A critical edition of
John Stewart of Baldynneis’ ‘Roland Furious’,
with a critical introduction,
appendix of proper names,
notes, and a full glossary.

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Acknowledgements

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This thesis is dedicated to the memory of my mother, Jean Chalmers Kinnaird.

Give dew commend heir to the Authors skill,
Quhois guid desert my sempill speitche may spill.
Gif I the sam presum wold to recyt,
I langage laik, bot yit hes fervent will
Hiche till extoll his leirnit Muse perfyt.

Abstract

The thesis is a critical edition of ‘Roland Furious’, part of manuscript Adv.19.2.6 in the National Library of Scotland, written by John Stewart of Baldynneis in c.1585.

The poem in question has never been extensively noted and annotated. The only full edition of the text in existence is the Scottish Text Society edition of 1913 (Vol.II), edited by Thomas Crockett. This is a poor rendering of the text only. The notes and introduction, which would have comprised Vol.I, did not appear.

This critical edition of the poem will provide a useful academic tool for tracing the development of Scottish poetry and of influences, European and otherwise, on it.

The structure of the thesis is as follows:

1. A critical introduction which seeks to place the poem in its literary, historical, and political context.

2. An editorial policy which clearly explains the editorial decisions taken. This section will also look at the linguistic and orthographic vagaries contained in the manuscript itself.

3. The text itself, comprising five introductory poems and twelve cantos of varying length, with a total of 3184 lines. This will have editorial side notes.

4. A full appendix of mythological, historical, and literary proper and place names.

5. Extensive footnotes to the text in the following categories: stylistic; comparative; and translations from other texts.

6. Full glossary of every word in the text.
Declaration

This thesis has been composed by myself and it has not been submitted in any previous application for a degree. The work reported within was executed by myself, unless otherwise stated.

July 2000
# Contents

Acknowledgements ........................................ i  
Abstract ........................................ ii  
Declaration ........................................ iii  

**Critical Introduction** ........................................ 1  
  Biography ........................................ 1  
  'Roland Furious' ........................................ 16  
    The Literary Tradition ........................................ 16  
    Influences on the Philosophy ........................................ 16  
    Themes ........................................ 27  
    Influences on the Style ........................................ 32  

**Editorial policy** ........................................ 47  
  Description of the manuscript ........................................ 48  
  Description ........................................ 48  
  Contents ........................................ 49  
  Dating the manuscript ........................................ 51  
  A Note on the Text ........................................ 52  
  Policy on Notes to the Text ........................................ 55  

**ROLAND FURIOUS** ........................................ 57  
  Introductory poems ........................................ 57  
  HUICTAIN ........................................ 57  
  THE INTRODUCTION ........................................ 57  
  THE DEDICATION ........................................ 58  
  SONNET ........................................ 61  
  THE INVOCATION ........................................ 61  
  THE . 1. CANT. ........................................ 63
Notes to the Text

Alphabetical Lists of Texts and Articles 149
Abbreviations 154
Appendix of proper and place names 155
Notes to the introductory poems 180
Huiictain 180
The Introduction 181
The Dedication 183
Sonnet 187
The Invocation 188
Notes to THE . 1 . CANT. 191
Notes to THE . 2 . CANT. 198
Notes to THE . 3 . CANT. 214
Notes to THE . 4 . CANT. 225
Notes to THE . 5 . CANT. 231
Notes to THE . 6 . CANT. 236
Notes to THE . 7 . CANT. 240
Notes to THE . 8 . CANT. 245
Notes to THE . 9 . CANT. 249
Notes to THE . 10 . CANT. 251
Notes to THE . 11 . CANT. 258
Notes to THE . 12 . CANT. 269

Glossary 271
Policy 271
Abbreviations 272
Bibliography 453

Appendix of published work 464

John Stewart of Baldynneis: ane maist perfyt prentis . . . . . . . . . . . . . . . 465
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. 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. John Stewart was the second son of this expedient union, probably born in 1539 or 40 as he was of age to witness a charter at the family seat of Redcastle in Angus on 17th May 1554 and may have been the John Stewart, described as "Joannes Stewart, Angusiensis", who matriculated at St. Mary's College, St. Andrews, in 1557.

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*, 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.

His next appearance in any records is to do with a minor litigious battle over the lands of Laithers and Drauchtlawmyln of which he had received sasine of a third part from the bailiff of the deceased owner, William Meldrum of Fyvie, on 26th March 1560. 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. 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 1569-70.

He then 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 mantenit and defendit and done the dewitie of ane faithfull husband to hir in hir aige”

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. He retaliated by trying to sell Redcastle to her elder son, the 5th Lord Innermeith, who seems to have coveted it. 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. The result of this was the granting to the besieged of a safe-conduct under the aegis of Robert Erskine of Dun. 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\textsuperscript{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 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 1579–80 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 beseigers 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 beseiged 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\textsuperscript{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\textsuperscript{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\textsuperscript{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\textsuperscript{19}, although Stewart is previously on record in that capacity\textsuperscript{20}. 

3
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\textsuperscript{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\textsuperscript{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\textsuperscript{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 John 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\textsuperscript{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 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 assuadge,
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 Ovid25. References from, and the influences of, all these writers can be seen in *Roland Furious*. 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*, Vinegia, 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 Crauoto et 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 et Fratelli Veneti, 1539; *Orlando Furioso*..., Vinegia, Augustino di Bindoni, 1539; *Orlando Furioso*..., Vinegia, Mapheo Pasini et 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 Ferrarii, 1543; *Orlando Furioso*, Venetia, Gabriel Gioli di Ferrarii, 1543, 1544; *Orlando Furioso*, Firenze, Benedetto Giunta, 1544; *Orlando
Furioso..., Venezia, in Casa de' Figliuoli di Aldo, 1545; Orlando Furioso..., Venezia/Venezia, 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, Venezia, Francesco Rampazotto, 1549; Orlando Furioso..., Venezia, Rampazotto, 1549; Orlando Furioso..., Venezia, Bartholomeo detto Imperatore, et Francesco suo Genero, 1551; Orlando Furioso..., Venezia, Gio. Andrea Valvassore detto Guadagnino, 1553; Orlando Furioso..., Gio. Andrea Valuassori detto Guadagnino, 1554; Orlando Furioso..., Venetia, Gio. Andrea Valvassore, 1556; Orlando Furioso..., Venezia, Gianandrea Valuassore detto Guadagnino, 1556; Orlando Furioso..., Venetia, Vicenzo Valgrisi, nella bottega d'Erasmo, 1556; Orlando Furioso..., Venetia, Vicenzo Valgrisi, 1556; Orlando Furioso, Lione, Bastiano di Bartholomeo Honorati, 1556 (printed twice); Orlando Furioso..., Lione, Guglielmo Rouillio, 1556; Orlando Furioso..., Venetia, Vicenzo Valgrisi, 1556; Orlando Furioso..., Venezia, Gio. Andrea Valuassori 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, Vincenzo Valgrisi, 1566; Orlando Furioso..., Venezia, Comin da Trino di Monferrato, 1567; Orlando Furioso..., Venezia, Gio. Andrea Valuassori detto Guadagnino, 1567; Orlando Furioso..., Venetia, Domenico et Gio. Battista Guerra, fratelli, 1568; Orlando Furioso..., Venezia, 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 Rampazotto, 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, Pietro Deuchino, 1578; 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 Deuchino, 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, Francesco 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 Library26. 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; 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, Benoit 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 francois, Paris, Lucas Breyer, 1572; Philippe Desportes et al., Imitations de quelques chans de l'Arifist e par divers poetes francois., 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 Montfemand..., 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 francais. 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 him27. 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 James28, but James inverted these associations, indicating 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 francoyse29 of 1549, the manifesto of the Pléide 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 thairof or ony argumentis of uther historeis, quhair sindrie sentences and change of purposis are requyrit30.

Their sonnets therefore encompass a wider thematic range including courtly eulogies, moral and theological argument, or personal petitions, mirroring the work of the Pléide; 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 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 1565–69 – 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.

Endnotes

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

1. See the following:
John Purves, ‘John Stewart of Baldynneis and the early knowledge of Aristo in England’ Italian Studies 3 (1946), pp.65 - 82;
Geoffrey A. Dunlop, ‘John Stewart of Baldyneis, the Scottish Desportes’, Scottish Historical Review 12 (1915), pp. 303 - 310


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, 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.


946. Apud Edinburgh, 7 Jul
Gardin, Joh. Kinloch:- Apud Reidcstell, 17 Mai 1554: - TEST. ut in
alii cartis &c. xxxi. 44.

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 suiv-
ies de Poésies Inédites ou non Recueillies du même Auteur, ed. Jacques

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

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.,
ereditibus ejus et assignatis, in feodo, - de tertia parte terrarum,
molendinorum et terrarum molendinariorum de Latheris et Drauchlaw-myln,
multuris &c., vic. Aberdene:- TENEND. de regina, prout in carta per dict.
Wil. M. dictis dom. et Joh. S. facienda plenus contentum est:- Precepto
Reauch, D. Joh. Hucheoun notario publico:- Sasina data 26 Mar. 1560,
indictione 3, Pii IV. pape anno 2, in presentia Johannis Hucheoun,
presbyteri S. Andree diocesis, apostolica auctoritate notarii publici,
TEST. Jacobo Dempstar de Aucpterles, Arch. D. ejus fratre germano,
Willelmo Ramsey, Pat. Stewart, Wil. Reauch:- TEST. 35. 51. 52. 53. 40.
30. xxxiii. 196

1 - 3. The New Spalding Club, Aberdeen, 1904 - 7, i, 213, 222

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

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 himselff 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 uter 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,"


"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 chiefflie John Stuart, brother of our cousing, James Lord Innermeath, 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 unquhill cousing, vpon inventair, to keipe them in your handis and possessioune quhill after hering the principal mater be vs and our counsale we send you new and further directione, as ye will answer to vs thairupon; ffor quhilk this our lettere salbe to you sufficient warrand. Subscribit with our hand at our castell of Strueling, 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 apparan
d 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

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 inefficaceous, 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, fernes, 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 summonsed 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 - 83, 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


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 Boccacio, 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.


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 Esmé Stewart, Duke of Lennox. The conspirators seized the king on a 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.

30. ‘Ane Schort Treatise Conteining Some Reulis and Cautelis to be Obseruit and Eschewit in Scottis Poesie’, *The Poems of King James of Scotland*, p.81
‘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 Franza 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 Carlovingian 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 Roncesvalles¹. 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 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. 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 Monarch 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.

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 defence de la langue francoyse* 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 paraphrase 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. This philosophical treatise 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 incompatibility of these two influences, however glaringly it may strike the modern reader.

Du Bartas and Stewart of Baldyneis 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.

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 cantos 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 (please see below for the discussion of this) and therefore, like Douglas,

Hecht to translait his buke, in honour of God
And hys Apostolis twelf, in the numbir od⁶.

The twelve cantos 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”⁶. 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 “prolixit” 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 7. 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 little larks dois plume
So harneis flew, quhair Durandal descend

which mirrors Desportes’

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

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 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 notes⁹). 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 constraind 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 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 quhill did ding af his heed.

(Cant 11, l.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 l.596 - 600,

Thair bluid upsucking, quhairwith blubbrit beine
His visage quhill 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, l.33 - 38)
or, as Calchas the priest puts it in Henryson’s ‘Testament of Cresseid’,

Peraventure all cummis for the best;¹⁰

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 praise-worthy 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, 1.5) or “alabast statue” (Cant 5, 1.25). 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 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. 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,

\begin{quote}
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 sic;
Qulilk bred betwix tham ane immortall baill.
\end{quote}

(Cant 2, ll.41 - 45)

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. 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”\textsuperscript{13}, the brave knight Rodger (who plays a much larger role in \textit{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 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,

\begin{verbatim}
    Als stupifact full monie wayis thay cast
    In hir persute, quha smyld to sie tham rave.
\end{verbatim}

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 statements, deplores,

\begin{verbatim}
    O Angelique, quhais fame begins to feed,
    The quhilk so lang hes flurist far and fair,
    I do lament thir lothsum lys to lead
    Of thy betrappit persone in this snair.
    Thy luifers all and chastetie preclair
    Quhy soould thow 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 thow baths, quyting the fontane cleir.
\end{verbatim}

(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 roncin sweire the first assault did tyne,
Trebusching doune quhill nether spur nor wand
Mycht onie farder pouse him fordwart; 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 wore 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, 1.96)

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, 1.6 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

The form of ‘Roland Furious’ is like that of Desportes’ version, dedicated to James VI as his was dedicated to Charles IX. 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”14. 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,15

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 quyt.

Moir amorus was not Medea seine
Of gentill Jason’s luiflie vult perfyt,

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\textsuperscript{16},

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\textsuperscript{17}. 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 “Bridedor”. 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”\textsuperscript{18}, Martin gives “Donant lieu a sa seur Phebe”\textsuperscript{19}, which Stewart then produces in Cant 11, l.299 as “till his palle sister Phebe giffing place”. Another example occurs in Cant 3, ll.62 - 64,

\begin{quote}
Quhilk quhan the craintive Pucelle haid espit,
With wo all vext hir hands began to wring,
And doutfull dreid hir beutie brycht updryit;
\end{quote}

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”\textsuperscript{20} than Ariosto’s poetry,

\begin{quote}
Quando vide la timida donzella
dal fiero colpo uscir tanta ruina,
per gran timor cangiò la faccia\textsuperscript{21}
\end{quote}

31
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. 22

Like most European critical works it was mainly concerned with devising rules for rhyme, rhythm, and stanza formation. Unlike most European 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 23. 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...²⁴

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 speitche my propos may upreis,
Hich to Pernasse, thocht uthers it deject,
And everie courtas cunning reidar eis,
Quhan he with proper gillit pen correct
All miss sail mend, quhilk I haif done neglect.
Thir wrigling verse than plaine sail pass perfyt,
Quhilk to my mateir tends againe derect,
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\textsuperscript{25}, 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 exorted to choose those words which are fitted to the matter and purpose of the poem, for example

As, in ane heich and learnt purpose, to use heich, pithie, and learnt wordis\textsuperscript{26}

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 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

\begin{verbatim}
The Monarch 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 head,  
Great Alexander poysand but remeedy  
Nor mychtie Cesar, quho was schortlie slaine,  
Skairse represents so lairge of Fortoun’s feed  
As our Comte Roland quho did lose his braine.
\end{verbatim}

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

\begin{verbatim}
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
\end{verbatim}

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 skelpes 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 sometyme usit, decoris the verse very meikle: yea quhen it cuminis to purpose, it will be cumly to repete sic a word aucht or nyne tymes in a verse.27

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, l.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 lychtlie 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 clichés, 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 worthelie.

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,
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 twinkling 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 luifflinglie 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 Inventioun, bot be the same meanes, ye are bound, as to a staik, to follow that buikis phrasis, quhilk ye translate.

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

36
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 it. 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 reach even 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 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 stirage 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.31

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 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 scropioun, ane scutarde behind.
To se him scart his awin skyn grit scunner I think32.

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.33

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 defiance of James' strictures in the 'Reulis and Cautelis', see Cant 11, ll.32 - 40. Douglas' favourite rhetorical ornaments are repetitio and dispostitio. 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 correspondence between Douglas and Stewart in the matter of disposittio, 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 one34, 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)35. 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 fixées, such as the complainte; and elaborate rhyme schemes, such as rime leonine, couronné, and most pertinent to ‘Roland Furious’, vers enchainée, which was invented by Molinet, and called “rymand rym” by Stewart36. 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 consums 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 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 puysse produyre
de soy quelque fruict de bonne invention, au moyen de l’industrie et
diligence des cultivateurs d’icelle

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*.

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 behyft quhilum or than be dum
Sum bastard Latyn, French or Inglys oyss,
Quhar scant was Scottis - I had nane other choys38.
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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 Angeline; 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.

Endnotes

All quotations from ‘Roland Furious’ come from the version of the text which follows this section.

1. 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.


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


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

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


15. ibid., ll.13 - 16.

16. ibid., l.105


20. ibid., p.32.


27. ibid., p.78.

28. ibid., p.78.

29. ibid., p.79.


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 $w = \text{consonantal } v$ (awails > avails, crawe > 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 visual 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 $j$ (Journay > 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. Agrañant > 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. Apollos 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 Balduyneis. Some details of this description come from Miss Borland’s Catalogue, National Library of Scotland.

**Description**

Small folio (26.4 x 18.2cm), 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.

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.148v, 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 ABBREGEMENT OF ROLAND
FURIOUS TRANSLAIT OUT OF
ARIST. TOGITHER VITH
SVM RAPSODIES OF THE AUTHORS
ZOUTHFULL BRAINE AND
LAST ANE SCHERSING OUT
OF TREW FELICITIE
COMPOST IN SCOTIS
MEITIR BE
JStewart of Baldynneis"

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', 'Abbrege-ment of Roland Furious' in 12 cants - ff.8 - 61v.

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 quadrains and experimental poems - ff.62 - 103.

Part III  'Ane Schersing out of Trew Felicitie', divided into four parts:
1. Introductory poem - f.111r
2. 'Prolog', in couplets - ff.111v - 112v
3. 'The Summe of this Work', sixteen lines - twelve lines with alternate rhymes and 2 concluding couplets - f.113v
4. 'The Mateir', in nine line stanzas - ff.114r - 159r
The volume ends with 'His Fairweill to the Musis', eight stanzas of five lines - f.160, and the monogram

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**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, 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 scholler

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 Gray¹.

The marriage of the Master of Gray is on record as having been contracted on 25th November 1585⁵.

There is also the evidence of the mention of “Innermey” in the prose dedication as the place in which Stewart wrote this part of 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. Ar golant 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.

againe: again, in return
auld: old
als: as, also
ane: a, an; one
awin: own
baith: both
be: by, near, through the agency of
beine/bene: be, is, are
betwix: between
bot: but
but: without
culd: could
deed/deid: death or died
deedlie: deadly
eine/eis: eyes
for: in spite of
for quhy: because
fra: from
fram: from
fro: after
geid: went
gif: if
hautie: lofty
heir: here
hes: has
hich: high
hir: her
ilk: each, same, every
ken: know
lufe/lui/luiife: love
luflie/luiflie: lovely or amorous
maist: most
moir: more
monie: many
na: no; nor; than
nales: no less
nane: none, no
noch: not; nothing
nor: nor, than
onie: any
quha: who
quhair: where, from where
quhairbe: whereby
quhais: whose
quham: whom, that
quhat: what
quhen: when
quhilk: which, from which
quhill: until
quhow: how
quhy: why
quhyt/quhyte: white
quyt: quit
sall: shall
sam: same
schaw: show
scho: she
seine: seen
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.

Endnotes


History Society, vol. 1, Scottish History Society, Edinburgh, 1893, pp.xi - xii


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

ROLLAND FURIOUS

THE DERECTIONE TO HIS BUIK

HUICTAIN

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

THE INTRODUCTION

No wonder thocht I stand in dout
Quho dois begin to sound and sing
My waeik and frivole versis out
To aie maist mychtie prudent king:
Quho sall toyne up my tribill string
And mak my feiblit Muse to ryis?
To holie mont quho sall me bring
Quhair all the sacred nymphs applyis?
Helas no vigor in me lyis
To correspond synceir guidwill:
Quhow dar I than my dull devyis
Present befoir his prencelie skil
Quhair wyse Minerva stabill still
Dois serve sall I aie ragment send?
To quhom obeyis the forkit hil
My pithles speitche sall it pretend?
To him on quhom the Gods dois spend
All grace, quhat gift sall I provyd?
And quhom this yle from end till end
Expects for cheif and native gyd:
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:
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
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 perfy[
And of his pitie pardone spair[
So to his grace I turne my dyt.

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[
Renounit gloir of all this world, I dres
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 dois fleit
In everie precept pithie and perfy[
That I dar skairs presum my pen to weit
In sounding out my toyntes dull indyt:
Yit as the lyon beiris na dispyt
At sempill beists thair gesteur for to sie,
Lykwaysis, perhaps, your hienes will delyt
To reid my rym, and syn appordon me:
I not presum to tuitch the laurell trie,
Nor till ascend the hautie hich degreis
Of URANIE: my harping may not bie

Cr.: perfit

Cr.: hie
Lyk brycht Appollo's, with his schyning eis,
No[,] no not so[,] I kneill upon my kneis
Doune falling flat befoir his regale face;
I may not flychter quhair the PHENIX fleis,
Bot happie war I all my lyfis space
With sum conceit for to content your grace,
Will dois presum to clym Pernassos bank,
Bot Power may not occupie the place,
So mychtie mateir may my meitir man.
And dytters douce deservith now sic thank
Be curius carving of thair cunningyng verse
That for to do I dout quho nevir drank
In fontan fair quhilk PEGASUS did perse,
Bot zelus thocht constrains me yit to scherse
Sum sempill subject for my bass ingyn,
To sport your hienes with my ruid rehearse
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' perfy pensile fyn
At my desyre this dyt direct to draw,
I schame the sequele so subvert to schaw
War not I treist assuirritlie to find
Your royall breath with favor for to blaw
Till help my wingles waltring in the wind,
Thocht Momus than with greif agains me grind
His tanting toyes sail do my style no tort
I feir no storm gif Ye the ancker bind
Bot suir sail sacill to the preparit port.
In hoip heirof to propos I resort
And in this hoip I sail my harp upbend
With hoiping hart your majestie to sport[.]
Gif to my hoip the Gods sic hap me send
My hap and hoip sail purches bothe commend
In happie penning of this sequent case,
Quhilk I beseik your celtitude defend
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
Sall all ourgilt the mateir I compyle.
SONNET

Sene vyce oft tyms dois breid be ydle thocht\(^1\)
And I my self imployd with litle thing
Sum myrrie sempill subject haif I socht
For occupation instantlie to sing
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,
Bot schers the center of my secret thocht\([^\]\)
And with the sweitnes of your Muse devyn
Revis this work, qhilk I haif raschlie wrocht.
And of your meiknes al my miss amend
And not with me your serviteur\(^3\) offend.

THE INVOCATION\(^4\)

FAIR HEAVENLIE MUSES muife me now ane quhyle
With sacred furie filling up my vaine\(^2\);
Thow lustie ladie Queine of Cypris yle
Cr.: lady
Hich heyiss my saeils and mak my passage plaine\([^\]\)
Dycht and deserct my dytment but disdaine
The quhilk intends to steir ane staitle stour\([^\]\)
Your paladein ROLAND beild to Charlemaine\(^4\)
I introduce and all his dintis dour\(^5\):
Marche mychtie MARS now from thy birnist bour
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 fyrie Vulcan to my sute inclyn\([^\]\]
My sensis schairpe and vivelie tham upsteir
And all the roust roub from my blont ingyn\(^8\):
Stout pucelle Pallas\(^9\) pouss me to defyn
Cr.: desyn
His grave attempts in monie dyverss land
For ANGELIQUE\(^10\), quhais personage devyn\(^11\)
Did intertene him in *King Cupid's* \textsuperscript{12} band\textsuperscript{13}:

Bot nether force of his victorius hand,
Nor firm effection fervent and inteir
Of hir againe ane spark of favor fand\textsuperscript{14},
The *bird* he bruiks not thocht he beit the *breir*:
The *histro*\textsuperscript{15} is lamentabill to heir[]
Mad he becam for veirray teinform noy
Thocht he surpast all uthers far but peir\textsuperscript{16},
Thus I begin the mateir to convoy.
THE . 1. CANT.¹

Queine Venus sone, the subtil smyling boy²
(Quhois valyant valor vincus may ilk wycht)
Schot at this Roland ferslie with esmoʒ³
Ane feddrit flan quhilk in his brest did lycht,
And throch myd center of his hart did dycht[,] ⁵
Ane proper part to place tuo heavenlie eis⁴
Quhilk meid him thrall for all his mundan mycht⁵
And humylie sute for merchie on his kneis:
No wonder was sen celest spreits aggreis
All to this god of deuetie inclynd⁶:
Neptunus dompter⁷ of the raging seis,
And prudent Pluto both he hes constryn⁸:
Lord Eolus for all his hautie mind
And bludie Mars be Cupid beine supprest:
Grayt Jupiter he monie tyms hes pynd
So Roland, randert vincust with the rest⁹:
Quho dyvers dochtie deids did manifest
For till obtein his peirles ladie fair.¹⁰
In Tartarie triumphantlie increst
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
To France againe quhan he returning went
Persaving Paris seidged[,] that staillie toune[,]¹²
Be Numeds, Mors, and Espangols consent,
Quhois nummers cled the feildis up and doune[,]¹³
Conductit all be Agrammant thair bouné
Qhuhair he in force of armie did confydy¹²
Of France to raif the Sceptor and the Croune
Qhill Roland stout abaittit all his prydy¹³
Thair brasche of battell boldlie did he byd
And in the valor of his hardie hand
His hich renoune inritchit wonder wyd ¹⁴
Above his prayse obteind in forran land:

Cr.: Queins
Cr.: haughty
Cr.: Has 35
As lyon louse thair did his luik command\textsuperscript{13}
His strenth surmonts so furius and fell
That strongest steile mycht not his straik gainstand[.]
The loud alarum quhan his dints did knell:
As sillie scheip dar not the wolf rebell
So fants his fois and from his fechting fleis;
At euerie chok his courage dois excell\textsuperscript{14}[.]
Quho byds the dainger, suddan deth he dreis:
His arme victorius hich avanst; quho seis
Bids all bewar the thudding cums so soir
And as thay speik extinguist ar thair eis[.]
Doune skelps the sourd and dois thair lyf devoir:
As terrefeit haeir that rins the honds befoir
So troupis gois hence quhair he begins to fume,
Quhair ons he hits remeid thair is no moir[.]
Deid at ane dint thay gaet no uther dume:
As lustie falcon little larks dois plume
So harneis flew quhair DURANDAL discends\textsuperscript{15}
Was no defens to flie thair was no tume
Gif he approtchd bot lyf's constryndlie ends\textsuperscript{16}:
The mortall cryis occurd quhair he intends
Plaine was that part[,] all past and gaih him place[,] 
Nocht suhd ye heir about him quhair he bends 
Bot hiddius schouts[,] cair[,] clamor[,] and alace\textsuperscript{17}[.]
His armeur, hands, his wapnis, and his face,
Bebathd in bluid of Campions about.
He cleifs, he cuts, he peirsis, and dois chace
As thunder throw the elements dois rout\textsuperscript{18}:
Or lyk bold bubs, quhilh Boreas breath blaws out\textsuperscript{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,
Sum in caverns did creip to be assuirmd
At everie motion feiring ay thair wrak
For dammest driend thay thocht his dints induird\textsuperscript{20}.
This pithie Paladeine hes sic prayse procouird
In schairpe persute of his disconfeit fais
Quhom valyantlie he in this sort injuirde,
Tham chaceing thence in hirns, in hols, and brais,
For swiftlie so amongst the prese he gais
As fyrflacht fell from firmament fast flew21
Quhan mychtie Jove his bittir blasts did rais
And all the proud contemmyng Gyans slew22:
The headit horris23 mycht mak na reskew
Unto thair ryders all in harnes drest
Bot both renverst quhan Durandal he drew
The one lyis slaine, the uther plaine opprest24.
THE 2 CANT.

NOW NYMPHS IMMORTALL draw my dyt modest,
And in my spreit sum pregnant propois spair
That I may sing with suggurit sang celest
The beme of beutie brychest but compair:
The speciell perle surpassing maist preclair:
The daintie dame, quham I dar not defyn:
The twinkling star so far resplendent fair:
I meine the peirles ANGELIQUE devyn
Quha vincust all, and will nawayis inclyn
The king[,] the knycht[,] the suldior[,] and the slave[,] 10
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,
Firm fettrit fast and finds no force to flie:
Contending all be keine combat thay crave
The douce regard of hir celestiall ie.
Comte Roland best and boldest, first did drie
Diseise with dolor dalie deip distrest
Quhill his maist martiall fortitude hir frie
From Orient soile bereft from all the rest,
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 cleir
At Mont Pyrens loissing this ladie deir
Be accident as ye sall understand.
At tym quhan his mishap arryvit heir
Grayt Charlemaine haid thair conveind one band
Of hardie men the best in onnie land
For to revenge the former ancient feed
Quhilk Agramant did raschelie tak in hand
To wrak his realme and put his men to deed.
Quhan Roland cam, grayt deligens was meed
To do him honor at his first revoy[;]
Him to resave the speciell prences geed
With na les myrth[,] alacretie and joy
Than Hector entring with triumpe in Troy
Or mychtie Cesar with his laurels greine
So raed the Comte suspecting na annoy,
With glorius face and courtas awfull eine.
Bot Rennault raidged as tygar full of teine\textsuperscript{12}
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 immortal baill[.]
And sen that nane this mateir mycht aggrie
King Charlemaine did circumspectlie daill:
The battels being radie till assaill
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 Baviers suld hir hauld\textsuperscript{13}
In to his tent with tender tretment drest
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
For reccompance 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.
Helas for than succedit all his wrak,
For at deray quhowsoone the vangard gois
On horse scho lop and did hir journay tak,
And wold be thrall scho thocht to non of thois.
This lustie dame obteine culd na repois\textsuperscript{14}
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 befuir hir visage rycht
Ane knycht scho spyde on fute in armeur glans,
Than dreid of dainger warps hir in ane trans
As tender faune within ane darnit den
Quhan it persaifs the leopard avans,
Or compast close about be craft of men, 80
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,
Heplaints, he cryis, scho will not stay nor stand 16
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 toun to tell
Quhilk of the tuo maist fervent zelus beine 17[,] 90
Scho for to flie or he to intermell,
Thay both assay so schairplie to preveine 18:
As dانتie Daphne fleing Phebus scheine 19
With lustie lyms so luiflie squair and quhyt
Quha was transformit in the laurell greine 95
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 plyt 21
At instant tyme scho chanict for to sie
Quho in the battell haid sic drouth done drie
That to the revar thair to drink he past 22
Qubahair scho cam suddan, schoutting for supplie
With trimbling hands and feirfull hart agast: Cr.: trembling
The Sarrasin 23 with bittir brag and blast 105
Hint out his sourd, for he perfytlie knew
The maikles beatie quhilk sic gleem did cast
And with the rest haid done his hart subdew[]
He turnit stoutlie Rennault to persee
So tham betwix bauld bargan did begin,
The plaits and malyeis from thair harneis flew
Be birnist brands in bristing to the skin,
The fyre outbryms from steile all battrit in
With stabill strenth of strong redoubling dints,
Quhilk's far about tham meid ane hiddius din
As hammers beitting on the firmest flints:
In this mydtyme fair Angelique not stints
Bot fordwart ryds als swiftlie as scho may
Throch dens and dails maist privelie scho mints
And left all passage plaine for grayt effray,
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
Quhilk's maks hir start at everie stok and ston:
Grayt dreddor dreing desolat alon
Scho wilsum wavers wandring vext with wo,
Hir mirthles mynd molestit[.] making mon
Distrest with storms[,] is tossed to and fro,
Ane day and nycht contineuall ryds scho so
Quhill scho persaved ane bocage growand greine
Decorit fair be lustie revers tuo
Qhair it was privie situat betweine
And circuat so that it mycht skairs be seine
Be seimlie hils and blomit brais about
Quhilk's 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.
Heir Angelique no dainger doing dout
From horse discends and till repois hir sped,
Ane place scho spyis perfty 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,
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 a space no persone dois hir k naw;
Heir byds scho blist now, quhair no storm dois blaw;
Heir do I wiss scho mycht remaine for ay;
Heir than my lyns no longer wold I draw,
Quhilks heir ar poust to tell a ne effray.

