dunt, land a blow *inf* C4, l.171
- dot** *vi*: act or think foolishly *inf* C7, l.117
- doube** *n sg*: mud, filth C9, l.66
- doubill, dowbill** *adj*: double C3, ll.23 340, C11, l.20
- douce** *adj*: sweet, pleasant, soft *Dedic.*, ll.29 56, C2, l.16; **doucest** *adj sup* C5, l.43; **doulcest** *adj sup* C10, l.116
- doucelie** *adv*: pleasantly, softly C3, l.282
- doucest** see **douce**
- doulcest** see **douce**
- doune** *adv*: down *Intro.*, l.23, *Dedic.*, l.22, C1, l.28
- dounge** see **ding** *v*
- doungeon, dungeon** *n sg*: dungeon C3, l.101, C4, l.75; **dungeons** *n pl* C11, l.15
- dounwart** *adv*: downwards C6, l.105, C8, l.38
- dour** *adj*: firm, unyielding *Invoc.*, l.8, C3, l.3, l.308, C7, l.191; **dourest** *adj sup* C11, l.388
- dourlie** *adv*: firmly, doggedly C3, l.162

- dournes** *n sg*: obstinacy, stubbornness C9, l.4
dout *n sg*: doubt Intro., l.1, C2, ll.139 398; **douts** *n pl* C2, l.329
dout *vt*: be uncertain *1sg pr t* Dedic., l.31
doutfull *adj*: doubtful, uncertain C3, l.64, C11, l.196
doutles *adj*: without doubt C7, l.106
douts see **dout** *n*
doutsum *adj*: doubtful, uncertain C3, l.141
dow *vi*: have the strength or ability *1sg pr t* C4, l.79 *2sg pr t sub* C3, l.25 *3sg pr t* C11, l.462; **docht** *3sg p t* C4, l.171
dowbill see **doubill**
dracht *n sg*: a line drawn with pen or brush C5, l.18
draife see **dryfe**
drave see **dryfe**
draw *vt*: draw *inf* Dedic., l.40, C2, l.151, C5, l.18; **drew** *3sg p t* C11, ll.228 283; **drawne** *p part* C11, l.218
draw *vt*: draw, extract *inf* C11, ll.380 450 *imper* C2, l.1; **drew** *3sg p t* C1, l.83, C6, ll.24 74
***draw** *vt*: lure; **draws** *3sg pr t* C3, l.219 *3sg hist t* C7, l.191
***draw** *vi*: approach, draw near; **drew** *3sg p t* C3, l.260; **draws** *3sg hist t* C9, l.8
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dreddor *n sg*: fear, dread C2, l.125
dreid *n sg*: fear, dread C1, l.72, C2, ll.77 476
dreing see **drie**
dreis see **drie**
***drem** *vi*: dream; **dremd** *3sg p t* C4, l.95
dres *vt*: direct, turn a certain way *inf* C4, l.135, C7, l.249, C11, l.620 *1sg pr t* Dedic., l.4; **dressit** *3sg p t* C2, l.266, C7, l.14 *p part* C2, l.54, C3, l.80 193; **dressit** *p part* C7, l.78
dres *vi*: dress, arrange *inf* C7, l.133; **dressit** *p part* C5, l.74; **dressit** *p part* C1, l.82, C2, l.420, C7, l.42
drie *vt*: endure, suffer *inf* C2, ll.17 101, C4, l.79 *1sg pr t* C3, l.194; **dreis** *3sg pr t* C3, l.9 *3sg hist t* C1, l.44, C2, l.410, C3, l.150; **dreing** *pr part* C2, l.125
drink *n sg*: drink C11, l.512
drink *vi*: drink *inf* C2, ll.102 494; **drank** *1sg p t* Dedic., l.31
dririe *adj*: sorrowful C3, l.141; dreary, gloomy C5, l.3, C11, l.513
drop *n sg*: drop Dedic., l.56, C3, l.295
droukit *adj/p part*: soaked, drenched C3, l.141
***droup** *vi*: drop; **drouppit** *3sg p t* C3, l.328
drouth, drouthe *n sg*: thirst C2, ll.101 495, C11, l.6
***drown** *vt*: drown; **drownd** *p part* C3, l.103
drumlie *adj*: turbid, discoloured C11, l.502
drums *n pl*: drums C4, l.164
dryfe *vti*: drive *vt inf* C2, l.192; **drave** *3sg p t* C11, l.610: aim blows **draife** *3pl p t* C7, l.171; **dryfs** *vi 3sg hist t* C11, l.579
duile, duill *n sg*: sorrow, grief, distress of mind C2, l.211, C3, ll.176 265
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duilfullie *adv*: dolefully, woefully C2, l.410, C3, ll.80 390
duill see **duile**
***duill** *vi*: make moan; **duils** *3sg hist t* C10, l.49
dulcorat *adj*: endowed with sweetness C10, l.153
dull *adj*: lacking in interest and wit Intro., l.11; muffled, flat Dedic., l.12; blunt Sonn., l.9; heavy C2, l.192; stupid C4, l.3
***dull** *vt*: dull; **duls** *3sg pr t* C11, l.20;

dullit C9, l.36, C11, l.20

dume see **dome**

dung see **ding** *v*

dungeon see **doungion**

dungeons see **doungion**

durs *n pl*: doors C11, l.327

durst see **dar**

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dyt *n sg*: composition, writing Intro., l.36, Dedic., ll.6 40

dýt *vt*: write *inf* C3, l.309, C8, l.2 *1sg pr t* C3, l.13

dytment *n sg*: writing, written composition or work Invoc., l.5, C4, l.83, C7, l.11

dytters *n pl*: writers Dedic., l.29

dyvers, **dyverss** *adj*: several, diverse Invoc., l.18, C1, l.17, C10, l.112

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egar *adj*: keen C4, l.9, C11, l.267

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eisment *n sg*: ease, comfort C11, l.400

***eit** *vt*: eat; **eits** *3sg hist t* C10, l.83

eject *vi*: cast out, remove; *p part* C3, l.73

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endles *adj*: endless C2, l.241

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***enter** *vi*: enter (into); **entring** *pr part* C2, l.37, C6, l.56

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erth *n sg*: earth Dedic., 1.1, Invoc, 1.12, C4, 1.108
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escaips *3sg pr t* C7, 1.95
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eterne *adj*: eternal C4, 1.77
ether *adj*: either C7, 1.20, C11, 1.145
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exceld *3sg p t* C3, 1.22
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except *conj*: unless C2, 1.207
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express see ***expres** *v*
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fairrest *n sg*: fairest C2, l.84
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falcon *n sg*: falcon C1, l.53, C5, l.76, C6, l.78
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- freindlie** *adj*: disposed to union
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- freinles** *adj*: unguided C8, l.160
- freis, freise** *vi*: freeze *inf* C2, l.178,
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froisin *adj/p part* C5, l.97; **frosin**
adj/p part C2, l.481
- fremdlie** *adv*: strangely, unusually
C2, l.181
- fremmit** *adj*: strange, foreign C2,
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- frequent** *vt*: frequent, go often (to)
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part C3, l.74
- fresche** *adj*: fresh C2, ll.190 222,
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- freschlie** *adv*: freshly C2, l.138, C7, l.3
- *fret** *vi*: fret, pine; **fretit** *1sg p t* C4,
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- freuch** *adj*: brittle C11, l.123
- frei** *adj*: of gentle birth or breeding
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C11, l.284; free of person C3,
l.223; noble (of things) C5, l.13
- frei** *adv*: freely C7, l.111, l.247
- frilie** *adv*: freely C3, l.359, C8, l.139,
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- frivole, frivoll** *adj*: frivolous Intro.,
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- frog** *n sg*: frog C9, l.68
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- from, frome** *prep*: from Intro., l.19,
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- frondise** *n sg*: frond C11, l.164
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- frosin** see **freis**
- frostie** *adj*: frosty C3, l.354, C5, l.42
- froune** *vi*: frown *inf* C4, l.36;
fround *3sg p t* C9, l.46, C11,
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threatening C2, l.181
- frowart** *adj*: perverse, ungovernable
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- frownyn** see **froune**
- fruct, fruite** *n sg*: fruit C2, l.190,
C4, l.60, C5, l.78
- fructles** *adj*: fruitless C2, l.190
- fruite** see **fruct**
- frustrat** *adj/p part*: frustrated C2,
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fryis *3sg hist t* C2, l.473
- fuid** *n sg*: food C2, l.378, C5, l.128,
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- fulische** *adj*: foolish C7, l.125
- full** *adj*: full Dedic., l.9, C2, ll.41 164
- fume** *n sg*: vapour, smoke C2, l.173
- fume** *vi*: give way to anger or
irritation, smoulder *inf* C1, l.50,
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- furie** *n sg*: fury Invoc., l.2, C2, l.412,
C6, l.73
- furious, furius** *adj*: mad, full of
fury C1, l.38, C3, l.30, C11, l.411
- furiuslie** *adv*: furiously, madly C11,
l.365
- furth** *adv*: forth C5, l.22, C7, l.174
- furthschaw** *vt*: show forth, exhibit
inf C11, l.190
- fute** *n sg*: foot **on**— C2, l.76, C8,
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- fyle** *n sg*: file Dedic., l.58
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l.180; of rare merit C7, ll.112 214,
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- *fyn** *vt*: refine, separate; **fyns** *3sg pr*
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***girl** *vt*: provoke, incite; **girls** *3sg*
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***girn** *vi*: grimace, snarl; **girns** *3sg*
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graine *n sg*: branch C11, 1.23 174

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gubernis *3sg pr t* C12, l.33;
guvernd *p part* C8, l.54
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hardie *adj*: daring, brave, resolute 1, 1.34, C2, 11.29 364
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C6, l.18; **hils** *n pl* C2, l.134, C4,
l.130

***hint** *vt*: draw, seize; **hint** *3sg p t*
C2, l.106; **hintit** *3sg p t* C8, l.155;
hints *3sg hist t* C7, l.165

hir see **scho**

hirns *n pl*: corners, nooks, hiding
places C1, l.76

his see **he**

histoir, **historie** *n sg*: history, story,
tale Invoc., l.25, C3, l.113, C5, l.9;

histoires *n pl* C12, l.57

hit *vt*: hit, strike *p part* C2, l.454;

hits *3sg hist t* C1, l.51

hither *adv*: hither, to this place C4,
l.22, C5, l.89, C11, l.393

hoip *n sg*: hope Dedic., ll.36, 49 50

hoip *vt*: hope *inf* C11, l.473; *1sg pr*
t Huic., l.2, Sonn., l.6; **hoiping**
adj/ppr part Dedic., l.51

hoit *adv*: hotly, keenly, eagerly C8,
l.57

hold see **hault**

holie *adj*: holy Intro., l.7, C3, l.254, C12, l.14

hols *n pl*: holes C1, l.76

holsum *adj*: healthy, salubrious, wholesome C2, l.220, C7, ll.8 232

hond *n sg*: hound, hunting dog C2, l.460; **honds** *n pl* C1, l.49, C7, l.94; **hounds** *n pl* C11, l.564

honestie *n sg*: honesty, decency C3, l.217

hongrie, hougrie *adj*: hungry C7, l.94, C11, l.590

honor *n sg*: honour C2, ll.34, 232 386

hont *vt*: hunt *inf* C4, l.169; **hontit** *adj/p part* C7, l.95

horrabill, horrible *adj*: exciting horror, dreadful C2, l.362, C6, l.72, C11, l.524

hors, horse, horss *n sg*: horse C2, ll.67, 364 372; **horsis** *n pl* C3, l.132; **horssis** *n pl* C1, l.81

horssit *adj/p part*: horsed, mounted C2, l.468, C6, l.59

hote *adj*: hot C2, l.70, C10, ll.25 146; *adj sup* **heittest** C3, l.410

hounds see **hond**

houngrie see **hongrie**

hour *n sg*: hour Invoc., l.11, C4, l.40, C5, l.67

houssis *n pl*: houses C11, l.304

humaine *adj*: human C2, l.459

humeur, humor *n sg*: moisture, fluid of the body, one of four formerly believed to determine disposition C11, ll.380 271

humyle *adj*: humble C10, l.225, C12, l.66

humylie, humyllie *adv*: humbly Huic., l.1, C1, l.8, C3, l.163

hunters *n sg*: hunters C4, l.159, C11, l.561

hurle *n sg*: rumbling or grating noise C2, l.362

***hurl** *vi*: dash, hurtle; **hurlland** *pr part* C11, l.583; **hurlling** *pr part* C3, l.169

hurt *n sg*: pain, injury C11, l.353

husband *n sg*: spouse, husband C11, l.477

hyd *n sg*: hide, skin C3, l.330, C7, l.179

hyd *vt*: hide *inf* C3, l.295

hynds *n pl*: hinds, female deer C11, l.592

hypocreit *n sg*: hypocrite C3, l.266

hyre *n sg*: reward, recompense C2, l.207, C3, l.7, C11, l.131

hyre see **scho**

I *per prn 1sg nom*: I Huic., ll.2, 3 6; *me acc/dat* Intro., ll.7 9, Dedic., l.16;

myn *gen* Sonn., l.6, C4, l.81, C5, l.7; **my** *gen* Intro., ll.3, 5 6

ie *n sg*: eye C2, ll.16 311, C9, l.74;

eine *n pl* C2, ll.40 147, C3, l.30;

eis *n pl* Dedic., l.20, C1, ll.6 47

ilk *adj*: each, every C1, l.2, C11, ll.389 502; every C11, l.629

illusion *n sg*: illusion, vision C6, l.103

image *n sg*: image C3, l.144

imbrace *vt*: embrace *inf* C2, ll.179 313, C3, l.286; *1sg pr t* C11, l.55;

imbraist *3pl p t* C10, l.133;

imbrast *p part* intertwined C11, l.216

imbrive *vt*: enter in writing, write out *inf* C5, l.151

imflamd see ***inflam**

imitat *vt*: imitate *inf* C3, l.94; *p part* C11, l.290

immaculat *adj*: immaculate, spotless C2, l.399, C3, l.208

immolest *adj/p part*: unmolested C2, l.55, C10, l.187

immortal, immortal *adj*: immortal C2, ll.1 46, C6, l.53

impedit *adj/p part*: impeded C2, l.347

imperfyt *adj*: imperfect, flawed C5, l.12

imperfyt *adv*: imperfectly C11, l.625

imperiall, imperiall *adj*: imperial
C10, ll.128 215

impeschd, impeschit *adj/p part*:
hindered, impeded C2, ll.270 424,
C3, l.126

***implant** *vt*: implant; **implants**
3sg hist t C5, l.36

imploir *vt*: implore, beseech *inf* C2,
l.501 *1sg pr t* C3, l.163; **imploirs**
3sg hist t C6, l.64

***employ** *vt*: employ; **employd** *3sg*
p t C12, l.75 *p part* Sonn., l.2;
employing *pr part* C10, l.7

impolist *adj/p part*: unpolished C11,
l.153

imprent *vi*: imprint *inf* C2, l.337 *p*
part C11, l.371

imprompt *adj*: not ready or fluent,
hesitant, inexpert C2, l.415, C4,
l.1

impyre *n sg*: sovereignty, state C11,
l.355

impyre *vi*: rule, hold sway *inf* C3,
l.4, C6, l.15, C9, l.48

in *prep*: in Intro., ll.1 9, Dedic., l.10;
C1, l.76, C2, l.37 95; on Dedic.,
l.1

incadge *vt*: cage in *inf* C11, l.59

incarnat *vt*: embody in flesh, give a
concrete form to *inf* C2, l.342

incarnat *adj*: carnation-coloured,
either pale pink or crimson C5,
l.134

incendit *adj/p part*: kindled C6, l.21

incens *n sg*: incense C3, l.207

incertaine, incertane *adj*:
uncertain C3, l.269, C11, l.301

inchantit *adj/p part*: enchanted C2,
l.180, C3, l.182, C5, l.61

inchantment *n sg*: enchantment
C5, l.146, C6, l.86, C7, l.42

inchantor *n sg*: enchanter C6, l.96

inclois *vt*: enclose *inf* C7, l.46 *p part*
inclusit C4, l.88

inclyn, inclyne *vi*: incline (to), bow
down (before) *inf* C2, l.9, C3,
l.129, C10, l.225 *imper* Invoc, l.14;

inclynd *2sg p t* inclined C11, l.107
3pl p t bowed C1, l.10; **inclynit** *p*
part bowed down C9, l.6

inconstant *adj*: inconstant C11, l.57

incontinent *adv*: immediately C3,
l.176

incontrar *prep*: against, in
opposition to C2, l.509

***incres** *vti*: increase; increst *vt 3sg*
p t C1, l.19 *vi 3sg p t* C2, l.271,
C10, ll.70 185 *3pl p t* C2, l.21;

increscis *3sg pr t* C11, l.79;

increscit *3sg p t* C11, l.532

indeid *adv*: in fact, indeed C11, l.155

indent *adj/p part*: indented, cut into
something C10, l.198

indevoir *vi*: endeavour (to do
something) *1sg pr t* C5, l.19, C11,
l.25

indewlie *adv*: unduly C9, l.36

indiscreit *adj*: indiscreet, injudi-
cious C11, l.50

induir *vt*: endure *inf* C2, ll.440 450,
C3, l.86; **induird** *3pl p t* C1, l.72;

induring *pr part* C3, l.121

indyt *n sg*: written work, writing
Dedic., l.12, C5, l.15, C11, l.228

indyt *vti*: write *vt inf* C2, l.425 *vi inf*
C3, l.78, C10, l.13

indytment *n sg*: written work C4, l.4

inexprimit *adj/p part*: unnamed
C6, l.41

inferior *n sg*: inferior, subordinate
C9, l.53

infernal, infernall *adj*: hellish C3,
l.100, C11, l.471

***inflam** *vt*: inflame, burn; **inflamd**
3sg p t C3, l.92, C9, l.51 *p part* C2,
l.408; **inflamit** *3sg p t* C3, l.355
p part C2, l.473; **inflams** *3sg hist*
t C2, l.204; **imflamd** *p part* C2,
l.408

ingrait *adj*: ungrateful C11, l.468

ingrave *vti*: engrave; *vt p part* C10,
l.210; **ingraved** *vi 3sg p t* C10,
l.31; **ingravit** *p part* C10, l.197,
C11, l.174

ingress *n sg*: entry C5, l.101

ingyn *n sg*: literary ingenuity or skill, poetic genius, ability, mental or intellectual talent Dedic., l.34, Sonn., l.9, Invoc., l.16

inhabitable *adj*: uninhabitable C3, l.315

injoy *vt*: enjoy *inf* C3, l.369, C11, l.45

injuir *vt*: injure, harm *inf* C2, l.324, C11, ll.247 341; **injuird** *3sg p t* C1, l.75

inquisition *n sg*: investigation C11, l.33

***inquiry** *vt*: ask; **inquiryrd** *3sg p t* C2, l.391

inraidgeit *adj/p part*: enraged C6, l.74

***inritch** *vi*: to be enriched; **inritchit** *3sg p t* C1, l.35

insatiantlie *adv*: insatiably, without being satisfied C6, l.17, C11, l.414

insew *vi*: ensue *inf* C4, l.112, C11, ll.227 282

inspection *n sg*: the act of looking into C4, l.18

inspyre *vt*: inspire, animate *inf* C10, l.79; **inspyrit** *p part* C3, l.122

instand, instant *adj*: same C2, l.100, C5, l.29, C8, l.22; urgent C8, l.89

instant *n sg*: instant, moment C11, l.287

instantlie *adv*: at this moment Sonn., l.4, C11, l.225

instrument *n sg*: instrument, means to an end C12, l.47

inteir *adj*: entire, complete Invoc., l.22, C2, ll.239 281

intemperat *adj*: intemperate C3, l.136

intend *vi*: intend, aim for *inf* C8, l.8 *p part* C5, l.22; **intends** *3sg pr t* Invoc, l.6, C2, l.401 *3sg hist t* C1, l.57, C2, l.401