_Ane mychtie noyes_ resounds about the spray
As men and horse thair haid arryvit beine,
Scho than astonist did hir sleiping stay;
Uprais scho privie spying and hes seine
Ane lustie knycht all harneist on the greine
Quhilk as _ane darnit lark_ did mak hir ly
Attending quhat the accident mycht meine
Schairs durst scho sob, so subtil 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;
So stairing still he not ane word expreimd
With peirsit spreit transport in thocht profound
As sensles wycht from all guid _fortoune fleim_; the spray
Quhill bittir bursting baill did so abound
That sorrow sweld behuifit out to sound
Ane maist afflictit pitifull lament
As till extract be force from deedlie wound
The grose and long intollerabill tent:
Than sychs as fume from _Etna Mont_ out went,
Than teirs as strems doune tuinklit all his face;
Than with ane voce maist sorrowfull and lent,
Than he began redoubling oft alace,
With sobs and sverfs ourquhelmit all the space.

["_O thocht_"] says he,[_"that both dois birne and freis_
My blaiknit brest, quhilk may no mirth imbrace.
_O thocht inchanti_ be my wickit eis;
_O frownynig thocht, thocht favor fremdlie fleis_
_O thocht that thinks_ all uthers thochtbot vaine,
Except the thocht, quhilk with my thocht aggreis
To think on hir, quha thochtles makst thee paine,
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 decay41:
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 dryfe his dart, and end my dull dispair,
Dispair consumes me confortles in cair42,
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 sail I ay assuirritlie and sound:
Sound thocht I sterve my favor firm sail flow:
Flow as scho will yit sail 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 sail I thee expyre?
Expyre the cause than sail 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 braine43:
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 reconmpance dois mis44
Hir fragrant flour fair virginale I meine
For evir helas thow hes bereft me this:
O cumlie chast virginetie maist cleine
Resembling rycht the recent Rose sereine45
Quhilk sweitlie smels in guidlie garding fair
So naturall douce upon the branchis greine.
The tender dew[.] the suave and holsum air[.]
And Phebus[ ] face46 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:
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
The virgin so quha does her worship wrap
With Venus vyce degraths hir hie renoune.
For quhat avails formosetie or hap
Quhan that hir honor is suppressit doune,
The cheif Charbunckle of hir cumlie croune
Qhilk suld preservit be moir pretius deir
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 cheir
To plesoure him in quhom hir lust all lyis,
Quho first did peirce hir fontan fair inteir
To him subdued hir bodie hailly 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:
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?
Hes thow na thocht of thy Circassian king?
Will thow not ons thy serviteur restoir
Quho deirlie luifs thee by all erdlie thing[?]
Yis I belive thy beutie sall me bring
From noy to joy in spyt of Fortoun's feed;
In hoip heirof althocht scho me maling
I sall continew thyn unto the deed[.]["]
This pitius Plaint in ampill sort was meed
Bie Sacripant the pert and puissant prence
Of Circassie, quhom vehement Luif did leed
From Orient far almaist de Pryved of sense[;]
Sen tyme that Roland with hir haid past hence
Both day and nycht he diligent did ryd
In hir persute puft up with proud pretence
As Duke Pirothous fumit at that tyd
Quhan the Centaurs perforce bereft his bryd
And quhair scho went he so derectlie drest
That to the camp qhilq Charlemaine did gyd
He first arryved, quhair thay to him expresst
Quhow all the battell was be hir molest,
And quhow the king impeschit was so long
Be the contention creuall qhilik increst
Betwix the tuo redoutit Chiftans strong,
And quhow scho haid eschewit tham among
For feir to be the cheifest victor's gaine[;]
Thus haid he passit schersing throche the throng
And followit rycht from part to part so plaine
Qhill heir he chanst reposing to remaine
Qh Lair Fortoune so supports his caurfull cheir
That all the clamor of his vexit braine
His lustie ladie tentelie dois heir.
Scho knaws him weill, and seis his luif inteir,
Qhill partlie muiffs hir stonie hardnit hart.
Apollo semel ridet in the yeir,
So ponders scho his peiring painfull part[;]
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
Yit scho conceits quhat evir mycht befall
To chois him now for ane conductor tall,
For quho that ar in wattir to the chin
For sum supplie peraventure may call,
So scho quha was this wildernes within
Unto sum reuth and favor dois begin
To serve hir turne, and for na langer space
From buse heirfoir with douce and soubir din
Scho represents hir fair excellent face
As goddes brycht appeiring in that place,
And with ane sweit and amiabil smyle
Scho wisheth till his truiblit thochtis pace
And cals the hiest 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 knycht:
The blind long tyme depreyvit of his sycht,
Not 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 frie
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 goddes deir,
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
That thankfull mynd in to hir part did lest,
And now also that scho did firmlie trest
In his protection to be saif and suir
Lyk as Lord Roland doctelie supprest
All accident that mycht hir fame injuir,
So that hir madinhead flurissing scho buir
For thocht, and deid, invitiat and frie
It mycht be trew thocht sum not think it suir
He credet gaipe, for quho that luifers be
To graytter douts thair fancie will aggrie
Than to belive thair ladie speiking plaine:
And thus he thinks[4]O happie tyme to me
That Roland slippit hes his tyme so vaine,
Sic forton fair he sail not find againe, 335
I will not tarie sutting hir consent,
Nor langer frustrat sail I not remaine,
Pass I this tym I evir may repent,
My stamp sail first upon the seale imprent71; 340
Hir close conclave I sail at plesour use,
Thair is no thing may ladeis moir content,
Thocht for the fassone thay mak sum excuse,
Stay will I not my propois for refuse
Bot sail incarnat my intent till end,
Quho taks his tym, he may with reson ruse,
Quhan tym occurs quhilk tymlie tym dois send:["]
Bould boudin so with boult and bow bakbend 345
Quhan till assault he lustelie began,
All was impedit quhilk he did pretend72;
For lo ane chiftan quhyt as onnie swan73,
With proud appirans of sum mychtie man,
Cled all in armeur 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:
Kyn Sacripant preparing to defend
Did leice his armet at this suddan sycht, 350
And on his cursor hautelie did bend,
With sum manass began he to contend
For creuall raidge because his plesour stayt:
The uther na les coveting commend
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 hors74;
Doune falls the king and mycht not rais his cors75, 365
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
To his fair ladie quha befoir him stands.
And so tormentit he behuift to stay
Beneth his horss quhill that hir tender hands
Supplid him up and lowsd the sadle bands,
His grayt regrait prolixt war to defyn
Quhill scho sum comfort him to tak commands
And with hir speitche dois metigat his pyn,
["Your horse it was"] sayis scho["quhilk did declyn", 78]
Repose and fuid to him was neidfull moir
Than the combat, lat not your courage tyne
I knaw your valore weill in tym befoir,
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
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
Ane proper page cam galoppan with speid
And tham inquyrd as he approtchit nei
Gif thay haid seine ane knycht all quhyt in weid:
["Yis as ye sie he dung me doune in deid"]
Sayis Sacripant,"I nevir thold sic schame
And be his strenth hes slaine my stalwart steid,
I yow request to lat me knaw his name:"]
["The name"] says he["appruifs the famus fame
Quhilk I will schaw and put yow out of dout:
Ane virgin fair immaculat but blame
Hes reft your worship with hir courage stout80,
Quhair scho intends the hardiest may lout,
This is the puissant BRADAMANT but pei81,  
Cr.: PRADAMENT
Scherss heir and thair and all this world about
Nane sall ye find may matche my ladie cleir,
Sir, fair ye weill, remaine I may not heir[:]["]
And schortlie so his way frome tham he past[:]  
Cr.: thame

76
King Sacripant with ane confoundit cheir
And face imflamèd stuid stupifact agast.
He nevir heid sic bittir bairfull blast
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
At part imprompt quhair as his ladie seis,
Quhilk maks his mone agment the larger moir83:
At last, persaving no remeed thairfoir
Upone the horse quhilk Angelique possesst
He did ascend with spreit perturbit soir,
And hir in crouppe behind him hes he drest
And superceids to tym of better rest
The sweit jouissans of his appetyt84:
So ryding thus with vexit hart molest
Againe impeschit was his douce delyt,
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 lang86:
Over dyks and dens, over stanks, and revers fair,
He braying bends and sturdelie doune dang
Stoks, stons, and treis, and meed his passage bair:
Sayis Angelique["]gif that my eis be clair
Yon is the strong redoultit dochtie steid
The bralling bustius BAYARD but compair87.
It Bayard is, I knaw him weil in deid,
My self sum tym in Albrack did him feid88,
Heir he repairs in proper tym and place
As haifing sum cognossans of our neid,
My irkit horse he may induir na space
To beir us baith. It war ane happie cace
Gif that we mycht yon cumlie cursor fang89:["]
The king descends and dois begine to chace,
And syn approtching, softlie dois he gang
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 raid and dind,
Ane mont of mettall mycht tham not induir\textsuperscript{90[.]}  
O \textit{Sacripant} thow happelie did find\textsuperscript{91}
Thy fortoune now that from his stricking stuir
So hes eschewit saif untuitchit suir,
For haid he hit thee rycht, was no remeed
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 feed\textsuperscript{92}
For former favor quhilk the Dame haid schawne.
With humaine semblance untill hir he geid
As kyndlie hond quhilk haid his maister knawe,
So in hir hand haiying 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 contrak:
Now \textit{Sacripant} his tym did wyislie tak
For as the ladie interteind the steid
He lychtlie lop above his puissant bak
And suirlie sat weill horssit now in deid.
Syn singlie scho againe supplid hir neid,
Upon hir haiknay ryding at devyis\textsuperscript{93},
Quhill thay persaved ane armit man with speid
Avance behind tham with dispytfull cryis,
For yre and greif his flesche inflamit fryis\textsuperscript{94}.
At the first sycht fair \textit{Angeliq}e him knew[,]  
Hir tender hart for feire began to ryis  
And dreid did dim the glansing of hir hew:
\textit{Duke Aymon sone}\textsuperscript{95} it was, quho did persew
To schers his ladie and his \textit{Bayard} bald
Even he quhom scho did ofbefoir eschew
The hardie \textit{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.
The cause heirof war langsum to declair
Quhilk did proceid of springing fontans tuo;
Not syndrie far thay ar in Arden fair,
Divers effect thair liquor workis so
Ane fervent freind becums ane fremmit fo
To teist the one, the uther dois compell
Ane hardnit hart all haittrend to forgo,
And in the lusts of luiflie raidge to swell:
Knycht Rennault heirof (as my text dois tell)
Did deiplie drink, and Angelique againe
Hir drouthe did quenche at the invyous well.
Befoir that tym, thay say scho suffert paine
For Rennault's luife quho than did hir disdaine.
And now thay cheingit war throche everie poir,
So seing him scho lyks no moir remaine
Behind thame rynning as ane brymmyng boir,
Maist fervent dois scho Sacripant imploir
To flie with hir, and him no langer byd:
"["Esteme ye than I may yow not restoir"
So sclenderlie do ye in me confyd[?]["]
Sayis he againe"I sail 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
With nakit persone, gif ye rycht recorde[?]["]
Ane word till him againe scho answerd nocht,
For Rennault now so nar aproctching schorde
That dout of dainger hes hir langage smorde:
The superbe Persons both thay do prepair
With martiall mycht contending to be glorde,
As my nixt cant the maner sail declair.
THE . 3 . CANT.

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,
Thy flickill fancies, and thy fervent fyre
Dois fram be gaeise of thy tuo blindit eis,
Paine as we pleis repentance is the hyre
Thocht we suld serve thee constant on our kneis.
Ye sie quhat dolor dalie Rennault dreis
For hir quhac cuirs not of his cair ane myt.
And monie mo disdanit dwyning deis
With dew reward quho nevir ar requyt.
The lairge prolixit histoir quhilk I dyt
In this preambill lets me to remaine
I prosequit: stout Rennault in dispyt
To Sacripant thir words exprimit plaine

["False commoune theif, quhow dar thow me disdaine
So for to steill my ladie and my steid.
Thow meschant mereits not sic nobill gaine.
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"] says he ["thow dowbill leid", And is dissemblit as ane theif and war,
I thee defy. Do quhat thow dow or dar,
Betwix us tuo now sall approvit be
Quho bendit boldest, bragin may debar
With birnist brands to bruike my ladie frie:
As byting barbats quhan thay disagrie
With ardent raidge and furius fyrie eine:
Or boustius buls ar terrabill to sie
Quhan thay to bargan boldlie baettit beine,
So to combat conjoins the knychtis keine.
Bot the Circassian forcit was to lycht
For Bayard haid so guid ane natrall meine
He wold not reullit be in ryding rycht

Cr.: fancie 5
Cr.: in
Cr.: bendid
Cr.: burnist
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
For to molest his maister, quhom he knew;
*The king* persaving that he so withdrew
Maist firelie from him did doune discend,
Ane martail fact than mychtie did renew
Conform to thair magnificent commend.

Quhyls hiche, quhyls low, the skelping sounds did bend,
Quhyls thay rebat, and quhyls thay scharplie schair,
As quhan *Vulcanus* dois his force extend
With hammer flisting fyrfacht in the air
Up high to *Jove* making the thunder rair\(^6\),
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 strechthe tham out,
Cr.: quhyls
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:
*The knycht of Clairmont*\(^7\) with couragius hart

On *Sacripant* ane ackwart dint did ding
Quhilk all astonist meed his arme to smart.
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
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 scho remanit in that steed,
To *Rennault* quhom scho haits unto the deed
Als far as he hir luift in effect\(^9\),
Heirfoir besyd tham scho no moir abeed
Bot turns hir horse and taks hir way derect
Throch thikkest wods and wilderness eject
From everie passage maist frequentit plaine
With wofull visage spying ay suspect\textsuperscript{10}
That \textit{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
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 \textit{Cupid's dart} as I sail heir declar:
The subtill hermet mycht resist na mair
Bot deiplie did greine wound of Luife induir\textsuperscript{11}[:]
Thocht feir did feed hir former favor fair,
Hir luflie luiks did all his lusts alluir,
And so constraind his aidgeit brest combuir
In fervent force of furius fumyng fyre\textsuperscript{12},
That \textit{Bersabe} in bathe I yow assuir
Inflamd no moir \textit{King David} with desyre\textsuperscript{13}:
Bot he was eildit and his ase did tyre
Till imitat hir passing paise be speid\textsuperscript{14},
With nigromance heifoir he did conspyre\textsuperscript{15}
To satisfie his vitius vilan deid,
His conjurations and his bakwart creid,
With circumstans of monie circle round,
In ceremonius maner did he reid
Quhill wickit spreits infernall did abound
From Pluto's darkest dungeon maist profound,
Of the quhilk sort one cheif he did elect
Quho brocht this dame in danger to be drownd:
Hir horse he reuld with violent effect
Throch \textit{Neptun[']}s deips till ane disert direct
Be this deceitfull hermet's fraude and slycht,
In the quhilk part he suirlie did expect
For till obteine at will hir beutie brycht.
And so hir horse to dant scho haid na mycht,
Bot in the seis perforce he gois coak,
And scho in wo bewrapt ane weerid wycht  
To saif hir self sat suirlie on his bak\textsuperscript{16}:  
As Jupiter fair Europa did tak\textsuperscript{17}  
Throch bullering strems his strese for to restoir,  
Quhan as Mercurius privelie did mak  
Hir welthie troupes 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  
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,  
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,  
Bold Boreas and Eurus did abstrak  
Thair bubbing blasts, and Tryton with his tryn  
Supplide to hold hir on hir horsis bak:  
\["\text{I war to blame gif sic ane beutie wrak}\]"  
Sayis mychtie Neptun\["\text{Quhair I mak repair}\]"  
\["\text{And it to me war both grayt schame and lak}\]"  
For to torment hir with intemperat air\["\]  
Quod Eolus, \["\text{My pith now sall I spair}\]  
Permitting pass this peirles perle of prayis.\["\]  
At part apoynt so lands hir haiknay thair  
Quhan Phebus\["\text{cours till Occident applyis}\]\textsuperscript{18},  
All dririe droukit doutsum in devyis  
Quhat for to do in that disert alon,  
Scho stairing stands but motion, and espyis\textsuperscript{19},  
As image formit of the marble ston,  
Quhair hiddius rocks obscuirlie 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
Bot all besweld in sorrow dolor dreis,
Quhill at the last trebusching 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
Agains the malheur of hir desteneis
Beginning thus hir pitifull complent:
["O mychtie Jove, quhy art thow creuall bent]
My martrit mynd for to molest so soir?
I wofull wretche quhois worldlie weill is spent
May not resist thy malice onie moir.
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.
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 chair
Throch feirfull monsters hurlling heir and thair,
Quhill thow quho reuls above the heavenis hie
Thy thudding thunder did upon him spair,
O Jupiter extend the lyk to me.
Gif thow hes saift me from the swelling sie
With sauvage beists heir to persave me rent
Cause tham approtche with speid and lat me die
For to dissolve my dulill incontinent:
Quhat now avails the beutie excellent
Quhilk thow O Nature did on me dispon[?]
Of that grayt gift I lairgelie may repent
For it am I not raveist from my tron?
My bruther Argail lykwayis lost and gon
To quhom inchantit harneis not avaid
And als my father mychtie Galafron
To battell kein be Agrican appaid,
All for the beutie quhilk thow in me said.
Wold god I haid in *Ethiopia* thair
Beine bred and borne quhair fairnes all is faild
And not in *Ynd* ane maikles maede preclair.
O *Philida* thow happie was and fair
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 dwynyg dolor, quhilk I dalie drie.
And yit this thing deteins me maist supprest
I feir my honor quyt extinguist bie
For thocht I haif observit chastetie,
Yit wandring as ane wolsum vagabound
Report perhaps will attribute to me
That sum hes favor in my fancie found,
For meschant mouths of this malitius mound
Of proper pretick will with pert pretens
Prepair sum propos of ane sempill ground
Quhair thay may purches place and audiens,
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 triumpe immaculat and frie:
Bot yit fair ladeis circumspect suld bie
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,
So the renoune of beutie lyith deed
Quhan wickit toungs be sum appirans schaws
That vitius living honestie ourthrthaws,
Quhilk causis beutie odius to bie,
And our estait in dalie dainger draws
To disposses us of our worship hie,
Quhairof 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;
Thair teirs distels bot onlie to distengyie
Our chastetie, quhilk cheiffie suld precell,
As to my self I sail with reson rengyie
Thocht thay suld raidge lyk Cerberus in hell;
And gif that Fortounie creuallie compell
My cairfull corps heir but delay to die,
Yit sail my spreit with daintie Diane dwell
Quhilk is the onlie hoip reconforts me;
Lyk as the luiflie lustie Emelie
Did celebrat ane sacrafice maist dew
To this chast goddes sitting sum supplie
The Theban knychtis 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.
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;
And said[']O father venerabill wyis
Lat pitie perce yow to lament my paine
Sic teinfull terror on my bodie lyis
It interrupts my toung for till explaine
Quhow I in dreid and dolor dois remaine
As Daniell with lyons meed repair,
Bot thow art send to help me up againe
As Habacuc was heysit be the hair,
It me rejosis to persave thee thair.
O holie man I hartlie thee exhort
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 schew.
The summe of thair hir sorrowfull resort
Quhan towarts hir dissimulat he drew
Be apparence semling devotion trew
As godlie Jerom, Paul, or Hilaire heir
And with perfyt remonstrances ane
He meed his subtill sanctitude appeir:
["Delay your duill my tender dochter deir["
This hypocreit did rycht demurlie say
["I haife grayt pitie of your cairfull cheir
And to persave your sorrowfull array,
Bot sen we ar incertane everie day
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,
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 procuir
Place till obteine his plesour sensuall
For in effect the forme did efter fall
Quhan till intretment doucelie he began
Oft clapping both hir cheikis quhyt and small
Syn kyndlie kyssit as ane amorus man
Qhill that his hand beneth hir vestment than
He hamlie threw and menit till imbrace,
As did the Judges to the chast Susan,
Qhill scho repulst him with ane blusching face.
So than persaving till obteine na place
Be dailling dousc 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 plnist till repress the eine
And with ane sparking drop thairof did hyd
The brychest percing torches to be seine,
The fairest lamps that Luife possesst, I meine
The heavenlie eis that chiftans did coak
Quhilks far preceld thois of the Grecian queine
Quha brocht both Troy and Trojans all to wrak:
This foirsaid liquor sic effect did mak
That sweitlie syn in sleiping sound scho lys
So that this vitius viellard now mycht tak
Of hir his plesour at his awne devyis,
He kist, he claps, he braist, he tuitchd, he spyis
Hir glansing gorge, and curall lips perfyt,
Hir christall paps as proper perls of pryis
So dour so douce, and so transparant quhyt
Far fairer formit nor my Muse may dyt
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
In this disert inhabitable ground
But molestation he perusis thair:
Bot feiblit corps mycht not with will repair[;]
Do quhat he wold his Standhard did declyn,
He sayeit all meas quhill that he mycht na mair,
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 lysis and will not ryd nor stand,
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[;]
He dammest drouppit doune againe as deed
With panchie mouth als haw as onie leed,
And all his hyd most lyk ane skrimplit ront:
No chap nor chak mycht mak him lift his heed,
His bruissit bit was wore so rustie blont,
In vaine he forst him to that flowing font\textsuperscript{37},
In vaine he schaiks the brydile to and fro,
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
Quhill warps this ladie, all involved in wo,
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 ament is all hir game and sport,
As in this cace be pruife I sall report.
And in effect the forme heirof to tell,
Ane little space from propos I resort
For to dilat quhow that the sam befell.
\textit{In Hebude Yle} sum tym ane king did dwell,
Quho haid ane dochter so surpassing fair,
That be hir beutie brycht quhilk did precell[,]
On the sie landis as scho meed repair,
Cacht was Protheus in the fettrit snair
Of ardent Luife amyds the frostie strems,
So that his wattrie brest inflamit thair
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
And left hir so with chyld but proces moir,
Qhhairwith hir father grevit was so soir
He kild his dochter but paternall stay
Quhilk meed this pastor of Neptunus Stoir\textsuperscript{38}
Becum his mortall ennemie for ay.
\textit{Strong ourks and phoks}\textsuperscript{39} and monsters everie day
From seis he send his peuple till annoy,
Quhilks brocht his kingdom greatlie till decay.
Thay did not onlie bestiall distroy,
Bot men and wyfs mycht not thair lyfs injoy,
Brochs, touns, and citeis, war beseidged about,
And everie ane constraind to keip tham coy
For to preserve tham from this maryl rout,
Enarmed all thay dalie stuid in dout,
Thair fertill feildis war dishantit lang
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 apertilie plaine
That the remeed of this maist wofull wrang
Was till assuadge Protheus' great disdaine
In offeringe 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:
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,
Quhils all susteind ane miserabill mort
Ane hiddius ourk tham duilfullie devord[
This law did lang thir landis lest ahtort.
O lustie ladeis heir your deth is schord,
For gif your beuteis in thir bounds abord
This wickit monster most yow kill but stay.
No mercie may thir menis mynds remord,
Upon the rivage schers thay nycht and day
Sum fremmit face the perrell till assay[
Sum thay obteine be slycht, and sum be gaine,
Sum thay alluir, and sum thay raife away,
With this maist creuall coutume to be slain[
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 quhom the hermet wold haif sind
Thay cam at last, and did hir firmlie bind:
O divelische dome for sutche ane seimlie sant,
O frowart Fortoune, fickle, false, and blind[!]  
Sall now ane monster hir devoir and dant  
Quha from the caldest Caucasus caust hant  
**Great Agrican** to heittest part of **Ynd:**  
Hir that the half of **Scythia** meed want  
Thair lyfs for Luife; and *fers Ferragus* pynd:  
Hir that the puissant *Sacripant* constryn  
To leife his welthie kingdome and renoun:  
And *wordie Roland* till rin by his mynd\(^{43}\),  
And all the *Orient* turnit upsyd doune[?]  
So singlie now sall scho in sorrow soune  
Bot one to give hir confort or relife[?]  
Thay led hir captive bound unto thair toune  
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 peuple\(^{44}\), following hir in grife  
With weping eis upon hir beutie staird.  
Quho may exprime the pitifull regard\(^{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[?]  
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 weylid* or *serpent* in the grave\(^{46}\)  
May sie or think, but pitie and lament  
*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 tyms thair bodie wold be bent  
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[?]
Quho sall derect my dull forwayit heed
With douce indytmnt deulie to declar
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[w]sse in everie vaine,
O Melpomene now ayde my dazed dyt,
And with thy teirs fill up my emptive braine
His percing passions till explaine perfyt
The scorching sychs, the sorrow, and the syt,
Quhilk so with swerfs oursets his hardie hart,
All distitude of confort and deylt
Sen tym his ladie did from him depart,
Nocht may remeed this deadlie dolorus dart
Except inspection of hir fragrant face[.]
For sorrow sad he seims to swelt and smart
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 befoir Phebus[ ] face
Of twynkling wattir casting clairlie cleir,
Or as the nocturne beams quhilk dois appeir
But rest ay reilling throch the glansing sky.
So Roland, raidging for his ladie deir
Mycht nother stabill stand, sit, gang, nor ly,
Quhyls wold he birst out with ane reuthfull cry,
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 pousshe his speitche ane space
With tein, with terror, torment, and dispyt
Him self both cursing and his cairfull cace
To froune, and fume, and in this form to flyt[,]
[“]O thow my onlie darrest douce deyt,
And cheife beravar of my captive braine,
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 strenth to tak thee from my hand.
Quhy was I than so frivoll and so vaine
To rander thee althocht he did command[?]
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.
My onlie huife, my ladie, and my lust,
Gois single athort quhilk maks my flesche to fry
In my defalt disturbit soir I trust.
I wiss my hart haid to the deth beine thrust
Quhan I departit from thy persone pur,
My lyf’s releife I haif occasion just.
To die for dolor quhilk thow dois induir.[.]
As meikest lambe gois in the wods obscuir
But keipar suir with wickit wolfs fell,
So wanders thow quhois beutie will alluir
Sum with the flour of thy first fruite to mell
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,
O flour conding that I contineuall socht
Hiche with the gods 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,
And wissing it I fretit nycht and day,
Now duiffull day to me that did it mis,
Mishappie man am I for evir and ay,
O wofull wycht quhois well is went away
For, gif this fair fresche flour so feidit bie
Doung doune in deipst dounege of decay
Than do I stand, and rather craifs to die\[.\]
*O god eterne* convert this cair from me\[.\]
As plesis thee in onie other pyn,
Sic deedlie dolor dow I nawayis drie
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 dyntment may defyn[?]
Quhair slyds thy self so seimlie sweit and fair\[.\]
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
Quhill *Morpheus* displayed his slummering scheild
Above his brest, quhilk partlie did alluir
His havie hart and weeping eis to yeild\[.\]
Yit thocht he sleips his sleiping is no beild
From his consavit coustumabill cair[.]
He dremd he was in ane fair, fertill feild\[.\]
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
And quhair scho gois no maner of way he knew[.]
With reuthfull cryis he socht and did persew\[.\]
Hir heiring sute secours to be defend,
Bot ay from him he thocht scho did eschew
So that he culd hir nawayis comprehend:
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 thow sall not joy nor sport\[.\]"
Now with this word from sleip he did resort
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
Heir I renounce and everie color fair,
For wofull wychts wold weir no varient hew,
Blak cleithe sould catifs cleine ourcum with cair
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
With truibill, teine, and travell, tosd and teild.[