intent *n sg*: intention C2, l.342, C10, ll.203 219

interchainge *vt*: interchange, exchange *inf* C10, l.241

interior *adj*: interior, internal C9, l.52

***interknit** *vt*: knit together;

interknet *p part* C10, l.208

interleice *vt*: weave together, interlace *inf* C10, l.120; **interlaist** *p part* C10, l.132; **interlasit** *p part* C11, l.329; **interlest** *p part* C5, l.9, C8, l.146

interlude *n sg*: interlude C10, l.143

intermell *vi*: consort with *inf* C2, l.91

intermels *n pl*: mixtures, combinations C11, l.4

interpryis *vi*: enterprise, undertake C10, l.213

***interrupt** *vt*: interrupt; **interrupts** *3sg pr t* C3, l.248

intertene *vt*: intertwine *inf* Invoc., l.20; **interteind** *3sg p t* C10, l.54; **interteind** *3sg p t* entertain C2, l.466, C11, l.397

intervall *n sg*: interval, pause C11, l.416

into *prep*: into, noting passage inwards C10, l.94

intolerabile, intollerabill *adj*: intolerable, insufferable C2, l.172, C11, l.383

intraist *adj/p part*: entranced C10, l.135

intretment *n sg*: entreaty C3, l.282

introduce *vt*: introduce, formally make known; *1sg pr t* Invoc., l.8

invenemit *adj/p part*: poisoned, envenomed C5, l.41

invent *n sg*: invention, creation C6, l.114

invisibill *adj*: invisible C5, ll.51 147

invitiat *adj*: without blemish C2, l.326

involved *adj/p part*: wrapped, enveloped C3, l.339

invyous *adj*: envious, malicious C2, 1.495
inwart *adj*: inward, internal C7, 1.169
***irk** *vi*: to be irked or irritated; **irkit** *3pl p t* C6, 1.109 *p part* C2, 1.440, C11, 1.503
irksum *adj*: irksome, tedious C5, 1.2
is see **be** *v* and
***ische** *vi*: issue, come (out), sally (forth); **ischis** *3sg pr t* C4, 1.159; **isschit** *3pl p t* C11, 1.547
it *prn 3sg nom*: it, the thing spoken of Intro., 1.16, Dedic., 11.57 58
ivill *adj*: evil C6, 1.96
ivore *adj*: ivory C5, 1.47

jaws *n pl*: waves, breakers C3, 1.129, C7, 1.186
jelousie *n sg*: jealousy C11, 1.386
jocund *adj*: merry, cheerful C2, 1.24
jofull, **joyfull** *adj*: joyful C5, 1.84, C10, 1.171, C12, 1.6
jofullie *adv*: joyfully C10, 1.239
jonit *adj/p part*: joined C10, 1.92
jot *n sg*: jot, whit C7, 1.119
jouissans *n sg*: enjoyment C2, 1.422
journey *n sg*: journey C2, 1.67, C4, 1.135, C5, 1.2
joy *n sg*: joy C2, 11.36, 254 307
joyfull see **jofull**
judgement *n sg*: mastery, authority C2, 1.464; reason, judgement C11, 1.521, C12, 1.35
just *adj*: just C4, 1.55, C10, 1.98
justlie *adv*: justly Dedic., 1.7, C12, 1.24

kein, keine *adj*: fierce, violent C2, 11.15 62, C3, 1.184
keine *adv*: eagerly C7, 1.67
keinlie *adv*: fiercely C1, 1.66, C4, 1.170
keip *vt*: keep, hold *inf* C3, 1.371; **keips** *3sg pr t* holds C2, 1.387; **keipit** *p part* C4, 1.48
keipar *n sg*: guard, keeper C4, 1.58

keipit see **keip**
keips see **keip**
ken *vt*: know, recognise *inf* C2, 1.387; **kend** *p part* C7, 1.164
kendle *vt*: kindle, fire *inf* C11, 1.378; **kendlit** *p part* C11, 1.460
keppand *adj*: (of the nose) turned up at the point C8, 1.115
kill *vt*: kill *inf* C3, 1.394, C4, 1.170, C8, 1.79; **kild** *3sg p t* C3, 1.362
kingdom, kingdome *n sg*: kingdom C3, 11.367 414, C10, 1.215
kis *vt*: kiss *inf* C5, 1.82, C10, 1.226; **kist** *3sg p t* C3, 1.305; **kyssit** *3sg p t* C3, 1.284
knaive *n sg*: knave C7, 1.156
knaw *vt*: know *inf* Dedic, 1.38, C2, 11.148 396 *1sg pr t* C2, 11.380 436, C11, 1.143 2 *sg pr t* C5, 1.23 *3sg hist t* C11, 1.192; **knaws** *3sg hist t* C2, 1.281, C9, 1.42 *3pl hist t* C9, 1.9; **knew** *3sg p t* C2, 11.106 474, C3, 1.437 *3pl subj pr t* C3, 1.437; **knawne** *adj/p part* C2, 1.460, C7, 1.129
knowledge, knowleidge *n sg*: knowledge C4, 1.125, C11, 1.421, C12, 1.63
knawne see **knaw**
knaws see **knaw**
kneill *vi*: kneel *1sg pr t* Dedic., 1.21; **knelit** *3pl p t* C10, 1.226
kneill *vt*: suffer, endure (a blow) *inf* C7, 1.67
kneis *n pl*: knees Dedic., 1.21, C1, 1.8, C3, 1.8
knell *vt*: strike with a resounding blow, knock *inf* C1, 1.40
knew see **knaw**
knot *n sg*: knot C11, 1.277; **knots** *n pl* C10, 1.205; **knottis** *n pl* C11, 1.329
knycht *n sg*: knight C2, 11.10, 70 76; **knychtis** *n pl* C3, 11.33 236, C7, 1.40; **knychts** *n pl* C2, 1.57, C6, 1.97, C7, 1.77

- knychtheed** *n sg*: knighthood, chivalry C7, l.53
knychtis see **knycht**
knychts see **knycht**
kynd *n sg*: kind C4, l.8, C11, ll.52 320 *n pl* C3, l.147; nature C11, l.102
kynd *adj*: personal C10, l.195
kyndlie *adj*: gentle C2, l.460; kindly C7, l.67
kyndlie *adv*: fondly, kindly C2, l.315; in the manner of C3, l.284
kyng *n sg*: king C2, l.354
kyssit see **kis**
- labor** *n sg*: labour, toil, exertion C4, l.140
ladie *n sg*: lady *Invoc.*, l.3, C1, l.18, C7, l.229; **ladeis** *n pl* C2, l.339, C3, l.209 392 *gen* C7, l.229; **ladies** *n pl* C11, ll.111 243
laik *n sg*: milk C5, l.92
laik *vt*: lack *inf* C5, l.129; *1sg pr t* *Intro.*, l.29, *Dedic.*, l.39, C8, l.70; *3sg pr t* **laiks** C2, l.236, C10, l.190; *3sg p t* **laikit** C7, l.110; *pr part* **laiking** C11, l.18
laird *n sg*: landed proprietor C11, ll.137 138
lairge *adj*: large, great C3, l.13, C7, l.22
lairge *adv*: greatly, extensively C6, l.44, C11, l.39; **larger** *adv comp* C2, l.416
lairgelie *adv*: greatly C3, l.179
lait *adj*: late (in time) C11, l.310
lak *n sg*: discredit, disgrace C3, l.135, C11, l.310
lambe *n sg*: lamb C4, l.57, C8, l.81; **lambis** *n pl* C10, l.149
lament *n sg*: lamentation C2, l.170, C3, l.154
lament *vt*: lament, bewail *vt inf* C3, l.246, C9, l.59 *vi inf* C3, l.191; **lamentit** *3sg p t* C11, l.475; **lamenting** *pr part* C7, l.249
- lamentabill** *adj*: lamentable, woeful *Invoc.*, l.25
lamenting see **lament** *v*
lamentit see **lament** *v*
lampe *n sg*: lamp C5, l.126, C10, l.146; **lamps** *n pl* C3, l.297
lance *n sg*: lance C8, l.90, C11, l.67
land *n sg*: land *Invoc.*, l.18, C1, l.36, C2, l.29; **landis** *n pl* C3, ll.352 391; **lands** *n pl* C10, l.229
***land** *vi*: land, alight, come on shore; **lands** *3sg hist t* C3, l.139
lang, long *adj*: long C2, ll.172 305, C7, l.22; **langer** *adj comp* C2, l.294
lang, long *adv*: long, to a great extent of time C2, l.270, C3, ll.336 374; **langer** *adv comp* C2, ll.335 502; **longer** *adv comp* C2, ll.151 361, C6, l.71
langage *n sg*: power of speech C2, l.513; language C10, l.190, C11, ll.230 252
langer see **lang** *adj, adv*
langor *n sg*: soft and tender mood C10, l.61
langsum, longsum *adj*: tedious, wearisome C2, l.485, C4, l.140, C12, l.87
larger see **lairge** *adv*
lark *n sg*: lark C2, l.158; **larks** *n pl* C1, l.53
laser *n sg*: leisure C11, l.96
last *n sg*: last; **at the**—finally C2, l.417, C3, ll.151 337
last *adj*: last C6, l.46, C11, ll.96 100
lat *vt*: let *vt inf* C2, l.396 *imper* C2, l.379, C3, ll.175 246; **lats** *3sg pr t* C12, l.13; **lets** *3sg pr t* C3, l.14
laton *n sg*: a kind of yellow brass, a cheap substitute for gold C5, l.13
lats see **lat**
laurell *n sg*: bay tree, laurel *Dedic.*, l.17, C2, l.95, C9, l.56; **laurels** *n pl* C2, l.38
lave, leif, leife, leive *vt*: leave *inf* C2, l.245, C3, ll.414 432, C8, l.90;

- lave** *1sg pr t* C11, 1.623; **leifs** *2sg pr t* C9, 1.65; **left** *3sg p t* C1, 1.69, C2, 1.120, C3, 1.360 *3pl p t* C5, 1.90 *p part* C4, 1.47, C10, 1.197, C11, 1.265; **leifing** *pr part* C7, 1.196; **leving** *pr part* C11, 1.478
- law** *n sg*: law, rule C3, 1.391; **laws** *n pl* C9, 11.6 45
- law, low** *adv*: low C3, 1.45, C9, 1.6, C10, 1.226
- *lay** *vt*: put, place, set; **laying** *pr part* C10, 1.37
- lay** see **ly**
- led** see **leed** *v*
- leed** *n sg*: lead C3, 1.329
- leed** *vt*: guide, direct, lead *inf* C2, 1.259, C4, 1.1, C8, 1.123; **led** *3pl p t* C3, 1.419 *p part* C11, 1.481
- *leep** *vi*: leap; **lop** *3sg p t* C2, 11.67 467 *3pl p t* C10, 1.171
- leessis** see **leice** *n*
- left** see **lave** *v*
- leg** *n sg*: leg C11, 1.553; **legs** *n pl* C8, 1.63
- leice** *n sg*: string for fastening, lace C10, 1.52; **leessis** *n pl* C5, 1.44
- leice** *vt*: lace, fasten *inf* C2, 1.355
- leid** *n sg*: tongue, language Intro., 1.31, C3, 1.23
- leif** see **lave** *v*
- leife** see **lave** *v*
- leifing** see **lave** *v*
- leifs** *n pl*: leaves C2, 1.143
- leile** *adj*: loyal, faithful C5, 1.61, C6, 1.4, C11, 1.385
- leive** see **lave** *v*
- *lem** *vt*: lighten (someone of something); **lems** *3sg hist t* C3, 1.359
- len** *vt*: lend *inf* C2, 1.83
- lent** *adj*: slow, lingering, drawn out C2, 1.175, C10, 1.153
- lenth** *n sg*: length; **at**— in detail, without curtailment C8, 11.71 106, C10, 1.189; at last C11, 1.345
- leopard** *n sg*: leopard C2, 1.79
- les** *n sg*: inferior C12, 1.31
- les** *adj*: less C1, 1.68, C2, 11.36 97
- lest** *vi*: endure, continue to exist *inf* C2, 1.320, C3, 1.391, C10, 1.73
- lets** see **lat**
- lettir** *n sg*: letter C11, 1.179; **letters** *n pl* C10, 1.206
- leving** see **lave** *v*
- liar** *n sg*: liar C7, 1.156; **liars** *n pl* C3, 1.206
- lie** *vi*: lie, tell falsehoods *inf* C3, 1.206
- lift** *vt*: lift, raise *inf* C3, 1.331
- lileis** *n pl*: lilies C3, 1.314, C5, 1.40
- limpid** *adj*: clear (of a stream) C11, 1.234
- link** *vt*: tie, bind, entwine; **linkit** *p part* C5, 1.23; **link** *p part* C3, 1.436, C5, 1.44; **linkit** *p part* C5, 1.90, C11, 1.211
- links** *n pl*: links, chains, fetters C9, 1.22, C11, 1.474
- lippis, lips** *n pl*: lips C3, 1.306, C10, 1.88, C11, 1.335
- liquid** *adj*: liquid C11, 1.271
- liquor** *n sg*: liquor C2, 1.488, C3, 11.294 301
- lispan** *adj/pr part*: lisping, faltering, stuttering Intro., 1.31
- litle, litill, little** *adj*: little, small Sonn., 1.2, C8, 1.81, C10, 1.149
- live** *n sg*: permission C3, 1.206
- live** *n sg*: leave; **tak my**— bid farewell C5, 1.149
- live** *vi*: live *inf* C4, 1.68, C5, 1.144
- living** *vb n*: living C3, 1.217
- lo** *adj*: deep C5, 1.4
- lo** *interj*: lo, look C2, 1.348
- loftie** *adj*: towering, high C2, 1.445
- loir** *n sg*: learning, skill, knowledge C8, 1.70
- lois, lose** *vt*: lose *inf* C9, 1.62, C10, 1.69, C11, 1.36 *2pl pr t* C10, 1.177; **loist** *3sg p t* C7, 1.237; **lost** *3sg p t* C4, 11.20 99, C11, 1.95; **lossis** *3sg hist t* C10, 1.35; **loissing** *pr part* C2, 1.25; **loist** *p part* C7, 1.242; **lost** *p part* C2, 11.208 381, C3, 1.181

- lois** *vt*: loose *inf* C9, l.67; **low****sd** *3sg p t* C2, l.373; **lou****st** *3pl p t* C11, l.314; **louse** *adj/p part* C1, l.37
- longsum** see **langsum**
- long** see **lang** *adj, adv*
- longer** see **lang** *adv*
- lop** see ***leep**
- lord** *n sg*: lord, master Dedic., l.3, C10, l.3; *n pl* **lord**s C11, l.243; honorific title C1, l.13, C2, ll.45 323; God C11, l.288
- lossis** see **lois** *v*
- lost** see **lois** *v*
- lot** *n sg*: fortune, fate, destiny C11, l.132
- lothsum** *adj*: loathsome C2, l.227, C3, l.166, C9, l.59
- loud** *adj*: loud C1, l.40, C7, l.156
- loud** *adv*: loudly C11, ll.308 539
- loune**, **lowne** *n sg*: menial, wretch C7, l.156, C11, ll.137 138
- lourd****lie** *adv*: heavily C2, l.366
- louse** see **lois** *v*
- lou****st** see **lois** *v*
- lout** *vi*: submit, bow *inf* C2, l.401 *3pl hist t* C3, l.52
- low** *n sg*: blaze C2, ll.201 202, C11, l.374
- low** see **law** *adv*
- lowne** see **loune**
- low****sd** see **lois** *v*
- loyaltie** *n sg*: loyalty, faithfulness C11, l.278
- lodge** *n sg*: lodge C5, l.101
- ludgeing**, **ludging**: lodging, accommodation C6, l.102, C11, ll.317 406; **ludgeings** *n pl* C11, l.570
- luffie**, **luiffie** *adj*: lovely, delightful C2, l.94, C3, ll.88 233; love engendered C2, l.492
- luif**, **luife** *n sg*: love C2, ll.196, 197, 259; *gen* **luifs** C2, l.287, C6, l.13, C10, l.52
- *luif** *vt*: love; **luifs** *3sg pr t* C2, l.252; **luifit** *3sg p t* C2, l.482, C3, l.70
- luifer** *n sg*: lover C5, l.61, C6, l.4, C7, l.21; **luifers** *n pl* C2, ll.223, 235, 328
- luifs** see **luif** *n*
- luifit** see **luif** *v*
- luiffie** see **luffie**
- luiflinglie** *adv*: lovingly C10, l.133
- luifs** see **luif** *v*
- luik** *n sg*: look, appearance C1, l.37, C7, l.169, C8, l.116; **luiks** *n pl* C3, l.88, C5, l.81
- luminat** *vt*: illuminate *inf* C11, l.516
- *lurk** *vi*: skulk; **lurks** *3sg hist t* C3, l.324
- lust** *n sg*: desire C2, l.238, C4, l.50, C10, l.61; **lusts** *n pl* C2, l.492, C3, l.88
- lustelie** *adv*: lustily, vigorously C2, l.346; passionately C10, l.95
- lustie** *adj*: beautiful, delightful (of appearance) *Invoc.*, l.3, C2, ll.69 94; valiant C2, ll.157 383; passionate C11, l.243
- ly** *vi*: lie *inf* C2, l.158, C4, ll.28 49 *pr part* C9, l.76, C11, l.482; **lyis** *3sg pr t* *Intro.*, l.9, C2, l.238, C3, l.247 *3sg hist t* C1, l.84, C3, ll.302 324; **lay** *3sg p t* C2, l.366, C9, l.54, C11, l.33 *3pl p t* C10, l.132, C11, ll.216 550; **lyith** *3sg hist t* C3, l.215
- lybell** *n sg*: a little book or short treatise C8, l.16
- lycht** *n sg*: light C5, l.126, C6, l.42, C7, l.75
- lycht** *vi*: land (in), fall (upon) *inf* C1, l.4, C7, l.178, C11, l.156; alight, descend, dismount *inf* C3, l.34 *3pl p t* C5, l.90; **lychtit** *3sg p t* C11, l.310
- lycht** *adj*: worthless C10, l.68
- lychtit** see **lycht** *v*
- lychtleit** *adj/p part*: made light of, disparaged, disdained C11, l.385
- lychtlie** *adv*: lightly C2, l.467, C3, l.52
- lyf**, **lyfe** *n sg*: life C1, ll.48 56, C3, l.164; **lyfis** *gen* Dedic., l.24; **lyfs** *n pl* C3, ll.369 412

lyis see **ly**

lyith see **ly**

***lyk** *vi*: like, desire; **lyks** *3sg hist t* C2, l.499, C5, l.147, C7, l.47

lyk *adj*: like, in the manner of Dedic., l.20, C1, l.65, C3, l.124; alike C7, l.29; **the**— such as has been mentioned C3, l.172, C8, l.150

lyk *prep*: like, in the manner of C3, l.228, C4, ll.23 159; —**as** in the same way as, even as C11, l.13

lyks see ***lyk** *v*

lykwayis *adv*: in like manner Dedic, l.15, C3, l.181, C6, l.103

lyms *n pl*: limbs C2, l.94

lyn *n sg*: line C9, l.67, C11, l.358;

lyns *n pl* C2, l.151, C9, l.59

***lynch** *vi*: limp; **lyncht** *3pl p t* C8, l.115

lyns see **lyn**

lyon *n sg*: lion Dedic., l.13, C1, l.37, C4, l.159; **lyons** *n pl* C2, l.363, C3, l.250

lyre *n sg*: skin, flesh C11, l.461

mad *adj*: mad *Invoc.*, l.26; full of distress, sorrowful C2, l.213, C3, l.420

madinhead, madinheed *n sg*: maidenhood, virginity C2, l.325, C3, l.359

maede *n sg*: maiden C3, l.188

magnanime *adj*: heroic, noble, high-souled, magnanimous C8, l.25, C11, l.105

magnific *adv*: magnificently C10, l.162

magnificent *adj*: great, noble, magnificent C3, l.44

magnifique *adj*: magnificent C5, l.59

maidin *n sg*: maiden C2, l.414

maik *n sg*: match, consort, mate C5, l.93

maikles *adj*: matchless C2, l.107, C3, l.188

mainteine *vt*: maintain, preserve *inf* C7, l.163

mair, mo, moir *quasi n*: more C2, l.195, C3, l.11, C12, l.87

mair, moir, more *adv comp*: more C2, ll.196 249, C11, l.200; **maist** *adv sup* C2, l.501, C3, ll.42 195; **meist** *adv sup* C7, l.164; **most** *adv sup* C7, ll.41 76, C11, l.367

mair see **monie**

maist see **monie, mair** *adv comp*

maister *n sg*: master Dedic., l.3, C2, l.460, C3, l.40; **maisters** *n pl* C3, l.56

maistres *n sg*: mistress C7, l.195

majestie *n sg*: majesty (titular)

mak *vt*: make *inf* *Intro.*, l.34, C1, l.81, C2, l.62 *1sg pr t* C3, l.134 *3sg pr t* C2, l.340; **maks** *2sg pr t* C11, l.133 *3sg pr t* C2, l.184, C4, ll.51 63 *3sg hist t* C2, ll.124 416, C7, l.75; **meed** *3sg p t* C2, l.432, C3, ll.59 118 *p part* C2, ll.227 257, C11, l.138; **meid** *3sg p t* C1, l.7, C2, ll.115 135; **making** *pr part* C2, l.127, C3, l.49, C11, l.307

maladie *n sg*: malady, ailment C12, l.84

malfactor *n sg*: evildoer, malefactor C3, l.65

malheur *n sg*: misfortune, unfortunate circumstances C3, l.155

malice *n sg*: ill-will, malice C3, l.160, C11, l.115

malicious, malitius *adj*: malicious, bearing ill-will or spite C3, l.201, C10, l.243

maling *vt*: vilify, revile or decry *3sg pr sub t* C2, l.255

maling *adj*: malignant, baleful C7, l.127, C11, l.27

malitius see **malicious**

malyeis *n pl*: metal rings (on armour) C2, l.111, C7, l.180

man *n sg*: man C2, ll.349 471, C3, l.254; servant C2, l.389; **men** *n pl*

- nom* C2, ll.29, 32, 80; **menis** *n pl gen* C3, l.395
- manass, manasse** *n sg*: menace C2, l.357, C6, l.81
- manckit** see **mank**
- maner** *n sg*: manner C2, l.516, C3, l.99, C4, l.100
- manglit** *adj/p part*: mangled C10, l.18
- manifest** *vt*: display, manifest *inf* C1, l.17
- mank** *vt*: mangle, botch, break *inf* Dedic., l.28, C5, l.16; **manckit** *adj/p part* C11, l.626
- manlie** *adj*: manly C7, l.104, C11, l.66
- marbile** *adj*: marble C3, l.144
- mariage** *n sg*: marriage C11, l.357
- marin, maryn** *adj*: marine, of the sea C3, ll.128 372
- *mark** *vt*: mark, inscribe; *3sg hist t marks* C10, l.123
- marche** *vi*: march; *imper* Invoc., l.9; **merchant** *pr part* C8, l.78
- martiall** *adj*: martial C2, ll.19 515
- martrit** *adj/p part*: martyred C3, l.158
- maryn** see **marin**
- mass** *n sg*: mass, body C8, l.13
- mast** *n sg*: mast (of a ship) C7, l.97, C9, l.23
- mastin** *n sg*: mastiff C10, l.243
- matche** *vt*: match *inf* C2, l.404, C3, l.2
- mateir** *n sg*: subject matter of a literary composition Dedic., l.28 60, Invoc., l.28; **mateirs** *n pl* C11, l.19
- maternall** *adj*: matutinal C2, l.222
- *maw** *vt*: mow, scythe down; **maws** *3sg pr t* C7, l.189
- may** *vi*: may, be able to *1sg pr t* C2, ll.196 246 *3sg pr t* C2, l.118 *3pl pr t* C2, l.195; **mycht** *3sg p t* C3, l.319, C11, l.591 *3pl p t* C5, l.128, C10, l.150, C11, l.568
- may** *v aux*: may (+ *inf* gives *pr t*) *1sg pr t* Dedic., l.23, C2, ll.3 187 *2sg pr t* C2, l.381 *3sg pr t* Intro., ll.31, 34, Dedic., l.19 *3pl pr t* Intro., l.30, Invoc., l.12, C3, l.204; **mycht** *3sg p t* C1, l.39, C2, ll.47 62 *3pl p t* C1, l.81, C3, ll.39 69 *1pl pr t sub* C2, l.442
- me** see **I**
- medwart** *n sg*: meadowsweet C2, l.142
- meed** see **mak**
- meet, meit** *n sg*: meat, food in general C11, ll.322 512
- meid** see **mak**
- meik** *adj*: mild, gentle, submissive C10, l.180; **meikest** *adj sup* C4, l.57
- meikile, meikill** *adj*: much, a great deal of C11, ll.96, 279 307
- meiknes** *n sg*: gentleness, kindness Sonn., l.13
- meine** *n sg*: demeanour, deportment, mien C3, l.35
- meine** *vt*: mean, refer to *inf* C2, l.159, C11, l.333 *1sg pr t* C2, ll.8 214, C3, l.297; **menit** *3sg p t* C3, l.286
- meins** *n pl*: means C3, l.319
- meis, meise** *vt*: pacify, assuage *inf* C9, l.26, C10, l.78
- meist** see **mair** *adv comp*
- meit** see **meet** *n*
- meit** *vi*: meet; *3pl hist t* C10, l.92; **meting** *pr part* C3, l.83; **miting** *pr part* C2, l.363; **met** *p part* C10, l.211
- meit** *adj*: apt, fit, suitable, appropriate C11, l.69
- meitir** *n sg*: poetic metre or verse form, metrical composition in verse Dedic., l.28, Sonn., l.6, C5, l.16
- mell** *vir*: involve oneself (with) *vi inf* C10, l.22 *vr inf* C11, l.617; have sexual intercourse (with) *vi inf* C4, l.60

- member** *n sg*: member, part (relig.) C12, l.79; **members** *n pl* (anat.) C5, l.96
- memor** *n sg*: memory, remembrance C2, l.457
- men** see **man**
- mend** *vt*: mend, set to rights *inf* C9, l.33, C12, l.84
- mengyie** *n sg*: company, retinue, tribe C3, l.224
- mening**, **menyng** *n sg*: meaning C6, l.58, C11, l.254
- menis** see **man**
- menit** see **meine** *v*
- menyng** see **mening**
- mercie** *n sg*: mercy C1, l.8, C3, ll.255 395
- mergeleine** *n sg*: marjoram C2, l.142
- merit** *n sg*: merit C8, l.103, C10, l.98
- *merit** *vt*: merit, deserve; **mereits** *2sg pr t* C3, l.19; **merits** *3sg pr t* C11, l.131
- mertchant** see **martche**
- mervell** *n sg*: marvel C5, l.108, C11, l.462
- mervell** *vi*: marvel C3, l.430
- mervelus** *adv*: marvellously C7, l.85
- meschant** *adj*: wicked, vicious, villanous C3, ll.19 201, C7, l.244; worthless C11, l.137
- met** see **meit** *v*
- metelit** *adj/p part*: bemetalled, metalled C8, l.64
- metigat** *vt*: mitigate, lessen *inf* C2, l.376, C3, l.255
- meting** see **meit** *v*
- mettall** *n sg*: metal C2, l.450
- midows** see **mydow**
- mind** *n sg*: judgement C1, l.13
- minschit** *adj/p part*: broken up, minced C5, l.16
- *mint** *vt*: ventures; **mints** *3sg hist t* C2, l.119
- miraculus** *adj*: miraculous C8, l.107
- mirth**, **myrth** *n sg*: mirth, merriness, pleasure, delight C2, ll.36, 179, 316
- mirthles** *adj*: unhappy, sorrowful C2, l.127, C11, l.19
- mis**, **miss** *vt*: miss, lose *inf* C2, l.213, C4, l.71, C7, l.214
- mischife** *n sg*: misfortune, trouble C3, l.420
- *mischive** *utr*: harm, damage, injure (oneself); **mischiving** *pr part* C11, l.342
- mischivos** *adj*: mischievous, wicked C3, l.386
- miserabill** *adj*: miserable C3, l.389
- misfair** *vt*: destroy, impair, ruin *inf* C12, l.29
- *misgie** *vi*: misfire, fail to go off; **misga** *3sg p t* C3, l.320
- mishap** *n sg*: mischance C2, ll.27 213, C3, l.338
- mishappie** *adj*: unlucky, unhappy C4, l.72
- *misken** *vi*: do not know; miskend *p part* C12, l.27
- miss** *n sg*: fault, error Sonn., l.13, C9, l.33
- miss** see **mis**
- mist** *n sg*: mist of watery vapour C5, l.119; something which clouds judgement C9, l.4
- miting** see **meit** *v*
- mix** *vt*: mix Sonn., l.8, C8, l.7
- mo** see **mair** *quasi n*, **monie**
- modest** *adj*: modest C2, l.1; gentle C2, l.316, C10, l.184
- moir** see **mair** *quasi n* and *adv comp*, **monie**
- moisture** *n sg*: moisture C2, l.222
- molest** *vt*: afflict, trouble, vex *inf* C3, ll.40, 78, 158 *p part* C2, ll.269 423, C7, l.44; **molestit** *p part* C2, l.127
- molestation** *n sg*: trouble, vexation C3, l.316
- moment** *n sg*: moment C2, l.44 gen C11, l.392

mon, mone *n sg*: moan C2, ll.127
416, C3, l.426

monarck *n sg*: monarch, ruler
Intro., l.25, Dedic., l.1, C1, l.20

mone *n sg*: moon C11, l.246

moneths *n pl*: months C10, l.45

monie *adj*: many Invoc., l.18, C1,
l.15, C3, l.11; many (a) *with sing.*
n C3, l.98, C5, l.111, C6, l.35;
mair *adj comp* C8, l.164; **mo** *adj*
comp C4, l.136; **moir** *adj comp* C1,
l.51, C2, ll.146 234; **maist** *adj sup*
Intro., ll.4 33, Dedic., l.1; **most**
adj sup C2, l.223, C3, l.330, C6,
l.45

monster *n sg*: monster C3, ll.394,
408, 421; **monsters** *n pl* C3,
ll.169 365

mont *n sg*: mount Intro., l.7, C2,
ll.25 173

mont *vi*: mount *inf* C3, l.335, C5,
l.96; **montit** *3sg p t* C11, l.407 *3pl*
p t C11, l.571 *p part* C11, l.515

montaine, montan, montane *n*
sg: mountain C8, l.38, C10, l.230,
C11, l.580; **montans** *n pl* C5,
l.85, C8, l.73, C11, l.544

montit see **mont** *v*

more see **mair** *adv comp*

morgeon *vi*: contort, grimace *inf*
C11, l.537

morrow *n sg*: morrow, next day
C11, l.415

mort *n sg*: death C3, l.389

mortall *adj*: mortal C1, l.57, C3,
l.364, C11, l.206

moss *n sg*: moorland C11, l.580

most *v aux*: must, + *inf* gives *pr t* C3,
ll.274, 394, 432

most see **monie, mair** *adv comp*

mother *n sg*: mother C8, l.83, C9,
l.49, C11, l.93

motion *n sg*: motion, movement C1,
l.71, C3, l.143, C11, l.427

mound *n sg*: world, earth as man's
abode C3, l.201

mouth, mouthe *n sg*: mouth C3,

l.329, C5, l.52, C7, l.46; **mouths**
n pl C3, l.201

moyens *n pl*: means C10, l.51

muife *vt*: move *inf* C3, l.212 *imper*
Invoc., l.1; **muifs** *3sg hist t* C2,
ll.88 282

multitude *n sg*: crowd, great
number C8, l.119

mundan *adj*: worldly C1, l.7, C11, l.110

murmor *n sg*: low indistinct sound
C2, l.425

murning *vb n*: mourning C10, l.78

musung *adj/pr part*: contemplative
C9, l.26, C11, l.342

mutuall *adj*: mutual C3, l.2

my see **I**

mycht *n sg*: might, power C1, l.7,
C2, l.515, C3, l.109; **mychtis** *n pl*
powers C2, l.195

mycht see **may**

mychtie *adj*: mighty Intro., l.4,
Dedic., l.1 28

mychtis see **mycht** *n*

myd *adj*: mid C1, l.5, C6, l.70

mydow *n sg*: meadow C11, ll.162
504; **midows** *n pl* C10, l.117

myds *n sg*: middle, centre, midst; **in**
the— C5, l.88

mydtyme *n sg*: meantime; **in**
this— in the meantime C2, l.117,
C7, l.194

myn see **I**

mynd *n sg*: mind C2, ll.127 320, C3,
l.78; **mynds** *n pl* C3, ll.2 395, C9,
l.26

myrrie *adj*: merry, joyful Sonn., l.3

myrth *n sg*: happiness, mirth C2,
ll.36 316, C11, l.13

myt *n sg*: small clay marble with the
lowest possible value; old Flemish
coin of very little value; some-
thing of very little worth C3, l.10

na, no *det*: no Intro., ll.1 9, Dedic.,
l.13

nails *n pl*: rivets C7, l.180, C11,
l.528; nails (anat.) C11, l.577

- nakit** *adj*: naked C2, l.510, C3, l.435
name *n sg*: name C2, ll.396 397, C10, l.36; **names** *n pl* C10, l.121; **nams** *n pl* C11, ll.178 217
nane, non *prn*: none Huic., l.8, C2, ll.47 68
nar, neir *adj*: near C2, l.161, C6, l.18; **narrest** *adj sup* C4, l.129
nar, neir *adv*: near C2, ll.391 512, C9, l.8
narrow *adj*: narrow C11, l.272
native *adj*: rightful Intro., l.20; natural C11, l.97; native C11, l.117
natrall, naturall *adj*: natural C3, l.35; belonging to Nature C5, l.126
naturall *adv*: naturally C2, l.219
nawayis *adv*: in no way C2, ll.9 483, C3, l.39
neglect *vt*: neglect inf C9, l.33, C12, l.20 *1sg pr t* Huic., l.6
neid *n sg*: need, want C2, ll.439 469, C5, l.109
***neid** *vt*: need; **neids** *impers* C12, l.57
neidfull *adj*: necessary C2, l.378, C3, l.402; full of need C8, l.11
neir see **nar** *adj, adv*
net *n sg*: net C10, l.131
nether *det*: neither Invoc., l.21, C3, l.322, C6, l.7
nevels *n pl*: punches, blows with the fists C8, l.143
nevir *adv*: never Dedic., l.31, C2, l.303 382
new *adj*: new C2, l.152, C3, l.338, C6, l.37
news *n sg (orig pl)*: news, information C2, l.410
nigromance *n sg*: necromancy, black magic C3, l.95
nigromanciale *adj*: necromantic C6, l.114
nixt *adj*: next C2, l.516
nixt *adv*: next C4, l.151; immediately after C12, l.7
no *adv*: no Dedic., l.21, C2, ll.151 195
no see **na** *det*
nobill *adj*: noble C3, l.19
nocht *n sg*: naught, nothing C1, l.59, C4, l.17, C10, l.66
nocht, not *adv*: not Huic., l.2, Intro., l.31, C2, l.511
nochtie *adj*: insignificant C11, l.291
nocturne *adj*: nocturnal (only in verse) C4, l.25
non see **nane**
nor *conj*: nor Dedic, l.18, Invoc, l.22, C2, l.85; than Dedic., l.38, C3, l.309, C10, l.17
not see **nocht** *adv*
nother *adv*: neither C4, l.28
nothing *n sg*: nothing C11, l.497
***notify** *vt*: make known, declare; **notifeis** *3sg hist t* makes known to C10, l.207
now *adv*: now Dedic., ll.29 38, Invoc., l.1
noy *n sg*: woe, vexation Invoc., l.26, C2, l.254, C10, l.178
noyes *n sg*: noise C1, l.68, C2, l.153
noysum *adj*: vexatious C11, ll.121, 184 291
nummers *n pl*: numbers (of people) C1, l.28
nuptiall *adj*: marital, nuptial C10, l.126
nycht *n sg*: night C2, ll.129 262, C3, l.396; **nychts** *n pl* C4, l.127
nychtbours *n p*: neighbours, compeers C11, l.87
nychts see **nycht**
o *voc case marker*: o C2, ll.180, 181, 182
o *interj*: o C2, ll.331, C3, l.437, C7, l.241
obey *vti*: obey, comply with *vt inf* C7, l.52 *vi inf* C11, l.316; **obeyis** *3sg pr t* Intro., l.15
obfuscat *adj/p part*: darkened, bewildered C11, l.343
oblist *adj/p part*: obliged, constrained, bound (to) C7, l.91

obscuir *adj*: dark, gloomy C4, 1.57; lowly in origin, mean C8, 1.116; hidden, secret C11, 1.235; unknown C11, 1.419; dark undefined C11, 1.514

obscuir see **oscuir**

obscuirle *adv*: darkly C3, 1.145

***observe** *vt*: hold to, keep to; *p part* observit C3, 1.197

obtein, obteine *vt*: obtain, gain *inf* C1, 1.18, C2, 1.69, C3, 1.280;

obteind *3sg p t* C10, 1.183;

obtenit *3sg p t* C8, 11.72 104 *p part* C8, 1.137; **obteine** *3pl hist t* C3, 1.398; **obteind** *p part* C1, 1.36

obteneing *vb n*: obtaining, getting, gaining C7, 1.135

***obumber** *vt*: overshadow, shade;

obumbrat *3sg p t* C11, 1.165

occasion *n sg*: desire, need C3, 1.211; reason, excuse C4, 1.55, C10, 1.98

occupation *n sg*: something to pass the time, employment, trade Sonn., 1.4

occupie *vt*: take possession of, occupy *inf* Dedic., 11.27 57;

occupies *3pl pr t* C9, 1.17

occur *vi*: happen, occur, befall *inf* C11, 1.85; **occurit** *3sg p t* C3, 1.420; **occurr** *3sg p t* C1, 1.57

odius *adj*: odious, hateful C3, 1.218

odoriferus *adj*: scented C10, 1.165

of *prep*: of Huic., 1.7, Intro., 11.22 24

ofbefoir *adv*: formerly, previously C2, 1.479, C7, 1.248

offend *vti*: offend, injure *vt inf* C9, 1.3; *vi 3sg pr t* Sonn., 1.14, C9, 1.27