Throche fellest fois that fumit fast in feild
Both grime and grivous but regard he gois
For till obteine his brychtest blisfull beild
That sant celest surpassing maist formois,
Desyring all thair knowledge to disclois
Gif in thois bounds thay haid hir beutie seine,
Thrie nychts and dayis he nevir did repos,
Bot tryis and spyis thair camp with restles eine.
The narrest touns that syn adjacent beine[,] The hils, the vails, the wods, and wildernes,
He bussie socht as tygar full of teine
In dalie dwyning dolor and distres:
Throch all the parts of France he past expres,
And throch Auvergne and Gasconie also,
Throch Provance als he did his journay dres
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,
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[?
It tedius war derectlie to declair
His wilsum wayis went be sie and land,
With exploitis precelling but compair
Wrocht with his wordie valyant valurus hand.
Go reid the histor31 ye sall understand32
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,
Than hich above thois peuple grew his gloir
Quhan thay beset him furius round about
For as the ours34, 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
For dreed 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
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 hont37,
And quhair he cums thair keinlie did he kill.
Nane docht induir quhair Durandall did dont
Not thow o Hector, nor the fers Achill38.
As painful Pilgrim pressing to fulfill
His irksum journay passing to and fro
In dririe nyght: so I agains my will
Dois stot and stummer in my mateir lo[:]
I haif no way quhairbe derect to go,
Bot as the wycht quho wanders wilsum blind
This work of myn behuifs me schers it so
Quhyls heir, quhyls thair, quhyls fordwart and behind:
The historie all interlest I find
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
In flowing feild of sic profound indyt
My minscht meitir may bot mank and spill:
Yit as the painter stairing stedfast still
With trimbling hand his dracht perfyt to draw,
So indevoir I with my sklender skill
For to do better than my breath may blaw:
Accept guidwill, for I guidwill sall schaw
To fram so furth as I haif done intend:
Fair Angelique was linckit as ye knaw
Close till ane rock hir wofull lyf to end,
As alabast statue solitar suspend
With stabill eis attending onlie deed,
The ourk appropitching be Protheus send
Hir to devoir, ane hiddius rumor meed,
Quhan even abov hir at that instand steed
Knycht Rodger keine on Hypographe quho flew
Cam pricking doune but feir of onie feed
And did this dam with diligence reskew.
Thocht palle perturbit was hir heavenlie hew
Hir glistring eis the dochtiest so dants
That with ane blink scho Rodger did subdew
Sic seid of Luife hir persone seine implants
Quhilk nakit was and no perfectione wants
Besparsit with hir gouldin hairs perfy,
As Phebus[ ] beams in guidlie garding hants
On recent rosis and fresche lileis quhyt9:
[""Quhat creuall hart invenemit with dispyt""]
Sayis he[""hes bound thee to this frostie stone?""]
O doucest dame thy bodie of delyt
With luiflie leessis sould be link alone10[.][""]
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 scheine12,
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 extinguishe plaine,
So that be it one harmles mycht repair
Of warlow, witche, or wicket visione vaine:
The pervers Brunnell be his subtill braine
This Ring befoir from Angelique did steile,
And the magnifique Bradamant againe14
Reft it from him, auld Atlant till asseile
Quhan he inchantit held hir luifer leile
This foirsaid Rodger captive in ane tour,
Syn quhan his former fortitude did feile
Be byding lang in wicket Alcin's bour15
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
And him upkendlit in ane glowing gleid17
This nakit figure so bereft his theocht
Quhair everie beutie did his fancie feid:
So Rodger raeid rejosing as I reid
With this Diana 18 dressit him behind
On Hypogriphe avancing hich with speid,
As falcon fair swift fleing in the wind
Espying quhail sum proper part to find
To raipe the fruite of this his conquest gaine19.
Sic birnand brands his bowdin brest did bind
The moir delay, the moir agments his paine,
With luiffie 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,
Quhilk montans circuat round as he culd wis,
And flurist treis, quhailon the birds did sing,
Resembling rycht ane Paradise of bliss,
And in the myds ane fontan fair did spring:
From Hypogriphe that did tham hither bring
Thay lycht and left him linkit at ane staik.
Now Rodger heir single with this ladie ying
Uncled befoir him quhytter than the laik
No wonder thoht fair Bradamant his maik
Pass from his mynd be sutche ane seimlie sycht.
Quho mycht refraine now for this ladie saik
To mont aloft with all his members tycht20?
Not thow Zenocret21 froisin sillie wycht
This traine of Luif thy continence wold rave:
Than Rodger birning for hir beutie brycht
So bendit beine he mycht not byd to crave22
In Cupid's luiffie ludge ingress till have
Bot be bald battrie wold the blockhouse tak,
The percebill primp23 port he did persave,
Quhairof preparing till upclose the chak,
Both scheild and corslat from him did he swak,
His haberysone and harnies all with speid,
Quhilk as ane barrier held his baton24 bak;
No mervell thoht the fortres25 schouk for driend:
Now Angelique eschaming at this neid
With eis derectit 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 quyt
Of vertew great quhilk in it did consist.
From hand, till hand, scho subtelie perfyt
In till hir mouth it catchit or he wist:
As fyrie gleem extinguist at ane flist,
Or glance of Phibus' glorius gouldin face
Maist suddan schaddowit with ane cloud of mist
So scho evanist from him in that place.
He sychit soir full oft and said alace,
Far circumvenit quhair he did confyd.
Thair did he gaise, thair did he plaine ane space,
And scho walks wandrand void of wordie gyd
Quhair wayis was wilsum within woddis wyd
As Naturall Nympe or Lucine lampe of lycht
Quhill scho approtchd sum pastors thair besyd
Quho gaife hir fuid and clothing as thay mycht:
Thocht hir array did laik the rubeis brycht
In former fassone set on silks anew,
Quhilk scho with perle and pretius stonis pycht
Umquhyle posset of everie sort and hew,
Quhyt, purpur, sanguine, cramsie, broune, and blew,
Orange, incarnat, yallow, reed, and greine,
Yit in this habit pastorall scho schew
The countinance of emperese or queine
O Amarille, and fair Galathee scheine,
Neera brycht, and Calisto formois,
Nane of yow all so beutifull hes beine
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:
Hir sacred Ring scho dois posses and sie
Quhilk from enchantment 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,
And to Comte Roland will returne againe: 150
Confessing oft sic mateir till imbrive
Waeik is the vigor of my widdrit vaine34[.]
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,
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,
Bot day and nycht with ardent deip desyre
For till obteine his luiflie 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
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 brocht\(^3\)
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
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 descend:
So *Roland* na les willing did pretend\(^5\)
To find againe the *Ruble 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
By monie valey, wildernes, and toune
And all the seis of *Libia* and *Spaine*,

\(^{1}\) refrain
\(^{2}\) afflocht
\(^{3}\) first
\(^{4}\) Gulf
\(^{5}\) pretend
\(^{6}\) renown
To *Castillon* both new and auld againe
He restles raed on *Bridedor* his steid.
Thir was I wat he nevir went in vaine
With ydle hand bot doing dochtie deid,
Thocht inexprimit as thay did succeid,
To lycht but witnes nevir cam his ak
For quhy him self so secret was I reid
Thocht lairge he did, he nevir amplie spak,
So that the most part is obscure abak
Of all his worship win this winter last.
Bot quhan brycht *Tytan* did his cours uptak
Above the *Bull* updrying stormes past,
And *Zephr* suave with bonie bonsum blast
Reverts againe the blomit branchis greine
Quhan herbs and flours abundant dois upcast
Sweit savorous smell in sop all soupit scheine,
The pruifs immortall than of *Roland* beine
Upspringing with the verdur of the yeur,
Now as he pansive raed 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 horsit knyght than till him did appeir
And in his armes ane proper pucelle gent
Quhamwith perforce trottane away he went.
Scho quhrynys, scho schrinks, scho wreyis, scho wips for wo,
And with maist dolorus semblant and lament
Imploirs *the Comte* to saif hir from hir fo:
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
Quhilk from myd ceinter of his brest in baille
Haid reft his hart 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,
*Bold Brisedor*, that did him nevir faille[,] 75
As thunder thuds with quhirrand 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,
Resoundit all for din and clamor new,
With great manasse ay did he pert persew 80
Bot yit culd not to his desyre atteine
For swift as wind the uther dois eschew
Quhill till ane palice he did *Roland* traime
Quhair lang he*¹⁷* schersit thair his luif in vaine,
For be enchantment to him did appeir
That in that building scho haid done remaine[,] 85
Quhyls up, quhyls doune, he seis hir thair and heir
With pitius speitche saying["Approtche my deir[,]"
Speid and supplie thy onlie paramour.["] 90
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,
Within thois wals wyd, wandrand everie hour 95
The ivill enchantor*¹⁸* so deteind him syld,
With monie mo of stalwart knychts so styld*¹⁹*
As *Ariost* in hich and wordie verse
The circumstance moir copius hes compyld
Than I may retche with rasche and ruid reherse:
*Stout Sacripant* and *fell Ferragus* ferse 100
In to this ludging both thay meed repair,
The false illusion lykwayis did tham perse[,] 105
Thay all presumit till obteine hir thair,
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
To tham againe appeird hir fragrant face 110
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* nigromancicale invent,
Qhill *Angelique* persaved thair cairfull cace
As I sail schaw in maner subsequent.
THE . 7 . CANT.

Precelling spreits[,] of Jove the dochters gent[,]  
Apollo[,]s sisters that on Pernass sports,
From fragrant feilds quhair freschlie ye frequent
Supplie me with your pithie prompt reports,
Ye that all cumnyng creaturs confort,
Sum polite propos for my pen prepair,
Qhill flows about the famus fontane fair
Of the renounit heavenlie Helecone
With dytment douce derectlie to declair
The present plat quhill pithles I compone:
I haif exprest quhow Angelique alone
From dochtie Rodger in disert hir drest,
And to sum pastors thair besyd hes gone
Quhair for ane space this ladie tuik sum rest,
Qhill fervent zeill hir hautie hart possest
For to returne in hir paternall land,
Concluding so scho did esteme it best
That ether Roland quho wold stoultie 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.
Ane horse scho fand the schiphirds thair amang
Syn sped hir throw the flurist feildis fair
By monie citie, toune, and castell stran,
To find hir luifers schersing heir and thair,
Thame haifing all lyk egale in compair.
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 quhill will not bendit bie,
Hir staitlie spreit will not to Luife derect
For onie cair hir cumbrit corps may drie:
So weying tham in equale ballance frie
Scho schortlie past both forest, hill, and plaine,
Quhill scho approchd be veirray chance to sie
The part quhair all the knychtis did remaine
Most bussie sutting with perturbit braine
Ane fenyeit figure be enchantment drest:
Rycht weill scho spyis the frivole visione vaine
And all the maner quhow thay war molest
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,
For this effect the wordiest conding
Scho dois desyre among the sort of thois
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,
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,
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,
At suddan sycht his sute so soone sould swell,
For frustrat favor with refuse befuir,
That kyndlie Cupid knew scho keine wold kneill
The douce desyrit dint but proces moir:
To Sacripant heirfoir as gleme of gloir
Scho turning than from mouth hir Ring abstraks,
Hir portrature him perst throch everie poir,
In hir persute with speid he passage taks:
Scho presuppong the rest haid turnd thair baks,
And not persaved hir quhair scho did appeir,
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
Bot hiddius din for diligence that day,
Quho mycht be formest, formest sprent away,
Gif Roland raeid, Ferragus ferslie ran,
And Sacripant quho thocht no tym to stay
With speid he spurrit as ane furius man.
Ane suddan chace thus mervelus began
So that thay did fair Angelique constrain[e,]
All in ane troupe approtching to hir than[e,]
To place the Ring within hir mouth againe
And from hir former thocht scho dois refraine,
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 countinance as hongrie honds agast7
Quhane hontit haeir 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
In hir persute quha smyld to sie tham rave.
Thane fers Ferragus quho mycht hautie have
The palme of prayise with onie wordie wycht
Began agains the uther tuo and strave
Reverting to thame so with manlie mycht.
["”Desist["] says he [“”Sute not my ladie brycht8.
Reteir or doubtles ye sall schortlie die,
For certanlie I will admit no knycht
For compaignon to scherse my luife with me.””]
Yit thocht he buir his glorious heed rycht hie
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
To chasteis thee so but ane armet now
I sould thois 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
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:["]
Sayis Sacripant["That war ane fulische thing[,] My force is na les wordie than thy awne
To dant the daftnes of ane folie maling.
Gif him thy helm it sall be schortlie schawne:["]
Subjoins Ferragus["Folis both weill knawne
Gif plesit me ane heed peice to posses
I mycht albeit of baith your bragin blawne
Bereft your helms and meed your courage les,
Bot on my heed I nevir ane sall dres
Quhill that my solemn vow accomplicant beine
In the obtening of the helme expres
Quhilk Roland beirs the staitlie Paladeine:"]
The Comte than smyling sayis["Art thow so keine
With nakit heed till do to Roland that
Quhilk umquhyle he at Aspermont in teine
To Argolant sone did quhan the helm he gat?
No, no[3] not so bot rather weill I wat
Gif thow beheld him ons in to the face
With speid thow wold repent thee of thy plat
From heed till heile all trimbling in that place[.]["]
The vanteur Spangard 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
His foirsaid helm (quhilk than I wold not tak)
Bot all his armeur 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:["]

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
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[;]["]
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 austier luik birnand for inwart yre[;]
His sourd he drew, and with his tairge him cled,
Thair dochtie hands than draife with deip desyre
Schairep sousing skelps so splentis skattrit spred:
As bustius boir in wildernes lang fed\textsuperscript{12}
Furth from his feirs beset on everie syd
Quhilk finds him self at strait and heitlie bled
Bends up his birss and will the bargan byd[;]
So fers Ferragus fumyng at that tyd
Claife all aschunder quhair his glave did lycht[;]
He ryfs, he breaks and percis to the hyd
The nails and malyeis forgit fyn and brycht:
Bot as ane tour maist wicht and suirlie pycht
That byds the brasche and may not branglit bie
Als strong and stabill was the Paladein knycht\textsuperscript{13},
Or lyk ane rock firm situat in the sie

110
Sustaining 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,
So hakkit heir hard hammerit harneis flew,
Quhair dintis dour of Durandal he draws
Sic schairing schairpe strong steile soone sparpli schew:\n
Great wonder was thair wraithe so wod to vew:
Bot Sacripant in this myd tym addrest
To schers his maistres as ane luifer trew
Tham leifing both in maner thus molest
So that alon fair Angelique did rest
Than present thair this spectacle to spy
Unseine in sort as I haif elss exprest.
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 ether uther for it did defy
In sport scho thocht to tak it for ane space:
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
That Roland sould againe his helm resave:
The knychtis keen 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 foirsaid helmet fyn[.]

Ferragus first for it began to crave
And start abak saying["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 ?
O subtelie hes he delt with us twaye:][

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:
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
Quhill he approtchit quhair scho did repos
At ane fair fontan cleir and cumlie cled
With holsum herbs and flurist flours formois.
The Sarrasein than raveist did rejois\(^{16}\),
Hir till obteine he sped at utter mycht
Bot but delay the Ring scho did upclois
In till hir mouthe and vanist from his sycht.
Departing thair scho loist the armet brycht\(^{17}\)
Quhilk[,] schersing hir[,] Ferragus did obteine
And buir it ay quhill that the Paladein knycht
Reft it againe and slew this pagan keine.
O wofull wandrit now this ladie scheine\(^{18}\)
That so haid loist the helm for haist to flie,
Scho saysis["Helas I utherwayis did meine
Than meed this meschant Spangard speid be me.
I onlie tuik it till mak tham aggrie
And to record my dewetie expres
In randring it unto the Comte als frie
As ofbefoir he did the sam posses:["]
Lamenting so scho did hir journay dres\(^{19}\)
Derectlie to the Orient againe,
Alon but gyd, and plainlie dois profes
In wontit sort to beir Luife at disdaine.
THE . 8 . CANT.

Perturbit Prencet opprest with pensive paine
Thy dochtines and dolor do I dyt,
Quho sall supplie me promplie till explaine
Thy dwyning dayis denud of all delyt,
With puissant peirles exploits perfyt
Wrocht all this tyme unto thy hich commend[?]
I do bot mix the poppill with guid quhyt
The one, or uther, ether till intend2:
Yit sen I haif sic perrels past and pend
In the saif conduict of his Grace to pass3,
Quho power hes my propos to defend,
Thocht skairse it wey the valeur of ane fass4,
The rest I sall compact it in ane mass
With na les speid than this my pen may sprent,
My versis wavers and my braine is bass
Lang bendit byding at this lybell bent,
Quhilk new effect againe dois represent5:
Ane uther helm the Compte hes done provyd6
And in his ladie's quest so bussie went
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 aprootching Paris he did ryd
Beseidgeit than about in everie streit
Quhair wondrous signe of his magnanime spreit8
Appirit plainlie at his passing by.
Qhat potent prowess in him was repleit
Be ampill pruife thair did his person try:
Throch all the camp uprais the cairfull cry,
And everie man amazed was about,
Quhan that the valiant Alciode did ly
Deed bullerand in his bluid all busching out
At the first dint of this our Chiftan stout:
The companeis did than till armeur rin
On hors and fute with monie suddan schout
And syndrie wapnis for to hold him in[,]
As quhan ane troup of porcks with hiddius din
From hautie montan dounwart dois discend
With grevous gruntling quho may formest win
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 earlie to tend
For sum revenge: so all the peuple heir
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 bargain byd
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
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,
And all the feilds in bluid bebathit 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;
No corslat, targe, acton, nor habiryoune
Mycht the redoubling dochtie dints defend,
Quhair he as Mars on Brededor did boun
With thundring sourd quhilk thiklie did discend:
Sum part heirof in my first cant I pend
For introduction: bot I laik the loir
To schaw at length his martiall commend
Obtenit heir with hich immortall gloir:
For as fell thunder dois strong montans toir,
And makkis the erth and firmament to quell,
Renversing rocks with ruid and rumling roir
And passand throch the elements pelmell,
So force and furie of this knycht was snell
Amongst the rout mertchant from place to place[.]
Sum did he kill, and sum he did compell
Fast for to flie from his audatius face:
As litill lambe the quhilk haid sein percace[12]
The *rudgeing lyon* in ane bocage greine
Ryfe and dovoir hir mother in that place
With bluidie mouth and fyrie creual eike[.]
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 dreed
Did flie confustlie at this instant neid.
Sum quyts 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 convoing from this crewale chance,
And he firm following fast as fyrflacht fell
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
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
His hautie honor deulie did decoir[.]
It war prolixt gif I at lenth wold tell[13]
Quhow his miraculus mycht did well restoir
The pudic lustie virgin *Isobell*
Quha doloruslie did with the brigans dwell
In close caverne quhill that he brocht hir out
And vincust all thois bludie bouchers fell
Quho lyk bold barbats bendit him about,
(Bot to declair mair amplie of this rout\textsuperscript{14}
As \textit{Ariost} my author dois report
Sum lyncht, sum gleyd, sum haid ane keppand snout
With luik obscuir and phisnomie detort)[,]
O, in quhat neidfull tym did he resort
And saift the valyant \textit{Zerbin} from the deed
Doune dompting\textsuperscript{15} all that multitude at schort
Quhilks buir this strong renownit knycht at feed,
At instant hour\textsuperscript{16} in dowbill sort remeed
He randrit him, for quhy this ladie fair
Quham he from brigans dochtelie did lead
Was onlie luif unto this prence preclair
Quho than resavit now this beutie rair:
O quhow audatius terrabill and keine\textsuperscript{17}
Did he with mychtie \textit{Mandricard} repair,
O strainge and creuall combat than betweine,
Thay both abound in to sic prydfull teine
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 recuild abak:
And now thir tuo dois wapinles remaine,
For \textit{Mandricard} na sourd in hand woldtak
Be solempn vow from his presumptius braine
Quhill \textit{Durandall} he haid obtenit plaine,
Quhilk quhan the \textit{Comte} at thair first meting knew
He hang it frilie for the victor's gaine
Upon ane trie quhill pruif thair prowess schew:
Thair ardent yre did moir and moir renew
And thay half no thing bot thair hardie hands
To end combat: so wechtie nevels throw
Brave birnist plaits breaking thair boucklit bands:
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
To do the lyk this Pagan did suppone
Bot all in vaine, our Chiftan not agast
Sat stabill suir as strenthie wall of stone
And brest to brest so bruist him everie bone
Quhill of his brydle he no cuir did tak
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 constraind to crak:
The freinles horse no longer tarie wald,
Bot hence he rinnis with his maister bald,
The uther knycht behuiffit to prepair
Againe his sadle: so as I haif tald
Thay did dissover now but proces mair:
Bot the precelling Paladeine preclair
In sütting him with diligence did tend
Quhair thair occurs sic cursit canckerd cair
That for ane space my spreit abhorrs to pend.

117
THE . 9 . CANT.

I turne againe the fatall weird till end
Of *Angelique* quha dois to Luife resist,
Quhois fyrie force the fellest may offend
Thair dournes dompting with his amorus mist:
The strongest men, deificat and blist[,] 5
Hes law inclynit till his luiflie laws:
O than excuise this ladie or scho wist
Quha nar approitching to the dainger draws:
Yit I except all thois quho resson knaws
And may protect tham be that puissant scheild,
Thoctl we be weak[,] as pruife maist amplie schaws[,] 10
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,
Quho pryds tham so perchans may suddan yeild
Quhan thay suppois at fredome to remaine:
Exemplers monie occupies my braine
This till appruife be pretticks plainlie past,
Bot tham I pass; and onlie will explaine
Quhow thrallit was this ladie at the last
Quhilk all rebelling brests may mak agast
That dois agains the links of Luife contend;
Thoctl thair be quho sits in hichest mast
Ane traine may cum to mak his flycht descend.
Sum will perhaps think this ourpertlie pend
Quhois musing mynds my meitir may not meis
I cair no thing thocht *rurall Pan* offend 25
Gif I do weill my *brycht Apollo* pleis,
*Quhois plesand speitche* my propos may upreis
Hich to *Pernasse* thocht uthers it deject,
And everie courtas cunnyng reidar eis
Quhan *he* with proper giltit pen correct
All miss saill mend quhilk I haif done neglect,
Thir wrigling verse than plaine saill pass perfyty
Quhilk to my mateir tends againe direct 30
Indewlie daschit be my dullit dyt:
The lustie peirles Angelique maist quhyt
Of gyd now quybt bent in hir journay ryds,
Quha of hir Ring hes wonderfull deylt,
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 quhyls unseine scho slyds
Throche flurist feilds and seimlie schaddowit schaws
Detesting vyce of all Venerian laws
Quhill that the amorus goddes fround for yre,
And Cupid keine with wraith his visage thaws
So for to sie ane worldis wycht impyre,
He and his mother both thay do conspyre
Above this dame to be superior,
And hir inflamd with furius fervent fyre
Quhilk spred hir throche all parts interior
For luife onlie of ane inferior,
Quho in the wod lay wondit to the deed
And was no valyant wordie werior
To beir the croune of laurell on his heed.
O Angelique quhaiis 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 thow for ane sempill suldart lois?
Quhair is thy prudence now to mak thee spair
Thy wanton will so schortlie to disclois[?]
Thow pulis the wyd and leifs the fragrant rois,
In doubte thow baths quyting the fontane cleir,
The gouldin lyn, helas, quhy dois thow lois
To catche ane frog and tyns the perle but peir[?]
The Trojane Creseid thow presentis heir,
Quhais treuth to trustie Troyalus was pycht,
Scho for ane king did chainge hir luifer deir,
Bot thow elects ane wofull sempill wycht
Quhois puir oppressit persone deedlie dycht
With pitius ie thy presens dois espy
As Tisbie did Sir Pirramus hir knycht
Quhair scho persaved him deedlie bleiding ly\textsuperscript{12}.  

120
THE . 10 . CANT.

FAIR ANGELIQUE no longer may defy
The schot sevir quhilk thrals hir hautie hart:
The lord of luife victouriuslie dois cry
On all the gods to sie this ladie smart
Quha pullith holsum herbs in everie part

To stem the bleiding of hir luifer new,
Imploying all hir diligence and art
At utter mycht his lyf for to reskew,

Rejosing so in his sanguinian hew
As Philles of Demophoon haid deilty,
Or Ariadne quhan scho pitie schew
On Theseus from deth his lyf to quyt

Quhat sall I say? Quhat sall I do indyt?

Moir amor was not Medea seine
Of gentill Jason's luilie vult perfyt
Quhan scho beheld the beutie of his eine,
Nor was this ladie, deiplie wondit greine

Of this diseissit deedlie manglit man
All brint in baile as Dido duilfull queine
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 thochtis and may thame not expell,
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

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
Scho lossis quyt for luife of him expres,

This Ganymede that Medor hecht to name,
Syn at the last laying asyd all schame
Sic pinching paine did poulse hir percit hart
Quhill for to sute scho did esteme na blame
Ane suggurit syrop till assuadge hir smart:
So damnest 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
Two moneths space, quhair scho no pains did spair
Him to restoir, and quhan his wonds decayt
As snaw dissolves, so scho consumd in cair
Persaving him with beuteis all arrayt:
Scho duils and dwyns that he so lang delayt
To crave the banquet quhilk prepaird abeied
And be all moyens possibile assayt
Quhow that scho mycht in luifis leice him leed.
The curling yallow hair upon his heed
Scho interteind with hir maist tender hand,
And stairing on his beutie quhyt and reed
All stupifact as statue dois scho stand,
No welth avails except scho favor fand,
Hir ferturit flesche dois for effection fry,
Constraind to say["I am at your command,
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 portrauteur espy,
Relive my greife, or schortlie lat me die:"
\[O puissant Paladeins thocht ye peirls bie\]
Now serves for nocht your fortitude and mycht:;
The great distres and dolor ye did drie
Was ay disdaind bot now estemde maist lycht:
\[O Roland stout, thou rather lose thy sycht\]
Than to persave quhow this succes increst:
\[O valyant king of Circassie\] this nycht
Thow art depreyvit of all erdlie rest,
Thy wofull lyf it may no longer lest

Cr.: vasall
Thow art bot deed for veirray amorus yre:
Renounit Rennault, with great paine opprest
Lost is the sweet soul'd slaik thy deip desyre:
Ferragus flammyng all in luifs fyre
Quenchd is the spring that may thy murning meise.
Sic pitifull spreit thy ladie dois inspyre
That Medor to hir fragrant garding geise
And dois hir prime Rose be the ruit uprise;
At plesour planting in hir fertill feild
He saws his seid, and eits the fruite at eise
Quhilk nevir man befoir him self haid teild.
Quhyls in his armes scho dois hir bodie yeild
With rosie reed gilting hir visage quhyt,
And quhyls hir mouthe abyds bebathd and beild
On his tuo lips preportionat perfyt,
Quhyls scho resaifs, and quhyls scho dois requyt
The luifie sound assaultis soft, and sweet,
As tender delicat daseis of delyt
With bodies jonit plesandlie thay meit;
Thir persons both with proper sports repleit[,
Bair of all baile, abounding into blis
In luifie liquor lustelie did fleit
And onlie raveist with the joy of this:
So Medor now possessith at his wis
But onie merit or occasion just
The Recompans quhilk campions did mis
And beirs the badgie of thair hoip and trust,
He favor finds, thay die for luife and lust,
The hiche triumphe quhilk did thair stait decoir
Is disapoynt and of na grace may gust
For MEDOR gains the guerdone and the gloir
Quho hes his ladie radie him befoir
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
Sweet 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,
Quhylys under schaddow solitar thay beine
Quhair birds outbirstit doulest werblis rair\textsuperscript{15},
Quhylys in the dails, the dens, and midows fair
Besyds the fontans and the plesand parks.
And as thay pass sum vacant tym thay spair
To interleice with craftie curius warks
Thair names in syphers on the tender barks
With sum devysis formd in facund dyt,
And \textit{Angelique} with hir awne hand thame marks
In signe of stedfast ametie perfyt.
And to decoir this dalie douce delty
The nuptiall band bound up was tham betweine,
With na les plesour to thair appetyt
Althocht that thair na pompe imperiall beine\textsuperscript{16}
Than \textit{mychtie Mars} with \textit{Venus} did conveine
Quhan \textit{subtile Vulcan} did tham both arraist
In craftie net: syn throche the heavenis meed seine
Quhan \textit{Phebus} cam quhow thay lay interlaist:
So thir tuo luifers luiflinglie imbraist
Quhair \textit{brycht Apollo} mycht thair persons spy
Quho glanst above hir gowldin hairs intraist:
In silkin threids lyk \textit{Iris}\textsuperscript{17} in the sky.
And in the nycht thay so conjunctlie ly
Bebathd in bliss, as luifers oft hes beine,
Quhill \textit{cleir Aurora}\textsuperscript{18} darknit clouds schot by
Upwarping wyd the firmament sereine
With purpure sprayings from portis christalleine\textsuperscript{19},
Quhan pastors sped thair floks unto the plaine
With monie sang and interlude betweine
Thay glaidlie go to glansing feilds againe:
Thair was ane spelunc\textsuperscript{20} quhair thay did remaine
Quhan \textit{lampe of day}\textsuperscript{21} maist vehement hote did scheine
Tham serving so as it quhilk in the raine

\textsuperscript{15} Quair
\textsuperscript{16} Than
\textsuperscript{17} Iris
\textsuperscript{18} Cleir Aurora
\textsuperscript{19} Christalleine
\textsuperscript{20} Spelunc
\textsuperscript{21} Lampe of Day
Did eise the Trojane and the Cartage queine.22
The litile lambis bendit on the greine
As thay best mycht thir luifers to content,
Pan and his troupe thair seimlie did conveine
With plesand pyping and with quhissils quent:
With dulcorat voce celestiall and lent
Fair Philomela and dame Progne flew.24
In suave soft souching of the Zephir vent.25
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:
That day from seis outischt the great Triton
For to salute Lord Phawnus in his tron
Magnific set in his robbe royale doune.
And Flora franklie did fair gifts dispon
Expressing thair hir puissant ritche renoune
Quha buir parfumbd 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,
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,
Nor Coridon sang not so sweit 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
Quhan he did meik Meliades convoy
From fontan quhair thay haid conveind with joy.[26]
Not thow quho famus Helena possest27
Obteind sic plesour as this sempill boy
In his renounit Angelique modest:
His fortoune so be accident increst
That he surpast *Lord Amadis of France*
In rewling thus ane beutie immolest
Quhilck did above *fair Oriane avance*:
For till depaint at lengh thair full plesance
My langage laiks all Ciceronian dyt,
I nevir smeld sic luiflie recompance,
Heirfoir to wichts venerian I quyt
To form in verse Virgilian perfyt
Thair facund fassons and thair freindlie cheir[
Thair kynd conceits and dalie douce delyt
In firm effectione 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 appeir
In thousand sorts thair amorus consent
Quhilck proper poynit pensile haid done prent
On fontans, rocks, caverns, and plesand treis,
To schaw thair stabill permanent intent
Maist patentlie to all beholders' eis:
The curius knots so circuat quho seis
In monie wayis about the letters plet
Thairbe the bands of *Cupid* notifeis
Quhilck haid thair amorus hartis interknet,
And heir above was sum flour panseis set
With darts ingrave, declaring be devyis
That in that proper place haid luifers met
And offrit *Venus* thankfull sacrifyis.
Now from this part to pass thay interpryis
Thair journey tending to the *Orient* bent
Quhair hir imperiale kingdome welthe lyis
That *Medor* mycht posses hir royale rent:
Bot hir great worship wold befoir scho went
Present the pastors with sum recompance
Quho haid declarid thair serviable intent
In everie thing mycht haid done hir plesance[.]
With diamonts decorde and rubeis fyne
Quhilk Roland gaife hir in remembrance
Scho randrit tham the sam in ane propyne,
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 recommends:
So scho departs with Medor from thais lands
Ascending up the hautie great montaine
Quhilk to thois pastorall parts approtching stands
And dois devyd the famus France from Spaine,
For thay consult within their amorus braine
In Valence or in Barcelone to byd
Quhill thay the portage of sum schip mycht gaine
Quhilk did derectlie to the Orient gyd:
Thay pass the hicht syn on the uther syd
Beneth the mont thay spy the seis appeir,
Alongs the rivage jofullie thay ryd
Bot yit or thay to Barcelone cam neir
Ane furius fole did interchainge thair cheir,
Quho on the gravell as ane sow did ly;
And lyk ane mastin or malicious beir
He raigdeit on thir luifers that cam by.