***offer** *vt*: offer; **offrit** *3sg p t* C10, 1.212; **offring** *pr part* C3, 1.381

oft *adv*: often, frequently C2, 11.72 176, C3, 1.283 —**tyms** many times Sonn., 1.1, C11, 1.47, C12, 1.50; **after** *adv comp* more often, more frequently C11, 1.218

oike *n sg*: oak tree C11, 1.542

omit *vi*: neglect (to), omit (to);

omittis *3sg pr t* C12, 1.81

on *prep*: on Intro., 1.17, C1, 1.8, C2, 1.67; by C7, 1.206

one see **ane**

onie see **any**

onlie *adj*: single Dedic., 1.59, C2, 11.185 186; alone C1, 1.24; only C2, 1.507, C3, 1.232, C4, 1.37; unique C3, 1.192

onlie *adv*: only C3, 11.225 368, C7, 1.31

onnawayis *adv*: by no means, in any way C11, 1.268

onnie see **any**

ons see **ans**

oppressit, oppress *adj/p part*: conquered, subdued, overthrown C1, 1.84, C3, 1.83, C9, 1.73

or *adv conj*: before C5, 1.116, C7, 1.214; until C9, 1.7

or *conj*: or, marking an alternative C1, 11.65 66, C2, 1.38

oracle *n sg*: oracle C3, 1.377

orange *adj*: orange C5, 1.134

oscuir *vt*: obscure, hide *inf* C11, 1.336; **obscuird** *3sg p t* C11, 1.298 *p part* C6, 1.45

other, uthar *adj*: other C1, 1.52, C2, 1.182, C4, 1.78

oule *n sg*: owl C12, 1.26

our see **we**

ourcum *vt*: overcome, conquer *inf* C2, 1.194; **ourcums** *2sg pr t* C3, 1.3; **ourcum** *adj/p part* C4, 1.116

ourgilt *vt*: gild over *inf* Dedic., 1.60

ourk *n sg*: sea monster, probably a whale C3, 1.390, C5, 1.27; **ourks** *n pl* C3, 1.365

ourpertlie *adv*: overboldly C9, 1.25

ourquhelmit *adj/p part*: overwhelmed C2, 1.177

ours *n sg*: bear C4, 1.155, C11, 1.559

***ourset** *vt*: turn over, upset;

oursets *3sg hist t* C4, 1.14

***ourthrow** *vt*: overthrow;

ourthrows *3sg pr t* C3, 1.217

out *adv*: out Intro., l.3, Dedic., l.12, C1, l.65
***outhirst** *vi*: burst out; **outhirstit** *vt* 3*pl* *p* t C10, l.116 *vi* 3*sg* *p* t C11, l.365; **outhirsts** 3*sg* *hist* t C3, l.154
***outhrym** *vi*: blaze out, spark out; **outhryms** 3*sg* *hist* t C2, l.113
***outische** *vi*: sally forth, issue out; **outischt** 3*sg* *p* t C10, l.160
outragius *adv*: violently, atrociously C11, l.523
over *prep*: over, across C2, l.430
pace *n* *sg*: peace C2, l.299, C4, l.30, C7, l.147
pagan *n* *sg*: pagan C7, l.240, C8, l.150
page *n* *sg*: page, equerry C2, l.390
paine *n* *sg*: pain C2, ll.23, 206, 207; **pains** *n* *pl* efforts C2, l.318, C10, ll.30 45; **panis** *n* *pl* efforts C6, l.22, C7, l.64
paine *vt*: suffer *inf* C2, l.184; **pains** 3*sg* *hist* t C11, l.411
painfull *adj*: painful C2, l.284; painstaking C5, l.1, C6, l.8
pains see **paine** *n*, *v*
paint *vt*: paint *inf* C11, l.619; **paintit** *adj/p* *part* C5, l.47
painter *n* *sg*: painter C5, l.17
paintit see **paint**
paize *n* *sg*: pace, speed C3, l.94
pak *n* *sg*: pack C11, l.557
palice *n* *sg*: palace C6, l.84, C7, l.79
palle *adj*: pale C3, l.237, C5, l.33, C11, l.299
palme *n* *sg*: palm leaf C7, l.102
palmie *adj*: consisting of palm leaves C11, l.148
panchie *adj*: flabby, drooping C3, l.329
panis see **paine** *n*
pannache *n* *sg*: plume C2, l.353
panseis *n* *pl*: pansies C10, l.209
pansive *adj*: pensive, anxious C8, l.1, C11, ll.206 349

pansive *adv*: pensively, anxiously C6, l.55
***panse** *vi*: pay heed to; **panst** 3*pl* *p* t C10, l.171
panting *adj/pr* *part*: panting C11, l.457
paps *n* *pl*: breasts C3, l.307
paramour *n* *sg*: sweetheart, lover C5, l.65, C6, l.90
pardon, pardone *n* *sg*: pardon, forgiveness Dedic., l.36, Intro., l.35
parfund *adj*: perfumed C10, l.165
parks *n* *pl*: fields C10, l.118
part *n* *sg*: place C1, l.6, C2, ll.276 415; side of the story C2, l.284; side C2, l.320, C4, l.49; place C6, l.17; part C1, l.58, C6, l.45, C8, l.69; **partis** *n* *pl* places C11, l.419; **parts** *n* *pl* parts C4, l.133, C9, l.52, C10, l.199
partlie *adv*: partly C2, ll.282 480, C4, l.91
parts see *part*
pass *vt*: pass *inf* C2, l.207, C3, l.138, C8, l.10 *1sg* *pr* t C3, l.193 *3pl* *hist* t C3, l.401, C10, ll.119 237 *1sg* *pr* *sub* t C2, l.336; **past** 3*sg* *p* t C2, ll.102 406, C4, l.133 *3pl* *p* t C1, l.58 *adj/p* *part* C2, l.261, C3, l.273, C7, l.219; **passand** *pr* *part* C8, l.76, C11, l.616; **passing** *adj/pr* *part* C3, l.94, C5, l.2, C7, l.24; **passit** *p* *part* C2, ll.275 506
pass *vt*: leave behind *1sg* *pr* t C2, ll.206 336, C9, l.19
passage *n* *sg*: passage *Invoc.*, l.4, C2, ll.120 432
passand see **pass** *v*
passions *n* *pl*: passions C4, l.12
passit see **pass** *v*
past see **pass** *v*
pastor *n* *sg*: shepherd C2, l.228, C3, l.363, C11, l.247; **pastors** *n* *pl* C5, l.127, C7, l.15, C10, l.42
pastorall *adj*: shepherd(ess)-like C5, l.135; pastoral C10, l.231

pastors see **pastor**

pat see **put**

patent *adj*: obvious, clear, patent
C12, l.42

patentlie *adv*: patently, clearly C10,
l.204

paternall *adj*: paternal C3, l.362,
C7, l.18, C12, l.13

patience *n sg*: patience C3, l.272,
C7, l.155

patron *n sg*: patron, sponsor Intro.,
l.30

peice *n sg*: piece; **heed**— C7, l.130;
peicis *n pl* C11, l.530

peir *n sg*: peer, equal; **but**— Invoc.,
l.27, C2, ll.236 402

peirce, perce, perse *vt*: pierce
inf Dedic., l.32, C2, l.239, C3,
l.246; **percit** *3sg p t* C11, l.180
adj/p part C10, l.38, C11, l.67;
perst *3sg p t* C7, l.71 *adj/p part*
C3, l.125; **peirsis** *3sg hist t* C1,
l.63; **peirsing** *adj/pr part* C2,
l.284; **percing** *adj/pr part* C3,
l.296, C4, l.12, C6, l.65; **peirsit**
adj/p part C2, l.166; **peirst** *adj/p*
part 2, l.11

peirles *adj*: matchless Intro., l.33,
C1, l.18, C2, l.8

peirsing see **peirce**

peirsis see **peirce**

peirsit see **peirce**

peirst see **peirce**

pelmell *n sg*: violent confusion,
tumultuous disorder Invoc., l.13

pelmell *adv*: in violent confusion
C8, l.76, C11, l.425

pen *n sg*: pen Intro., l.33, Dedic.,
l.11, C3, l.431

***pen** *vt*: write down; **pend** *1sg p t*
C8, l.69 *adj/p part* C8, l.9, C9,
l.25, C11, l.630

pend *vi*: dwell, linger *inf* C8, l.168

penning *vb n*: penning, writing
Dedic., l.54

pensile *n sg*: pencil Dedic., l.39,
C10, l.201, C11, l.219

peraventure *adv*: by chance C2,
l.291

perbroulyeit, perbrouilyit
adj/p part: begrimed, besmeared,
disordered C11, ll.15 601

percace *adv*: perhaps, by chance
C8, l.81, C11, l.189

perce see **peirce**

percebill *adj*: pierceable, penetrable
C5, l.103

perchans *adv*: by chance C9, l.15

percing see **peirce**

percing *adv*: piercingly C3, l.427

percis see **peirce**

percit see **peirce**

perfectione *n sg*: perfection C5,
l.37

perforce, perfors *adv*: violently C2,
ll.265 362, compulsorily C3, l.110,
C6, l.61

perfyт *adj*: perfect Intro., l.34,
Dedic., ll.10 39

perfyт *adv*: perfectly C2, l.427, C4,
l.12, C5, l.115

perfyтlie *adv*: perfectly well C2,
ll.81 106; perfectly C4, l.1

perhaps *adv*: perhaps Dedic., l.15,
C3, l.199, C9, l.25

perle *n sg*: pearl C2, ll.5 236, C3,
l.138; **perls** *n pl* C3, l.307

perlit *adj/p part*: pearled C2, l.352

permanent *adj*: permanent C10,
l.203

permanent *adv*: permanently C8,
l.20, C11, l.533

***permit** *vt*: permit, allow; **permits**
3sg hist t C11, l.392; **permitting**
pr part C3, ll.4 138

perplexit *adj/p part*: perplexed,
strained C11, l.1

perrell *n sg*: danger, peril C3, l.146;

perrels *n pl* C6, l.8, C7, l.32, C8,
l.9

perrelus *adj*: perilous C3, l.146

persave *vt*: perceive *inf* C2, l.249,
C3, ll.174 253 *1pl sub pr t* C2,
l.12; **persaifs** *3sg pr t* C2, l.79;

- persaved** *3sg p t* C2, 1.130, C6, 1.115, C9, 1.76 *3pl p t* C2, 11.144, 427, 471 *p part* C2, 1.144; **persavit** *3sg p t* C11, 1.482; **persaving** *pr part* C1, 1.26, C2, 1.417, C3, 1.41
- perse** see **peirce**
- perseveir** *vi*: persevere *inf* C6, 1.4
- persew** *vti*: pursue, come after *vt inf* C2, 11.109 477, C3, 1.239 *vi inf* C3, 1.38, C6, 1.81, C8, 1.58; **persewd** *adj/p part* C3, 1.193
- person, persone** *n sg*: person, body Intro., 1.26, Invoc., 1.11, C2, 1.12; **persons** *n pl* C10, 11.93 134 personages, exalted individuals C2, 1.514
- personage** *n sg*: person, body Invoc., 1.19
- persone** see **person**
- persons** see **person**
- perst** see **peirce**
- persute** *n sg*: pursuit C1, 1.74, C2, 11.70 263; assault C12, 1.77
- pert** *adj*: bold, audacious Invoc., 1.13, C2, 1.258, C3, 1.202
- pert** *adv*: boldly C6, 1.81
- pertlie** *adv*: boldly Dedic., 1.57, C7, 1.32, C8, 1.45
- *perturb** *vt*: perturb, distress; **perturbs** *2sg pr t* C11, 1.80; **perturbit** *adj/p part* C2, 1.419, C5, 1.33, C7, 1.41
- *peruse** *vt*: examine closely; **perusis** *3sg hist t* C3, 1.316
- pervers** *adj*: wicked, perverse C5, 1.57
- pervert** *adj/p part*: perverted, twisted C3, 1.279
- pesant** *adj*: weighty, massive C8, 1.53
- people** *n pl*: people C3, 11.366 423, C4, 1.153
- phiole** *n sg*: phial C3, 1.293
- phisnomie** *n sg*: face, countenance, expression C8, 1.116
- phoks** *n pl*: seals C3, 1.365
- picking** *vb n*: pitching, throwing C11, 1.75
- pilgrim** *n sg*: pilgrim C5, 1.1
- pillar** *n sg*: pillar, main supporter C11, 1.600
- pilots** *n pl*: ships' pilots C7, 1.97
- pinching** *adj/pr part*: tormenting C4, 1.33, C10, 1.38
- pith** *n sg*: strength, vigour, physical power C3, 1.137
- pithie** *adj*: full of meaning or substance, concentrated Dedic., 1.10, C7, 1.4; powerful, vigorous C1, 1.73, C7, 1.155, C8, 1.130
- pithles** *adj*: without force of expression or style Intro., 1.16; lacking strength and vigour C11, 1.17
- pithles** *adv*: feebly C7, 1.12
- pitie** *n sg*: pity Intro., 1.35, C3, 11.125 246
- pitifull** *adj*: pitiful C2, 1.170, C3, 11.156 425
- pitius** *adj*: piteous C2, 1.257, C6, 1.89, C8, 1.42
- place** *n sg*: place Dedic., 11.27 57, C1, 1.58; opportunity C3, 1.280
- place** *vt*: place *inf* C1, 1.6, C7, 1.88
- placit** *3sg p t* C5, 1.50; **plast** *adj/p part* C7, 1.97
- plaine** *n sg*: plain C3, 1.401, C6, 1.18, CC7, 1.38
- plaine** *vi*: complain, moan *inf* C5, 1.123; **plains** *3sg hist t* C8, 1.42, C11, 1.411
- plaine** *adj*: clear, plain Invoc., 1.4, C1, 1.58, C2, 1.120; smooth C9, 1.34
- plaine** *adv*: plainly, clearly C1, 1.84, C2, 11.276 330
- plainlie** *adv*: plainly, clearly C6, 1.5, C7, 1.251, C8, 1.26
- plains** see **plaine** *v*
- plaint** *n sg*: sorrowful utterance C2, 1.257, C3, 1.426
- *plaint** *vi*: lament, wail; **plaints** *3sg hist t* C2, 1.85

- plaits** *n pl*: the pieces of sheet metal which make up plate-armour C2, l.111, C8, l.144
- planting** *pr part*: planting C10, l.82
- plants** *n pl*: plants C11, l.233
- plast** see **place** *v*
- plat** *n sg*: plot, plan C7, l.12, C7, l.143
- play** *n sg*: play C11, l.575
- play** *vi*: play *inf* C10, l.173 *3pl hist t* C11, l.425
- pleis** *vti*: please *vt inf* C9, l.28 *vi 1pl pr t* C3, l.7; **pleis** *impers* C4, l.78 *3sg pr t* C4, l.78; **plesit** *3sg p t* C7, ll.60 130, C11, l.316 *p part* C7, l.152
- plesance** *n sg*: enjoyment, delight C10, ll.189 220
- plesand** *adj*: pleasant C5, l.83, C9, l.29, C10, l.118
- plesandlie** *adv*: pleasureably, agreeably C10, l.92
- pleis** see **pleis**
- plesit** see **pleis**
- plesour** *n sg*: pleasure C2, ll.23, 338, 358
- plesoure** *vt*: pleasure, please *inf* C2, l.238
- plet** *adj/p part*: plaited C10, l.206
- plinist** *adj/p part*: filled, furnished with C3, l.294, C7, l.211, C11, l.398
- plume** *n sg*: quill pen C4, l.1
- plume** *vt*: pluck *inf* C1, l.53
- plyt** *n sg*: plight C2, l.99
- poetique** *adj*: poetic C11, l.618
- poets** *n pl*: poets Huic., l.5
- poir** *n sg*: pore C2, l.498, C7, l.71
- polite** *adj*: refined, cultivated C7, l.6
- pomp, pompe** *n sg*: pomp, grandeur C10, l.128, C11, l.143
- *ponder** *vt*: consider thoughtfully; **ponders** *3sg hist t* C2, l.284
- poppill** *n sg*: poppy, corn-weed C8, l.7
- porcks** *n pl*: swine, pigs C8, l.37
- port** *n sg*: port, harbour Dedic., l.48, C3, l.257, C12, l.1; entrance, gateway C5, l.103; **portis** *n pl* entrances, openings C10, l.141
- portage** *n sg*: carriage, passage C10, l.235
- portis** see **port**
- portrateur, portrature** *n sg*: figure, appearance C7, l.71, C10, l.63
- posses** *vt*: possess *inf* C5, l.145, C7, ll.111 130 *1sg pr t* C11, l.18; **possest** *3sg p t* C2, ll.318 418, C3, l.297 *p part* C2, l.59, C5, l.132, C7, l.205 **possessith** *3sg hist t* C10, l.97
- possession** *n sg*: possession C11, l.94
- possessith** see **posses**
- possest** see **posses**
- possible, possibill** *adj*: possible C10, l.51, C11, l.440
- posts** *n pl*: posts, timber uprights, doorposts C11, l.326
- potent** *adj*: mighty, powerful C8, l.27, C11, l.65
- poulse** *vt*: strike violently, buffet *inf* C10, l.38; **poulsis** *3pl hist t* C8, l.148
- poure** *vi*: pour *inf* C11, l.441
- pouse, pousse** *vt*: incite, push, impell *inf* C3, l.323, C4, l.33, C11, l.17; **pouss** *imper* Invoc., l.17; **poust** *p part* C2, l.152
- poust** *n sg*: vigour, power, force C11, l.504
- povertie** *n sg*: poverty C3, l.190
- pow** *n sg*: brow C11, l.48
- power** *n sg*: power Huic., l.4, Dedic., l.27, C6, l.15
- poynt** *n sg*: point C7, l.148; **at—to lois** at the point of losing C12, l.49
- poyntit** *adj/p part*: pointed C10, l.201, C11, l.389
- poysand** *adj/p part*: poisoned C11, l.37

- praise, prayis, prayise, prayse** *n*
sg: praise C1, l.36, C3, l.138, C7,
 l.102, C11, l.242; **praisis** *n pl* C11,
 l.108
- pray** *vt*: implore *imper* Huic., l.7
- prayse** *vt*: praise *inf* C1, l.21
- preambill** *n sg*: preface, introduction C3, l.14
- precell** *vti*: surpass, excel *vt inf*
 C11, l.158; **preceld** *3pl p t* C3,
 l.299; **precell** *vi inf* C3, ll.226
 351; **precels** *3sg pr t* C2, l.244;
precelling *adj/pr part* C2, ll.60
 311, C4, l.147
- precept** *n sg*: precept, rule Dedic.,
 l.10
- preclair** *adj*: distinguished,
 illustrious Intro., l.33, C2, l.223,
 C8, l.124; shining, lustrous C2,
 l.5, C3, l.188, C4, l.96
- pregnant** *adj*: teeming with ideas,
 full of intellectual promise Dedic.,
 l.8; full of weighty, profound
 meaning C2, l.2
- preise, prese** *n sg*: throng, centre
 of the battle C1, l.77, C8, l.58
- prence** *n sg*: prince, ruler, sovereign
 lord C2, ll.258 369, C8, l.1;
prences *n pl* C2, l.35
- prencelie** *adj*: princely Intro., l.12
- prences** see **prence**
- prent** *vt*: print *inf* C10, l.201
- prentes** *n sg*: apprentice C5, l.12
- prepair** *vt*: make ready, prepare *inf*
 C2, l.514, C3, ll.203 402 *imper* C7,
 l.6; **prepairs** *3sg pr t* C12, l.17;
prepaid *adj/p part* C10, l.50,
 C11, ll.78 143; **preparit** *adj/p*
part Dedic., l.48; **prepair** *vi inf*
 C11, l.606; **preparing** *pr part* C2,
 l.354, C5, l.104
- preportionat** *adj/p part*: propor-
 tioned C10, l.88
- prese** see **preise**
- presence, presens** *n sg*: presence
 C7, l.96, C9, l.74
- present** *vt*: present, offer *inf* Intro.,
 l.12, C10, l.218; **resents** *2sg*
pr t C11, l.48; **presentit** *p part*
 Dedic., l.8
- present** *vi*: appear *imper* Invoc.,
 l.11; **presentis** *3sg pr t* C9, l.69;
resents *3sg hist t* C2, l.446
- present** *adj*: present C2, l.388, C3,
 ll.272 387
- present** *adv*: presently Invoc., l.13
- presentis** see **present** *v*
- presentit** see **present** *v*
- resents** see **present** *v*
- preservation** *n sg*: preservation C3,
 l.210
- preservative** *n sg*: protective,
 safeguard C5, l.146
- preserve** *vt*: protect, keep safe *inf*
 C3, l.372, C7, l.24, C12, l.80;
preserved *3sg p t* C5, l.67;
preservit *adj/p part* C2, l.234
- preson, presone** *n sg*: prison C11,
 l.33, C12, l.45
- pressing** *adj/pr part*: endeavouring,
 striving C5, l.1
- presum** *vt*: presume *inf* Dedic., ll.11
 26 *1sg pr t* Dedic., l.17; **presumd**
3sg p t C11, l.122; **presumit** *3pl p*
t C6, l.104
- presumptius** *adj*: presumptuous
 C8, l.136
- *presuppon** *vt*: suppose, assume
 beforehand; **presuppond** *3sg p t*
 C7, l.73
- pretence, pretens** *n sg*: design,
 intention, purpose C2, l.263, C3,
 l.202
- pretend** *vi*: aspire *inf* Intro., l.16,
 C2, l.347, C6, l.29
- pretens** see **pretence**
- pretius** *adj*: precious Intro., l.29,
 C2, l.234, C5, l.131
- prettick** *n sg*: custom C3, l.202;
pretticks *n pl* C9, l.18
- prettie** *adj*: pretty C11, l.233
- preveine** *vi*: prevail, get ahead *inf*
 C2, l.92
- prey** *n sg*: prey C3, l.402