Cr.: mastiu
Perplexit pen againe to paine apply,
Denunce the teirs that from thy dyt distels,
Now for your ayde Ramnusia¹ I cry
To reule arycht the rancor internels²;
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
This tragedie perfytlie to compyle;
Or reverent Ovid wold the sammyng spair
In Metamorphois of his steitlie style:
For lyk as myrth dois mak the visage smyle⁴;
Or plesand lycht rejosis moir the ie
Than depé perbrouilyeit dungeons dark and vyle,
So wanton verse moir aptlie dois aggie
To pouse the pithles spreit with sum supplie
Qhilk I posses laiking the curius vaine
Than mirthles mateirs that amazis me
And doubill duls my dolorus dullit braine:
Yit sen the burding dois on me remaine
To sport my Prenc⁵ quhois courtasie bening
May mak me aide as meed the gowldin graine
Qhilk did Eneas to his journaill bring⁶,
I indevoir the remenant 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
Qhilk dois my style renverse in disaray,
And all my sensis na les maks agast⁷
Than Nabuchodonosor⁸’ s great decay⁹;
The monarch Ninus that in preson lay⁰
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 laigne of Fortoun's feed,
As our Comte Roland quho did lose his braine:
O frivole Fortoune fikile false and vaine
Quhy dois thow vex this world with sic annoy?
Thow hich exalts law to deject againe
Thy quheile ay tumbling with decetfull toy,
All that suppons maist suirlie till injoy
Thy hawtie wavering hairis with the wind,
With subtile smyle oft tyms thow dois distroy,
And for reward presents thy pow behind
No force avails thy fikilnes to bind,
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 power in this cace
With sweit regarde thy sournes till assuadge
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 specifie.
Great Bajacet that Turk thow did incadge
Quhom Tamberlan maist duilfullie meed drie
Ane extreme slavrie till that he did die;
The one thow did from bass estait avance,
And dang the uther doune from hich degrie,
So is the coustume of thy fatall chance:
For to record that potent king of France
Quho in the sporting of his manlie spreit
Unto the deed was percit with ane lance
Is pruife that thow in variance dois fleit:  
King Alexander is exemple meit
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
In picking of his horse as mycht be seine
Above the rock thair situat at Kingorn:
For, as the rose annexit to the thorn
So is thy plesour with sum paine prepaird:
Or as the wyde increscis with the corn
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*
So sall occur in fin* their 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
New battell thryse he bauldlie did conveine
Bot ruittit out he was as *Arius*[
First did he lose his kingdom and his queine[]
His mother, guids, and childeine all was seine
In the possession of his enemie,
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
Quhan till his fo his last regrait he meed:
*Queine Semerame* thow lang did welthie leed
Quha in hir courage disaguisde hir kynd
Bot all thy favor turnit in to feed
At hir last battell with the king of *Ynd*:
*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 always thow brocht about
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 profound prudence, nor hir hardie hand
Mycht not resist thy malice onie moir
Fra ans scho did Aurelius gainstand
Quho brocht hir captiv from hir native land
And till triumphe above this cairfull queine
Hir persone fixit at ane chariot band
And drew hir so throch Rome apertlie seine.
O creual Fortoune noysum was thy teine
Thocht scho presumd all Asia to gyd
Thy recompanse maist freuch and frivole beine,
So all ar served that dois in thee confyde:
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 thou dois impyre
Quhill everie stait may sie thee facill flot:
Thow gifs no gaine to him quho merits hyre
Bot at thy lust dois attribute the lot:
Thou macks the gilte sum tyme seime but spot
And guid desert in to the dust dings doune:
Wit walkith oft in till ane raggit cot
And folie set up in ane velvet goune:
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[,] 
To rycht nor resone haifing no regaird:
Thow rakles rins as rasche and restles baird
Both up, and doune, befoir, and now abak,
I know no puissant erdlie pomp prepaird
Thy frivole frailnes firmlie to coak:
Gif ether wisdome, force, or wordie fak,
Mycht haif rebellit quhaire thy baile is boune,
Than Roland haid be thee susteind na lak,
Bot evir hichlie borne the palmie croune,
Quhom thy deceit degressis na les doune
Nor Hector traillit at Achylles['] steid
Was changeit from that Hector of renoune
Quho umquhyle reft Achylles of his weid24.

Impolit pen to propose now proceed[,] Return to text and dyt of Roland rycht25,
He most induir, and I most schaw indeid
This alteration quhilk did on him lycht.
Now eftir that this strong redouttit knycht
Be ampill pruife all uthers did precell
Quhill all the world abaisit of his mycht
At last in schersing Mandricard26 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
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 sitting of the foirsaid Sarraseine28.

Bot heir depryvit was he of repos
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
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 befoir31
Bot everie lettir bruist his bailfull braine,
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
For to believe 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
So in this sort haid done thair luif furthschaw.
Bot full assuirit was he yit alace
For the characters suirlie did he knaw,
Quhilk his awne ladie usit ay to draw,
Bot could nawayis him self belive at all.
So with opinions he the treuth did throw
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 efterwart thay sall
Upblais in fyre more ferventlie and bold,
Even so the moir that he extinguishe wold
His glowing greif, the sam the moir did ryis,
As feltet foule quhilk glew or girn dois hold
The moir scho flychters scho the faster lyis.
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
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,
For quhan fair Phebus with his heit sever
Did brymlie birne, heirin imbrast thay lay,
Quhaireoir thair nams both in and out I say
Heir drawne was ofter than in onie place[.]
With cake[.] with coll[.] and pensile scharp alway
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
As instantlie thay haid beine forgit new.
And for the fervent wonderfull deylt
That heir did to this Adonis33 insew
In verse he drew this subsequent indyt,
Quhilk wretin was maist plainlie and perfyt
In his awne langage as I do suppois
Quhairof the sentence I sall heir recyt,
Thocht I exactlie may it not disclois34.
O herbis greine and prettie plants formois35,
O limpid wattir springing suave and cleir,
O cave obscur agriabill to this
Quho wold tham cuile in thy fresche umber deir,
Quhair Angelique maist beutifull but perir
In vaine desyrd be uthers monie mo
Oft nakit lay betwix my armes heir36,
I Medor pur, quhom ye haif eisit so
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
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 verdur ritche o seimlie fair resort
Bot ay about yow birdis blythlie sing,
And unmolestit be your silver spring:
In toung 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,
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 seveir
That staring still he stuid astonist heir
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,
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,
Nor yit no teiris from his eine could go.
His liquid humor suffocat was so\(^38\)
As quhan in veschell wyd with narrow throt
The wattir choks and may not flow thairfro
For great aboundance that dois in it flot:
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 dreed
He scherst his thochtis to think this thocht untrew
(Quhairon his fancie for ane space did feid
And ferventlie dos wiss it till inseg)
That sum evilwiller all thois dictums drew
For to diffame\(^39\) his constant ladie frie,
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 declarid quhom evir so it be."
Weill imitat hes he hir hand perfyt
In drawing of this nochtie noysum dyt:"
So with this feible esperance at last
Sum thing assuagit was his former syt
And thus againe on Briededor he past.
The day declynd and nycht approcthit fast[;]
Fair Tytan[']s steids haid rune thair utter race
Quhois giltit hairs disparpling bak did cast
Throche asurit sky quhilk elss obscuird his face
Till his palle sister *Phebe* gifting place
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
The smok of fyrie vapour up ascend.
Bald barking doggis also did he heir,
And monie flokis making meikill beir,
Sum routting loud and sum did semplie blait,
Unto the village quhan the *Compt* cam neir
He lychtit doune because it was so lait,
Qhail radelie ane boy discreet 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,
And sum attending stuid upon the fluir
For till obey as plesit him command:
Now this was even the verray ludging suir
Qhail wondit *Medor* all his weilfair fand:
The stressit knycht all stupefact did stand
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
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
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
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 schering be consait unsuir:
Bot creuall Fortone at sic feid him buir
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 cair

With cloud of dout quhairin he held his pace,
For aie at lenth did all the trewth declair
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,
Began the histoir 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
Sua that of honor thochtles or impyre
Scho to this sempill soulardit did inclyn,
And band up mariage for to quench desyre
Thus he the histoir rytch in everie lyn
Did so discus quhill that hir braslat fyn

He representit at that instant steed.
This was the ax at last descendan syn
With deedlie dint quhilk did ding af his heed:
Lang speitchles lay he strukin almeist deed
Quhill source of sorrow mycht no moir susteine
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
And both his cheeks beabathing but relent: 370
Deip in him now was cauld dispers impren,
Yit from his birnand bosome fast did flow
Hote flammyng syns quhilk nevir could be spent
So fell and fervent was the fyrie low
Quhilk in his hart ay moir and moir did grow 375
But onie slaiking thocht it fumit out,
Hys breath bot onlie did as belleis blow
To kende all his bodie round about,
And als his cine did serve bot for aine spout
The vitale humeur from his lyf to draw 380
For sorrow suir not cled with former dout
Did all his arters vive aschunder throw:
Quho may the strese intolerabile schaw
Quhilk did this valyant warior so torne[?]
Leile lychtlet luifers onlie may it knaw 385
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 poynit thorne
To prik his persone, or the scharpest breir. 390
Cr., Jack: pricck
The walkryf thochtis of his cair seveir
Permits him nocht to sleip aine moment space,
Turne as he wold both hither thair and heir
Raidge of his rancor did him ay imbrace,
And in this torment he bethocht alace 395
That his unkyndlie darrest ladie quhyt
Haid interteind hir Medor in this place
Heirfoir the sammyng (plinist with dispersy)
He did abhorre and from it bendit quyt
As quhan aine pastor schersing eisment lyis49 400
Amongs the tender flouris of delyt
Syn at his feit aine yssing serpent spyis
Maist quyklie and astonist up will ryis,
So Roland full of dolor and desdaine
With diligence for all his harneis cryis 405
And in that ludgeing wold no moir remaine
Bot montit on his *Bridedor* againe
And wold not tarie quhill *Aurora* brycht
Haid spred hir silver schaddow on the plaine
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* devyn
With trickling teirs beblubring all his sycht
And syching ay insatiantlie for pyn.
Yea thocht the morrow cleir arryvit 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
With wofull vult he wandrit al the day,
But onie knawleige quhair his horse him buir,
And with maist grivous great regraitting ay
Did fill the heaven, the air, and feilds alway.
He fround for furie feilling in his heed
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 braying baile quhilk in his brest abeed
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
That sleip mycht nevir close his weping eine
Quhairfra ten thousand teiris did distell
As quhan from bourn that lang hes dammit beine
Streams breaks aboundant quhilk thairin did swell,
Him self astonit could not think nor tell
Quhow possibill so monie teiris mycht
Pour from his eis, quhils lyk ane springing well
Did nevir stay thair rynning day nor nycht.
Than syching soir he said [*]This liquor brycht.
Is no moir teirs; teirs may not end my wo
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
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
Ye ar no sychs: sychs may not ay proceid
But onie cease as thois that I exspyre[.] 445
The moir I sych, moir panting breath dois breid[.]
The Lord of Luife54, quho birns me all in fyre55
Maks with his wings this wind and will not tyre
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 luifs fervent low
And unconsumit utterlie to nocht[!]
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
In wildernese heir forcit to complaine[,] 450
My desperat maist great infernale paine
To beir record be my profoundest wo[,] 470
Quhat everie ane may hoip for till attaine
Quho thrallit in the links of luife dois go:[?]
This nycht till end Roland lamentit so
And quhan the vermell Matutina sched56
In celest hews hir adgeit husband fro[,] 475
Him leving sleipand in his donckie bed[,] 480
And quhan the worldis lycht began to spred
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,
For force of furie than his flesche did fry\[;\]
Be dints and stogs of dochtie Durandal
The craig and wreat he claive in skelpis small,
So dois he go hich radeinge in dispyt
And suddanlie to ground renversit all
Quhair onie trait was of the luiflie dyt:
The sauvege pastor and his troup may quyt
Cauld cumlie umbrage of this cave for ay
And that fair fontan springand silver quhyt
With restles rumor throch the sprutand spray[.]
Thocht recent liquor clarifeit alway
It spoutit out as colorit christsall cleine
Yit could the same in nothing quenche I say
The coler fell quhilk in him birnand beine,
Great stoks, and stons, and monie braunchis greine
Thairin he swackit and did nevir spair
Quhill all that wattir cleir as saphir scheine
Was drumlie trublit in ilk conduict clair:
Than irkit full of swet and havie cair
But poust he breathles on the mydow fell
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 histoir tell)
But speitche and evir with affixit face
The firmament beholding all the space,
And so but meet or drink did still induir\[58\]
Quhill that the dririe nycht haid rune hir race
Thryse, cled in till hir clouddie robbe obscuir,
And quhill Apollo thryse haid montit suir
In gouldin cart to luminat the day.
And grevous rigor quhilk his bodie buir
In feibling him it moir augmentit ay,  
Quhill at the last all vincust quhair he lay  
Be paine heirof out of his sens he start  
And all his judgement from him fled away,  
Than the fount day working his proper smart  
His hands outragius did his visage skart  
Maist horribile and with ane hiddeus brall  
For raidge he roird and restles did disparpt  
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  
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;  
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:  
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:  
Great rocks, caverns, and montans all about  
He meed resound, and with ane luik austieir  
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:  
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
And at ane uther earlie it swak,
Tham ranging thus with ronklit front upbend
He meed great heaps of this unhappie pak
And none of all agains him durst pretend,
For as the weyld and furius ours dois stend
But onie fair or sussie for to sie

The *Russian hunters* tym and travell spend
For to persee hir throche the montans hie[]
Thocht than approache hir ane great cumpanie
Of little hounds, quhowsoon scho blinkis about,
That feible sort all skattrit bak dois flie,
Even so quhan raging *Roland* ruschit out
The peuple all fast fled in deedlie douit
With all the speid and diligence thay mycht
And so dissooverit was this rakless rout:
Sum closit tham in ludgeings strong and wycht,
Sum montit up on tours or temples hicht,
And sum low spying under couvert lay
Of this maist sensles fole till haif ane sycht
Quho on the feilds disemmbrit everie day
Bauld buls and beufils in his sport and play;
He raifs, he rugs, he bruisis, breaks and ryfs
With hands, with feit, with nails, and teith alway
He byts, he stricks, he tumbls, he turns, he stryfs
He glaiks, he gaips, he girs, he glours, he dryfs
Throw moss, and montane, fforest, firth, and plaine
The birds, the beists, the boyes, the men, and wyfs,
With bruit moir hiddeus from his trublit braine
Thus force of fluidis hurrland in great raine,
Foull glar and dust his face all filthie meed
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
And for to fill his houngrie 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 smyt
The *sangler* strong, the *tygar*, or the *boir*,
And tham in gobbats gredelie all toir
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*.
In this estate perbrouilyit all uncleine
Upon the bounds of *Spaine* he cam be chance
Quhair *Angelique* and *Medor* did avance
Thair journay rycht alongs the rivage fair.
Bot quhan the folc beheldhir 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
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 have
The ladie fred was from his furie fell:
This was the folc of quhom I erst did tell
That rageit on the luifers passand by,
With the quhilk two no moir I will me mell
Sum spreits poetique moir perfyt than I
To paint expertlie may thair pen apply
Quhow thay did both from thence directlie dres
Quhair hir great kingdom welthelie did ly
That *Medor* mycht the crowne thairof posses:
I lave also for to declair expres
His faictes all that did sic furie drie,
For imperfyt and tedius I confes
The mateir els all manckit is be me:
Waeik crezit barge upon the swelling sie
To everie wind will not hir saell upbend,
So may I not expone in ilk degrie,
The histoir weill as it at lenth is pend⁷¹.
THE . 12. CANT

Fast throch the deip unto the port I tend,
Far haifing compast monie wilsum schoir1.
Thow Cleo cleir2, sum confort to me send
Now at the last my dytment to decoir.
I change my sang, quhilk soundit sad befoir,
From dolent dyt to joyfull verse againe.
Mirth nixt approchithe eftir sorrow soir3,
Thocht Fortoune frowne, scho will not ay disdaine;
Bot I belive it is ane mateir vaine
For to suppone 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,
That resonles we not but reingjie reill,
Bot in his godlie feir may stabile stand;
And be his prudence he preairs the wand
As best accordis for the sam effect,
Quhilk his awne chosine children evir fand,
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
His punishement, and him sic wodnes send4
That as ane oule he single meed repair
In wildernes, of all his freinds miskend5,
And gazit on be birdis of the air
Amongs bawld beistis, quhair he did misfair
His fortitud with monie brainles brall,
And all his fois rejosing les and mair
To spy or heir of his unhappie fall6.
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.
Heirfoir in goulf of greatest havines
Of his refuge we nevir sould despair.
Exempls monie mycht I heir declar
For till appruif this propose patent plaine.
The godlie Joseph wrappit was in cair7
Quhom all his brethir dalie did desdaine,
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
His lyf oft tyms be Saulis fervent feed,
Bot at the last he did obteine repois
And from distres ane sacred king was meed.
Quhan the Bethulians was in dreid of deed8,
God fred tham frilie from that mortall dout
Be sempill Judith, that strak aff his heed
Quho did beseidge thair citie round about.
Quhat neids me schers sic devyn histoirs out
To testifie of God's eternale mycht?
This onlie subject of our chiftan stout
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 perfyt knowledge rycht
That God extoll may hichlie, and doune cast,
Syn give remee quhan all remee 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
On Roland now with wodnes vexit soir,
That he not onlie send his sens him till,
Bot wisdome, force, and vertew, meikill moir
Nor evir he did posses in tym befoir;
His former fancie from him was excluid,
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.
My pen omittis for till undertak
Quhow Astolphe did to Paradice ascend,
And with the godlie wyss Apostle spak
The maladie of Roland for till mend.
My bruisit braine dar not so hich pretend,
Bot in this beild now frie from bittir blast
I will but moir, my longsum course till end,
Pull in my saell, and heir my anckir cast.

FINIS
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.


- **Basilikon Doron** The true law of free monarchies; and, *Basilikon doron; a modernised edition/ edited with an introduction by Daniel Fischlin and Mark Fortier*, Tudor and Stuart Texts series (Toronto: Centre for Reformation and Renaissance Studies, 1996).


- **Bodel, Jean, La Chanson des Saisnes** La Chanson des Saisnes, Jean Bodel, édition critique par Annette Brasseur, Textes littéraires français series


• Dunlop, Geoffrey, 'John Stewart of Baldynneis; A Scottish Desportes', *Scottish Historical Review*, 12 (1915), pp. 303-311.


- **MS National Library of Scotland, Adv.19.2.6, “Abbreagement of Roland Furious and other Poems by J. Stewart of Baldynneis”.


• Roman de la Rose Le roman de la rose; Guillaume de Lorris et Jean de Meun, édition d’après les manuscrits BN 12786 et BN 378, traduction, présentation et notes par Armand Strubel, ed. Armand Strubel, (Paris: Livre de poche, 1992).


**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.


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 111 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 111, 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.)

Almanie 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 Naera (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 (*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. painter. 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’ (I.96 “famous Ardeyn”)

Argail Argalia, brother of Angelica (see Angelique) and the possessor of magic armour. He was slain by Ferrau (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 Carlovingian 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).

Astolphe 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).

Bajacat 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 Namio 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 Brigliadoro, 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 triumvirates 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 111 (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 Bocaccio’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.

**Fortune, 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 département 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).
Hannibal 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 Thespiae 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.403-449AD), who had a high reputation for learning and eloquence in his own lifetime.

Hypogriph The hippocriff 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.377-420AD), 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 Pharoah, 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 111 (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 bf 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 Panthalis).

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 Bradament).

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 metamorphic ability. 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 Naeara, 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).

Pantheasile 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 accidently 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.

Paull 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.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 Demaphoon) 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 triumvirates 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 département.

Ramnusia Ramnusia, 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 Bradament) 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, 1.24) Rome here is a synonym for the Roman Catholic Church.

(2) (Cant 11, 1.120) 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.

Saracen, Sarrasein, 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.

Semiramis 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 (see Pirithous). 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 Cres-sida (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 metal-working, 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.

Zephyr Zephyrus was, in classical mythology, the god of the west wind, 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

Huitain

1. **Huitain** 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 *ababbcbc* rhymescheme. 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 after the last lang syllabe in the lyne, that ze repeit 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 huitain 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 “Huitain” 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 zour verse be *Literall*, sa far as may be, quhatsumeuer kynde they be of......By *Literall* I meane, that the maist part of zour lyne, sail rynne vpon a letter, as this tumbling lyne rynnis vpon F.

*Fetching 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. **l.6** This is the first example of a modesty topos which pervades the Introductory Poems and will occur throughout the poem proper, at C2, l.1 - 3; C4, l.1 - 6 and 10 - 11; C5, l.1 - 22 and 151 - 152; C6, l.98 - 100; C7, l.1 - 12; C8, l.2 - 17 and 70 - 72; C9, l.32 - 36; C10, l.190 - 195; C11, l.9 - 20, 153 - 154, 618 - 619, and 623 - 626; and C12, l.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 skill. 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 saity and boredom for the reader/listener can be found at C7, l.225 - 226; C8, l.13 - 14 and l.106 - 108; and C11, l.627 - 630.

**The Introduction**

1. **l.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. l.12, 19, and 50, and Invoc. l.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., l.3 & 4.
3. II.7 - 8 The *holie mont* in question is Mt. Parnassus in Greece, home of the *sacred nymphs* or Muses. This reference and those at I.15, I.28, Dedic. I.9, II.17 - 20, I.23, II.25 & 26, I.32, I.35, I. 39 and I.51, Invoc. II.1, 3 & 4, and I.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 *Péloade*, 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., II.3 - 4, 8 - 9, 14, & 16 and Cl, II.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. II.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. I.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. 1.3 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 “souveran” (l.3) as “souveran”. I made the same decision in respect of “sauvage” (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. 1.4; xxix. ll.4 - 5 and elsewhere.

3. 1.13 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 subject.... 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 New Year’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 Decisfring the Perfyte Poete’, which forms part of the ‘Reulis and Cautelis’,

Goddis, grant I may obteine 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 1.51, 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 1.3, 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. **ll.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.

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 1.17 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 rhymescheme used in this sonnet - \textit{ababbccbede} - 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. **1.1** 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, \textit{Comparisons, Epithetis,} and \textit{Proverbis}.............. As for the \textit{Proverbis}, they man be proper for the subiect, to beautifie it....


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

\textit{...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, I.251 and C11, I.97. It is a sustained action, see “armeur”, used in C1, I.61, C2, II.76 & 350, C7, I.151, and C8, I.34; “value” in C2, I.380; “trateur” in C3, I.21; “malheur” in C3, I.155; “portrateur” in C10, I.63; “vapeur” in C11, I.305; and “humeur” in C11, I.380.
The Invocation

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

2. **ll.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. **ll.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., I.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 I.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 à nul home antandant,
   De France et de Bretaigne 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 - 3 of Chaucer, ‘The Knight’s Tale’.

7. **ll.12 & 13** These lines indicate a specific awareness of the aurality of his audience. This awareness is also manifested at Intro., ll.2, 3, 5, & 31, Dedic.,
ll.12, 19, & 50, Sonn., I.4, C2, ll.3 & 89, C5, I.4, C6, I.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 reference 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, 1.207, where the truth about her reputation will rise like “sweit insens”; and in C6, 1.30 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 CI, 11.1 - 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, 1.14, C2, 1.204, C3, 11.84 & 244, C7, 1.67, C9, 1.47, and C10, 11.109 & 207, and implicitly in C1, 11.1 - 2 and C10, 1.3. Stewart also uses Morpheus as a mythological personification of the physiological state of sleep in C4, 11.90 - 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 II.3 - 4 above and C1, 1.65.

This Petrarchan conceit of the chains of love is reiterated at C2, 1.14, C5, 11.43 - 44, and C10, 11.126.

14. **II.21 - 23** This indication of unrequited love is the *sententia* of the poem and is reiterated at C3, 11.1 - 4.

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

16. **II.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 avanturier;
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 1.1 has distinct echoes of 1.1 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. esmoy This is the only occurrence of this word in Scots (see DOST citation). It has come straight from OF. esmoy, meaning trouble or intent and was used by Marot, among others.

4. l.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. ll.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. ll.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.
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, 1.500 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) seem 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 preeminence 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 tournoyer 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 droitte et la mort dans ses armes,
Et comme un nouveau Mars, déchantant et taillant,
Fait refroidir le sang du plus brave et vaillant.
On n’oit autour de luy que mortelles complaintes;
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 espee, et fuit dedans le bois
Qui dece qui dela, 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 loups.

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, l.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, 1.215, 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, l.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, l.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, Eurus, and Boreas in C3, ll.125 - 138; to the sea as Neptune in C11, l.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 emphasizes 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. ll.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 immortall** The nine Muses, daughters of Zeus and Mnemosyne.

2. **l.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 l.157 - 258 of this cant for an extreme and very effective example, and also the introduction of Medor in C9, l.53 - 76 and C10, l.1 - 36.

3. **The speciell 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. **l.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, l.318 - 327, C5, l.78 & l.100 - 108, and C10, l.97 - 106.

6. **l.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, l.295 - 300, C5, l.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. **1.27** 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'Àfrica 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 paynyms/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 "revoir" (1.34) is listed in DOST as having only been used by Stewart and may come from OF. *revoir*. It is not cited in OED.
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 1.41 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 1.261 of 'The Tretis of the Tua Mariit Wemen and the Wedo'.

He concludes that Duke Namo 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.

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.

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

The use of the historic tense here is for the purpose of intensifying the tension in the action.

I cannot say which of the two was keener

They both strive so ardently to prevail

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.

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. l.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. l.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. l.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 Ferraù 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 doun,

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

29. l.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 l.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, l.83 - 88 and C10, l.110 - 118.

The noun “bocage” (l.130), a rare form of the more common “boscage” 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 ‘Angélique’, l. 233,

Survient un messager, 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 cosi s’affligge e duole,
e fa degli occhi suoi tepida fonte,

39. **Il.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 altr ni’ha tutta la spoglia opima.
Se non ne tocca a me frutto né fiore,
perché affliger per lei mi vuoi 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 avicina;
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 crude, 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 propria?
Ah, più tosto oggi manchino i di 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 viergine as “virginetie” rather than “young virgin”.

40. l.184 To think of her, when it is the fact that she doesn’t think of me which causes my pain.

41. ll.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, 1.140, C4, l.23, C5, ll.39 & 118, C7, 1.76,
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 subject be sic, as ze man speik some thing of the morning, or Sunne rysing, tak heid, that quhat name ze give to the Sunne, the Mone, or vther starris, tha ane tyne, gif ye happen to wryte thairof another tyne, to change thair names. As gif ze call the Sunne Titan, at a tyne, to call him Phoebus or Apollo the vther tyne, 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 puri 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 in elaborate 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. 1.269 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. II.290 - 291 See Ariosto, Canto 1, ll. 3 - 4

che chi ne l'acqua sta fin alla gola
ben è ostinato se mercé non grida.

62. II.292 - 294 Stewart's view of Angelique has changed from that expressed at II.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. II.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. I.309 The very living breathing beautiful form (of Angelique)

66. II.319 - 320 She recounts, in order to make it appear that she looks upon him with lasting gratitude

67. I.326 In thought and deed, untouched and pure

68. II.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, II.80 - 84; Ariosto, canto XIX, st.33)

69. II.331 - 344 See Ariosto, canto I, st.57 and 58

Se mal si seppe il cavalier d'Anglante
pigliar per sua scolezza il tempo buono,
il danno se ne avrà; che da qui inante
nol chiamerà 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'è doler poi m'abbia di me stesso.
Corrò la fesca 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”
(1.338) - 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 1.338 where “close conclave”
refers to the uninterrupted close proximity of Angelique and also to her
“secret hole” or private parts; and in 1.342 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 lourdly 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 si 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 Bradament 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, 'Angélique', 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. **Il.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. **Il.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, Il.392 - 394, and C9, Il.57 - 76.

92. **Il.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. **Il.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. **Il.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, Il.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’, 1.651, 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. 1.493 The story of the potions can be found in Ariosto, canto I, st.78 & 79.

99. 1.495 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. 1.497 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 participal 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 si 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

   Ingìustissimo Amor, perché si raro
corrispondenti fai nostri desiri?
onde, perfido, avvien che t'è si 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 ardentis,  
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’avvincina;  
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 Sacrémento 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 uscir fece una torna:
Stewart omits the dark cave alluded to by Ariosto for a more complex description of the hermit’s incantations.

The uncommon noun “nigromance” (1.95) is a term for witchcraft, literally meaning black magic. A variant of it was used by Douglas in the ‘The Palice of Honour’, 1.1720. 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” (1.96) 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” (1.97) 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, ‘Angélique’, 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

217
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. Il.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 ormai 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 veggo,
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;
one 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. 233 - 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. II.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 piu 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 leggermente 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 - 420AD), 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 - 449AD), who had a high reputation for learning and eloquence in his own lifetime. His extant works, such as *Metrum in Genesia*, 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.

Ariostio 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 Proloug of the Threttene Buke’, l.122 - 124) has resonance with this story of a holy man lusting after something pagan.

30. **1.273 - 276** This philosophical world view, central to medieval and Renaissance literature derives ultimately from Boethius’ *De Consolatione*. The proverbial nature of l.273 - 274 is echoed in C12, l.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, profund 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. **ll.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*. 

222
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,

```italian
Oh troppo cara, oh troppo escelsa preda
per sì barbari 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,
ona non ha (cosi e 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,

```italian
Chi narrerà l’angoscie, i pianti, i gridi,
l’alta querela che nel ciel penetra?
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 si il dolor mi muove,
che mi sforza voltar le rime altrove,

46. **1.433** 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 empyve 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 di 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 volea tòrrre 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 si giovane e si bella?  
come, poi che la luce è dipartita,  
rìman 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 deì,  
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 miserò! 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  
là vita, e l’alma disperata danno. —  
Cosi, 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 strugga i fiori, et abbatte la 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)
perse la donna sua per l'air fosco;
onche 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 tòsc? –
oale la donna sua che gli domanda,
piangendo, aiuto, e se gli raccomanda.
Onde par che 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,
et tutto pien di lacrime trovossi.

Stewart makes a very neat précis of the above, leaving out all the specific physical description of Angelique.

22. II.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” (I.102) has been taken straight from OF. secours by Stewart. OED’s first listing for this noun is 1597.

23. I.108 You will never again feel joy or pleasure on this earth.

24. II.113 - 120 This is a considerable amplification of Ariosto, canto VIII, st.85, II.5 - 8,

ma portar vôle un ornamento nero;
e forse acció 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 Fiordiligl, 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
    rivide 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 histoîr The histoîr 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 jux-
taposition 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
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, ‘Essayes 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 mëinschit 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, 673 ff). 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, 1.5.

7. Hypogriph 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. 1.31 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 vedea la lacrima distinta
    tra fresche rose e candidi ligustri

10. ll.43 - 44 This is ambiguous as the “luiflie 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 divedova
    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. **Il.49 - 66** This passage gives a précis 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. **Il.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. **I.59** This is the same Bradamant encountered in C2, II.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, I.70) and “poetique” (C11, I.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. **I.65** She sent it to him as a sign of their shared love.