- prik** *vt*: prick, pierce *inf* C11, 1.390;
pricking *adj/pr part* spurring C5, 1.31
prime *adj*: best, first in importance C10, 1.81
primp *adj*: pursed up, closed primly C5, 1.103
privelie *adv*: secretly, furtively C2, 1.119, C3, 1.115
privie *adv*: secretly C2, 1.132 156
proceid *vi*: proceed *inf* C2, 1.486, C11, 1.153 455
proces *n sg*: proceeding; **but—**
moir without further ado C3, 1.360, C7, 1.68, C8, 1.164
procuir *vt*: procure *inf* C3, 1.279;
procuird *p part* C1, 1.73
procuir *vt*: implore *inf* C11, 1.244
profes *vt*: affirm *inf* C7, 1.251;
profess *inf* C10, 1.33
profound, profund *adj*: profound C2, 1.23 166, C11, 1.114;
physically deep C3, 1.101;
profoundest *adj sup* C3, 1.77, C11, 1.472
profound *adv*: profoundly C11, 1.207
prolixit, prolix *adj*: protracted, lengthy, tiresome C2, 1.374, C3, 1.13, C8, 1.106
prolong *vt*: prolong *imper* C3, 1.164
***promes** *vi*: promise; **promesis** *3sg hist t* C2, 1.59
promplie *adv*: readily, quickly C8, 1.3
prompt *adj*: ready, quick C7, 1.4
***pronounce** *vt*: pronounce;
pronuncit *3sg p t* C4, 1.106
proper, propir *adj*: appropriate, suitable C1, 1.6, C2, 1.438, C10, 1.29; of goodly appearance C2, 1.390, C4, 1.86, C6, 1.60; genuine, true, real C3, 1.307; own C4, 1.86, C10, 1.29; thorough C11, 1.522
prophaine *adj*: profane C3, 1.275
propir see **proper**
propois, propos, propose *n sg*: planned literary composition Huic., 1.6, C2, 1.2, C11, 1.28; purpose Dedc., 1.49, C11, 1.153 539
propone *vi*: purpose, propose *inf* C5, 1.45
propos see **propois**
propose see **propois**
propyn *vt*: present as a gift *inf* Dedc., 1.37
propyne *n sg*: gift, reward C10, 1.224
prosequit *vi*: follow onwards *1sg pr t* C3, 1.15
prosperus *adv*: favourably C11, 1.107
protect *vt*: protect *inf* Huic., 1.4, C4, 1.86, C7, 1.32
protection *n sg*: protection C2, 1.322
proud *adj*: arrogant, haughty, presumptuous C1, 1.80, C2, 1.263, C7, 1.117; stately, majestic C2, 1.349; gallant, valiant C11, 1.110
proudlie *adv*: valiantly C8, 1.58
provyd *vti*: provide *vt inf* Intro., 1.18 *p part* C8, 1.18 *vi inf* C7, 1.209
prowess *n sg*: valour, martial daring, manly courage C8, 1.27 140
prudence *n sg*: foresight, wisdom, discretion C9, 1.63, C11, 1.72 114
prudent *adj*: prudent, foreseeing, wise Huic. 1.3, Intro., 1.4, C1, 1.12
pruif, pruife *n sg*: proof C3, 1.345, C7, 1.146, C8, 1.28; **pruifs** *n pl* C6, 1.53
pryd *n sg*: pride C1, 1.32, C2, 1.505, C3, 1.290
***pryd** *vr*: pride (oneself); **pryds** *3sg pr t* C9, 1.15
prydfull *adj*: proud C8, 1.129
pryis *n sg*: price C3, 1.307
pucelle *n sg*: maiden, damsel C3, 1.62, C6, 1.60
pucelle *adj*: virginal, maidenly Invoc., 1.17

- pudic** *adj*: chaste, modest C8, l.108
puft *adj/p part*: puffed C2, l.263
puir *adj*: poor C2, l.228, C9, l.73, C10, l.42; pure C4, l.54
puissant *adj*: powerful *Invoc.*, l.11, C2, ll.258 402
pulchritud *n sg*: beauty, pulchritude C2, l.244
pull *n sg*: pull C11, l.541
pull *vt*: pull *inf* C12, l.88; **puls** *2sg pr t* C9, l.65 *3sg hist t* C8, l.158; **puld** *3sg p t* C11, l.553 *p part* C2, l.225; **pullith** *3sg hist t* C10, l.5
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purchases *vt*: purchase *inf* *Dedic.*, l.53, C3, l.204; **purchasest** *3sg p t* C7, l.147
purpour, purpur, purpure *adj*: purple C5, l.133, C10, ll.141 167
purpur *n sg*: purple C4, l.113
put *vt*: put *inf* C2, ll.32 398; **pat** *3sg p t* C12, l.78
pycht *adj/p part*: studded, adorned, set C5, l.131; firmly fixed C7, l.181, C9, l.70
pyn *n sg*: pain C2, ll.11 376, C3, l.126
pyn *vt*: labour, take pains *1pl pr t* C7, l.217; pain **pynd** *3sg p t* C3, l.412 *p part* C1, l.15; **pynit** *adj/p part* C11, l.300
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queine *n sg*: queen *Invoc.*, l.3, C1, l.1, C3, l.299
quell *vt*: quell *inf* C8, l.74
quenche *vi*: quench *inf* C2, l.495, C11, ll.357 497; **quenched** *p part* C10, l.78
quent *adj*: artful, quaint C10, l.152
quest *n sg*: quest C8, l.19
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quhair, quhaire *adv*: where *Intro.*, ll.8 13, *Dedic.*, l.23; from where C1, l.50, C5, l.122; wherever C1, l.57, C2, l.266, C4, l.170
quhairbe *rel adv*: whereby C2, l.319, C5, l.5
quhair *see quhair* *adv*
quhairfoir *rel adv*: wherefore, because of something C11, l.217
quhairfra *rel adv*: from where C11, l.436
quhairin *rel adv*: wherein, in which C10, l.114, C11, ll.344 509
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***quhryn** *vi*: moan; **quhyrns** *3sg hist t* C6, l.62, C8, l.42
quhy *conj*: why; **for**—because C6, l.43, C7, l.45, C8, l.122
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quiet *adj*: peaceful C3, l.81
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quyts see **quyt** *v*

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radelie *adv*: readily, eagerly C11, l.311
raidge, raidge *n sg*: rage, fury C2, ll.358 492, C11, l.56
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ragment *n sg*: long, rambling discourse Intro., l.14
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raif *vt*: take by force, carry off, steal *inf* C1, l.31; **reft** *3sg p t* C5, l.60, C7, l.240, C11, l.152 *p part* C2, ll.209 400, C6, l.71; **raife** *3pl hist t* C3, l.399
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raine *n sg*: rain C4, l.141, C10, l.147, C11, l.507
raipe *vt*: reap *inf* C5, l.78
rair *vi*: roar *inf* C3, l.49; **raird** *3pl p t* C2, l.449, C3, l.427; **roird** *3sg p t* C11, l.525
rair *adj*: rare, choice Intro, l.32, C1, l.20
rair *adv*: rarely C3, l.1
raird see **rair** *v*
rais *vti*: raise *vt inf* C1, l.79, C2, l.365; **raise** *vi 3sg p t* C2, l.425
rakles *adv*: recklessly, heedlessly C11, l.141
rakless *adj*: reckless C11, l.569
ramping *adj/pr part*: rampant C2, l.363
ran see **rin**
rancor *n sg*: festering hatred or animosity, rancour C7, l.212, C11, ll.4 56
rander *vt*: render, hand over, relinquish *inf* C4, l.44; **randrit** *3sg p t* C8, l.122, C10, l.224; **randring** *pr part* C7, l.247;

- randert** *adj/p part* C1, 1.16
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***range** *vt*: lay out; **rangeit** C1, 1.67;
ranging *pr part* C11, 1.556
***rap** *vi*: rap, thump; **rappan** *pr part* C4, 1.163
rasche *adj*: ill-considered C6, 1.100; hasty, hot-headed C11, 1.141
rasche *adv*: rashly C11, 1.534
raschelic, raschlic *adv*: rashly, hastily, inadvisedly Sonn., 1.12, C2, 1.31
rather *adv*: rather, in preference C2, 11.44 484, C4, 1.40; sooner C2, 1.386
rave *vi*: rave, shout, bawl *inf* C7, 1.100 *3sg hist t* C2, 1.13; **ravand** *pr part* C11, 1.534
rave *vi*: rip apart, break into pieces *inf* C5, 1.98 *3sg p t* C3, 1.430; **raifs** *3sg hist t* C11, 1.576
raveist *adj/p part*: carried away, seized C2, 1.414, C3, 1.180; entranced, carried away with delight C5, 1.112, C7, 1.233, C10, 1.96
***ravet** *vi*: withdraw, reverse; **ravets** *3sg hist t* C3, 1.38
realme *n sg*: realm, kingdom C2, 1.32
reard *n sg*: loud noise, din C6, 1.76
rebat *vi*: parry, reduce effect of a blow *3pl hist t* C3, 1.46
rebell *vti*: rebel (against) *inf vt* C1, 1.41 *inf vi* C8, 1.96; **rebelling** *adj/pr part* C9, 1.21; **rebellit** *p part* C11, 1.146
recent *adj*: fresh, new and unspoiled, unsullied C2, 1.217, C3, 1.213, C5, 1.40
***recommand** *vi*: pledge again; **recommends** *3sg hist t* C10, 1.228
recompance, recompans *n sg*: recompense, compensation C2, 11.60 213, C10, 1.99
recompt *vt*: recount *inf* C2, 1.319
reconfort *vt*: inspire, encourage *inf* C12, 1.48; **reconforts** *3sg pr t* C3, 1.232
record *n sg*: record C11, 1.472
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recreation *n sg*: comfort, refreshment C10, 1.178
***recuil** *vi*: retreat, recoil; **recuild** *3pl p t* C8, 1.133
recyt *vt*: recite *inf* C11, 1.231
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redoubling *adj/pr part*: increasing C2, 11.114 176, C4, 1.164
redouttit *adj/p part*: redoubtable, doughty Intro., 1.24, C2, 11.272 434
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reed *n sg*: red C4, 1.113, C10, 1.86
reed *adj*: red C2, 11.142 222, C3, 1.213
***refell** *vt*: refuse to accept; **refelling** *pr part* C7, 1.33
refraine *vi*: refrain *inf* C2, 1.187, C3, 1.79, C5, 1.81
refresche *vr*: refresh (oneself) *inf* C11, 1.167
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refuise, refuse: refusal, rejection C2, 1.341, C3, 1.325, C7, 1.66
regaird, regard, regarde *n sg*: gaze C2, 1.16, C3, 11.240 425; consideration, regard C4, 1.122, C11, 11.54 80
regale *adj*: regal Dedic., 1.22
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regarde see **regaird**
regrait *n sg*: regret C2, 1.374, C11, 1.100
regraitting *vb n*: regretting, lamentation C11, 1.422
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- reherse** *n sg*: recitation Dedic., l.35, C6, l.100
- reid** *vt*: read *inf* Dedic., l.16, C3, l.99 *imper* C4, l.149; **red** *3sg p t* C11, l.253
- reidar** *n sg*: reader C9, l.31
- reill** *vi*: stagger, whirl, reel *inf* C12, l.15; **reilling** *pr part* C4, l.26
- reingyie** *n sg*: rein C12, l.15
- reject** *vt*: reject *inf* Huic., l.2, C7, l.60
- rejois** *vir*: rejoice *vi inf* C5, l.143, C7, l.233, C10, l.174; **rejosis** *3sg pr t* C11, l.14; **rejosung** *pr part* C5, l.73, C10, l.9, C12, l.31; **rejosis** *3sg pr t* C11, l.14 *impers* C3, l.253
- relasche** *vt*: abate, diminish *inf* C11, l.268
- releif, releife, relife** *n sg*: succour C3, l.418, C4, l.55, C12, l.62
- relent** *n*: relenting C11, l.370
- relife** see **releif**
- relive** *vt*: relieve *imper* C10, l.64
- remain** *vi*: stay, remain, abide *inf* C2, ll.150, 277, 335; **remanit** *3sg p t* C3, l.68
- remanent** *n sg*: remainder C11, l.25
- remanit** see **remain**
- remeed, remeid** *n sg*: remedy C1, l.51, C2, ll.417 454
- remeed** *vt*: remedy *inf* C2, l.241, C4, l.17
- remember** *vt*: remember *inf* C4, l.68
- remembrance** *n sg*: remembrance C10, l.223, C11, l.187
- remonstrances** *n pl*: remonstrances, exposulations C3, l.263
- remord** *vt*: afflict with remorseful thoughts *inf* C3, l.395
- remorse** *n sg*: remorse C3, l.125
- renew** *vt*: renew *inf* C3, l.43, C4, l.110, C8, l.141
- rengyie** *vi*: gain control of *inf* C3, l.227
- renounce** *vt*: renounce *1sg pr t* C4, l.114
- renoune** *n sg*: renown, glorious fame C1, l.35, C2, l.230, C3, l.215
- renounit, renownit** *adj/p part*: renowned Dedic., l.4, C6, l.6, C7, l.10
- rent** *n sg*: revenue C10, l.216
- rent** *adj/p part*: rend C3, ll.174 436
- renverse** *vt*: upset, displace *inf* C11, l.30; **renversit** *3sg p t* C11, l.489; **renverst** *3pl p t* C1, l.83; **renversing** *pr part* C8, l.75
- repair** *n sg*: (with make) resort, act of frequenting C3, ll.250 352, C5, l.55; reparation C3, l.134, C4, l.85
- repair** *vi*: repair, mend *inf* C3, l.317
- repair** *vi*: come, frequent *inf* C11, l.9; **repairs** *3sg hist t* C2, l.438
- repell** *n sg*: rejection, refusal C4, l.61
- repent** *vir*: repent, regret, rue *vi inf* C2, l.336, C3, l.179 *vr inf* C7, l.143
- repentance** *n sg*: repentance, sorrow, regret C3, l.7
- repleit** *adj/p part*: abundantly filled or imbued with substance Huic., l.4, Dedic., l.6, C8, l.27; satiated C10, l.93
- repois, repoise** *n sg*: repose, rest C2, ll.69, 140, 378
- repois** *vi*: rest, repose *inf* C4, l.127, C7, l.230; **repositis** *3sg hist t* C2, l.147; **reposing** *pr part* C2, l.277
- report** *n sg*: common talk, rumour C3, l.199; **reports** *n pl* C7, l.4
- report** *vi*: report *inf* C3, l.345, C8, l.114
- reports** see **report** *n*
- reposing** see **repois** *v*
- repositis** see **repois** *v*
- represent** *vti*: present clearly before someone *vt inf* C8, l.17; **representit** *3sg p t* C11, l.360; **represents** *vi 3sg pr t* describe, bring to mind C11, l.39 *vt 3sg hist t* C2, l.296
- repress** *vt*: close, subdue *inf* C3, l.294

- *repulse** *vt*: repulse; **repulst** *3sg p t* C3, 1.288
- request** *vt*: ask, request *inf* C2, 1.396
- requyt** *vt*: requite, return *inf* C10, 1.89, C11, 1.241 *p part* C3, 1.12
- resave** *vt*: receive *inf* C2, 1.35, C7, 1.210; **resaifs** *3sg pr t* C2, 1.307 *3sg hist t* C2, 1.315, C10, 1.89; **resavit** *3sg p t* C8, 1.125
- *resemble** *vt*: resemble; *resemblit* *3sg p t* C6, 1.66; *resembling pr part* C2, 1.217
- resist** *vti*: resist *vt inf* C3, 1.160, C11, 1.115 *vi inf* C3, 1.85, C9, 1.2; **resists** *3sg hist t* C7, 1.187
- reskew** *n sg*: rescue C1, 1.81
- reskew** *vt*: rescue *inf* C5, 1.32, C10, 1.8, C11, 1.208
- reson, resone** *n sg*: sense, reason C2, 1.343, C3, 1.227, C6, 1.1
- resonles** *adj*: witless, senseless C6, 1.94, C12, 1.15
- resort** *n sg*: situation, condition C3, 1.259; place to which people repair C11, 1.248
- resort** *vi*: turn *inf* C4, 1.109 *1sg pr t* Dedic., 1.49, C3, 1.347; **resorts** *3sg pr t* C7, 1.7; **resort** come *inf* C8, 1.117
- resound** *vt*: resound *inf* C11, 1.545; **resoundit** *3sg p t* C6, 1.80; **resounds** *3sg hist t* C2, 1.153
- respect** *vt*: respect *inf* Huic., 1.5
- resplendant** *adj*: resplendent, shining brilliantly C2, 1.7
- respons** *n sg*: response C3, 1.378
- rest** *n sg*: rest, remainder C1, 1.16, C2, 11.20 108
- rest** *n sg*: repose, rest C2, 1.421, C3, 11.81 190
- rest** *vi*: rest, repose *inf* C2, 1.56
- rest** *vi*: remain *inf* C7, 1.197
- restles** *adj*: restless C4, 1.128, C10, 11.24 141
- restles** *adv*: restlessly C6, 11.38 94, C7, 1.212
- restoir** *vt*: compensate *inf* C2, 1.251; restore, bring back *inf* C2, 1.381, C4, 1.150, C8, 1.107, C12, 1.75; bring back to a state of mental or physical well-being *inf* C3, 1.114, C10, 1.46
- restraine** *vt*: restrain *inf* C11, 1.335
- retche** *vi*: reach *inf* C6, 1.100
- reteir** *vi*: retire, retreat *imper* C7, 1.106; **reteiring** *pr part* C3, 1.241
- returne** *vi*: return *inf* C3, 1.273, C5, 1.150, C7, 1.18 *imper* C11, 1.154; **returning** *pr part* C1, 1.25, C4, 1.137
- reule, reull** *vti*: rule, hold sway *vt inf* C11, 11.4 540; **reuls** *3sg pr t* C2, 1.211 *3sg hist t* C10, 1.107; **reuld** *3sg p t* C3, 1.104; **rewling** *pr part* C10, 1.187; **reullit** *p part* C3, 1.36; **reule** *vi inf* C6, 1.1; **reuls** *2sg pr t* C3, 1.170; **reuld** *3sg p t* 11, 1.70
- reuth, routh** *n sg*: pity, compassion C2, 1.293, C3, 1.430
- reuthfull** *adj*: full of pity and compassion C3, 1.79; pitiful, piteous C3, 1.152, C4, 11.29 101
- revar, revere** *n sg*: river C2, 1.102, C11, 1.161; **revers** *n pl* C2, 11.131 430, C6, 1.79
- revenge** *n sg*: revenge C8, 1.44
- revenge** *vt*: avenge *inf* C2, 1.30
- rever** *n sg*: dreamer C2, 1.161
- revere** see **revar**
- reverend** *adj*: revered C11, 1.11
- revers** see **revar**
- *revert** *vt*: return, cause to become green again; **reverts** *3sg pr t* C6, 1.50
- *revert** *vi*: turn back; **reverting** *pr part* C7, 11.104 207
- revis** *vt*: revise, look over to amend or improve *imper* Sonn., 1.12
- revolts** *n pl*: protests, acts of rebellion C2, 1.449