17. **Il.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. **Il.77 - 78** Seeking some suitable place to reap the fruit of his victorious foray.
20. **ll.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. **ll.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

```italian
  cosi dagli occhi di Ruggier si cela,  
  come fa il sol quando la nube il vela.
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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', 1.68, 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. **li.127 - 128** Until she approached some shepherds in the vicinity who gave her what food and clothing they could.

31. **li.129 - 136** This passage mirrors C4, li.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. **li.129 - 130** Though her clothes lacked the bright rubies which she was wont to have set on new clothes...

33. **li.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. **li.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. **II.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. **I.16** But his feverish imagination was always in a state of agitation.

3. **II.19 - 28** See Ariosto, canto XII, st.1 & 2.

> Cerere, poi che da la madre Idea<br>  tornando in fretta alla solinga valle,<br>  là dove calca la montagna Etnea<br>  al fulminato Encelado le spalle,<br>  la figlia non trovò dove l’avea<br>  lasciata fuor d’ogni segnato calle;<br>  fatto ch’ebbe alle guance, al petto, ai crini<br>  e agli occhi danno, al fin svelse duo pini;<br>  e nel fuoco gli accese di Vulcano,<br>  e diè lor non potere esser mai spenti:<br>  e portandosi questi uno per mano<br>  sul carro che tirvan dui serpenti,<br>  cercò le selve, i campi, il monte, il piano,<br>  le valli, i fiumi, li stagni, i torrenti,<br>  la terra e ’l mare; e poi che tutto il mondo<br>  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 Castiglìa 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., 1.19.

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 si 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 rimenar 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 west wind. 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 sembiente
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 parea
Angelica gentil ch’egli tant’ama.
Egli, che la sua donna e la sua dea
vede portar si 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 Brigliadoro 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 enchantor 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,
Ferrau, 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 dànno
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. ll.1 - 2 The Muses.

2. **Helecone** The largest mountain of Boeotia; more particularly the summit behind Thespiae 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. ll.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,
   Ferrau e Sacripante era, la invia,
   con Ruggier, con Gradasso et altri molti
   che v'avea Atlante in strano intrico avolti.

4. l.29 Considering them all alike, without favouring one.

5. ll.34 - 36 Angelique is still resolutely against love and will not be thrall to it to alleviate any physical suffering.

6. ll.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” (1.67), 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 - 100See Ariosto, canto XII, st.36,

Volgon pel bosco or quinci or quindi in fretta
quelli scherniti la stupidia faccia;
come il cane talor, se gli è intercetta
o lepre o volpe a cui dava la caccia,
che d’improviso in qualche tana stretta
o in folta macchia o in un fosso se caccia.
De lor si 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 1.67 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 - 164See 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 comporiti.-
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 servigio a costui l’elmo presto,
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 Ferrau:— 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 andérò, 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 tremeresti dal capo alle piante; non che volessi l’elmetto, ma daresti l’altra 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 nel 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 leggerio.—
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’altra 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 perde di ciò il coraggio: trasse la spada, e in atto si raccolse, onde con essa e col levato scudo potesse ricoprirsi 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. **1.133 - 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. **1.173 - 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 knycht** Roland

14. **1.192** 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. **1.233** 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 wouldbe ravisher, see also notes to C2, 1.414 and C10, 1.96

17. **1.237 - 240** See Ariosto, canto XII, st.62,

    temperando il dolor che gli ardea il petto,
    di non aver si 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 Ferrau 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. **II.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. **II.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 Prenc** Roland

2. **Il.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. **Il.9** - **10** Yet since I have experienced and written about such perils under King James' protection...

4. **I.12** This is a very rare image, used previously in Douglas, ‘Eneados’, Prologue to Book IV, I.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. **Il.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. **I.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. **Il.25** - **33** These lines are a summary of events detailed in Ariosto, canto XII, st.73 - 76.

9. **Il.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 grunrito e gran stridor si lagne;
    con tal lo stuoil barbarico era mosso
    verso il conte, gridando: – Adosso, adosso! –
    Lance, saette e spade ebbe l'usbergo
    a un tempo mille, e lo scudo altretante:
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 corre 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 voltì.
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 voltì;
e tra sé dice: — In man d’Orlando valci
Durindana per cento de mie falcì.

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. **l.63 - 65** Another example of underwriting, see C1, l.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. **l.67** Roland is referred to as Mars quite overtly here, where earlier he has been referred to in terms of Mars’ titles (see C1, l.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. **l.81 - 87** See Desportes, ‘Roland Furieux’, l.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 flank;
Craintif, il prend la fuitte,

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. Il.106 - 125 These lines are a précis 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; XXIII, st.54, 63 - 4, 67 - 9, 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. Il.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 Cl, 1.11. 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. Il.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 Sarascens, is so reduced in stature that he can be unhorsed by one, is lost.

Stewart has made a mistake in 1.149. 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 uther knycht 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. **Il.1 - 6** A reiteration of the sententia of the poem, i.e. no man can resist the force of love.

2. **I.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. **Il.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. **Il.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. **I.34** This is a fine example of antithesis - the "wrigling" of the verse contrasts with "plaine" i.e. smooth.

6. **I.45** This is a circumlocutory reference to love and carnality.

7. the amorus goddes Venus.

8. I.51 Angelique now suffers the same fate as her suitors.

9. **Il.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, ‘Angélique’, 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, ‘Angélique’, which specifically tells of the desertion of Angélique 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 ‘Angélique’, 1.34;

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 rstringe e salda.  
Il giovine si sana: elle languisce  
di nuova febbre, or agghiacciata, or calda.  
Di giorno in giorno in lui belta fiorisce:  
la misera si struggge, come falda  
struggge di ninf intertempestiva 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 “portrateur” (1.63) may have been influenced by Desportes, ‘Angélique’, 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, 1.71.

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 si avventurosa,
ch’in quel giardin potesse por le piante.

13. l.91 See Montgomerie, ‘Miscellaneous Poems’, XXXIX, 1.1

Adeu, O desie of delyt

The daisy was a symbol of pastoral purity and thus its use is decorous in this passage.

14. l.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. l.116 This is a very fine onomatopoeic line, using rhythm and labial consonants to great effect in representing bird song.

16. l.l28 - l.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
Vpwarps braid, the warld 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, 1.126. See also note to C2, 1.221. Douglas uses this phrase to describe the sun in *Eneados*, ‘The Proloug of the XII Buke’, 1.252.

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’, 1.808.

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 ‘Angélique’, does,

Que Progné se lamante et que le bois resconne
Des accords de sa soeur, qui ses plaintes entonnes.

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 ‘Angélique’,

.................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, 1.64, 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 OF. 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 Furious. 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,

Completyt 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 thoght 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. **II.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. **II.230 - 232** This is a reference to “Mont Pyrens”, the single entity which Stewart uses to describe the Pyrenees - see C2, l.25.

37. **II.235 - 236** Until they might obtain passage on some ship that was going directly to the Orient.

38. **II.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 1975 - 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 Vironum 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 preeminence 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 Pirithous, 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, 1.38, 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, 1.5,

   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. II.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. II.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. II.89 - 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. I.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', II.45 - 46,

I shaip not, for no suddan schours, to shrink,
Sen peircing pyks ar kyndlie with the rose

17. II.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 I.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 OF. 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, l.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 apparently digressing from the story of Roland, has followed all the rhetorical rules for universalising a topic in his exemplary (in both senses) introduction.

26. l.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 Prolouge of the XII Buke’, l.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. **l.219** Here again Stewart exchanges Ariosto's knife for a sharp pencil, with a view to making the same joke as at C10, l.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', l.39,

   Or ce jeune Adonis, d’Angélique adoré,

34. **l.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. **l.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 Artú*, 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., II.25 - 26 and C2, 1.283.

36. II.237 - 239 Stewart follows Ariosto, canto XXIII, st.108, II.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. II.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 schiò più volte e danni et onte,  
che si trovò tra il popol 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, 1.1)  
as does Desportes,

Cinq ou six fois Roland releut ceste escriture,

(‘Roland Furieux’, 1.201)  
where Stewart contents himself with

And oft he read 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 (1.346) the information that will finally deprive Roland of his wits.

45. 1.357 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, 1.139. Stewart goes on to refer to the dawn as “Matutina” in 1.476 of this cant. For a probable explanation, see the note to C2, 1.221.

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 si 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. **II.458 - 474** Stewart has followed Desportes’ lead in these lines, rather than Ariosto’s (canto XXIII, st.127, II.5 - 8 and st.128), see Desportes, ‘Roland Furieux’, II.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 celuy 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 desespréré,
    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 (II.465 - 466 in Stewart, II.410 - 411 in Desportes), have displayed Roland’s plight in all its heartrending immediacy.

56. **II.476 - 480** In Greek mythology, Eos, the youthful goddess of the dawn, arose each morning from her “donckie”, 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’, II.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, II.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, II.5 - 7.

57. **II.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 séjour
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. **ll.543** This is a variation of the simile used by Ariosto in canto XXIII, st.5, 1.8

    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. **ll.600** See Desportes, ‘Roland Furieux’, 1.518

    De ce guerrier Roland, la colonne 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, 'Exclamatioun', 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 "histoïr", 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 Cl, ll.79 - 80.

3. 1.7 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 Cl, 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. ll.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 précis 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**

- acc: accusative case
- adj: adjective
- adj comp: adjective comparative
- adj/p part: adjective/past participle
- adj/pr part: adjective/present participle
- adj sup: adjective superlative
- adv: adverb
adv comp: adverb comparative
adv sup: adverb superlative
anat.: anatomical
aux: auxiliary verb
C: cant
conj: conjunction
dat: dative case
Dedic.: Dedication
def art: definite article
dem: demonstrative
det: determiner
gen: genitive case
hist t: historic tense
Huic.: Huictain
imper: imperative
impers: impersonal
indef art: indefinite article
indic: indicative mood
inf: infinitive
interj: interjection
inter prn: interrogative pronoun
Intro.: Introduction
Invoc.: Invocation
l./ll.: line/lines
nom: nominative case
n pl: noun plural
n sg: noun singular
num: numeral
orig. pl: originally plural
p part: past participle
prep: preposition
pr part: present participle
per prn: personal pronoun
prn: pronoun
pr part: present participle
pr t: present tense
p t: past tense
rel adv: relative adverb
relig.: religious
rel prn: relative pronoun
Sonn.: Sonnet
sub: subjunctive mood
v: verb
vb n: verbal noun
vi: verb intransitive
vir: verb intransitive and reflexive
vt: verb transitive
vti: verb transitive and intransitive
vtr: verb transitive, intransitive, and reflexive
utr: verb transitive and reflexive

1sg: 1st person singular
1pl: 1st person plural
2sg: 2nd person singular
2pl: 2nd person plural
3sg: 3rd person singular
3pl: 3rd person plural
abaid see abyd

*abaise vi: abash, disconcert, embarrass; abaising (on) pr part being disconcerted by C7, l.206; vi p t abaisit (of) C11, l.15 abashed C11, l.546

abaite vt: abate, curtail, diminish inf C2, l.505; abaittit 3sg p t curtailed C1, l.32

abak adv: back C4, l.160, C6, l.45, C7, l.121

abeeed see abyd

abhorre vt: abhor inf C11, l.399; abhorrts 3sg pr t C8, l.168

*abject vt: cast away; abjects 3pl hist t C8, l.91

abord vt: enter 3pl sub pr t C3, l.393

abound vi: abound, be plentiful inf C2, l.168 & 196, C3, l.100 3pl p t C8, l.129; abounding adj/pr part C2, l.197, C10, l.94

aboundance n sg: abundance C11, l.274

aboundant adj: abundant C2, l.145, C6, l.51, C11, l.368

aboundant adv: abundantly C8, l.99, C11, l.438

abounding adj: abounding C2, l.197

about adv: around C1, l.59, C2, ll. 115 & 153; about C1, l.62, C2, l.80, C3, l.55

about prep: about C2, ll.134 & 403, C10, l.206

abov, above prep: above C2, l.467, C3, l.170, C5, l.29

above prep: above C1, l.36, C3, l.242, C11, l.76; over C11, l.118

abscond vt: hide, conceal; absconding pr part C8, l.87

absence n sg: absence C4, l.144

abstract, abstrak vt: withdraw, take away inf C3, ll.130 & 388, C11, l.331; abstraks 3sg hist t C7, l.70

abyd vi: stay vt inf C3, l.214; abyds vi 3sg hist t C10, l.87; abaid 3sg p t C7, l.93 3pl p t C7, l.93; abeed 3sg p t C3, l.71, C10, l.50, C11, l.429; abyding pr part C3, l.429
accept vt: accept 2sg pr t Sonn., l.6, C5, l.21

accident n sg: incident C2, ll.159 & 324; accident C2, l.26, C10, l.185

*accomplis vt: accomplish, fulfil; accomplish p part fulfilled C7, l.134

*accord vi: accord; accordis 3sg pr t C12, l.18; accords 3sg pr t C3, l.161; according adj/pr part C2, l.55

ackward adj: awkward C3, l.58

acton n sg: a stuffed jacket worn under chain mail C8, l.65

acts n pl: military actions C1, l.23

*address vi: prepare (to do something); address 3sg pr t C7, l.194

adge n sg: age, era C11, l.57

adgeit, aidgeit adj: aged C3, l.89, C11, l.477

adjacent adj: close C4, l.129

admit vt: have room for, allow to enter inf C7, l.107

*adorn vt adorn, embellish; adorns 3sg pr t C2, l.221

adrich adv: far away, at a distance C4, l.158

af, aff adv: off C11, ll.362 & 528, C12, l.55

aff prep: off C11, l.543

affixit adj/pr part: fixed, set C11, l.510

afflictit adj: afflicted C2, l.170

afflocht adj: in a flutter or state of agitation C6, l.16, C11, ll.185 & 469

againe adv: again C2, ll.333, 424 & 469: in return Invoc., l.23, C2, l.511; further C2, l.505, C3, l.338

agains prep: against C3, ll.155 & 205, C5, l.3

agast adj: aghast, horrified C2, ll.104 & 408, C7, l.94

aggreis see aggrie
agreement n sg: agreement C2, l.50

aggriabill adj: agreeable C11, l.235

aggrie vi: agree, consent inf C2, ll.47 & 329, C7, l.245; aggreis 3sg pr t C2, l.183 3pl pr t C1, l.9

agment vt: augment, increase inf C2, l.416, C3, ll.166 & 344; agmentit 3sg p t C11, l.518; agments 3sg hist t C5, l.80

aide, ayde n sg: help, assistance C3, l.438, C11, ll.3 & .23

aidgeit adj see adgeit

air n sg: air C2, l.220, C3, ll.48 & 136

ak n sg: act C6, l.42

al, all adj: all Sonn., l.13, Intro., ll.8 & 18

alabast adj: alabaster, white marble C5, l.25

alace interj: alas C1, l.60, C2, l.176, C4, l.20

alacretie n sg: alacrity C2, l.36

alarum n sg: noise, disturbance C1, l.40

albeit conj: in spite (of) C7, l.131

all n sg: all Intro., l.22, Invoc., l.12, C1, l.10

all adj: see al

alluir vt: entice, allure inf C3, ll.88 & 277, C4, l.59 3pl hist t C3, l.399

almaist, almeist adv: almost C2, ll.260 & 413, C11, l.363

aloft adv: on high C5, l.96

alon, alone adj: alone C2, l.125, C3, l.142, C7, l.13

alon, alone adv: alone C5, l.44, C9, l.41

alongs prep: along C10, l.239, C11, l.604
als  adv: as C3, ll.22 & 223, C4, l.161; as if C7, l.99; as to C2, l.63; also C3, l.183, C4, l.135, C11, l.379; also that C5, l.113; als....as....as as C2, l.118, C3, ll.70 & 329

also  adv: also C2, l.321, C4, l.134, C5, l.53

alteration  n sg: change, alteration C11, l.156

althocht  conj: although C2, l.255, C4, l.44, C10, l.128

alway, alwaysis  adv: always, at all times, continually C7, l.209, C11, ll.219 & 423

alyk  adv: equally C7, l. 92

am  see be  v

amang, among  prep: among C2, l.195, C7, ll.25 & 51

*amaze  vt: bewilder, astound, perplex; amazis 3pl pr t C11, l.19; amazed p part C8, l.30

amend  vt: set right, improve in character, make better imper Sonn., l.13

ametie  n sg: amity, friendship C10, l.124

amiabill  adj: pleasant, charming C2, l.298

among  see amang

amongs  prep: amongst Sonn., l.7, C1, l.77, C5, l.140

amorus  adj: amorous, passion-filled C3, l.284, C8, l.98, C9, l.4

ampill  adj: ample C2, l.257, C8, l.28, C11, l.158

amplie  adv: amply, fully C6, l.44, C8, l.113, C9, l.11

amyds  prep: amidst C3, l.354, C4, l.156, C8, l.95

ancient  adj: long standing C2, l.30, C8, l.98

ancker, ankir  n sg: anchor Dedic., l.47, C12, l.88

and  conj: and Huic., l.3, Intro., l.2, Dedic., l.2

ane  indef art: a Intro., ll.4 & 14, Dedic., l.59

ane  num: one Invoc., l.23, C2, ll.44 & 165
anew ¹ adj: sufficient, enough C3, l.263, C8, l.61, C10, l.157
anew ² adj: new C5, l.130
annamelit adj: enamelled C10, l.111
annexist adj/p part: is attached C11, l.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
*answer, answer vt: answer; answered 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
appaille vt: challenge inf C6, l.72; appaild p part C3, l.184
appaise 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; apperit 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
appirit 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; approtches 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

artery  n pl: arteries C11, l.382

arycht  adv: rightly, correctly C11, l.4

as  conj: as Intro., l.30, Dedic., l.113, Sonn., l.8; als...as see als

ascend  vt: climb, ascend  inf Dedic., l.18, C2, l.419, C12, l.82 3pl hist t C6, l.105
pr part C11, l.305; ascending  pr part C10, l.230, C11, l.305

aschunder  adv: asunder, apart C3, l.60, C7, l.178, C8, l.51

ase  n sg: ass C3, l.93

assaill, assaille, asseile  vt: attack  inf C2, l.49, C5, l.60 C6, l.73

assault  n sg: assault C3, l.321, C11, l.258; assaultis  n pl C10, l.90

assault  vi: assault  inf C2, l.346

assay  n sg: assault C2, l.123; at - under attack C8, l.55

assay  vi: try, assay C2, l.189, C3, l.397 3pl hist t C2, l.92; assayt  3sg p t C10, l.51 p part C2, l.363

asseile  see assail

assoupir  adj: wearied and faint

assuage, assuaidge  vt: assuage, soothe, alleviate  inf C2, l.242, C3, l.380, C10, l.40; assuagit  p part C11, l.29

assuir  vt: assure  1sg pr t C3, l.91; assuird  adj/p part C1, l.70; assuirit  adj/p part C11, l.191

assuirritlie  adv: assuredly Dedic., l.42, C2, l.199

assurance  n sg: assurance C11, l.197

astonish  adj/p part: astonished, amazed C2, l.155, C3, l.59, C11, l.259

asurit  adj/p part: azured C11, l.298

asyd  adv: aside C10, l.37

at  prep: at Dedic., l.14 & 40, Invoc, l.11: for use in prepositional phrases, e.g. at + noun, see noun
athorṭ prep: abroad C3, l.391, C4, l.51

attaine vti: attain vt inf C11, l.473 vi inf C6, l.82

attempt n sg: endeavour, attempt C11, l.110; attempts n pl Invoc., l.18

attending adj/pr part: awaiting C2, l.159, C3, l.239, C5, l.26

attribute vti: attribute, apportion vt inf C11, l.132 vi inf C3, l.199

audacitie n sg: audacity, boldness C11, l.265

audatius adj: bold, audacious C8, l.80

audatius adv: boldly, audaciously C8, l.126

audiens n sg: audience C3, l.204

auld n sg: old C2, ll.11 & 50

auld adj: old C5, l.60, C6, l.37

austeir adj: austere C7, l.169, C11, l.545

author n sg: author, authority C2, l.425, C8, l.114

*avail vt: avail; avails 3sg pr t C3, l.205; avails 3sg pr t C2, l.231, C3, l.177, C11, l.49 3sg hist t C10, l.57: availd 3sg p t C3, l.182; availlit 3sg p t C4, l.165; avalit 3sg p t C11, l.343

avance, avans vi: advance (of motion or estate) inf C2, ll.79 & 472, C8, l.92 3sg hist t C3, l.52; avanst 3sg p t C1, l.45 p part C10, l.166; avancing pr part mounting C5, l.75

*avysse vt: consider; avysing pr part C7, l.49

away adv: away C2, l.368, C3, l.120, C3, l.399

awfull adj: awe-inspiring, terrible C2, l.40, C4, l.162, C7, l.112

awne adj: own C2, l.463, C3, l.304, C4, l.85

ax n sg: axe C11, l.361

ay adv: always C2, ll. 22, 150, & 301; constantly C1, l.71, C4, ll.26 & 72

ayde n sg: help, aid C3, l.438, C11, l.3

ayde vt: aid, help imper C4, l.10
badgie n sg: heraldic badge C10, l.100

baeittit adj/p part: baited (like fighting dogs) C3, l.32

baile, bail, 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

bakkbend 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, 1.445

bank n sg: side, bank Dedic., l.26, C2, l.161; bankis n pl C6, 1.25

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, bie\(^1\) 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, l.121

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; becum\(s\) 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, begine  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

holders n pt: beholders, viewers C10, l.204

*benuife vir: to be forced or required to do something; behuiffit 3sg p t C8, l.162; behuiffit 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

beir1 n sg: clamour C8, l.42, C11, l.307

beir2 n sg: bear C10, l.243

beir1 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

beir2 vt: clamour, raise an outcry inf C7, l.77

beist n sg: beast C3, l.23, C8, l.85; beistics 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, 1.330, C11, l.186 & 194 1sg pr t C2, 1.253, 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, 1.356, 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
besydy 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 pt: 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 vi: 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 pr 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, 1.288

blyth *adj:* blithe, lightheartedly gay C10, 1.172

blythlie *adv:* blithely C11, 1.249

bocage *n sg:* grove, coppice C2, l.130, C8, l.82, C11, 1.432

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, l.66

bon, bone *n sg:* bone C5, l.47, C8, l.153, C11, l.461; bons *n pl C2, l.456

bonie *adj:* bonnie, fair C6, l.49, C11, l.608

bons see bon

borders, bordours *n pl:* borders C4, l.138, C11, l.162

bordour *n sg:* border C11, l.162; borders *n pl C4, l.138

borne see beir *v 1*

bosom, bosome, bosume *n sg:* bosom, chest C6, l.14, C11, ll.321 & 372

bot *adv:* but C2, ll.182 & 203, C3, l.225

bot *conj:* but Dedic., ll.24, 27, & 33

both, bothe *adj:* both dedic., l.53, C1, ll.12 & 83
boucklit adj/p part: buckled C8, l.144

boudin, bowdin adj: swollen C2, l.345, C5, l.79, C7, l.186

bouget n sg: small leather sack C3, l.292

bould see bald

boulk n sg: bulk, mass C11, l.554

boult n sg: bolt, arrow C2, l.345

bound see bind

bounds n pl: bounds, boundaries C3, l.393, C4, l.126, C11, l.602

boune n sg: military preparations C1, l.29

boune vi p part bind: bound C2, l.235

bour n sg: inner or small apartment or chamber Invoc., l.9, C5, l.64, C6, l.92

bourn n sg: stream C11, l.437; burns n pl C6, l.25

boustius adj: puffed up, boastful C1, l.66, C3, l.31

bousum adj: pleasant, agreeable C6, l.49

bouchers n pl: butchers C8, l.111

bouting adj/pr part: bolting C11, l.368

bow n sg: bow C2, ll.203, 204, & 345

bowdin see boudin

bowhouse n sg: C10, l.44

bowne

boy n sg: boy C1, l.1, C10, l.183, C11, l.311; boyes n pl C11, l.581

boyling adj/pr part: boiling C11, l.266

bra n sg: brae, slope C6, l.25; brais n pl C1, l.76, C2, l.134

brag n sg: boasting, arrogant language C2, l.105

bragin vb n: boastful, vaunting, threatening speech C3, l.27, C7, l.131
brainche n sg: branch, bough C7, l.222; brainchis n pl C10, l.156, C11, ll.211 & 499; branchis n pl C2, ll.143 & 219, C6, l.50

braine n sg: brain C2, ll.209 & 279, C4, l.11

brainles adj: witless C12, l.30

brais see bra

braist v inf: break open, rip asunder

brall n sg: noise, disturbance C11, l.524, C12, l.30

brall vi: shout, roar, be unruly inf C11, l.265; bralling adj/pr part C2, l.435

branchis see brainchis

brand n sg: sword C8, ll.53 & 95; brands n pl C2, l.143, C3, l.28, C8, l.145

brands n pl: brands C5, l.79

branglit adj/pr part: shaken C7, l.182

brasche n sg: violent onset, assault C1, l.33, C7, l.182

brasin adj: brazen C2, l.387, C7, l.34

braslat n sg: bracelet C10, l.221, C11, l.359

brassats n pl: armour for the upper part of the arm C11, l.527

brave adj: fine, splendid C8, l.144

braying1 adj/pr part: neighing C2, l.431

braying2 adj/pr part: crushing C11, l.429

*break vti: break; breaks vt 3sg hist t C11, l.528 vi 3sg hist t C7, l.179, C11, ll.438 & 576; breaking pr part C8, l.144; broikin adj/pr part C11, ll.348 & 552

breath n sg: breath Dedic., l.43, C1, l.65, C5, l.20

breathles adj: breathless C11, l.504

bred v see breid

bred adj: broad C2, l.143
breid vi: breed inf Sonn., l.1, C11, ll.278 & 457; bred 3sg p t C2, l.46 p part C3, l.187

breiff, brife quasi n sg: few words in - in short C3, l.421 in few words C11, l.29

breir n sg: briar-bush Invoc., l.24, C11, ll.390 & 543

brest n sg: chest, bosom C1, l.4, C2, ll.179 & 224; brests n pl C9, l.21

brethir see bruther

brew vt: brew, ferment inf C11, l.285

brife see breiff

brigans n sg: brigands C8, ll.109 & 123

bring vt: bring inf Intro., l.7, C2, l.253, C3, l.60; brocht 3sg p t C3, ll.103, 300, & 367 p part C3, ll.375 & 421, C4, l.67

brint see birne

bristing see birst

brochs n pl: boroughs C3, l.370, C11, l.417

brocht see bring

broikin see *break

broks n pl: brooks C6, l.25

broune adj: brown C5, l.133, C10, l.167

brow n sg: brow, forehead C7, l.112

brows n pl: eyebrows C2, l.42

bruckill adj: brittle, easily broken C3, l.60

bruike vt: possess, enjoy, merit inf 3, l.28; bruiks 3sg pr t Invoc., l.24

bruise vi: bruise 1sg pr t C2, l.210; bruist 3sg p t C8, l.153, C11, l.179 p part C2, l.456: bruisis 3sg hist t C11, l.576; bruisit adj/p part C3, l.332, C11, l.551, C12, l.85

bruit n sg: noise C8, l.42, C11, l.582
brather  n sg: brother C3, l.181; brethir  n pl C12, l.44
brycht  adj: bright Dedic., l.20, C2, ll.297 & 352; brychtest  adj sup C2, l.4, C3, l.296, C4, l.123
bryd  n sg: bride C2, l.265
brydile, brydle  n sg: bridle C2, ll.87 & 445, C3, l.334
brymlie  adv: fiercely, hotly, brightly C11, l.216
brymmyng  adj: being in heat (esp. used of boar) C2, l.500
bubbing  adj: blasting, squalling C3, l.131
bubs  n pl: blasts, squalls C1, l.65
building  n sg: building C6, l.87
buir  see beir
bull  n sg: bull C3, l.119, C6, l.48; buls  n pl C3, l.31, C11, l.575
bullerand, bullering  adj/pr part: bubbling, foaming C3, l.114, C8, l.32
buls  see bull
burding  n sg: burden C11, l.21
burns  see bourn
busching  adj/pr part: gushing C8, l.32
buse, buss, busse  n sg: bush, shrub, or heather in northern climes C2, l.121, C6, l.25, C8, l.87
buss  see buse
busse  see buse
bussie  adj: busy C4, l.139
bussie  adv: busily C3, l.401, C4, l.131, C7, l.41
bustius  adj: powerful, violent in action C2, l.435, C7, l.173
but  prep: without Dedic., l.6, Invoc., ll.5 & 27
butt  adv. out see ben C6, l.92

by  adj. by C2, l.161

by  prep: by C3, l.415, C6, l.35; beyond C2, l.252

byd\(^1\)  vt: withstand inf C1, l.33, C2, ll.388 & 502; byds 3sg hist t C1, l.44, C7, l.182

byd\(^2\)  vt: stay, remain inf C4, l.117, C5, l.100, C7, l.206; byds 3sg hist t C2, l.149, C9, l.41; byding pr part C5, l.64, C8, l.16

*byt  vi: bite; byts 3sg hist t C11, l.578; byting adj/pr part C3, l.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, l.60, C2, ll.24 & 193

cair  vi: care inf C7, l.118 1sg pr t C9, l.27;

cairfull  adj: anxious, distressed, troubled C2, l.278, C3, ll.230 & 267

cairfullie  adv: anxiously C11, l.182

cake  n sg: solid tablet C11, l.219

cald, cauld, cold  adj: cold C2, l.481, C10, l.25, C11, l.198; caldest  adj sup C3, l.409

call  n sg: call C3, l.278

call  vt: call inf Intro., l.25, C2, ll.291 & 385; cal 3sg hist t C2, l.300

cam see cum

camp  n sg: camp C2, ll.56, 267, & 387

campions  n pl: champions, heroes C1, l.62, C10, l.99

canckerd  adj/p part: malignantly consuming C4, l.89, C8, l.167

cant  n sg: canto C2, l.516, C8, l.69

cap  n sg: cap C2, l.228

captiv, captive  adj: captive C3, l.419, C4, l.38, C11, l.117

captive  n sg: captive C2, l.306

caring  adj/pr part: caring about, troubled by C7, l.186

cart  n sg: cart, chariot C11, l.516

carving  vb n: carving Dedic., l.30

cast  vt: cast, throw vt inf C2, ll.107 & 411, C8, l.149 3pl p t C7, l.99; casting
  adj/pr part C4, l.24

castell  n sg: castle C7, l.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; causis 3sg p t C3, 1.409, C11, 1.335

cave n sg: cave C11, ll.235 & 492

cavern, caverne n sg: cavern C8, ll.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

certanlie 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, 1.87, C3, 1.331; check C5, 1.104

chak vi: clash inf C2, 1.64

chance n sg: chance C2, 1.385, C7, 1.39, C8, 1.93; fortune, lot C11, 1.64

chancit see chans

change vt: change inf C12, 1.68 1sg pr t C12, 1.5; chaingeit adj/p part C11, 1.151; cheingeit adj/p part C2, 1.498

chans vi: chance, happen, turn out inf C2, 1.74; chancit 3sg p t C2, 1.100, C7, ll.157 & 227; chanst 3sg p t C2, 1.277

chap n sg: knock, stroke C3, 1.331

characters n pl: written letter forms C11, 1.192

charbunckle n sg: carbuncle, red precious stone C2, 1.233

chariot n sg: chariot C6, 1.23, C11, ll.98 & 119

chast adj: chaste C2, 1.216, C3, ll.235 & 287

chasteis vt: chastise, punish inf C7, 1.115

chastetie, chasttie n sg: chastity C2, 1.304, C3, ll.197 & 226

cheaks, cheikis n pl: cheeks C3, 1.283, C11, 1.370

cheif n sg: chief C3, 1.102

cheif, cheife adj: chief, main Intro., 1.20, Dedic, 1.2, C4, 1.38; cheifest adj sup C2, 1.274

cheifest n sg: greatest C11, 1.80

cheiflie adv: predominantly, preeminently C3, 1.226

cheikis see cheaks

cheingeit see chainge

cheingyeit adj/p part: chained C3, 1.428

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 12, 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/pr 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/pr 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, 1.24

clairlie adv: clearly C4, 1.24

claive see *cleif

clak n sg: clatter, sharp impact C8, 1.132

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

cled 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; cled 3sg p t C7, 1.170 3pl p t C1, 1.28 adj/p part C1

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 vtiv: 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, l.80; closely C3, l.53, C5, l.24, C11, l.335

closing see close *v*

closit see close *v*

clothing *n sg*: clothing C5, l.128, C11, l.535

cloud *n sg*: cloud C5, l.119, C11, ll.264 & 344; clouds *n pl* C2, l.22, C10, l.139

clouddie *adj*: cloudy C11, l.514

clouds see cloud

clym *vt*: climb *inf* Dedic., l.26

coak *vt*: (prob.) quell *inf* C3, l.298, C11, l.144 *p part* C3, l.110, C7, l.153

cognosce *vi*: know, decide after investigation *1sg pr t* C7, l.146

cognossans *n sg*: knowledge, understanding C2, l.439

cold see *cald*

coler *n sg*: rage, anger C11, l.498

coll *n sg*: coal C11, l.219; collis *n pl* C11, l.198

collorit, colorit *adj/p part*: coloured C3, l.314, C11, l.496

color *n sg*: colour C4, l.114; colors *n pl* C10, l.166

colorit see collorit

colors see color

combat *n sg*: combat, battle C2, ll.15, 62, & 379

combuir *vti*: consume by fire, burn up *vi inf* C3, l.89; combuirrs *vt* 3sg *pr t* C2, l.202

command *n sg*: bidding, command C3, l.117 at command at one’s call or disposal C7, l.21, C10, l.59

command *vti*: command, hold sway *vi inf* C1, l.37. C4, l.44, C11, l.316; commands *vt* 3sg *hist t* bids, commands C2, l.375

commence *vt*: commence, begin *inf* C6, l.112
commend  n sg: reputation, commendation Dedic., l.53, C2, l.359, C3, l.44
*commend  vt: commit, entrust; commendes 3sg hist t C3, l.238
commoune  adj: vulgar, inferior C3, l.17
communlie  adv: usually, generally C3, l.343
compact  vt: compact, compress inf C8, l.13 imper C11, l.29
compaignon  n sg: companion, comrade C7, l.108
compair  n sg: equal C1, l.21, C2, ll.4 & 435
compair  vi: compare inf Intro., l.30
companeis  n pl: companies (of an army) C8, l.34
compast  adj/p part: encompassed C2, l.80, C6, l.32, C12, l.2
compeir  vi: appear, present oneself inf C8, l.45
compell  vt: force inf C2, ll.88 & 490, C8, l.79 3sg sub pr t C3, l.229; compels 3sg pr t C2, l.247, C11, l.5
complaine  vi: lament inf C11, l.470
complent  n sg: lamentation C3, l.156, C6, l.58
compone  vt: compose in speech or writing 1sg pr t C7, l.12
comprehend  vt: understand, comprehend inf C4, l.104
compyle  vt: collect in writing, compile, compose (of a book), describe inf C11, 1.10 1sg pr t Dedic., l.60; compyld p part C6, l.99
conceit, consait  n sg: notion Dedic., l.25; opinion, belief C2, l.384, C11, l.338; conceits n pl C10, l.195
*conceit  vi: think, conceive as a purpose; conceits 3sg hist t C2, l.288
concerning  prep: regarding C10, l.21
conclave  n sg: private chamber C2, l.338
concluding  adj/p part: concluding C2, l.53, C7, l.19, C11, l.506
condamnit  adj/p part: condemned C2, l.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, ll.21, 375, & 389

*confort vt: comfort; confort 2pl pr t C7, 1.5

confortles adj: comfortless C2, 1.193

conforts see confort v

confound, confoundit adj/p part: defeated C2, ll.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, ll.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, 1.143 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; consumes 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, ll.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, countinance 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  
contrarius adj: antagonistic, hostile C6, l.8, C11, 1.89

conveine vti: assemble vt inf C11, l.90; conveind p part C2, l.28; meet, come together vi inf C10, ll.129 & 151; conveind p part C10, l.181

conveles vi: recover from sickness, regain health inf C10, l.32

convert vt: turn imper C4, l.77 p part C2, l.237; converts 3sg pr t C4, l.2

convoy n sg: escort C7, l.31

convoy¹ vt: convey inf Invoc., l.28

convoy² vt: conduct, guide inf C10, l.180; convoyd 3sg p t C10, l.43; convoyit 3sg p t C7, l.202; convoying vr pr part transporting C8, l.93

copius adj: generous C3, 1.223

copius adv: profusely C6, l.99

corn n sg: corn C11, l.79

corps, cors, corse n sg: body C2, ll.194 & 365, C3, l.124

correct vt: correct 3sg pr t sub Huic., l.5, C9, l.32

correction n sg: correction, punishment C12, l.14

correspond vti: answer to, agree with vt inf Intro., l.10; corresponds vi 3sg pr t agrees C3, l.1

cors see corps

corse see corps

corslat n sg: piece of armour covering the body C5, l.105, C8, l.65, C11, l.526

costliest adj sup: costliest, most expensive C10, l.170

cot n sg: coat C11, l.135

could v mod aux: could 3sg p t C11, ll.73, 194, & 277 3pl p t C11, ll.270 & 373; culd 3sg p t C2, l.69, C4, l.104, C5, l.81

counsel vi: counsel, advice C10, l.20
counter n sg: part of a horse’s breast immediately under the neck C3, 1.37

countinance see continance

courage n sg: courage, valour C1, 1.43, C2, l.21 & 379

couragius adj: courageous, valorous C3, 1.57

cours, course n sg: course, path C3, l.l.129 & 140, C11, 1.57

courtas adj: gracious, benign C2, l.40, C9, 1.31

courtasie, courtassie : nobility, benevolence Sonn., l.5, C11, 1.22

coustumabill adj: customary, usual C4, l.94, C6, l.112

coustume n sg: custom C3, l.400, C11, 1.64

couvert n sg: covert, thicket C11, 1.572

coverit adj/p part: covered C2, l.143

coveting adj/pr part: coveting C2, l.359

*cower vi: crouch down; cowerit 3pl p t C3, l.53

coy adj: quiet C3, l.371

craft n sg: guile C2, l.80

craftie adj: cunning C3, l.278; skilful C10, l.l.120 & 131

craifs see crave

craig n sg: rock C11, l.487

craintive adj: timorous C3, l.62

crak n sg: crack C8, l.130

crak vi: crack inf C8, l.159, 3pl pr t C1, l.66

cramsie adj: crimson C5, l.l.48 & 133

crave vti: crave, desire vt inf C5, l.100, C10, l.50, C11, l.333 vi inf C7, l.215; 3pl p t C2, l.15; craifs 1sg pr t C4, l.76 3sg hist t C7, l.90; craving pr part C7, l.163
creatuir, creature n sg: creature, living being C9, l.42, C11, l.418; creatures n pl C7, l.5

credet n sg: credence; He credet gaife C2, l.328 he believed utterly

credit vt: believe inf C11, l.184

creid n sg: creed, doctrine, belief C3, l.97

creip vi: creep inf C1, l.70

creuale, crewale, crewall adj: cruel, merciless C2, l.271, C8, ll.84 & 93

crewallie adv: cruelly, mercilessly C3, l.229, C11, l.74

crezit adj/p part: flawed, damaged C11, l.627

croune n sg: crown C1, l.31, C2, l.233, C4, l.151

crouppe n sg: hind quarters of a horse C2, l.420

cry n sg: cry, shout C4, l.29, C6, l.57, C8, l.29; cryis n pl C1, l.57, C2, ll.241 & 472

cry vt: cry, shout vt inf C10, l.60 vi inf C10, l.3 1sg pr t C11, l.3; cryis 3sg hist t C2, l.85, C3, l.244, C7, l.113

cuile vt: cool inf C11, l.236

cuir n sg: care C7, l.118, C8, l.154, C11, l.312

cuir1 vt: cure inf C10, l.28; cuird 3sg p t C11, l.353

*cuir2 vi: care; cuirs 3sg hist t C3, l.10

cuisssots n pl: armour for protecting the front part of the thighs C11, l.528

culd see could

cum vi: come inf C9, l.24 imper C3, l.255 3pl hist t C6, l.106; cam 3sg p t C2, ll.33, 103, & 351 3pl p t C3, l.405, C10, ll.240 & 244; cumis 3sg hist t C1, l.46, C4, l.170

cumber adj: troubling, distressing, annoying C4, l.142

cumbrit adj/p part: troubled, distressed C7, l.36
cumlie adj: comely, attractive C2, ll.216, 233, & 316

cumlie adv: attractively C7, l.231

cumliness n sg: worthiness, fitness C10, l.21

cumpanie n sg: company, crowd C11, l.563

cums see cum

cunnyng adj/pr part: learned, knowledgeable, intelligent Dedic., l.30, C7, l.5, C9, l.31

cunnyngles adj: unskilful Dedic., l.5

cuntrie n sg: country, land C2, l.248, C7, l.157; cunteis n pl C4, l.136

curall adj: coral C3, l.306

curius adj: skilful, elaborate, artistic, painstaking Dedic., l.30, C10, ll.120 & 205

curling adj/pr part: curling C10, l.53

*curse vt: curse; cursing pr part C4, l.35; cursit adj/p part C8, l.167; curssit
adj/p part C4, l.2

cursor n sg: charger, battle horse C2, ll.356, 428, & 442

curssit see *curse

*cut vi: cut, slash; cuts 3sg hist t C1, l.63
daftnes n sg: madness, folly C7, 1.127

dag n sg: heavy pistol or handgun C3, 1.320

daill vi: deal inf C2, 1.48; delt p part C7, 1.220; dailling adj/pr part C3, 1.290

dails n pl: dales, valleys C2, 1.119, C10, 1.117

dainger, danger n sg: danger C1, 1.44, C2, 1.77, C3, 1.103

daintie adj: dainty, particular C2, ll.6 & 93, C3, 1.231

dalie adj: daily C3, 1.219, C4, 1.132, C10, 1.125

dalie adv: daily C2, ll.18 & 191

dam, dame n sg: dame, noble lady C2, ll.6 & 69, C5, 1.32; dams n pl C2, 1.223

dammest adj/p part: stunned, stupified C1, 1.72, C3, 1.328, C10, 1.41

dammit adj/p part: dammed, blocked C11, 1.437

dams see dam

dang see ding v

danger see dainger

* danse vi: dance; danst 3pl p t C10, 1.169

dant, danton vt: daunt, subdue inf C2, 1.58, C3, ll.39 & 109; dants 3sg hist t C5, 1.34

dar vi: dare 1sg pr t Intro., 1.11, Dedic., 1.11, C2, 1.6 2sg pr t C3, ll.17 & 25 3sg pr t C1, 1.41 3pl pr t C12, 1.85 2sg pr sub t C7, 1.161; durst 3sg p t C2, 1.160, C4, 1.157, C11, 1.558

dar adj: dear C4, 1.83; darrest adj 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 C2, ll.78 & 158

darrest adj: see dar

darrest adv sup: dearest C4, 1.64
dart n sg: dart, arrow C2, ll.192 & 287, C3, l.84; darts n pl C4, l.158; darts n pl C10, l.210

daschit adj/p part: dashed C9, l.36

daseis n pl: daisies C10, l.91

day n sg: day C2, ll.129 & 262, C3, l.269; days n pl C2, l.188, C4, l.127, C8, l.4

dazed adj/p part: dazed, confused C4, l.10

dead, deth n sg: death C1, l.44, C2, l.191, C11, l.257

debar vi: prohibit, prevent, stop inf C3, l.27

decay n sg: downfall, destruction, ruin C2, l.188, C3, ll.367 & 385

decay vt: degenerate, dwindle vt inf C3, l.118; decay vi 3pl p t C10, l.46

deceit n sg: deceit C11, l.149

decetfull adj: deceitful C3, ll.106 & 224, C11, l.44

declear vt: declare, state openly or plainly inf C2, ll.485 & 516, C3, l.84; declaring pr part C10, l.210; declared p part C10, l.219, C11, l.289

declyn vi: turn aside inf C2, l.377, C3, l.318, C11, l.417; declynd 3sg p t drew to a close C11, l.295; declying pr part falling down C11, l.263

decoir vt: adorn, ornament, embellish inf C2, l.224, C8, l.105, C10, l.102; decoring pr part C11, l.213; decorde p part C10, l.222; decorit p part C2, l.131

deed n sg: death C2, ll.32, 256, & 456

deed see die

deedlie adj: deadly C2, ll.171 & 188, C4, l.17

deedlie adv: deadly C9, ll.73 & 76, C11, l.351

defalt n sg: non appearance C4, l.52

defend vt: protect, defend vt inf Dedic., l.55, C7, l.54, C8, l.11 imper C3, l.21 vi inf C2, l.354, C7, l.167, C8, l.41 p part C4, l.102

defens n sg: defence C1, l.55, C3, l.205, C4, l.165
defigurat adj/p part: disfigured C11, 1.598

defy vt: defy inf C4, l.46, C7, l.203, C10, l.1 1sg pr t C3, l.25

defyle vt: defile inf C2, l.301

defyn vt: define, delineate inf Invoc., l.17, C2, ll.6 & 374

*degrath vt: degrade; degraths 3sg pr t C2, l.230

degreis see degrade

*degress vt: degrade, cause to descend; degressis 3sg pr t C11, l.149

degrie n sg: degree, level C11, ll.63 & 629; degreis n pl Dedic., l.18

deid n sg: deed, action C2, l.326, C3, ll.20 & 96 in - indeed C2, ll.122, 393 & 436, C; deids n pl C1, l.17

deid see die

decificat adj/p part: deified C9, l.5

deip adj: deep C2, ll.188 & 413, C3, l.340; deippest adj sup C4, l.75

deip adv: deeply C2, l.18, C11, l.205

deippest see deip adj

deiplie adv: deeply C2, l.494, C3, l.86, C10, l.17

deips n pl: deeps, depths C3, l.105

deir adj: dear Intro., l.29, C2, ll.25 & 234

deirlie adv: dearly C2, l.252

deis see die

deject vt: cast down inf C11, l.43 3pl sub pr t C9, l.30; dejectit adj/p part C11, l.221

*delasch vt: discharge, let fly; delascht 3sg p t C10, l.109

delay n sg: delay C3, l.230, C5, l.80, C7, l.78

delay vi: delay inf C2, l.191 imper C3, l.265; delayt 3sg p t C10, l.49 p part C2, l.361
delicat adj: delicate C10, l.91

delignens, diligence n sg: diligence, assiduity C2, 1.33, C5, 1.32, C7, 1.80

delt see daill

delyt n sg: delight in C2, ll.97 & 424, C3, 1.311

delyt vi: delight inf Dedic., 1.15, C11, 1.82

delyver vi: deliver inf C12, 1.34

demigods n pl: demi-gods C10, 1.157

demurlie adv: demurely, modestly C3, 1.266

den n sg: den, wooded copse C2, 1.78; dens n pl C2, ll.119 & 430, C10, 1.117

denud adj/p part: deprived, denuded C8, l.4

denunce vt: proclaim imper C11, l.2

depaint vt: depict, delineate inf C10, 1.189 adj/p part C11, 1.326

depart vi: depart inf C4, l.16, C8, l.100; departit 1sg p t C4, l.54; departs 3sg hist t C10, l.229; departing pr part C7, 1.237

deploir vt: deplore 1sg pr t C11, l.112

depon vt: lower, overhang inf C3, l.145

depryved, depryvit adj/p part: deprived C2, ll.260 & 305, C10, l.72

deray n sg: disarray at - in disarray C2, 1.66

derect vt: direct inf C4, l.3, C7, l.35, C12, l.23 1sg pr t Huic., l.3 imper Invoc., l.5; derectit adj/p part C5, l.110

derect adv: straight Dedic., l.40, C3, ll.72 & 105

derectit see derect v

derectlie, directlie adv: directly C2, l.266, C4, l.145, C11, l.620

dern adj: hidden, secret C11, l.419

desarme vt: disarm inf C11, l.313
descendan see descend
descendit see descend
descends see descend
desdaine, disdaine n sg: disdain Invoc., 1.5, C3, 1.380, C11, 1.404
desdaine, disdaine vt: disdain vt inf C2, 1.497, C3, 1.17, C12, 1.44
desert n sg: deserving, deserts C6, 1.3, C11, 1.134
deserts see disert
*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
desyrd see desyre v
desyre n sg: desire Dedic., 1.40, C2, ll.202 & 203
desyre vt: desire, wish inf C7, 1.51; desyrying pr part C4, 1.125; 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
detesting adj/pr part: detesting C9, 1.45
deth n sg: death C1, 1.44, C2, ll.191 & 246
detort adj/p part: distorted, deformed C8, 1.116
deuetie, dewetie n sg: duty C1, 1.10, C7, 1.246; deweteis n pl C12, 1.20
deulie, dewlie adv. duly C4, l.4, C8, l.105, C11, l.112

devolillie adv. piously, devotedly C3, l.376

devoir vt: devour inf C1, l.48, C2, l.246, C3, l.408; devord 3sg p t C3, l.390 p
devote adj: devout C3, l.237

devotion n sg: piety C3, l.261

devyd vt: divide inf Intro., l.23, C8, l.51, C10, l.232 p part C11, l.127

devysis n sg: device, design Intro., l.11 at - by design C2, l.470, C3, l.304; devysis
n pl C10, l.122

devyn, devyne adj: divine Sonn., l.11, Invoc., l.19, C2, l.8

dew n sg: dew C2, l.220

dew adj: due C3, l.12 & 234, C4, l.64

dewetie see deuetie

dewetie see deuetie

dewlie see deulie

diamonts n pl: diamonds C10, l.168 & 222

dictums n pl: written words C10, l.198, C11, l.222 & 283

did see do

die vi: die inf C2, l.44, 306, & 484 1sg pr t C2, l.211 3pl hist t C10, l.101; dies
1sg pr t C3, l.165; deis 3sg hist t C2, l.413, C3, l.11, C4, l.7; dy 1sg pr t C2,
l.191; deed adj/p part C2, l.366, C3, l.215 & 328; deid adj/p part C1, l.52,
C3, l.328

diffame vt: defame inf C11, l.284

dilat vi: expand upon inf C3, l.348

diligence see deligens

diligent adv: diligently C2, l.262
dim vt: dim, temper inf C2, 1.476

dim adj: dim Intro., l.27

din n sg: din, noise C2, ll.115 & 295, C6, l.80

*din vi: make a din, resound; dind 3pl p t C2, 1.449

ding vt: strike inf C3, 1.58, C7, l.116, C11, l.362; dings 2sg pr t C11, l.134; dung 3sg p t C2, l.393; doung p part C4, 1.75

ding adj: of great or exceptional worth or merit C6, l.11

dings see ding v

dint n sg: heavy blow C1, l.52, C3, 1.58, C7, l.68; dintis n pl Invoc., l.8, C7, l.191; dints n pl C1, ll.40 & 72, C2, 1.114

directlie see derectlie

disaggrie vi: disagree, fall out 3pl pr t C3, 1.29

*disaguise vt: disguise; disaguise 3sg p t C11, l.102

disapoynt adj/p part: undone, frustrated C10, l.103

disaray n sg: disarray C11, 1.30

discend vi: descend inf C3, 1.42, C6, l.28, C8, 1.38 imper C3, l.21; descendit 3sg p t C11, 1.432; descends 3sg hist t C11, l.166; descend 3sg hist t C1, 1.54, C2, ll.140 & 443; descendan pr part C11, l.361

discois vt: disclose, reveal inf C4, l.125, C9, l.64, C11, l.172; disclosing pr part C3, l.292

disconfeit adj/p part: defeated C1, l.74

discreit adj: civil, well spoken C11, l.311

discus vt: discuss, talk about inf C11, l.359

disdaind see disdain v

disdain  n sg: disdain, contempt, scorn C3, l.380, C6, ll.3 & 109

disdaine vt: despise, scorn, inf C2, 1.497, C3, ll.17 & 343; disdain  p part C10, l.68; disdanit  p part C3, l.11
disdainfull adj: disdainful, contemptuous, scornful C3, 1.290

disdanit see disdain v

diseise n sg: disease C2, 1.18

diseissit adj/p part: physically disordered or ailing C10, 1.18

disert n sg: desert C3, ll.105, 142, & 315; deserts n pl C11, 1.419

dishantit adj/p part: unfrequented C3, 1.374

dismayde adj/p part: disheartened C8, 1.88

*dismember vt: dismember; dismembrit 3sg p t C11, 1.574

dispair n sg: despair C2, ll.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, 1.164; dissovering pr part C7, 1.226;
dissoverit p part C8, 1.63, C11, 1.569

distell vi: fall in drops, distil inf C11, 1.161 & 436; distels 3pl hist t C3, 1.225, C11, 1.2; distelling pr part Dedic., 1.56
distengyie *vt*: stain, discolour *inf* C3, I.225

distitude *n sg*: deprived, bereft C4, l.15

distres *[n sg]*: affliction, adversity C3, l.340, C4, ll.132 & 150

distressit, distrest *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

do¹ *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

do² *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

dochtie *adj*: doughty C1, l.17, C2, l.434, C3, l.20

dochtliest *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 *v¹*

dois see do *v²*

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

doung 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

doour adj: firm, unyielding Invoc., l.8, C3, l.3, l.308, C7, l.19; dourest adj sup C11, l.388

dourlie adv: firmly, doggedly C3, l.162

dournes n sg: obstinacy, stubbornness C9, l.4

doout n sg: doubt Intro., l.1, C2, ll.139 & 398; douts n pl C2, l.329
dout vt: be uncertain 1sg pr t Dedic., 1.31

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 doubtill

dracht n sg: a line drawn with pen or brush C5, l.18

draife see dryfe

drave see dryfe

draw1 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

draw2 vt: draw, extract inf C11, ll.380 & 450 imper C2, l.1; drew 3sg p t C1, l.83, C6, ll.24 & 74

*draw3 vt: lure; draws 3sg pr t C3, l.219 3sg hist t C7, l.191

*draw4 vi: approach, draw near; drew 3sg p t C3, l.260; draws 3sg hist t C9, l.8

drawing vb n: drawing C11, l.291

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

dres1 vt: direct, turn a certain way inf C4, l.135, C7, l.249, C11, l.620 1sg pr t Dedic., l.4; drest 3sg p t C2, l.266, C7, l.14 p part C2, l.54, C3, l.80& 193; dressit p part C7, l.78

320
dres² vi: dress, arrange inf C7, l.133; dressit p part C5, l.74; drest p part C1, 1.82, C2, 1.420, 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, 1.410, 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 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

duilfull adj: doleful, sorrowful C4, l.71, C10, l.19, C11, l.181

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 doungeon

dungeons see doungeon

durs n pl: doors C11, l.327

durst see dar

dust n sg: dust C11, ll.134 & 584

dwell vt: dwell inf C3, ll.231 & 349, C8, l.97

dwyne vti: dwindle away, cause to waste away vi inf C2, l.188; dwyns 3sg hist t C10, l.49; dwyn vt 3pl hist t C2, l.13; dwyning adj/pr part C3, l.11, C4, l.132, C8, l.4; dwynynge adj/pr part C3, l.194

dy see die

dycht vt: arrange, create inf C1, l.5 imper Invoc, l.5 adj/p part C2, l.350, C9, l.73

dyks n pl: dykes, walls C2, l.430

dyt n sg: composition, writing Intro., l.36, Dedic., ll.6 & 40

dyt 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
effect n sg: result, consequence, outcome C2, l.488, C3, l.301,
effect, effectione n sg: affection Invoc., l.22, C10, ll.58 & 196
effectionat adj: affectionate, loving C7, l.62
effectione see effect
effeirris n pl: concerns, affairs Sonn., l.7
*efforce vr: force, compell; effecting pr part C11, l.185
effray n sg: alarm or fear C2, l.120, C3, l.121; occasion for alarm or fear C2, l.152
efter, eftir adv: after C3, l.281,
eftir prep: after C11, ll.157 & 610, C12, l.7
eftirwart adv: afterward, subsequently C11, l.199
egale adj: equal C7, l.29
egar adj: keen C4, l.9, C11, l.267
egarlie adv: eagerly C7, l.187, C8, l.43, C11, l.555
eildit adj/p part: aged C3, l.93
eine see ie
eis see ie
eise n sg: ease, leisure; at - at ease C10, l.83
eise vt: ease inf C2, l.164, C10, l.148; eisit p part delivered from pain C11, l.240
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
elect vt: elect inf C3, l.102, C7, ll.30 & 61; elects 2sg pr t C9, l.72; elect p part C12, l.21
elements n pl: elements C1, l.64, C8, l.76
eloquence n sg: eloquence, fluency Dedic., l.6
els, elss adv: otherwise C11, l.298 & 626; elsewhere C7, l.199
emperese n sg: empress C5, l.136
emptive adj: empty C4, l.11
enarmed adj/p part: equipped with weapons C3, l.373
end n sg: end Intro., l.19, C4, l.107, C6, l.26
end vt: end C2, ll.192 & 342, C3, l.165; ends 3sg hist t C1, l.56
endles adj: endless C2, l.241
ends see end v
enemie, ennemie n sg: enemy C3, l.364, C11, l.94
*enter vi: enter (into); entring pr part C2, l.37, C6, l.56
entress n sg: entrance C11, l.212
entring see enter
equale adj: equal C7, l.37
erdlie adj: earthly C2, l.252, C3, l.270, C4, l.62
erect vt: raise up inf Huic, l.7, C7, l.222; erect p part C7, l.58
erst adv: at first, formerly C11, l.615
erth n sg: earth Dedic., l.1, Invoc, l.12, C4, l.108
escaipe vt: escape inf C2, l.73; escaips 3sg pr t C7, l.95
*eschame vi: feel ashamed; eschaming pr part C5, l.109
eschew vti: vt eschew, escape inf C2, l.479, C3, l.236, C6, l.83; eschewing pr part C11, l.418; eschewit p part C2, l.453; vi get away, escape inf C4, l.103; eschewit p part C2, l.273
esie adv: easily C7, l.154
esmoy n sg: excitement, intent C1, l.3
esperance n sg: hope C11, l.292
espy  vt: catch sight of, observe, espy  inf C9, l. 74, C10, l. 63; espy  is 3sg hist t C3, l. 143; espying  pr part C5, l. 77; espy  it  p part C3, l. 62

estait, estate  n sg: position, state C3, l. 219, C5, ll.141 & 142

esteimd  see esteme  ^2  v

esteme  ^1  vt: regard, value  inf C2, l.236; estemde  p part C10, l.68

esteme  ^2  vt: consider, think  inf C7, l.19, C9, l.13, C10, l.39; interrog  C2, l.503; esteimd  3sg p t C2, l.301

eternale  adj: eternal C12, l.58

eterne  adj: eternal C4, l.77

ether  adj: either C7, l. 20, C11, l.145

ether  prn: either C7, l.203, C8, ll.8 & 147

*evanish  vi: vanish; evanist  3sg p t C5, l.120

even  adv: no other than C2, l.479, C3, l.404, C11, l.175; directly C5, l.29; - so exactly so C11, ll.201 & 566

everie  det: every Dedic., l.10, C1, l.71, C2, l.70

everiquhair  adv: everywhere C6, l.24

evillwiller  n sg: illwisher C11, l.283

evir  adv: ever, always C2, ll.215 & 336, C4, l.72; ever C4, l.39, C6, l.78, C12, l.73

exactlie  adv: exactly C11, l.232

*exalt  vi: exalt, raise; exalts  2sg pr t C11, l.43

excell  vt: increase  inf C1, l.43; exceld  3sg p t C3, l.22

excellent  adj: excellent C2, l.296, C3, l.177

except  vt: except; 1sg pr t C9, l.9

except  adv: if even, if only C4, l.157

except  prep: except C2, l.183, C4, ll.18 & 157

except  conj: unless C2, l.207
exclud adj/p part: shut out, debar (from) C11, 1.322, C12, 1.74

excuise vt: excuse; imper C9, 1.7

excuse n sg: excuse C2, 1.340, C4, 1.49

exemple n sg: example C11, 1.69; n pl exemples C9, 1.17 exempls C12, 1.41

exhort vt: urge strongly and earnestly; 1sg pr t C3, 1.254

expect vi: look forward to inf C3, 1.107; 3sg pr t expects Intro., 1.20

expectation n sg: that which is expected C12, 1.37

expell vt: cast out, expel inf C7, 1.64, C10, 1.24

expertlie adv: expertly C11, 11.252 & 619

explaine vt: explain inf C3, 1.248, C4, 1.12, C8, 1.3

exploitis n pl: exploits, feats C4, 1.147, C8, 1.5, C12, 1.61

expone vt: explain, expound inf C3, 1.431, C11, 1.629

expreimd see exprime

*expres vt: express; expres 3pl p t C2, 1.268 p part C7, 11.13 & 199; expressing pr part C10, 1.164

expres adj: express Dedic., 1.2, C7, 1.246, C12, 1.37; exact C7, 1.135

expres adv: directly C4, 1.133, C10, 1.35, C11, 1.623

expressing see *expres v

exprest see *expres v

exprime vt: state, express inf C3, 1.425, C4, 1.139; expreimd 3sg p t C2, 1.165; exprimit 3sg p t C3, 1.16

expyre, exspyre vt: put out, extinguish inf C2, 1.205, C7, 1.168 inf subj C2, 1.206

1sg pr t C11, 1.456

extend vi: extend inf C3, 1.47, C12, 1.24; imper C3, 1.172

extinguise vt: extinguish inf C5, 1.54, C11, 1.201; extinguist p part C1, 1.47, C3, 1.196, C5, 1.117
extoll *vt*: extoll, raise up *inf* C12, l.64

extract *vt*: extract, remove *inf* C2, l.171

extreme *adj*: extreme, most stringent C11, l.61; extremest *adj sup* C3, l.438

exyle *vt*: exile *inf* C2, l.303
face  n sg: face Intro., l.21, Dedic., ll.22 & 59; faces n pl C3, l.385

facill  adj: easy C11, l.130

facund  adj: eloquent C10, ll.122 & 194

faet  n sg: feat, exploit C3, l.43; faictes n pl C11, l.624

faille, feile  vti: fail, degenerate vt inf C6, l.75 vi inf C5, l.63; faild p part C3, l.187

fair  adj: fair, beauteous Dedic., l.32, Invoc., l.1, C1, l.18; fairer adj comp C3, l.309; fairest adj sup C3, ll.297 & 385

fairnes  n sg: fairness C2, l.226, C3, l.187

fairrest  n sg: fairest C2, l.84

fairweill  interj: farewell, goodbye C2, l.405

fais  n pl: foes C1, l.74

faït, fete  adj: smart, neat, well turned out C2, l.350, C11, l.311

faithfull  adj: faithful C10, l.34

fak  n sg: fact C11, l.145

falcon  n sg: falcon C1, l.53, C5, l.76, C6, l.78

fald  vi: yield, give in inf C2, l.483, C8, l.158

fall  n sg: fall C2, l.382, C11, ll.26 & 85

fall  vi: fall inf C3, l.281, C8, l.156, C11, l.196 imper Huic., l.1; falls 3sg hist t C2, l.365; falling pr part Dedic., l.22, C3, l.153

false  adj: false C3, ll.17 & 407, C6, l.103

fame  n sg; good report, reputation C1, l.20, C2, ll.324 & 397

famus  adj: celebrated C1, l.20, C2, l.397, C3, l.212

fancie  n sg: fancy, imagination C2, l.329, C3, l.5, C6, l.16; predilection C3, l.200, C5, l.72, C12, l.74; fancies n pl C3, l.5

fand  see find
fang  *vt: catch, grasp, seize*  inf C2, 1.442

fant  *vi: faint*  inf C4, 1.31;  *fants 3pl hist t*  C1, 1.42

far  *adv: far*  Dedic., 1.7, Invoc., 1.27, C2, 1.7

fass  *n sg: tassel, fringe*  C8, 1.12

fassone  *n sg: fashion*  C2, 1.340, C5, 1.130, C11, 1.129;  *fassons n pl fashionings*  C10, 1.194

fast  *adj: quick*  C3, 1.385

fast  *adv: fast, quickly*  C1, 1.78, C4, 1.160;  *firmly*  C2, 1.14;  *greatly*  C4, 1.121;  *faster adv comp firmer*  C11, 1.204

*fasten  *vi: fasten; fastnit 3pl p t*  C8, 1.48

fatale, fatall  *adj: fatal, fated*  C9, 1.1, C11, ll.64 & 85

father  *n sg: father*  C3, ll.183 & 361, C9, 1.41;  *father in a religious sense*  C3, 1.245

faune  *n sg: fawn*  C2, 1.78

favor  *n sg: goodwill, kindly indulgence, partiality*  Dedic., 1.43, Invoc., 1.23, C2, 1.181;  *attractive appearance*  C3, 1.87

fearce, fers, ferse, ferss  *adj: fierce, ferocious*  C3, 1.412, C6, ll.77 & 101, C11, 1.588

*fecht  *vi: fight; focht 1sg p t*  C2, 1.509

fechting  *vb n: fighting*  C1, 1.42

fed  *see feid*

fedder  *n sg: feather*  C11, 1.389

feddrit  *adj/p part: feathered*  C1, 1.4

feed, feid  *n sg: hostility, enmity, feud*  C2, ll.225 & 254, C11, 1.339

feed  *vi: fade*  inf C2, ll.225 & 457, C3, 1.87;  *feidit adj/p part*  C4, 1.74

feibile, feibill  *adj: feeble*  C3, 1.23, C11, ll.292 & 565

feibling  *adj/pr part: enfeebling*  C11, 1.518
feiblit adj/p part: enfeebled Intro., 1.6, C3, 1.317

feid vti: feed vt inf C2, 1.437, C5, 1.72 vi inf C11, ll.281 & 454 1sg pr t C2, 1.190; fed vt 3sg p t C3, 1.190 part C7, 1.173

feidit see feed v

feild n sg: field C4, ll.95, 97, & 121; feildis n pl C1, 1.28, C3, 1.374, C7, 1.26; feilds n pl C7, 1.3, C8, 1.60, C9, 1.44

feile see faille

feill vt: feel inf C12, 1.13; feilling pr part C11, 1.424

feir, feire n sg: fear C2, ll.86, 274, & 475

feir vti: fear vt 1sg pr t C3, 1.196 vi 1sg pr t Dedic., 1.47; feird 3sg p t C3, 1.67; feiring pr part C1, 1.71

feirfull adj: full of fear C2, ll.72 & 104, C4, 1.167; frightening C3, ll.146 & 169

feiring see feir v

feirs n pl: companions, comrades C7, 1.174

feit see fute

fell adj: severe, violent, fierce, cruel C1, ll.38 & 78, C2, 1.58; fellest adj sup C4, 1.121, C9, 1.3

fellit adj/p part: felled, struck down C11, ll.550 & 612

feltert adj/p part: tangled 11, 1.203

fengyie vi: deceive inf C3, 1.222; fenyeit adj/p part C7, 1.42, C11, 1.52

fensing adj/pr part: fencing C3, 1.56

fenyeit see fengyie

ferdie adv: timidly C2, 1.447

fers see fearce

ferse see fearce

ferslie adv: fiercely C1, 1.3, C2, 1.351, C7, 1.82
ferss see fearce

fertill adj: fertile C3, 1.374, C4, 1.95, C10, 1.82

ferturit adj/p part: sacred, consecrated C10, 1.58

fervent adj: ardent Invoc., 1.22, C2, ll.90 & 313; burning, intense C2, ll.205 & 412, C3, 1.5

ferventlie adv: intensely C11, ll.200 & 282

fete see fait

fettrit adj/p part: fettered C2, 1.14, C3, 1.353

fevir n sg: fever C10, 1.25

fickill, lickle, fikile adj: fickle C3, ll.5 & 407, C11, 1.41

figure n sg: image, form C2, 1.309, C5, 1.71, C7, 1.42

fikile see fickill

fikilnes n sg: fickleness C11, 1.49

fill vt: fill inf C11, 1.423 imper - up C4, 1.11; filling pr part Invoc., 1.2; fillit
adj/part C11, 1.323

find vt: find inf Dedic., 1.42, C2, ll.333 & 404 1sg pr t C2, 1.198, C5, 1.9 3pl hist t C6, 1.107 1sg pr sub t C2, 1.207 3sg pr sub t C6, 1.3; finds 3sg pr t C7, 1.175 3sg hist t C2, 1.14, C5, 1.141, C7, 1.59; fand 3sg p t Invoc., 1.23, C2, 1.84, C3, 1.325 3pl pt C8, 1.52, C12, 1.19; found p part C3, 1.200

fingar n sg: finger C5, 1.50

fir n sg: fir tree C11, 1.542; firs n pl C6, 1.19

firelie adv: fierily C3, 1.42

firm adj: firm, solid Invoc., 1.22, C2, 1.200; firmest adj sup C2, 1.116
firm adv. firm C2, 1.14

firmament n sg: firmament, vault of the sky C1, 1.78, C8, 1.74, C10, 1.140

firmest see firm

firmlie adv. firmly C2, 1.321, C3, 1.405, C11, 1.144

firs see fir

firth n sg: deer forest, coppice, or estuary plain C11, 1.580

fixit, fixt adj/p part: fixed C3, 1.240, C11, ll.119 & 261

fla see flie

flam, flame n sg: flame C2, 1.448, C6, 1.13, C11, 1.126; flammes n pl C11, 1.460;
flams n pl C11, 1.448

flammyng adj/pr part: flaming, burning C10, 1.77, C11, 1.373

flams see flam

flan n sg: arrow C1, 1.4

flang see *fling

flasting adj/pr part: flashing C3, 1.48

flat adj: flat Dedic., 1.22

flatter vi: flatter inf C3, 1.222

fled see flie

fleimd adj/p part: cast out, banished C2, 1.167

fleing see flie

fleis see flie

fleit vi: float inf Dedic. 1.9, C8, 1.22,

flesche n sg: flesh C2, ll.456 & 473, C4, 1.51

flie vti: fly, flee inf C1, 1.55, C2, ll.14 & 91; fla 3pl p t C8, 1.131; fleis 3sg pr t Dedic., 1.23, C2, ll.86 & 181 3sg hist t C2, 1.86; fled 3sg p t C11, 1.521 3pl p t C11, 1.567; flew 3sg p t C1, ll.54 & 78, C5, 1.30 3pl p t C2, 1.111, C8, 1.63, C10, 1.154 fleing vt pr part C2, ll.93 & 448, C4, 1.160
*fling vi: fling; flang 3sg p t C2, 1.447
flints n pl: flint stones C2, 1.116
flist n sg: flash C5, 1.117
flisting adj/pr part: flashing C3, 1.48
flock n sg: flock C3, 1.190; flokis n pl C11, 1.307; flocks n pl C10, 1.142
flot vi: vacillate inf C11, 1.130
flour n sg: flower C2, 1.214, C4, ll.60 & 61; flouris n pl C8, l.22, C11, ll.163 & 401; flours n pl C6, l.51, C7, ll.189 & 232
flow vi: flow inf C2, ll.200 & 201, C11, l.273; flows 3sg pr t C7, l.9; flowing adj/pr part C3, l.333, C5, l.15, C6, l.16
flows see flow
fluid n sg: flood C3, l.152, C11, l.368; fluidis n pl C11, ll.427 & 583
fluir n sg: floor C11, l.315
flurise n sg: flourish (of new growth) C2, l.138
flurissing adj/pr part: flourishing C2, l.325
flurist adj/p part: adorned with flowers or verdure C3, l.314, C5, l.86, C7, l.26
flycht n sg: flight C2, l.72, C9, l.24
flychter vi: flutter inf Dedic., l.23; flyouchers 3sg pr t C11, l.204
flyring adj/pr part: twisting, contorting C11, l.537
flyt vi: rail (at) inf C4, l.36
fo n sg: foe, enemy C2, l.489, C6, l.64, C11, l.51; fais n pl C1, l.74; fois n pl Intro., l.21, C1, l.42, C2, l.58
focht see *fecht
foirsaid adj/p part: aforementioned C3, ll.243 & 301, C5, l.62
fois see fo
fole n sg: fool C7, l.127, C10, l.241, C11, l.573; folis n pl C7, l.129
folie n sg: folly, madness C7, l.124, C11, l.547; folly C11, l.136

follow vi: follow, pursue inf C6, l.78; followit 3sg p t C2, l.276; following pr part C3, l.423, C8, l.94

fomie adj: foamy C11, l.427

font n sg: fount C3, l.333