- revoy** *n sg*: reappearance C2, l.34
reward *n sg*: reward C3, l.12, C11, l.48
rewling see **reule**
reyttis *n pl*: rites C3, l.377
rieds *n pl*: reeds C8, l.52
rigor *n sg*: rigour, hardship C11, ll.73 517
rin *vi*: run *inf* C2, l.84, C3, l.415, C8, l.34; **rins** *3sg pr t* C1, l.49, C11, l.141 *3sg hist t* C2, l.313, C3, l.76; **ran** *3sg p t* C6, ll.76 94, C7, l.82; **rinnis** *3sg hist t* C8, l.161; **ryns** *3sg hist t* C2, l.123; **rynning** *pr part* C2, l.500, C11, l.442; **rune** *p part* C11, ll.296 513
ring *n sg*: ring C5, ll.49, 52, 58
ring *vi*: reign *inf* Dedic., l.1
ring *vi*: ring *inf* C3, l.61; **rang** *3sg p t* C2, l.426, C3, l.377
rinnis see **rin**
rins see **rin**
ritche *adj*: rich C2, l.429, C3, l.123, C10, l.164
ritchlie *adv*: richly C2, l.350
rivage *n sg*: shore, river bank C3, ll.396 430, C10, l.239
robbe *n sg*: robe C10, l.162, C11, l.514
rock *n sg*: rock C3, ll.242 436, C5, l.24; **rockis** *n pl* C2, l.449; **rocks** *n pl* C3, ll.61 145, C6, l.79
roir *n sg*: roar, noise C8, l.75
roird see **rair** *v*
rois, **rose** *n sg*: rose C2, l.217, C9, l.65, C10, l.81; **rosis** *n pl* C2, l.142, C3, l.213, C5, l.40
roncin *n sg*: riding horse C3, l.321
ronklit *adj/p part*: wrinkled C11, l.556
ront *n sg*: dried-up stock of a tree C3, l.330
rose see **rois**
rosie *n sg*: rosy C10, l.86
rosis see **rois**
roub *vt*: rub *imper* Invoc., l.16
round *adj*: round C3, ll.98 310
round *adv*: round; —**about** round about C4, ll.138 154, C5, l.85
roust *n sg*: rust, corrosion Invoc., l.16
rout *n sg*: company, retinue C3, l.372, C4, l.156, C8, l.78
routh see **reuth**
routting *adj/pr part*: bawling, bellowing C11, l.308
royale, **royall** *adj*: royal Huic., l.1, Dedic., l.43, C10, l.162
rubie *adj*: ruby C3, l.310; —**reed** ruby red C2, l.222, C3, ll.213
rubeis *n pl*: rubies C5, l.129, C10, l.222
rudder *n sg*: rudder C11, l.302
***rug** *vi*: pull vigorously, tug; **rugs** *3sg hist t* C11, l.576
ruid *adj*: rough Dedic., l.35, C6, l.100, C8, l.75
ruit *n sg*: root C10, l.81
ruitit *adj/p part*: rooted; —**out** rooted out, uprooted C11, l.91
rumling *adj/pr part*: rumbling, noisy C8, l.75
rumor *n sg*: noise, din C5, l.28, C11, l.494
rune see **rin**
rurall *adj*: rural, rustic C9, l.27
***rusche** *vi*: rush; **ruschit** *3sg p t* C11, l.566
ruse *vi*: become excited, boast *inf* C2, l.343
rustie *adj*: rusty C3, l.332
rycht *n sg*: right, due C7, l.163; truth C11, l.140
rycht *adj*: upright, righteous C4, ll.6 49, C11, l.154; true C11, l.358
rycht *adv*: truly C2, l.217
rychtius *adj*: righteous Intro., l.22
ryd *vi*: ride *inf* C2, ll.262 368, C3, l.324 *3pl hist t* C10, l.239; **raeid** *3sg p t* C2, l.39, C5, l.73, C6, l.38; **ryds** *3sg hist t* C2, ll.118 129, C9, l.38; **ryding** *pr part* C2 ll.351, 423, 470
ryders *n pl*: riders C1, l.82

- ryding** *vb n*: riding C3, 1.36
ryding *pr part* see **ryd**
ryds see **ryd**
ryfe *vti*: tear into pieces, rend apart
vt inf C8, 1.83; **ryfs** *vi 3sg hist t*
C7, 1.179, C11, 1.576
ryis *vi*: rise *inf* Intro., 1.6, C2, 1.475,
C11, 1.202
rym *n sg*: rhyme Dedic., 1.16
rynning see **rin**
ryns see **rin**
- sacrafice, sacrafyis** *n sg*: sacrifice
C3, 1.234, C10, 1.212
sacred *adj*: sacred Intro., 1.8, Invoc.,
1.2, C5, 1.145
sad *adj*: sad, mournful C4, 11.19 106,
C11, 1.221; **saddest** *adj sup* C6,
1.19
sad *adv*: sadly, mournfully C2, 1.162,
C11, 1.505
saddle *n sg*: saddle C8, 1.163
saddle *adj*: saddle C2, 1.373
saeill *vi*: sail *inf* Dedic., 1.48
saell *n sg*: sail C11, 1.628, C12, 1.88;
saeils *n pl* Invoc., 1.4
said see **say**
saif *vt*: save *inf* C3, 1.112, C6, 1.64,
C11, 1.56; **saift** *3sg p t* C8, 1.118, *p*
part C3, 1.173
saif, saife *adj*: safe C2, 11.63 322,
C9, 1.41
saift see **saif** *v*
saik *n sg*: sake C5, 1.95
***sail** *vi*: project; **saild** *3sg p t* C3,
1.185
sair, sore *adj*: sore, severe C2,
1.484, C4, 1.5
sair *adv*: sorely, grievously C4, 1.87,
C11, 1.505
sall *v aux*: shall (+ present tense
gives future aspect) *1sg pr t* Intro.,
11.14, 18, 26 *2pl pr t* C2, 1.26 *3sg pr*
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Huic., 1.5, Intro., 11.21 25; **sould**
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C12, 11.40 66 *2sg p t* C9, 1.62 *2pl p*
t C7, 1.79 *3sg p t* C4, 11.48 116, C5,
1.44; **suld** *1sg p t* Dedic., 1.37 *1pl p*
t C3, 1.8 *2pl p t* C1, 1.59 *3sg p t* C2,
11.53 234, C3, 1.38 *3pl p t* C2, 11.59
64, C3, 1.309
salute *vt*: salute *inf* C10, 1.161
sam, same *n sg*: same, aforemen-
tioned C3, 11.242 348, C11, 1.497
sam *adj*: same C12, 1.18
sammyng *n sg*: same C11, 11.11 398
sammyng *adj*: same C2, 1.99, C11,
1.223
sanctitude *n sg*: sanctitude C3,
1.264
sands *n pl*: sands (i.e. beach) C3,
1.241
sang *n sg*: song C2, 1.3, C10, 1.143
sang see **sing** *v*
sangleir, sangler *n sg*: a wild boar
C4, 1.155, C11, 1.594
sanguine *adj*: blood-red colour,
usually of cloth C5, 1.133
sanguinian *adj*: rosy of complexion
C10, 1.9
sant *n sg*: saint C2, 1.60, C3, 1.406,
C4, 1.124
sap *n sg*: sap, sweet juice C2, 1.226
saphir *n sg*: sapphire C11, 1.501
sark *n sg*: shirt C11, 1.535
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satine *n sg*: satin C5, 1.48
satisfie *vt*: fulfil *inf* C3, 1.96
saule, saull *n sg*: soul C4, 1.80,
C10, 1.108
sauvage *adj*: wild C3, 1.174, C11,
1.491
savorus *adj*: savourous C2, 1.146, C6,
1.52
savoruslie *adv*: savorously C11,
1.163
***saw** *vt*: sow; **saws** *3sg hist t* C10,
1.60
say *vt*: say *inf* C2, 1.369, C3, 1.266,
C7, 1.221 *1sg pr t* C10, 11.13 175,
C11, 1.35 *3pl pr t* C2, 1.496; **said**
3sg p t C3, 11.245 386, C4, 1.87 *p*
part C10, 1.198; **sayis** *3sg hist t*

- C2, ll.178, 377, 394; **saying** *pr part* C4, l.20, C6, l.89, C7, l.208
***say** *vt*: essay, try; **sayeit** *3sg p t* C3, l.319
sayis see **say**
sayings *n pl*: sayings, utterances C5, l.10
sceptor *n sg*: sceptre C1, l.31
schaddow *n sg*: shadow C4, l.23, C10, l.115, C11, l.409
schaddowit *adj/p part*: shadowed, shaded C5, l.119, C9, l.44
***schaik** *vt*: shake; **schaiks** *3sg hist t* C3, l.334; **schouk** *3sg p t* C5, l.108
schair *vi*: cut, inflict a wound with a weapon *3pl hist t* C3, l.46; *bf* schairing *adj/pr part* C7, l.192: **schorne** *p part* C11, l.386
schairpe *vt*: sharpen *imper* *Invoc.*, l.15
schairpe, scharp *adj*: sharp, keen C1, l.74, C7, l.172, C11, l.219; **scharpest** *adj sup* C11, l.390
schairplie, scharplie *adv*: keenly C2, l.92, C3, l.46
schame *n sg*: shame C2, l.394, C3, l.135, C5, l.46
schame *vi*: to be ashamed *1sg pr t* *Dedic.*, l.41; **eschaming** *pr part* C5, l.109
scharp see **schairpe** *n*
scharpest see **schairpe** *n*
scharplie see **schairplie**
schaw *vt*: show *inf* *Dedic.*, l.41, C2, ll.146 398; **schaws** *3sg pr t* C9, l.11 *3pl pr t* C3, l.216; **schew** *3sg p t* C3, l.258, C5, l.135, C7, l.192; **schawne** *p part* C2, l.458, C7, l.128, C11, l.178
schaws *n pl*: small woods, coppices (possibly hawthorn) C9, l.44
sched *vi*: cast out, shed *3sg p t* C11, l.476 *imper* C11, l.452
scheild *n sg*: shield C1, l.69, C4, ll.90 118
scheine *vi*: shine *inf* C7, l.76, C11, l.72 *adj/pr part* C2, l.93, C5, ll.49 137; **schyning** *adj/pr part* *Intro.*, l.28, *Dedic.*, l.20, C2, l.352
scheip *n pl*: sheep C1, l.41
schers, scherse *vt*: look for, seek diligently *inf* *Dedic.*, l.33, C2, l.478, C5, l.7 *3pl hist t* C3, l.396 *imper* *Sonn.*, l.10; **schersit** *3sg p t* C6, l.85; **scherst** *3sg p t* C2, l.82, C4, l.138, C11, l.280; **scherss** *imper* C2, l.403; **schersing** *pr part* C2, ll.189 275
schew see **schaw**
schift *vt*: shift *inf* C11, l.183
schill *adj*: shrill C10, l.158
schip *n sg*: ship C10, l.235, C11, l.302
schiphirds *n pl*: shepherds C5, l.140, C7, l.25, C10, l.169
scho *per prn*: she C2, ll.55, 63, 67; **hir** *acc/dat* *Invoc.*, l.23, C2, ll.19 53 *gen* C2, ll.12, 16, 67; **her** *gen* C2, l.229
schoir *n sg*: shore C3, ll.116 358, C12, l.2
schoir *vt*: threaten *inf* C11, l.183; **schoirs** *3sg pr t* C3, l.342; **schord** *p part* C3, l.392; **schorde** *p part* C2, l.512
***shoot** *vi*: shoot; **schot** *3sg p t* C1, l.3, C10, l.139
schorne see **schair**
short *adj*: short C3, l.51; brief C3, l.342, C4, l.106, **at**— in brief C8, l.119
schortlie *adv*: quickly C1, l.69, C2, ll.381 406
schot *n sg*: shot C10, l.2
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schouk see ***schaik**
schour *n sg*: shower C4, l.163; **schours** *n pl* C11, l.434
schout *n sg*: shout C4, l.157, C8, l.35, C11, l.549; **schouts** *n pl* C1, l.60
schout *vi*: shout *inf* C2, l.137; **schoutting** *pr part* C2, l.103

***schrink** *vi*: shrink; **schrinks** *3sg*
hist t C6, 1.62

schyning see **scheine**

schyphert *adj/p part*: ciphered C11,
 11.178 328

sclderlie *adv*: little C2, 1.504

scorching *adj/pr part*: scorching C4,
 1.13

seale *n sg*: seal C2, 1.337

secours *n sg*: help C4, 1.102

secret *adj*: secret, hidden Sonn.,
 1.10, C6, 11.14 43

***seek** *vt*: seek; **socht** *1sg p t* C4, 1.65

***seek** *vt*: percolate; **socht** *3sg p t*
 C5, 1.69, C11, 1.258

seid *n sg*: seed C5, 1.36, C10, 1.83

seidged *adj/p part*: besieged C1, 1.26

seime *vi*: seem, appear *inf* C11,
 1.133 *3pl hist t* C3, 1.51; **seimd** *3sg*
p t C2, 1.162; **seims** *3pl pr t* C11,
 1.199 *3sg hist t* C4, 1.19

seimlie *adj*: seemly, of pleasing
 appearance C2, 1.134, C3, 11.313
 406

seims see **seime**

sein see **sie** *v*

seine see **sie** *v*

seing see **sie** *v*

seis see **sie** *v*

self *comp prn + gen*:—self **my self**

Sonn., 1.2, C2, 1.437, C3, 1.227

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1.84 **hir self** C3, 1.112 **him self**

C4, 11.35 119, C6, 1.43 **thair**

self C3, 1.221 **tham self** C8,
 1.93

sembelance, semblance *n sg*:
 appearance Huic., 1.2, C2, 1.459,
 C10, 1.227

semblant *n sg*: appearance, form,
 aspect C6, 1.63

sembling *adj/pr part*: resembling
 C3, 1.261

sempill *adj*: simple, humble Intro.,
 1.27, Dedic., 11.14 34

semplic *adv*: simply, humbly C11,
 1.308

sen, sene *conj*: since Sonn. 1.1, C1,
 1.9, C2, 1.47

sence, sens *n sg*: reason, wits C2,
 1.260, C11, 1.520, C12, 1.71

send *vt*: send *inf* Intro., 1.14, C2,
 1.344, C12, 1.3 *3sg p t* C3, 1.366,
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t Dedic., 1.52

sene see **sen**

sens see **sence**

sensis *n pl*: senses Invoc., 1.15, C11,
 11.262 573

sensles *adj*: witless C2, 1.167, C11,
 1.573 unfeeling C11, 1.262

sensuall *adj*: sensual C3, 1.280

sentence *n sg*: judgement C2, 1.

sequele, sequell *n sg*: (the)
 following story Dedic., 1.41,
 C6, 1.5

sequent *adj*: following, subsequent
 Dedic., 1.54

serene *adj*: serene C2, 1.217, C10,
 1.140

serpent *n sg*: serpent, snake
 C2, 1.86, C3, 1.433, C11, 1.402;

serpents *n pl* C6, 1.23

serve *vt*: serve *inf* C2, 1.294 C3,
 1.8; **serves** *3sg pr t* C10, 1.66;

serving *pr part* C10, 1.147

serve *vi*: render service *inf* Intro.,
 1.14, C11, 1.379; **served** *3pl p t*
 C11, 1.124

serviable *adj*: willing to serve,
 obedient C10, 1.219

serviteur *n sg*: servant Sonn., 1.14,
 C2, 1.251, C11, 1.97

seson, sesone *n sg*: season C6, 1.7,
 C8, 1.21, C10, 1.110

set *adj/p part*: set C2, 1.353, C5,
 1.130, C6, 1.23

seveir *adj*: severe C10, 1.2, C11,
 11.215 391; **severest** *adj sup* C7,
 1.188

seveir *adv*: severely C11, 11.258
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severest see **seceir** *adj*

seyndill *adv*: seldom, rarely C3, 1.342
sic, sutche *adj*: such Dedic., ll.29 52, Intro., 1.29
sich *vi*: sigh *inf* C3, 1.149
sie *n sg*: sea C3, ll.173 352, C4, 1.146;
seis *n pl* C1, 1.11, C3, ll.110 120
sie *vt*: see *inf* Dedic., 1.14, C2, ll.45 100 159 *pr t* C4, 1.112; *2pl pr t* C2, 1.393, C3, 1.9 *3pl hist t* C6, ll.105 106 *3sg pr sub t* C3, 1.221; **seis** *3sg hist t* C1, ll.11 45, C2, 1.281; **seing** *pr part* C2, 1.499, C3, 1.358, C5, 1.83; **sein** *p part* C8, 1.81; **seine** *p part* C2, ll.133, 144, 156
signe, sing *n sg*: sign C2, 1.353, C5, 1.65, C8, 1.25
silk *n sg*: silk C5, 1.48; **silks** *n pl* C5, 1.130
silkin *adj*: silken C10, 1.136
sillie *adj*: silly C1, 1.41, C5, 1.97
***sin** *vi*: sin; **sind** *p part* C3, 1.404
sing see **signe**
sing *vi*: sing *inf* Intro, 1.2, Sonn., 1.4, C2, 1.3 159 *pr t* C6, 1.6; **sang** *3sg p t* C10, 1.175
single *adj*: single C3, 1.342; alone C4, 1.51, C5, 1.91
single alone, in a lonely fashion; individually C5, 1.1
sinister *adj*: sinister C3, 1.291
sister *n sg*: sister C10, 1.20, C11, 1.299; **sisters** *n pl* C7, 1.2
sit *vi*: sit *inf* C4, 1.28; **sits** *3sg pr t* C9, 1.23; **sat** *3sg p t* C2, ll.162 468, C3, 1.112
situat *n sg*: situation, setting C5, 1.83
situat *adj/p part*: situated C2, 1.132, C3, 1.167, C7, 1.184
situation *n sg*: situation, setting C11, 1.165
skairs, skairse *adj*: scarce Dedic., 1.11, C2, 1.133, C8, 1.12
skairslie *adv*: scarcely C2, 1.98
skart *vt*: scrape, scratch *inf* C11, 1.523

skattrit *adj/p part*: scattered C7, 1.172, C11, 1.565
skelping see ***skelp**
skelpis *n pl*: splinters, small pieces C11, 1.487
skelps *n pl*: strokes, blows C7, 1.172
***skelp** *vi*: slash; **skelps** *3sg hist t* C1, 1.48; **skelping** *adj/pr part* C3, 1.45
skill *n sg*: skill, craft, ability Huic., 1.8, Intro., 1.12, C5, 1.19
skin *n sg*: skin C2, 1.112, C3, 1.313
skip *vi*: skip *3sg pr t* C8, 1.86 *3pl hist t* C3, 1.54
skirle *vi*: utter shrill cries *inf* C2, 1.137
skirll *n sg*: shrill cry C4, 1.157
sklender *adj*: slim, tender C3, 1.313; slight, trifling C5, 1.19
skrimplit *adj/p part*: shrivelled C3, 1.330
skrychis, skrychs *n pl*: cries, screeches C8, 1.61, C11, 1.433
sky *n sg*: sky C4, 1.26, C10, 1.136, C11, 1.298
slaik *vti*: slake, quench *vt inf* C10, 1.76 *vi inf* C11, 1.199; **slaiking** *adj/pr part* C11, 1.376
slaine see ***slay**
slave *n sg*: slave C2, 1.10, C3, 1.435
slavrie *n sg*: state of subjection C11, 1.61
***slay** *vt*: slay, kill; **slew** *3sg p t* C1, 1.80, C7, 1.240; **slaine** *adj/p part* C1, 1.84, C2, 1.395, C3, 1.383
sleip *n sg*: sleep C4, 1.109, C11, 1.435
sleip *vi*: sleep *inf* C11, 1.392; **sleipit** *3sg p t* C3, 1.337; **sleips** *3sg hist t* C11, 1.4, 1.93; **sleipand** *adj/pr part* C11, 1.478
sleiping *n sg*: sleeping C2, 1.155, C3, 1.302, C4, 1.93
slew see ***slay**
slie *adj*: cunning, sly C7, 1.95
***slip** *vt*: slip, waste; **slippit** *p part* C2, 1.332
slipprie *adj*: slippery C11, 1.125

slumming *adj/pr part*: slumbering C4, l.90
slycht *n sg*: cunning, subterfuge C2, l.73, C3, ll.106 398
slyd *vi*: move, go unperceived, stealthily *inf* Intro., l.21; **slyds** *3sg pr t* C4, l.84 **3sg hist t** C9, l.43
slyd *vti*: slide *vt inf* C3, l.293 *vi inf* C11, ll.125 528
smaik *n sg*: rogue, rascal, contemptible, worthless fellow C7, l.156
small *adj*: weak, feeble
smart *n sg*: pain, suffering C2, l.285, C3, l.149, C8, l.98
smart *vi*: hurt *inf* C3, l.59, C4, l.19, C8, l.59
smatchet *n sg*: impudent and worthless character C7, l.156
smell *n sg*: smell, scent c2, l.145, C3, l.207
smell *vti*: smell *vt inf* C11, l.82 *vi inf* C11, l.163; **smeld** *vt 1sg pr t* C10, l.191; **smels** *vi 3sg hist t* C2, l.218
smok *n sg*: smoke C11, l.305
***smore** *vt*: stifle, smother; **smorde** *p part* C2, l.513
smyle *n sg*: smile C2, l.298, C11, l.47
smyld see **smyle** *v*
smyle *vi*: smile *inf* C11, l.13; **smyld** *3sg pr t* C7, l.100; **smyling** *adj/pr part* C1, l.1, C7, l.137
smyt *vi*: smite *inf* C11, l.593
snair *n sg*: snare C3, l.353, C9, l.60, C12, l.38
snapwark *n sg*: trigger mechanism C3, l.320
snaw *n sg*: snow C10, l.47
snell *adj*: sharp-edged, keen C4, l.161, C8, l.77, C11, l.507
snout *n sg*: snout C8, l.115
so, sua *adv*: so Intro., l.36, Dedic., ll.9 21
sob *vi*: sob *inf* C2, l.160
sobs *n pl*: sobs C2, l.177, C4, l.30, C11, l.366

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soddin *adj*: sodden, heavy C11, l.449
soft *adj*: soft C3, l.313, C10, ll.90 155; **softest** *adj sup* C11, l.389
softlie *adv*: softly C2, ll.136 444, C5, l.82
soile *n sg*: soil C2, l.20
soir see **sair** *adj adv*
solace, solas *n sg*: solace, comfort C4, l.112, C10, l.159, C11, l.125
solempn *adj*: solemn C7, l.134, C8, l.136
solitar *adj*: solitary, alone C5, l.25, C10, l.115, C11, l.367
sone *n sg*: son C1, l.1, C2, l.477, C7, l.140
sone *n sg*: sun C11, l.246
soon, soone *adv*: soon C2, l.225, C6, l.109, C11, l.453
sop *n sg*: cloud of mist C6, l.52
sorcerie *n sg*: sorcery, witchcraft C5, l.54, C7, l.45
sorrow *n sg*: sorrow C2, ll.169 242, C3, l.150
sorrowfull *adj*: sorrowful, woeful C2, l.175, C3, ll.167 259
sort *n sg*: fashion C1, l.75, C2, l.257, C3, l.291; **sorts** *n pl* C10, ll.26 200, C11, l.330
sort *n sg*: sort C5, l.132; **sorts** *n pl* C12, l.48
sort *n sg*: band, company C3, l.102, C7, l.51, C8, l.88
soubir *adj*: sober C2, l.295
souche *vi*: murmur, ripple *inf* C2, l.136
souching *vb n*: murmuring C10, l.155
souck *vt*: suck *1sg pr t* C2, l.189
sould see **sall** *v*
souldart, suldart *n sg*: soldier C9, l.62, C11, l.356
sound *n sg*: sound C10, l.90;
sounds *n pl* C11, l.538
sound *vi*: sound, resound *inf* Intro., l.2, C2, l.169, C11, l.108; **soundit**

- 3sg *p t* C12, 1.5; **sounding** *pr part* Dedic., 1.12
- sound** *adj*: healthy, unblemished C2, 11.199 200, C3, 1.313; deep C3, 1.302
- soune** *vi*: swoon, faint away *inf* C3, 1.417
- *soup** *vt*: soak; **soupit** *p part* C6, 1.52; **sowpit** *p part* C11, 1.505
- sour** *n sg*: sour C2, 1.189
- source** *n sg*: source, spring C11, 11.7, 364, 446
- sourd** *n sg*: sword *Invoc.*, 1.10, C1, 1.48, C2, 1.106; **sourds** *n pl* C3, 1.45
- sournes** *n sg*: sourness C11, 1.54
- sousing** *adj/pr part*: striking, cuffing, heavy (of strokes) C7, 1.172
- souveran** *adj*: sovereign *Dedic.*, 1.3
- sowpit** see ***soup**
- space** *n sg*: extent *Dedic.*, 1.24; time C2, 11.148, 177, 294
- spair** *vti*: spare, refrain from injuring *vt inf* C3, 11.137, C6, 1.22, C10, 1.45; **sparit** 3sg *p t* C4, 1.61; **spaird** *p part* C3, 1.422, C11, 1.83; *vi inf* C3, 1.51, C6, 1.71, C11, 1.500
- spair** *vt*: grant, spare *inf* *Intro.*, 1.35, C3, 1.171, C11, 1.11 *imper* C2, 1.2, C7, 1.123
- spair** *vt*: confine, control *inf* C9, 1.63
- spak** see **speik**
- spalds** *n pl*: shoulders, or pieces of armour which protects the shoulders C8, 1.63 and right arm
- sparit** see **spair**
- spark** *n sg*: spark *Invoc.*, 1.23; **sparkis** *n pl* C11, 1.480
- sparking** *adj/pr part*: spattering C3, 1.295
- sparkis** see **spark**
- sparplit** *adj/p part*: scattered, dispersed C7, 1.192
- specefie** *vt*: specify *inf* C11, 1.58
- speciall** *adj*: rare, particular C2, 11.5 35 (**in**)— in particular C2, 1.483, C7, 1.30
- spectacle** *n sg*: spectacle C7, 1.198
- sped** see **speid** *v*
- spedie** *adj*: speedy C11, 1.28
- speid** *n sg*: speed C2, 11.88, 98, 390
- speid** *vi*: speed *inf* C7, 1.244 *imper* C6, 1.90; **sped** 3sg *p t* CC2, 11.98 140, C7, 1.26 3pl *p t* C7, 1.226, C10, 1.142
- speik** *vi*: speak 3pl *hist t* C1, 1.47; **spak** 1sg *p t* C7, 1.120 3sg *p t* C6, 1.44, C7, 1.155, C11, 1.539; **speiking** *pr part* C2, 1.330
- speir** *n sg*: spear C4, 1.118; **speirs** *n pl* C2, 1.361, C8, 1.51; **speris** *n pl* C8, 1.130
- speir** *vt*: enquire, investigate *inf* C6, 1.57
- speirs** see **speir** *n*
- speitche** *n sg*: speech *Intro.*, 1.16, C2, 1.376, C3, 1.279
- speitchles** *adj*: speechless C11, 1.363
- spelkit** *adj/p part*: splintered C8, 1.131
- spelunc** *n sg*: cave C10, 1.145
- spend** *vt*: expend *Intro.*, 1.17, C11, 11.303 561; **spent** *p part* C3, 1.159, C11, 1.373 445
- speris** see **speir** *n*
- spill** *vt*: spoil *inf* C5, 1.16 1sg *pr t* Huic., 1.6
- spind** *vt*: spin, wind *inf* C5, 1.11
- splentis** *n pl*: splinters, fragments C7, 1.172
- sport** *n sg*: recreation, amusement C3, 1.344, C11, 1.575 **in**— by way of a jest, in fun C7, 1.204; **sports** amorous dalliance or intercourse C10, 1.93
- sport** *vt*: amuse, divert *inf* *Dedic.*, 11.35 51, C11, 1.22
- sport** *vi*: amuse, divert oneself *inf* C4, 1.108, C11, 1.609; **sports** 3pl *pr t* C7, 1.2; **sporting** *pr part* C4, 1.96

sporting *vb n*: engagement in sport C11, l.166

sports see **sport** *n, v*

spot *n sg*: spot C11, l.133

spot *vt*: spot, stain *inf* C7, l.114

spout *n sg*: spout C2, l.136, C11, l.379

***spout** *vi*: spout; **spoutit** *3sg p t* C11, l.496

spray *n sg*: wooded area C2, l.153, C11, l.494

sprays *n pl*: sprayings C10, l.141

spread *vti*: spread *inf* C11, l.479

spreit *n sg*: spirit Huic., l.3, Dedic., l.8, C2, l.2; **spreits** *n pl* C1, l.9, C3, l.100, C7, l.1

sprent *vi*: sprint, bound away *inf* C8, l.14 *3sg p t* C7, l.81

spring *n sg*: spring, fount C7, l.53, C10, l.78, C11, l.250

spring *vi*: spring, spout *inf* C5, l.88; **springis** *3sg pr t* C11, l.446;

springand *adj/pr part* C11, l.493;

springing *adj/pr part* C2, ll.136 486, C11, l.234

sprinklit *adj/p part*: sprinkled C5, l.46

sprutand *adj/pr part*: spurting C11, l.494

spur *n sg*: spur C3, l.322; **spurris** *n pl* C11, l.314; **spurs** *n pl* C2, l.361, C3, l.39

spur *vi*: use the spur *inf* C2, l.368; **spurd** *3sg p t* C3, l.325, C6, l.57;

spurrit *3sg p t* C7, l.84

spurris see **spur** *n*

spurrit see **spur** *v*

spurs see **spur** *n*

spy *vt*: observe *inf* Intro., l.28, C2, l.160, C7, l.98; **spyde** *3sg p t* C2, l.76; **spyis** *3sg hist t* C2, l.141, C3, ll.242 305; **spying** *pr part* C2, l.156, C3, l.75, C7, l.47

spyt *n sg*: (in) spite (of) C2, l.254

squair *adj*: sturdy C2, l.94

stabile, **stabill** *adj*: unchanging, immutable Intro., l.13, C2, ll.114

462; unwavering, fixed C5, l.26, C6, l.55, C12, l.16

staik *n sg*: stake C5, l.90

***stair** *vi*: stare; **staird** *3pl p t*;

stairing *adj/pr part* C2, l.165, C3, l.143, C5, l.17; **staring** *adj/pr part* C11, l.259

stait *n sg*: estate C10, l.102, C11, ll.83 130

staitlie *adj*: noble, great, lofty *Invoc.*, l.6, C1, l.26, C3, l.50

stak see ***stick**

stalwart *adj*: stalwart, resolute C2, l.395, C4, l.166, C6, l.97

stalwartlie *adv*: stalwartly C1, l.68

stamp *n sg*: stamp C2, l.337

stand *vi*: stand *inf* Intro., l.1, C2, l.85, C3, l.324; stands *3sg hist t* C2, ll.370 462, C3, l.143

standhard *n sg*: standard C3, l.318

stands see **stand**

stanks *n pl*: ponds, pools, lakes C2, l.430

star *n sg*: star C2, l.7; **stars** *n pl* C11, l.412

staring see **stair**

stars see **star**

start *vi*: start, jump *inf* C2, l.124, C3, l.151 *3sg p t* C3, l.326, C7, l.216, C11, l.520

statue *n sg*: statue C5, l.25, C10, l.56

stay *n sg*: pause, delay C3, ll.362 394

stay *vi*: pause, remain, linger *inf* C2, ll.85 371, C3, l.271

stay *vti*: cease, curtail *vt inf* C2, ll.155 341 *vi inf* C3, l.382; **stayt** *3sg p t* C2, l.358

stedfast *adj*: steadfast C5, l.17, C10, l.124

stedfastlie *adv*: steadfastly C11, l.242

steed *n sg*: place, stead C3, l.68, C5, l.29, C11, l.360

steid, **steide** *n sg*: steed, mount C2, ll.366, 395, 434; **steids** *n pl* C11, l.296

steile *n sg*: steel C1, l.39, C2, l.113, C3, l.61

steile, steill *vt*: steal *inf* C3, l.18, C5, l.58

steir *vt*: stir up, mix up *Invoc.*, l.6, C2, l.389

steitlie see **staitlie**

stem *vt*: stem, staunch *inf* C10, l.6

stend *vi*: rear *inf* C11, l.559

stent *vi*: stop, remain in a place *inf* C3, l.437; **stints** *3sg hist t* C2, l.117

sterve *vi*: wither, perish *1sg pr sub* C2, l.200

***stick** *vi*: stick; **stak** *3sg p t* C8, l.157

stif, stiff *adj*: stiff, rigid C2, l.203, C3, l.55, C8, l.147

still *adv*: motionless, quietly C2, l.165, C5, l.17, C11, l.259; yet *Intro.*, l.13, C7, l.156, C11, l.512

stints see **stent**

stirage *n sg*: stirring, movement C2, l.462, C3, l.326

stog *vi*: make a stab with a weapon *3pl p t* C3, l.55

stogs *n pl*: stabs C11, l.486

stoir *n sg*: store C3, l.363

stok *n sg*: stock, tree trunk C2, l.124; **stoks** *n pl* C2, l.432, C11, l.499

ston, stone *n sg*: stone C2, l.124, C3, ll.144 428; **stonis** *n pl* C5, l.131; **stons** *n pl* C2, l.432, C11, l.499

stonie *adj*: stony C2, l.282, C11, l.262

stonis see **ston**

stons see **ston**

storm, storme *n sg*: storm *Dedic.*, l.47, C2, l.149, C4, l.99; **stormes** *n pl* C6, l.48; **storms** *n pl* C2, l.128, C11, l.425

stormie *adj*: stormy C4, l.141, C7, l.185

stot *vi*: stagger, stumble, totter *inf* C5, l.4

stots *n pl*: rhythm, beats of a tune *Dedic.*, l.36

stour *n sg*: commotion, hubbub, tempest *Invoc.*, l.6; **stouris** *n pl* C7, l.185

stout *adj*: stalwart, valiant *Invoc.*, l.17, C1, ll.32 67

stoutlie *adv*: valiantly, stoutly C2, l.109, C4, l.166, C7, l.20

straik *n sg*: stroke C1, l.39

strainge *adj*: strange C8, l.128

strait *n sg*: (**at**) **strait** hard pressed, pushed to the utmost C7, l.175

strak see **strick**

strang, strong *adj*: strong *Intro.*, l.24, C2, l.99, C7, l.27; **strongest** *adj sup* C1, l.39, C9, l.5, C12, l.38

strave see ***strive**

streit *n sg*: street C8, l.24

strems *n pl*: streams C11, l.438

strenth *n sg*: strength C1, l.38, C2, ll.114 395

strenthie *adj*: strong against assault C8, l.152

***strenth** *vi*: strive, strain; **strenths** *3sg hist t* C8, l.92

stres, strese *n sg*: strain, bodily injury C3, l.114, C6, l.2, C11, l.383; gust of wind C7, l.185

stressit *adj/p part*: injured C11, l.319

stretche *vt*: stretch *inf* C3, l.53

strick *vi*: strike, fight *3pl hist t* C8, l.47; **strak** *3sg p t* C1, l.68, C7, l.187, C12, l.55 *3pl p t* C3, l.50;

stricks *3sg hist t* C11, l.578;

strukin *p part* C11, l.363

striking *vb n*: striking C2, l.452

strictlie *adj*: firmly, constrainedly C8, l.146

string *n sg*: string for a musical instrument *Intro.*, l.5

***strive** *vi*: wrangle; **strave** *3sg p t* C7, l.103 *3pl p t* C7, l.212, C8, l.146; **stryfs** *3sg hist t* C11, l.578

strong see **strang**

strongest see **strang**

stronglie *adv*: strongly C3, 1.50

strukin see **strick**

stryfs see ***strive**

stuid see **stand**

stuir *adj*: violent C2, 1.452

summer *vi*: stumble, stagger *inf* C5, 1.4

stupefact, **stupifact** *adj/p part*: stupified C2, ll.162 408, C11, 1.319

sturdellie *adv*: sturdily C2, 1.431

styl *adj/p part*: named, called C6, 1.97

style *n sg*: fashion in which something is written *Dedic.*, 1.46, C2, 1.146, C11, 1.12

sua see **so**

suadge *vt*: comfort *inf* C11, 1.197

suadgement *n sg*: comfort C11, 1.338

suave *adj*: pleasant, delightful C2, 1.220, C6, 1.49, C10, 1.155

subdew *vt*: subdue *inf* C2, 1.108, C5, 1.35; **subdewd** *adj/p part* C2, 1.240

subject *n sg*: subject topic *Dedic.*, 1.34, *Sonn.*, 1.3, C12, 1.59

***subjoin** *vt*: to add at the end of a spoken argument; **subjoins** *3sg hist t* C7, 1.129

subsequent *adj*: following C3, 1.378, C6, 1.116, C11, 1.228

subtelie, **subtile** *adv*: secretly C2, 1.160, C5, 1.115; skilfully, cunningly C7, 1.220

subtile, **subtill** *adj*: cunning, deceitful, crafty C1, 1.1, C3, 1.85, C10, 1.130

subvert *adj/p part*: inadequate *Dedic.*, 1.41

succeid *vi*: follow after *inf* C6, 1.41; **succedit** *3sg p t* C2, 1.65

succes *n sg*: result *Dedic.*, 1.5, C2, 1.56; success C10, 1.70

suddan *adj*: sudden C1, 1.44, C2, 1.355, C3, 1.164

suddan, **suddane** *adv*: suddenly C2, ll.103 308, C5, 1.119

suddanlie *adv*: suddenly C11, 1.286, 489, 541

***suffer** *vt*: suffer; **suffers** *3sg pr t* C4, 1.111; **suffert** *3sg p t* C2, 1.496 *3pl p t* C3, 1.385

suffocat *adj/p part*: suffocated C3, 1.149, C11, 1.271

suffuscat *adj/p part*: flooded, overcome C11, 1.8

suggurit *adj/p part*: sugared C2, ll.3 226, C10, 1.40

suir *adj*: sure *Dedic.*, 1.48, C2, 1.56

suir *adv*: surely C2, 1.59

suirlie *adv*: surely C2, ll.122 468, C3, 1.107

suld see **sall** *v*

suldart, **suldior** *n sg*: soldier C2, 1.10, C9, 1.62

sum *indef prn*: some C1, ll.21, 69, 70

sum *adj*: some *Dedic.*, ll.25, 34, 36

summe *n sg*: sum, total C3, 1.259

superbe *adj*: superb, glorious C2, 1.514

***superceid** *vt*: pass over, relinquish; **superceids** *3sg hist t* C2, 1.421

superior *adj*: superior C9, 1.50

supplid see **supplie** *v*

supplide see **supplie** *v*

supplie *n sg*: assistance, help C2, ll.103 291, C3, 1.235

supplie *vi*: help, aid, relieve *vt inf* C8, 1.3, C11, 1.99 *imper* C6, 1.90, C7, 1.4; **supplid** *3sg p t* C2, ll.373 469; **supplide** *vi 3sg p t* C3, 1.132

suppois *vi*: suppose *inf* C11, 1.230 *3pl pr t* C9, 1.16; **supposing** *adj/pr part* C2, 1.73, C7, 1.209, C8, 1.156;

suppoist *adj/p part* C7, 1.160

suppon, **suppone** *vi*: suppose, believe, imagine *inf* C2, 1.122, C8, 1.150, C12, 1.10; **suppons** *3pl pr t* C11, 1.45

support *n sg*: support *Dedic.*, 1.2, C10, 1.42

***support** *vt*: support; **supports** *3sg hist t* C2, 1.278; **supporting** *adj/pr part* C2, 1.163

supposing see **suppois**

***suppress** *vt*: subdue, put down by force; **supprest** *3sg p t* C2, ll.23 323, C7, l.45 *adj/p part* C1, l.14, C2, l.369, C3, l.195; **suppressit** *p part* C2, l.232

suppryis *vt*: injure, attack *inf* C11, l.207

surmont *vi*: increase *inf* C4, l.166, C11, l.267; **surmonts** *3sg hist t* C1, l.38

surnaming *adj/pr part*: bynaming, calling C11, l.188

***surpass** *vt*: surpass; **surpast** *3sg p t* *Invoc.*, l.27., C10, l.186; **surpassing** *adj/pr part* C2, l.5, C3, l.350, C4, l.124

suspect *vt*: suspect *inf* C7, l.224 *adj/pr part* C3, l.75; **suspecting** *pr part* C2, l.39

suspend *adj/p part*: suspended C3, l.167, C5, l.25

sussie *n sg*: care, bother C11, l.560

susteine *vt*: sustain, endure *inf* C11, ll.364 434; **susteind** *3sg p t* C4, l.141 *3pl p t* C3, l.389 *p part* C11, l.147; **sustening** *pr part* C7, l.185; **sustenit** *p part* C3, l.256

sutche see **sic**

sute *n sg*: suit *invoc.*, l.14, C4, l.139, C6, l.9

sute *vt*: ask for *inf* C4, l.102, C10, l.39 *1sg pr t* C11, l.50 *3sg hist t* C1, l.8 *imper* C7, l.105; **suttit** *3sg p t* C3, l.291; **sutting** *pr part* C2, l.334, C3, l.235, C7, l.41

sutting *vb n*: seeking C11, l.169

suttit see **sute** *v*

swak *vi*: fling *inf* C5, l.105, C11, l.555 *3pl hist t* C4, l.158, C8, l.148; **swackit** *3sg p t* C11, l.500

swame see ***swim**

swan *n sg*: swan C2, l.348

sweir, sweire *adj*: unwilling, reluctant C3, l.321, C6, l.91

sweit *adj*: sweet Huic., l.2, C2, ll.136 146

sweitle *adv*: sweetly C2, l.218, C3, l.302

sweitnes *n sg*: mellifluousness Sonn., l.13

swell *vi*: swell, augment *inf* C2, l.492, C4, l.63, C7, l.65; **swellit** *3sg p t* C11, l.369; **swels** *3sg hist t* C2, l.242, C11, l.7; **swelling** *adj/pr part* C3, l.173, C11, l.627; **sweld** *adj/p part* C2, l.169

swelt *vi*: swoon, become faint with emotion *inf* C4, l.19

swerfs *n pl*: swoons C2, l.177, C4, l.14

swet *n sg*: sweat, stress, exertion C11, l.503

swiftlie *adv*: swiftly C1, l.77, C2, l.118

swiftnes *n sg*: swiftness C2, l.83

***swim** *vi*: swim; **swame** *3sg p t* c3, l.120

swyft *adj*: swift C11, l.592

sych *vi*: sigh *1sg pr t* C11, l.457;

sychit *3sg p t* C5, l.121; **syching**

adj/pr part C4, l.87, C11, ll.414 443

sychis, sychs *n pl*: sighs C2, ll.173 285, C11, l.348

sychit see **sych**

sychs see **sychis**

sycht *n sg*: sight Intro., l.27, C2, ll.305 355

syd *n sg*: side C3, l.292, C7, l.174, C8, l.46

syld *adj/p part*: conquered, ensorcelled C6, l.96

syn *adv*: then Dedic., l.16, C2, ll.57 227

synceir *adj*: sincere Intro., l.10

syndrie *adj*: (not ... far) not far apart C2, l.487; several, sundry C5, l.10, C8, l.36, C10, l.26

syphers *n pl*: ciphers, letters, monograms C10, l.121

syrop *n sg*: syrup C10, l.40

syt *n sg*: sorrow, grief, suffering C4, l.13, C11, l.293

tabilis *n pl*: tables C11, 1.327

taine see **tak**

tairge, targe *n sg*: small shield, usually round C3, 1.61, C4, 1.118; C7, 1.170,

tak *vt*: take *inf* C2, 11.31, 67, 72 *1sg pr t* C7, 1.149 *imper* C3, 1.272, C7, 1.161; **taks** *3sg pr t* C2, 1.343, C8, 1.41 *3sg hist t* C3, 1.72, C7, 1.72; **tuik** *3sg p t* C4, 1.167, C6, 1.12, C7, 1.16; **taine** *p part* C7, 1.218

tald see **tell**

tall *adj*: great, mighty C2, 1.289, C11, 1.526

tanting *adj/pr part*: taunting, tormenting Dedic., 1.46

targe see **tairge**

tarie *vi*: tarry, delay *inf* C2, 1.334, C8, 1.160, C11, 1.408

tedius *adj*: tedious C4, 1.145, C11, 1.625

teild *adj/p part*: pitched C4, 1.120; tilled C10, 1.84

teils *n pl*: tales C2, 1.245

tein, teine *n sg*: rage, vexation, woe C2, 1.41, C4, 11.34 120

teinfull *adj*: woeful, grievous Invoc., 1.26, C3, 1.247

teiris, teirs *n pl*: tears C2, 11.174 285, C3, 1.152

teist *vt*: test *inf* C2, 1.490

teith *n pl*: teeth C11, 1.577

tell *vt*: relate *inf* C2, 11.89, 152, 493; **tels** *3pl pr t* C2, 1.245; **tald** *1sg p t* C2, 1.480 *p part* C8, 1.163

temperat *adj*: temperate, mild C11, 1.167

tempest *n sg*: storm C11, 1.430

templ *n pl*: temples C11, 1.571

***teme** *vt*: admire; **tems** *3sg hist t* C3, 1.357

ten *det num*: ten C3, 1.439, C11, 1.436

tend *vi*: turn, tend *inf* C8, 11.43 166, C11, 1.300 *1sg pr t* C12, 1.1; **tends** *3sg pr t* C9, 1.35; **tending** *adj/pr part* C10, 1.214, C11, 1.333

tender *adj*: tender C2, 11.54, 78, 138

tenderlie *adv*: tenderly C10, 1.43

tending see **tend**

tends see **tend**

tent *n sg*: tent C2, 1.54

tent *n sg*: probe C2, 1.172

tentelie *adv*: heedfully C2, 1.280

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- uncertan** *adj*: uncertain C2, l.89
- uncled** *adj/p part*: unclothed C5, l.92
- uncleine** *adj*: unclean, soiled C11, l.601
- unconsumit** *adj/p part*: not consumed C11, l.464
- under** *adv*: under C10, l.115, C11, l.572
- understand** *vi*: understand *inf* C2, l.26, C4, l.149
- undertak** *vi*: undertake *inf* C12, l.81
- unferdie** *adj*: unwieldy, clumsy, awkward Dedic., l.58
- unhappie** *adj*: unfortunate, miserable C3, l.257, C11, ll.453 557
- unkyndlie** *adj*: unkind, emotionally cold C11, l.396
- unmolestit** *adj/p part*: unmolested C11, l.250
- unseimlie** *adj*: unbecoming, indecent C3, l.211
- unseine** *adj/p part*: unperceived, not seen C7, l.199, C9, l.43
- unskilfull** *adj*: inexperienced, lacking skill C5, l.12
- unsuir** *adj*: unreliable C11, l.338
- untill** *prep*: to C2, l.459
- unto** *prep*: unto, to Dedic., l.5, Sonn., l.5, C1, l.82; until C2, l.256, C5, l.67
- untrew** *adj*: untrue, false C11, l.280
- untuitichit** *adj/p part*: untouched, undefiled C2, l.453
- unworthie** *adj*: unworthy Dedic., l.7
- up** *adv*: up Intro., l.5, Invoc., l.2, C2, l.147
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- upbend** *vt*: lift up *inf* Dedic., l.50, C11, l.628 *adj/p part* C2, l.42, C11, l.556
- upblais** *vt*: blaze up *inf* C11, l.200
- upcast** *vt*: cast up *inf* C6, l.51;
upcasting *pr part* C11, l.588
- upclois, upclose** *vt*: close up *inf* C5, l.104, C7, l.235
- *updry** *vt*: dry up; **updryis** *3sg pr t* C2, l.243; **updryit** *3sg p t* C3, l.64; **updrying** *pr part* C6, l.48
- uphold** *adj/p part*: upheld C3, l.153
- *upkendle** *vt*: kindle up; **upkendlit** *3sg p t* C5, l.70
- upon, upone** *prep*: on Dedic., l.21, C2, ll.161 418
- upreis, upreise** *vt*: raise up *inf* C9, l.29, C10, l.81; **uprais** *3sg p t* C2, l.156, C8, l.29, C11, l.549;
upraeist *adj/p part* C3, l.310
- *upspring** *vi*: spring up; **upspringing** *pr part* C6, l.54
- upsteir** *vt*: stir up *inf* Intro., l.31; *imper* Invoc., l.15
- *upsuck** *vt*: suck up; **upsucking** *pr part* C11, l.596
- upsyd** *adv*: upside — **+ doune** upside down C3, l.416
- uptak** *vt*: take up *inf* C6, l.47, C11, l.541
- *upwarp** *vt*: weave up; **upwarping** *pr part* C10, l.140
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- us** see **we**
- use** *vt*: use, employ *inf* C2, l.338;
usis *3sg hist t* C2, l.463
- *use** *v aux*: use; **usit** *3sg p t* C11, l.193
- uther** *prn sg*: other C1, l.84, C2, ll.210 359; **uthers** *prn pl* Invoc., l.27, C9, l.30, C11, l.158
- uther** see **other**
- utherwayis** *adv*: otherwise C2, l.74, C7, l.243
- utter** *adj*: utter, complete C7, l.234, C10, l.8, C11, l.296
- utterlie** *adv*: utterly, totally C3, l.83, C11, l.464, C12, l.67

vacant *adj*: unoccupied, free C10, 1.119

vagabound *n sg*: vagabond C3, 1.198

vaille *vt*: gain possession of *inf* C2, 1.51

vails *n pl*: vales C4, 1.130

vaeills *n pl*: bribes C7, 1.64

vaine *n sg*: vein *Invoc.*, 1.2, C3, 1.312, C4, 1.9

vaine *adj*: vain, fruitless, pointless C2, 1.182, C3, 1.341, C5, 1.56; foolish C4, 1.43

vaine *adv*: vainly, foolishly, pointlessly C2, 1.332; **in**—ineffectually, to no effect or purpose C3, ll.333, 334, 335

vainlie *adv*: vainly C3, 1.336

valeur *n sg*: value C8, 1.12

valeur, **valor** *n sg*: valour, stoutness of heart C1, ll.2 34, C2, 1.380

valey *n sg*: valley C6, 1.35

valor see **valeur**

valurus *adj*: valorous C4, 1.148

valyant *adj*: valiant, courageous C1, 1.2, C4, 1.148, C8, 1.31

valyantlie *adv*: valiantly, courageously C1, 1.75

vanguard *n sg*: foremost division of an army C2, 1.66

***vanis** *vi*: vanish, disappear from sight; **vanist** *3sg p t* C7, 1.236

vanitie *n sg*: folly C12, 1.23

vantage *n sg*: advantage C7, 1.163

vanteur *adj*: braggart C7, 1.145

vapeur, **vapor** *n sg*: vapour C11, 1.305 447

variance *n sg*: inconstancy, mutability C11, 1.68

varient *adj*: varied, variegated C4, 1.115, C10, 1.166

varius *adj*: changeable, fickle C11, 1.88

***vaunt** *vi*: boast, brag; **vaunts** *2sg pr t* C7, 1.159

vehement *adj*: vehement, passionate C2, 1.259, C11, 1.288

vehement *adv*: vehemently, passionately C10, 1.146

veirray, **verray** *adj*: sheer *Invoc.*, 1.26, C3, 1.432, C7, 1.39; real, true C2, 1.309; same C11, ll.175 317; exact C11, 1.254; **in**—**deid** certainly C2, 1.122

velvet *adj*: velvet C11, 1.136

venerabill *adj*: venerable C3, 1.245

venerian *adj*: influenced by, subject to Venus C11, 1.192

venim *n sg*: venom C11, 1.88

vent *n sg*: wind C10, 1.155

verduir *n sg*: greenery, verdure C6, 1.54, C11, 1.248

vermell *n sg*: vermilion C5, 1.47

vermell *adj*: vermilion C11, 1.476

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verse *n sg*: verse *Dedic.*, ll.2 30, C6, 1.98; **versis** *n pl* *Intro.*, 1.3, *Sonn.*, 1.9, C8, 1.15

vertew *n sg*: quality, property C5, ll.53 114, C9, 1.40; virtue C12, 1.72

***vert** *vt*: turn; **verts** *3sg hist t* C4, 1.162

veschell *n sg*: vessel C11, 1.272

vestment *n sg*: clothing C3, 1.285

vew *n sg*: view, sight, glimpse *Dedic.*, 1.59

vew *vt*: view, perceive *inf* C7, 1.193, C11, 1.222

vex *vt*: trouble, afflict, torment *inf* C11, 1.42; **vexit** *adj/p part* C2, ll.279 423, C6, 1.67; **vext** *adj/p part* C2, 1.126, C3, 1.63, C10, 1.23

victor *n sg*: victor C2, ll.57 274, C7, 1.219; **victors** *n pl* C3, 1.221

victorie *n sg*: victory C2, 1.368

victorius *adj*: victorious *Invoc.*, 1.21, C1, 1.45, C4, 1.168

victoriuslie *adv*: victoriously C10, 1.3

viellard *n sg*: old man C3, 1.221

vigor *n sg*: vigour, strength *Intro.*, 1.9, C5, 1.152, C8, 1.54

vilan *adj*: villanous, wicked C3, 1.96

village *n sg*: village C11, 1.309

- vincus** *vt*: vanquish *inf* C1, l.2;
vincust *3sg pr t* C2, l.9, C8, l.111,
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 ll.43 385
violent *adj*: violent C3, l.104
Virgilian *adj*: in the style of
 Virgil C10, l.193
virgin *n sg*: virgin C2, ll.229 399,
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virginale *adj*: virginal C2, l.214
virginitie *n sg*: virginity C2, l.216
visage *n sg*: visage, face C2, l.75,
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vision, visione *n sg*: vision C5,
 l.56, C6, l.65, C7, l.43
vitale *adj*: vital, life-giving C11,
 l.380
vitius *adj*: vicious C3, ll.96, 217, 303
vive *adj*: living C2, l.309, C11, ll.173
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vivelie *adv*: vividly, vigorously
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voce *n sg*: voice C2, l.175, C4, l.105,
 C6, l.72
vog *n sg*: foremost place in popular
 repute C1, l.24
void *adj*: empty C6, l.107; —*of*
 devoid of C5, l.124, C11, l.260
vousting *adj/pr part*: boasting,
 bragging C7, l.145
vow *n sg*: vow C7, ll.110, 134, 153
voyage *n sg*: voyage, journey C2,
 l.74, C7, l.22, C11, l.303
vult *n sg*: face, countenance C6,
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 C9, l.45
vyle *adj*: vile C2, l.300, C11, l.15
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- waeik, weak** *adj*: weak Intro., l.3,
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 142; **walkith** *3sg pr t* C11, l.135;
walkand *pr part* C3, l.358
- walkryf** *adj*: sleep depriving C11,
 l.391
wall *n sg*: wall Intro., l.24, C2, l.387,
 C8, l.152; **wals** *n pl* C6, l.95
waltring *adj/pr part*: tossing about,
 floundering, reeling about Dedic.,
 l.44, C11, l.433
wand *n sg*: whip, rod C2, l.87, C3,
 l.322, C12, l.17
***wander** *vi*: wander; **wanders**
2sg pr t C4, l.59 *3sg pr t* C5, l.6;
wandrit *3sg pr t* C7, l.241, C11,
 l.420; **wandrand** *adj/pr part* C5,
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want *vt*: lack *inf* C3, l.411; **wants**
3sg hist t C5, l.37
wanton *adj*: wayward C9, l.64;
 jovial, merry C11, l.16
wapinles *adj*: weaponless C8, l.134
wapnis *n pl*: weapons C1, l.61, C7,
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warks see **work** *n*
warlow *n sg*: warlock C5, l.56
***warp** *vi*: plunge suddenly or
 roughly; **warps** *3sg hist t* C2, l.77,
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was see **be** *v*
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wattir *n sg*: water Sonn., l.8, C2,
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waver *vi*: wander *inf* C5, l.14;
wavers *3sg pr t* C8, l.15 *3sg hist t*
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 ll.7 8; **us** *acc/dat* C2, l.441, C3,

- ll.26 220; **our** *gen* C2, l.439, C3, ll.8 219
- weak** see **waeik**
- wecht** *n sg*: weight C8, l.53
- wechtie** *adj*: weighty, mighty C8, l.143
- weid** *n sg*: clothing C2, l.392, C8, l.91, C11, l.152
- weilfair** *n sg*: good fortune C4, l.107, C11, l.318
- weill** *n sg*: happiness C3, ll.159 273, C4, l.73
- weill** *adv*: C2, ll.281, 380, 405
- weir** *vt*: wear *inf* C4, l.115
- weird** *n sg*: fate, destiny C9, l.1
- weit** *vt*: wet *inf* Dedic., l.11
- well** *n sg*: well C2, l.495, C11, l.441
- welth** *n sg*: wealth C2, l.212, C10, l.57, C12, l.66
- welthelie** *adv*: wealthy C11, l.621
- welthie** *adj*: wealthy
- wend** *vi*: go *inf* C4, l.105, C11, l.302
- went** *n sg*: direction, path C7, l.229
- weping** see ***wip**
- werblis** *n pl*: warbles C10, l.116
- wereid** *adj/p part*: perplexed, confused, distressed, imperilled C3, l.111
- werior** see **warior**
- wey** *vt*: weigh *imper* Sonn., l.9; *3sg sub pr t* C8, l.12; **weying** *pr part* C7, l.37
- weyld** *adj*: wild C3, l.433, C11, l.559
- wicht, wucht** *adj*: stout C7, l.181, C11, l.570, C12, l.60
- wickit** *adj*: wicked C2, l.180, C3, ll.100 216
- widdrit** *adj/p part*: withered C5, l.152
- wildernes, wilderness**, **wilderness** *n sg*: wilderness C2, l.292, C3, l.73, C11, l.470
- will** *n sg*: will Dedic., l.38, C2, ll.61 212
- will** *vi*: will, desire, intend *imper* C10, l.60 *3sg pr t* C2, l.201; **wald** *3sg p t* C8, l.160; **wauld** *3sg p t* C2, l.55; **wold** *3sg p t* C3, l.318;
- willing** *adj/pr part* C6, l.29
- will** *v aux*: will, desire, intend (+ *inf* gives future aspect); *1sg pr t* C2, ll.334, 341, 398 *2sg hist t* Sonn., l.6, Dedic., l.15, C2, l.251 *3sg hist t* Huic., l.2, C2, ll.9 61 *3pl pr t* C3, l.202; **wold** *1sg p t* C2, l.151, C4, ll.45 46 *3sg p t* C2, ll.42, 68, 286 *3sg sub pr t* C3, l.186, C4, l.40, C5, l.98
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- wilsum** *adv*: forlornly, desolately C5, l.6
- win** *vt*: win, gain *inf* C8, l.39, C9, l.12 *p part* C6, l.46
- wind** *n sg*: wind Dedic., l.44, C2, l.448, C4, l.141; **windis** *n pl* C11, l.507
- windocks** *n pl*: windows C11, l.326
- wingles** *adj*: wingless Dedic., l.44
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- winter** *n sg*: winter C6, l.46, C11, l.426
- winter** *adj*: winter C6, l.7
- *wip** *vi*: weep; **wips** *3sg hist t* C6, l.62; **weping** *adj/pr part* C3, l.424, C4, l.92, C11, l.435
- wirk** see **work** *v*
- wis** *n sg*: wish, desire C2, l.212, C10, l.97
- wis, wiss** *vt*: wish *inf* C4, l.69, C5, l.85, C11, l.245 *1sg pr t* C2, l.150, C4, l.53; **wisheth** *3sg hist t* C2, l.299; **wissing** *pr part* C4, l.70
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- *wit** *vi*: know; **wat** *1sg pr t* C6, l.39, C7, l.141; **wist** *3sg p t* C5, l.116, C9, l.7

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wordiest *n sg*: worthiest C7, l.50
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 l.33, C2, l.90

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