fontan, fontane n sg: fountain Dedic., l.32, C2, l.239, C7, l.9; fontans n pl C2, l.486, C10, ll.118 & 202

for conj: for C1, l.77, C2, ll.75 & 81

for prep: for Intro., ll.20 & 32, Dedic., l.14

force, forse n sg: power, force Invoc., l.21, C1, l.30, C3, l.127

forcit see *forse

fordwart adv: forward C2, l.118, C3, l.323, C5, l.8

forgit adj/p part: forged (by a smith) C2, l.455, C7, l.180, C11, l.225

fargo vt: forgo, give up inf C2, l.491

forkit adj/p part: forked Intro., l.15

forlorn, forlorne adj: deserted C11, ll.74 & 387

form, forme n sg: form C3, ll.281 & 346, C4, l.36

form vt: form inf C10, l.193; formd adj/p part C10, l.122; formit adj/p part C3, ll.144 & 309, C11, l.224

forme see form n

former adj: former, previous C2, ll.24, 30, & 226

formest n sg: foremost C8, l.52

formest adj: foremost, in front of everyone else C7, l.81, C8, l.39

formit see form v

formois adj: beautiful C2, l.71, C4, l.124, C5, l.138

formosetie n sg: beauty C2, l.231
formosit adj/p part: endowed with beauty C2, 1.309
forran adj: foreign C1, 1.36
forrest n sg: forest C2, ll.351 & 426, C6, l.18; forrests n pl C6, l.79
forse see force
*forse vtr: force, compell; forst vt 3sg p t C7, l.167 vr 3sg p t C3, l.333; forcit
adj/p part C3, l.34, C11, 1.470
fortitud, fortitude n sg: bodily strength C2, 1.19, C5, 1.63, C12, 1.30
fortres n sg: fortress C5, l.108
forwayit adj/p part: straying, lost C4, 1.3
foule, fowle n sg: fowl, bird C3, l.277, C11, l.203
foule, foull adj: foul, dirty C3, l.23, C11, l.584
found see find
*founder vi: founder, stumble; foundert 3pl p t C2, l.364
fourt num: fourth C11, 1.522
fowle see foule n
fowller n sg: fowler, one who catches birds C3, l.277
fra, fro prep: from Intro., l.19, C2, ll.84, & 406 to and - C2, l.128, C3, l.334, C5, 1.2
fragrant adj: fragrant C2, ll.214 & 312, C4, l.18
frailnes n sg: frailty C11, l.144
fram vi: put together, devise inf C3, l.6, C5, l.22; framd p part Dedic., 1.58
franklie adv; generously, openly C10, l.163
fraude n sg: deceit C3, l.106
fraudfull adj: deceitful C3, l.277
fred see frie v
fredome

freind

freindchipe

freindis

freindlie

freinds

freinles

freis, freise

fremschlie

fremdlie

fremmit

frequent

fresche

freschlie

*fret

freuch

frie

frie

frilie

frivole, frivoll

frizit

fro

frog
froisin see freis

from, frome prep: from Intro., l.19, Invoc., l.9, C2, l.406

frondise n sg: frond C11, l.164

front n sg: forehead, face C4, l.168, C11, ll.264 & 556; fronts n pl faces C3, l.146

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, l.424; frownyng adj/pr part threatening C2, l.181

frowart adj: perverse, ungovernable C3, l.407

frowne see froune

frownyng 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, l.335, C7, l.66

fry vi: fry inf C4, ll.31 & 51, C10, l.58; fryis 3sg hist t C2, l.473

fuid n sg: food C2, l.378, C5, l.128, C11, l.320

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, C4, l.36 imper C2, l.382; fumit 3sg p t C2, l.264, C11, l.376 3pl p t C4, l.121; fumyng adj/pr part C3, l.90, C7, l.177

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, l.35; _feit_ _n pl_ Huic., l.1, C2, l.83, C11, l.55

fyle  _n sg:_ file Dedic., l.58

fyn, _fyne_  _adj:_ skilful, expert Dedic., l.39; well made C3, l.320; C7, l.180; of rare merit C7, ll.112 & 214, C10, l.222; _fynnest_ _adj sup_ purest C2, l.429

*fy_ _n:_ refine, separate; _fyns_ _3sg pr t_ C5, l.13

fyre  _n sg:_ fire C2, ll.113, 204, & 205

fyrflacht  _n sg:_ lightning C1, l.78, C2, l.448, C3, l.48

fyrie  _adj:_ fiery Invoc., l.14, C3, ll.30 & 356
gaeise  n sg: gaze C3, 1.6

gaeet  see *get

gai  see gif  v

gai  see gif  v

gaine  n sg: gain, reward C2, ll.211 & 274, C3, l.19

gaine  vt: gain, win inf C10, 1.235: gains 3sg hist t C7, 1.219, C10, l.104

gainstand  vti: withstand, oppose vt inf C1, l.39, C11, l.116; offer resistance vi
   inf C4, l.45; gainstands vt 3sg hist t C8, l.147

*gaip  vi: gawp, stare open-mouthed; gaips 3sg hist t C11, l.579

gais  see go

gaise  vti: gaze, stare vt inf C5, l.123; gazit (on) vi p part gazed (on), stared (at)
   C12, l.28

gall  n sg: sap, venom C11, l.82

galland  n sg: gallant C2, l.383

*galop  vi: gallop; galoppan pr part C2, l.390


game  n sg: game C3, l.344

gang  vi: go inf C2, l.444, C3, l.376, C4, l.28

gantlat  n sg: gauntlet C11, l.526

garding  n sg: garden C2, l.218, C5, l.39, C10, l.80

garnist  adj/p part: garnished C2, l.429

gat  see *get

gay  adj: merry C10, l.172

gazit  see gaise

gect  vt: mock, deride inf Huic., l.8

geed  see go
geid see go

geise see go

gent adj: of good or graceful manners or appearance (only in poetry) C6, l.60, C7, l.1

gentill, gentle adj: graceful C2, l.311; noble C3, l.117, C10, l.15, C11, l.244

gesteur, gesture n sg: gesturing, performance Dedic., l.14; posture, carriage C2, l.311

ghests n pl: ghosts C11, l.27

*get vt: get; gat 3sg p t C7, l.140 3sg p t C11, l.552; gaet 3pl p t C1, l.52

gif, give vt: give inf C2, ll.123 & 287, C3, l.418; gifs 2sg pr t C11, l.131; gaif 3pl p t C1, l.58; gaife 3sg p t C2, l.328, C5, l.128, C10, l.223; gifs 3sg hist t C2, l.87; giffing pr part C11, l.299; gifn p part C2, ll.52 & 367; given p part C5, l.49; givene p part C4, l.66

gif conj: if Dedic., ll.37, 47 & 52

giffing see gif v

gifn see gif v

gifs see gif v

gift n sg: gift Intro., l.18, C3, l.179; gifts n pl C10, l.163

giltie n sg: guilty C11, l.133

*gilt vt: gild; gilting pr part C10, l.86; giltit adj/p part C9, l.32, C11, ll.297 & 314

girddis n pl: strong leather bands which secure a saddle, girths C8, l.159

*girl vt: provoke, incite; girls 3sg hist t C8, l.43

girn n sg: snare, noose C11, l.203

*girn vi: grimace, snarl; girns 3sg hist t C11, l.579

give see gif v

given see gif v
givene see gif v

glaidlie adv: gladly C10, 1.144

*glaik vi: look foolishly; glaiks 3sg hist t C11, 1.579

glance n sg: gleam C5, 1.118,f C7, 1.75

glance vi: flash, shine, gleam inf C8, 1.95, C10, 1.221, C11, glanst 3sg p t C10, 1.135 3pl p t C10, 1.168: glans pr part C2, 1.76; glansing adj/pr part C3, 1.306, C4, 1.26, C8, 1.50

glansing vb n: shining, radiance C2, 1.476

glansing see glance v

glanst see glance v

glar n sg: soft sticky mud, ooze C11, 1.584

glass n sg: glass C3, 1.60

glake n sg: sword C7, 1.178, C8, 1.50

gleid n sg: live coal C5, 1.70

glem, gleme n sg: gleam C2, 1.107, C5, 1.117, C7, 1.69; glems n pl C3, 1.356

glew n sg: glue C11, 1.203

*gley vi: squint; gleyid 3sg p t C8, 1.115

glistring adj: glistening, glittering C5, 1.34

gloir n sg: glory Dedic, 1.4, C2, ll.248 & 383

*glore vt: make glorious, adorn; glorde p part C2, 1.515

glorious adj: glorious C2, 1.40, C5, 1.118, C7, 1.109

gloriouslie adv: gloriously C10, 1.221

*glour vi: stare, glower; 3sg hist t glours C11, 579

glowing adj/pr part: burning, glowing C2, 1.412, C5, 1.70, C11, 1.202

gnaw vt: chew, gnaw C2, 1.186
go vi: go inf C5, 1.5, C7, 1.92, C11, 1.270 imper C4, 1.149 1sg pr t C11, 1.241 3pl hist t C10, 1.144; geed 3pl p t C2, 1.35; geid 3sg p t C2, 1.459; gais 3sg hist t C1, 1.77; geise 3sg hist t C10, 1.80; gois 3sg hist t C2, 1.145, C3, 1.110, C4, 1.51 3pl hist t C1, 1.50, C2, 1.66; gon p part C3, 1.147 & 181; gone p part C7, 1.15

gobbats n pl: gobbets, mouthfuls C11, 1.595

god n sg: god, divine being C1, 1.10, C3, 1.376; gods n pl Intro., 1.17, Dedic., 1.52, C2, 1.227

goddes n sg: goddess C2, 1.297 & 314, C3, 1.235

godheed, godheid n sg: godhead, divinity C3, 1.118 & 163

godlie adj: godly, righteous C3, 1.262, C12, 1.16 & 43

gods see god

gois see go

gon see go

gone see go

gorge n sg: throat C3, 1.306

gorget n sg: gorget, piece of armour for the throat C11, 1.529

gost n sg: ghost, spirit C3, 1.238; ghests n pl C11, 1.27

gould n sg: gold C2, 1.429, C5, 1.13

gouldin, gowldin adj: golden C2, 1.287, C5, 1.38 & 118

goulf n sg: gulf, abyss C6, 1.28, C11, 1.7, C12, 1.39

goune n sg: gown C11, 1.136

goustlie adj: ghostly C11, 1.324

gowldin see gouldin

grace n sg: grace Intro., 1.18 & 36, Dedic., 1.5

grafe, grave n sg: grave C3, 1.433, C11, 1.467
<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>graine</td>
<td>n sg: branch C11, l.23 &amp; 174</td>
</tr>
<tr>
<td>graitfull</td>
<td>adj: grateful C2, l.457</td>
</tr>
<tr>
<td>grant</td>
<td>vt: grant, permit inf C2, l.61</td>
</tr>
<tr>
<td>gratius</td>
<td>adj: gracious Dedic., l.59, C2, l.316, C3, l.163</td>
</tr>
<tr>
<td>grave</td>
<td>see grafe, grave</td>
</tr>
<tr>
<td>grave</td>
<td>adj: great, weighty Sonn., l.7, Invoc, l.18</td>
</tr>
<tr>
<td>gravell</td>
<td>n sg: gravel C10, l.242</td>
</tr>
<tr>
<td>gravit</td>
<td>adj/p part: engraved C11, l.484</td>
</tr>
<tr>
<td>grayt,</td>
<td>great adj: great Intro., l.22, C1, l.15, C2, l.28; huge C11, ll.499, 544 &amp;</td>
</tr>
<tr>
<td></td>
<td>557; graytter adj comp C2, l.329; greaterter C10, l.174; greatest adj sup</td>
</tr>
<tr>
<td></td>
<td>C11, l.542; greatestter adj sup C11, l.332</td>
</tr>
<tr>
<td>graytnes</td>
<td>n sg: greatness C3, l.161</td>
</tr>
<tr>
<td>graytter</td>
<td>see grayt</td>
</tr>
<tr>
<td>great</td>
<td>see grayt</td>
</tr>
<tr>
<td>greatest</td>
<td>see grayt</td>
</tr>
<tr>
<td>greatlie</td>
<td>adv: greatly C3, l.367</td>
</tr>
<tr>
<td>greater</td>
<td>see grayt</td>
</tr>
<tr>
<td>greatestt</td>
<td>see grayt</td>
</tr>
<tr>
<td>gredelie</td>
<td>adv: greedily C11, l.595</td>
</tr>
<tr>
<td>greif,</td>
<td>greife, grife n sg: grief, sorrow Dedic., l.45, C2, ll.197 &amp; 473</td>
</tr>
<tr>
<td>greine</td>
<td>n sg: green C4, l.113; lawn, grass C2, l.157, C8, l.131, C10, l.149</td>
</tr>
<tr>
<td>greine</td>
<td>adj: green C2, ll.38, 95 &amp; 130; fresh, new C3, l.86</td>
</tr>
<tr>
<td>greine</td>
<td>adv: freshly C10, l.17</td>
</tr>
<tr>
<td>greizlie</td>
<td>adj: grisly C11, l.27</td>
</tr>
<tr>
<td>grevit</td>
<td>see grive</td>
</tr>
</tbody>
</table>
grevous, grivous adj: grievous C8, l.39, C11, l.517; grief-stricken C4, ll.5 & 122, C11, l.422

grew see grow

grie 
see greif, greife

grome adj: grim C4, l.122

grind vi: grind, crush 2sg pr subj t Dedic., l.45

gripping adj/pr part: gripping, constricting C11, l.321

grive vt: grieve, distress inf C5, l.148; grevit p part C3, l.361

grivo us see grevous

grivo us adv: grievously C11, l.267

gronyngs vb n pl: groanings C4, l.5

grose, gross adj: huge C2, ll.172 & 428; grossest adj sup C8, l.51

ground n sg: ground Intro., l.23, C2, ll.197 & 198

grow vi: grow, increase, rise inf C2, ll.198 & 199, C11, l.375; grew 3sg p t C4, l.153; growse 3sg hist t C4, l.9; growand pr part growing C2, ll.130 & 221, C10, l.113

gruntling vb n: grunting C8, l.39

guerdon, guerdone n sg: reward C7, l.217, C10, l.104

guid adj: good C2, l.167, C3, l.35, C8, l.7; better adj comp Dedic., ll.37 & 38, C2, l.421; best adj sup Intro., l.34, C2, ll.17 & 29

guidlie adj: goodly C2, l.218, C5, l.39

guids n pl: goods, possessions C11, l.93

guidwill n sg: goodwill Huic., l.7, Intro., l.10, C5, l.21; will C12, l.68

gust vi: taste inf C10, l.103

guverne vt: govern inf C9, l.12; guvernis 3sg pr t C12, l.33: guvernd p part C8, l.54
gyd  n sg: guide Intro., l.20, C5, l.124, C7, l.49

gyd  vt: govern inf C2, l.267, C11, ll.122 & 531; travel inf C10, l.236

gydment  n sg: control, charge C11, l.312
haberysone, habiryoune n sg: sleeveless coat, or jacket, of mail or leather, worn as body armour C5, l.106, C8, l.65

habit n sg: clothing, habit C5, l.135

had see haif

haeir n sg: hare C1, l.49, C7, l.95

haer, hair n sg: hair C3, ll.123 & 252, C6, l.68; n pl hairis C11, l.46 hairs C5, l.38, C10, l.135, C11, l.297

haif, haife, have vt: have inf C4, l.55, C5, l.101, C7, l.101 1sg pr t C3, l.267, C4, l.55, C5, l.5 3pl hist t C8, l.142; hes 3sg pr t Huic., l.8, C1, l.24, C2, l.383 inter C2, l.250; haid 3sg p t C2, ll.44 & 369, C3, l.35 3pl p t C8, l.115; haifing pr part C2, l.439, C7, l.29, C11, l.140

haif, haife2 v aux: have + p part gives p t inf C3, l.404, C4, ll.47 & 48 1sg pr t Sonn., ll.3 & 12, C2, l.208 2pl pr t C11, l.240; hes 2sg pr t C5, l.139 3sg pr t C1, l.12, 15, & 73; haid 1sg p t C3, l.186 3sg p t C2, ll.28, 44, & 52 3pl p t C2, ll.154, 363, & 392 1sg p sub t C7, l.152; haifing p part C2, ll.367 & 461, C12, l.2

haiknay n sg: hackney, horse for a lady to ride C2, l.470, C3, l.139

haill adj: whole, entire C2, l.240

hailstains n pl: hailstones C4, l.163

hairis see haer

hairs see haer

haist n sg: haste, hurry

*hait vt: hate, detest; haits 3sg hist t C3, l.69

haittrend n sg: hatred C2, ll.484 & 491

hakkit adj/p part: hacked C7, l.190

half adj: half C3, l.411

hall n sg: hall C11, l.326

hamlie adv: familiarly, intimately C3, l.286
hammer n sg: hammer C3, 1.48; hammers n pl C2, 1.116

hammerit adj/p part: hammered C7, 1.190

hammers see hammer

hand n sg: hand Invoc., 1.21, C1, 1.34, C2, 1.31; hands n pl C1, 1.61, C2, ll.104 & 163

handwreting n sg: handwriting C11, 1.173

hang vt: hang 3sg p t C8, 1.139 adj/pr part C2, 1.428

hant vti: frequent, haunt vt inf C2, 1.63; hants C5, 1.39 3sg hist t C5, 1.148; vi inf attend C3, 1.409

hap n sg: good fortune Dedic., ll.52 & 53, C2, 1.231

haples adj: unlucky, unhappy C11, 1.386

happelie adv: happily, fortunately C2, 1.451

happie adj: happy, fortunate Dedic., ll.24 & 54, C2, 1.331

hard adj: hard C7, 1.190

hardelie adv: daringly, bravely, resolutely C2, 1.360

hardie adj: daring, brave, resolute 1, 1.34, C2, ll.29 & 364

hardiest n sg: most brave, most daring, most resolute C2, 1.401

hardiment n sg: boldness, daring, valour, hardihood C7, 1.168

hardnit adj/p part: hardened C2, ll.282 & 491

harmles adj: unharmed C5, ll.55 & 148

harneis, harness n sg: armour, harness C1, ll.54 & 82, C2, 1.455

harneist adj/p part: armoured C2, l.157, C8, 1.91

harness see harneis

harp n sg: harp Dedic., l.50

harping vb n: harping Dedic., l.19
harskie adj: harsh and rough to the touch C3, 1.327

hart n sg: heart Dedic., 1.51, C1, 1.5, C2, 1.104; hartis n pl C10, 1.208; harts n pl C10, 1.171, C11, 1.592

hartlie adv: heartily C3, 1.254

harts see hart

hasard n sg: hazard, danger C7, 1.168

hauld, hold vt: hold, keep inf C2, 1.53, C3, 1.132, C4, 1.30; held 3sg p t C4, 1.88, C5, ll.61 & 107

hautelie adv: arrogantly C2, 1.356

hautie, hawtie adj: high, lofty, haughty Dedic., 1.18, C1, 1.13, C11, 1.46

have see haif

havie adj: heavy, gloomy, doleful C4, 1.92, C11, ll.261 & 323

havines n sg: gloom, woefulness C12, 1.39

haw adj: of a bluish, leaden, livid or dull colour C3, 1.329

hawbert n sg: hauberk, stiffened tunic C8, 1.47

hawtie see hautie

he per prn 3sg nom: he Huic., 1.5, Invoc., ll.24 & 26; him acc/dat him Huic., 1.7, Intro., ll.17, Invoc., l.20 refl. himself C3, ll.327& 333; his gen Huic., ll.1, 3 & 7

heaps n pl: heaps, piles C8, 1.59, C11, 1.557

heaven n sg: heaven Invoc., 1.12, C11, 1.423; heavens n pl C3, ll.170 & 427, C10, l.131; heavens n pl C11, l.412

heavenlie adj: heavenly Invoc., 1.1, C1, 1.6, C3, 1.298

heavens see heaven

hecht vi: be called; 3sg p t C10, l.36

heed, heid n sg: head C2, ll.164 & 224, C3, 1.37; heeds n pl C3, 1.310, C8, 1.63
heid see haif

heid adj: head; - + piece helmet, headpiece C7, 1.130

heile n sg: heel C7, 1.144; heils n pl C2, ll.88 & 446

heir vt: hear inf Invoc., ll.12 & 25, C1, 1.59; heiring pr part C4, 1.102

heir adv: here, in this place Intro, 1.26, C1, 1.23, C2, 1.27

heirefter adv: after this C2, 1.427

heirfoir adv: therefore, on this account, for this reason, to this end C2, 1.295, C3, ll.71 & 95

heirfro adv: from this place C3, 1.375

heirin adv: in this place C11, 1.216

heiring see heir v

heirof adv: of this Dedic., 1.49, C2, ll.255 & 485

heirto adv: for this object C2, 1.61

heirwith adv: with this (aim) C7, 1.205

heit n sg: heat C11, ll.215 & 507

heitlie adv: hotly C7, 1.175

heittest see hote

helas interj: alas Intro., 1.9, C2, ll.65 & 215

held see hauled

hell n sg: hell Invoc., 1.12, C3, 1.228

helm, helme n sg: helmet C2, 1.352, C7, ll.123 & 135

helmet n sg: helmet C

help n sg: help, support C3, ll.375 & 429, C4, 1.82

help vti: help vt inf Dedic., 1.44, C3, 1.251 vi imper C11, 1.27

helth n sg: health C2, 1.235
hence *adv.* from this place C1, 1.50, C2, 1.261, C8, 1.161

her see scho

herbis, herbs *n pl.* herbs, plants C6, 1.51, C7, 1.232, C11, 1.233

hermet *n sg.* hermit, holy recluse C3, ll.82, 85 & 106

hes see haif* and *²

hew *n sg.* colour, hue C2, 1.476, C3, 1.237, C4, 1.115; hews *n pl.* C10, 1.112, C11, 1.477

heyiss *vt.* lift, raise, hoist, haul up *imper* Invoc., 1.4; heyst 3sg *p t* C3, 1.327; heysit *p part* C3, 1.252

hich, hiche, hie *adj.* high Dedic., 1.18, C6, 1.6, C2, 1.230; hickest *adj sup* C3, 1.427, C9, 1.23

hich, hiche, hie *adv.* high Invoc., 1.4, C4, 1.66, C7, 1.109

hichlie *adv.* highly C11, 1.148, C12, 1.64

hicht *n sg.* height C10, 1.237, C11, 1.571

hiddeus, hiddius *adj.* hideous, ghastly, frightful C1, 1.60, C2, 1.115, C11, 1.524

hie see hich *adj,* *adv.*

hienes *n sg.* highness (honourific) Dedic., ll.15 & 35

hiest *n sg.* highest authority, unnamed deity C2, 1.300

hill *n sg.* hill Intro., 1.15, C3, 1.401, C6, 1.18; hills *n pl.* C2, 1.134, C4, 1.130

*hint *vt.* draw, seize; hint 3sg *p t* C2, 1.106; hintit 3sg *p t* C8, 1.155; hints 3sg *hist *t* C7, 1.165

hir see scho

hirns *n pl.* corners, nooks, hiding places C1, 1.76

his see he

histoir, historie *n sg.* history, story, tale Invoc., 1.25, C3, 1.13, C5, 1.9; histoires *n pl.* C12, 1.57
hit vt: hit, strike p part C2, 1.454; hits 3sg hist t C1, 1.51

hither adv: hither, to this place C4, 1.22, C5, 1.89, C11, 1.393

hoip n sg: hope Dedic., ll.36, 49 & 50

hoip vt: hope inf C11, 1.473; 1sg pr t Huic., l.2, Sonn., l.6; hoiping adj/ppr part Dedic., 1.51

hoit adv: hotly, keenly, eagerly C8, 1.57

hold see hauld

holie adj: holy Intro., l.7, C3, 1.254, C12, 1.14

hols n pl: holes C1, 1.76

holsum adj: healthy, salubrious, wholesome C2, 1.220, C7, ll.8 & 232

hond n sg: hound, hunting dog C2, 1.460; honds n pl C1, 1.49, C7, 1.94; hounds n pl C11, 1.564

honestie n sg: honesty, decency C3, 1.217

hongrie, houngrie adj: hungry C7, 1.94, C11, 1.590

honor n sg: honour C2, ll.34, 232 & 386

hont vt: hunt inf C4, l.169; hontit adj/p part C7, 1.95

horrabill, horribile adj: exciting horror, dreadful C2, 1.362, C6, 1.72, C11, 1.524

hors, horse, horss n sg: horse C2, ll.67, 364 & 372; horsis n pl C3, 1.132; horssis n pl C1, 1.81

horssit adj/p part: horsed, mounted C2, 1.468, C6, 1.59

hote adj: hot C2, l.70, C10, ll.25 & 146; adj sup heittest C3, 1.410

hounds see hond

houngrie see hongrie

hour n sg: hour Invoc., l.11, C4, l.40, C5, 1.67

houssis n pl: houses C11, 1.304

humaine adj: human C2, 1.459
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

i e 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, immortall 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

*imploy vt: employ; imployd 3sg p t C12, l.75 p part Sonn., l.2; imploying pr part C10, l.7

impolist adj/p part: unpolished C11, l.153
imprent vi: imprint inf C2, 1.337 p part C11, 1.371

imprompt adj: not ready or fluent, hesitant, inexpert C2, 1.415, C4, 1.1

impyre n sg: sovereignty, state C11, 1.355

impyre vi: rule, hold sway inf C3, 1.4, C6, 1.15, C9, 1.48

in prep: in Intro., ll.1 & 9, Dedic., 1.10; C1, 1.76, C2, 1.37 & 95; on Dedic., 1.1

incadge vt: cage in inf C11, 1.59

incarnat vt: embody in flesh, give a concrete form to inf C2, 1.342

incarnat adj: carnation-coloured, either pale pink or crimson C5, 1.134

incendit adj/p part: kindled C6, 1.21

incens n sg: incense C3, 1.207

incertaine, incertane adj: uncertain C3, 1.269, C11, 1.301

inchantit adj/p part: enchanted C2, 1.180, C3, 1.182, C5, 1.61

inchantment n sg: enchantment C5, 1.146, C6, 1.86, C7, 1.42

inchantor n sg: enchanter C6, 1.96

inclois vt: enclose inf C7, 1.46 p part inclusit C4, 1.88

inclyn, inclyne vi: incline (to), bow down (before) inf C2, 1.9, C3, 1.129, C10, 1.225 imper Invoc, 1.14; inclynd 2sg p t inclined C11, 1.107 3pl p t bowed C1, 1.10; inclynit p part bowed down C9, 1.6

inconstant adj: inconstant C11, 1.57

incontinent adv: immediately C3, 1.176

incontrar prep: against, in opposition to C2, 1.509

*incres vti: increase; increst vt 3sg p t C1, 1.19 vi 3sg p t C2, 1.271, C10, ll.70 & 185 3pl p t C2, 1.21; increscis 3sg pr t C11, 1.79; increscit 3sg p t C11, 1.532

indeid adv: in fact, indeed C11, 1.155

indent adj/p part: indented, cut into something C10, 1.198
indevoir vi: endeavour (to do something) 1sg pr t C5, l.19, C11, l.25
indewlie adv: unduly C9, l.36
indiscreit adj: indiscreet, injudicious C11, l.50
induir vt: endure inf C2, ll.440 & 450, C3, l.86; induird 3pl p t C1, l.72; indur-
ing 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
indytement 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 vt 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
*inquyre vt: ask; inquyrd 3sg p t C2, l.391
inraidgeit adj/p part: enraged C6, l.74
*inritch vi: to be enriched; inritchit 3sg p t C1, 1.35

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, 1.122

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, 1.136

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, 1.57, 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, 1.416

into  prep: into, noting passage inwards C10, 1.94

intolerable, intollerabill  adj: intolerable, insufferable C2, 1.172, C11, 1.383

intraist  adj/p part: entraced C10, 1.135

intretment  n sg: entreaty C3, 1.282

introduce  vt: introduce, formally make known; 1sg pr t Invoc., 1.8

invenemnit  adj/p part: poisoned, envenomed C5, 1.41

invent  n sg; invention, creation C6, 1.114

invisebill  adj; invisible C5, ll.51 & 147

invitiat  adj: without blemish C2, 1.326

involved  adj/p part: wrapped, enveloped C3, 1.339

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 v1 and 2

*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., ll.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

journay  

n sg: journey C2, 1.67, C4, 1.135, C5, 1.2

joy  

n sg: joy C2, ll.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, ll.15 & 62, C3, l.184

keine adv: eagerly C7, l.67

keinlie adv: fiercely C1, l.66, C4, l.170

keip vt: keep, hold inf C3, l.371; keips 3sg pr t holds C2, l.387; keipit p part C4, l.48

keipar n sg: guard, keeper C4, l.58

keipit see keip

keips see keip

ken vt: know, recognise inf C2, l.387; kend p part C7, l.164

kendale vt: kindle, fire inf C11, l.378; kendlit p part C11, l.460

keppand adj: (of the nose) turned up at the point C8, l.115

kill vt: kill inf C3, l.394, C4, l.170, C8, l.79; kild 3sg p t C3, l.362

kingdom, kingdome n sg: kingdom C3, ll.367 & 414, C10, l.215

kis vt: kiss inf C5, l.82, C10, l.226; kist 3sg p t C3, l.305; kyssit 3sg p t C3, l.284

knaive n sg: knave C7, l.156

knaw vt: know inf Dedic, l.38, C2, ll.148 & 396 1sg pr t C2, ll.380 & 436, C11, l.143 2 sg pr t C5, l.23 3sg hist t C11, l.192; knaws 3sg hist t C2, l.281, C9, l.42 3pl hist t C9, l.9; knew 3sg p i C2, ll.106 & 474, C3, l.437 3pl subj pr t C3, l.437; knawne adj/p part C2, l.460, C7, l.129

knowledge, knowleidge n sg: knowledge C4, l.125, C11, l.421, C12, l.63

knawne see knaw

knaws see knaw

kneill¹ vi: kneel 1sg pr t Dedic., l.21; knelit 3pl p t C10, l.226

kneill² vt: suffer, endure (a blow) inf C7, l.67

kneis n pl: knees Dedic., l.21, C1, l.8, C3, l.8

knell vt: strike with a resounding blow, knock inf C1, l.40
knew see know

knot n sg: knot C11, l.277; knots n pl C10, l.205; knottis n pl C11, l.329

knycht n sg: knight C2, ll.10, 70 & 76; knychtis n pl C3, ll.33 & 236, C7, l.40; knychts n pl C2, l.57, C6, l.97, C7, l.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

laire ge adj: large, great C3, l.13, C7, l.22

laire ge 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

361
**langage** *n sg:* power of speech C2, l.513; language C10, l.190, C11, l.l.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 pi* C1, l.53

**laser** *n sg:* leisure C11, l.96

**last** *n sg:* last; **at the** -, finally C2, l.417, C3, l.l.151 & 337

**last** *adj:* last C6, l.46, C11, l.l.96 & 100

**lat** *vt:* let *vt inf* C2, l.396 *imper* C2, l.379, C3, l.l.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, l.l.414 & 432, C8, l.90; **lave** *1sg pr t* C11, l.623; **leifs** *2sg pr t* C9, l.65; **left** *3sg p t* C1, l.69, C2, l.120, C3, l.360; **3pl p t** C5, l.90 *p part* C4, l.47, C10, l.197, C11, l.265; **leifing** *pr part* C7, l.196; **leving** *pr part* C11, l.478

**law** *n sg:* law, rule C3, l.391; **laws** *n pl* C9, l.l.6 & 45

**law, low** *adv:* low C3, l.45, C9, l.6, C10, l.226

*lay* *vt:* put, place, set; **laying** *pr part* C10, l.37

**lay** see **ly**

**led** see **leed** *v*

**leed** *n sg:* lead C3, l.329

**leed** *vt:* guide, direct, lead *inf* C2, l.259, C4, l.1, C8, l.123; **led** *3pl p t* C3, l.419 *p part* C11, l.481

362
*leep vi: leap; lop 3sg p t C2, ll.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, ll.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, ll.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; linckit  p part C5, 1.23; link  p part C3, 1.436, C5, 1.44; linckit  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, ll.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\textsuperscript{1}  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, ll.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, ll.208 & 381, C3, 1.181
lois\textsuperscript{2}  vt: loose  inf C9, 1.67; lowsd  3sg  p  t C2, 1.373; loust  3pl  p  t C11, 1.314; louse  adj/pr part C1, 1.37
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 lords C11, l.243; honorific title C1, l.13, C2, ll.45 & 323; God C11, l.288

lossis see lois1 v

lost see lois1 v

lot n sg: fortune, fate, destiny C11, l.132

lothsom 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

lourdlie adv: heavily C2, l.366

louse see lois2 v

loust see lois2 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

lowsd see lois2 v

loyaltie n sg: loyalty, faithfulness C11, l.278

ludge n sg: lodge C5, l.101

ludgeing, ludging: lodging, accommodation C6, l.102, C11, ll.317 & 406; ludgeings n pl C11, l.570
luflie, luiflie adj: lovely, delightful C2, l.94, C3, l.88 & 233; love engendered C2, l.492

luif, luife n sg: love C2, ll.196, 197, & 259; gen luifis 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

luifis see luif n

luifit see luif v

luiflie see luiflie

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; lys 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, 1.68

lychtit see lycht  v

lychtleit  adj/p part: made light of, disparaged, disdained C11, 1.385

lychtlie  adv; lightly C2, 1.467, C3, 1.52

lyf, lyfe  n sg: life C1, ll.48 & 56, C3, 1.164; lyfis  gen Dedic., 1.24; lyfs  n pl C3, ll.369 & 412

lyis see ly

lyith see ly

*lyk  vi: like, desire lyks  3sg hist t C2, 1.499, C5, 1.147, C7, 1.47

lyk  adj: like, in the manner of Dedic., 1.20, C1, 1.65, C3, 1.124; alike C7, 1.29; the - such as has been mentioned C3, 1.172, C8, 1.150

lyk  prep: like, in the manner of C3, 1.228, C4, ll.23 & 159; - as in the same way as, even as C11, 1.13

lyks see *lyk  v

lykwayis  adv: in like manner Dedic, 1.15, C3, 1.181, C6, 1.103

lyms  n pl: limbs C2, 1.94

lyn  n sg: line C9, 1.67, C11, 1.358; lysns  n pl C2, 1.151, C9, 1.59

*lynch  vi: limp; lyncht  3pl p t C8, 1.115

lyns see lyn

lyon  n sg: lion Dedic., 1.13, C1, 1.37, C4, 1.159; lyons  n pl C2, 1.363, C3, 1.250

lyre  n sg: skin, flesh C11, 1.461
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, magnificent 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

368
malheur n sg: misfortune, unfortunate circumstances C3, 1.155

malice n sg: ill-will, malice C3, 1.160, C11, 1.115

malicious, malitius adj: malicious, bearing ill-will or spite C3, 1.201, C10, 1.243

maling vt: vilify, revile or decry 3sg pr sub t C2, 1.255

maling adj: malignant, baleful C7, 1.127, C11, 1.27

malitius see malicious

malyeis n pl: metal rings (on armour) C2, 1.111, C7, 1.180

man n sg: man C2, ll.349 & 471, C3, 1.254; servant C2, 1.389; men n pl nom C2, ll.29, 32, & 80; menis n pl gen C3, 1.395

manass, manasse n sg: menace C2, 1.357, C6, 1.81

manckit see mank

manner n sg: manner C2, 1.516, C3, 1.99, C4, 1.100

manglit adj/p part: mangled C10, 1.18

manifest vt: display, manifest inf C1, 1.17

mank vt: mangle, botch, break inf Dedic., 1.28, C5, 1.16; manckit adj/p part C11, 1.626

manlie adj: manly C7, 1.104, C11, 1.66

marbile adj: marble C3, 1.144

mariage n sg: marriage C11, 1.357

marin, maryn adj: marine, of the sea C3, ll.128 & 372

*mark vt: mark, inscribe; 3sg hist t marks C10, 1.123

martche vi: march; imper Invoc., 1.9; mertchant pr part C8, 1.78

martiall adj: martial C2, ll.19 & 515

martrit adj/p part: martyred C3, 1.158

maryn see marin
mass n sg: mass, body C8, 1.13

mast n sg: mast (of a ship) C7, 1.97, C9, 1.23

mastin n sg: mastiff C10, 1.243

matche vt: match inf C2, 1.404, C3, 1.2

mateir n sg: subject matter of a literary composition Dedic., 1.28 & 60, Invoc., 1.28; mateirs n pl C11, 1.19

maternall adj: matutinal C2, 1.222

*maw vt: mow, scythe down; maws 3sg pr t C7, 1.189

may1 vi: may, be able to 1sg pr t C2, ll.196 & 246 3sg pr t C2, 1.118 3pl pr t C2, 1.195; mycht 3sg p t C3, 1.319, C11, 1.591 3pl p t C5, 1.128, C10, 1.150, C11, 1.568

may2 v aux: may (+ inf gives pr t) 1sg pr t Dedic., 1.23, C2, ll.3 & 187 2sg pr t C2, 1.381 3sg pr t Intro., ll.31, & 34, Dedic., 1.19 3pl pr t Intro., 1.30, Invoc., 1.12, C3, 1.204; mycht 3sg p t C1, 1.39, C2, ll.47 & 62 3pl p t C1, 1.81, C3, ll.39 & 69 1pl pr t sub C2, 1.442

me see I

medwart n sg: meadowsweet C2, 1.142

meed see mak

meet, meit n sg: meat, food in general C11, ll.322 & 512

meid see mak

meik adj: mild, gentle, submissive C10, 1.180; meikest adj sup C4, 1.57

meikile, meikill adj: much, a great deal of C11, ll.96, 279 & 307

meiknes n sg: gentleness, kindness Sonn., 1.13

meine n sg: demeanour, deportment, mien C3, 1.35

meine vt: mean, refer to inf C2, 1.159, C11, 1.333 1sg pr t C2, ll.8 & 214, C3, 1.297; menit 3sg p t C3, 1.286

meins n pl: means C3, 1.319
meis, meise vt: pacify, assuage inf C9, 1.26, C10, 1.78
meist see mair adv comp
meit see meet n
meit vi: meet; 3pl hist t C10, 1.92; meting pr part C3, 1.83; miting pr part C2, 1.363; met p part C10, 1.211
meit adj: apt, fit, suitable, appropriate C11, 1.69
meitir n sg: poetic metre or verse form, metrical composition in verse Dedic., 1.28, Sonn., 1.6, C5, 1.16
mell vir: involve oneself (with) vi inf C10, 1.22 vr inf C11, 1.617; have sexual intercourse (with) vi inf C4, 1.60
member n sg: member, part (relig.) C12, 1.79; members n pl (anat.) C5, 1.96
memor n sg: memory, remembrance C2, 1.457
men see man
mend vt: mend, set to rights inf C9, 1.33, C12, 1.84
mengyie n sg: company, retinue, tribe C3, 1.224
mening, menyng n sg: meaning C6, 1.58, C11, 1.254
menis see man
menit see meine v
menyng see mening
mercie n sg: mercy C1, 1.8, C3, ll.255 & 395
mergeleine n sg: marjoram C2, 1.142
merit n sg: merit C8, 1.103, C10, 1.98
*merit vt: merit, deserve; mereits 2sg pr t C3, 1.19; merits 3sg pr t C11, 1.131
merchant see martche
mervell n sg: marvel C5, 1.108, C11, 1.462
mervell vi: marvel C3, 1.430
mervelus adv: marvellously C7, 1.85
meschant adj: wicked, vicious, villainous C3, ll.19 & 201, C7, 1.244; worthless C11, 1.137
met see meit v
metelit adj/p part: bemetalled, metalled C8, 1.64
metigat vt: mitigate, lessen inf C2, 1.376, C3, 1.255
meting see meit v
mettall n sg: metal C2, 1.450
midows see mydow
mind n sg: judgement C1, 1.13
minschit adj/p part: broken up, minced C5, 1.16
*mint vt: ventures; mints 3sg hist t C2, 1.119
miraculus adj: miraculous C8, 1.107
mirth, myrth n sg: mirth, merriness, pleasure, delight C2, ll.36, 179, & 316
mirthles adj: unhappy, sorrowful C2, 1.127, C11, 1.19
mis, miss vt: miss, lose inf C2, 1.213, C4, 1.71, C7, 1.214
mischife n sg: misfortune, trouble C3, 1.420
*mischive vtr: harm, damage, injure (oneself); mischiving pr part C11, 1.342
mischivos adj: mischievous, wicked C3, 1.386
miserabill adj: miserable C3, 1.389
misfair vt: destroy, impair, ruin inf C12, 1.29
*misgie vi: misfire, fail to go off; misga 3sg p t C3, 1.320
mishap n sg: mischance C2, ll.27 & 213, C3, 1.338
mishappie adj: unlucky, unhappy C4, 1.72
*misken vi: do not know; miskend p part C12, 1.27
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 mait 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

musing  

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; something 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
nigromancicale adj: necromantic C6, 1.114

nixt adj: next C2, 1.516

nixt adv next C4, 1.151; immediately after C12, 1.7

no adv: no Dedic., 1.21, C2, ll.151 & 195

no see na det

nobill adj: noble C3, 1.19

nocht n sg: naught, nothing C1, 1.59, C4, 1.17, C10, 1.66

nocht, not adv: not Huic., 1.2, Intro., 1.31, C2, 1.511

nochtie adj: insignificant C11, 1.291

nocturne adj: nocturnal (only in verse) C4, 1.25

non see nane

nor conj: nor Dedic, 1.18, Invoc, 1.22, C2, 1.85; than Dedic., 1.38, C3, 1.309, C10, 1.17

not see nocht adv

nother adv: neither C4, 1.28

nothing n sg: nothing C11, 1.497

*notify vtr: make known, declare; notifeis 3sg hist t makes known to C10, 1.207

now adv: now Dedic., ll.29 & 38, Invoc., 1.1

noy n sg: woe, vexation Invoc., 1.26, C2, 1.254, C10, 1.178

noyes n sg: noise C1, 1.68, C2, 1.153

noysum adj: vexatious C11, ll.121, 184 & 291

nummers n pl: numbers (of people) C1, 1.28

nuptiall adj: marital, nuptial C10, 1.126

nycht n sg: night C2, ll.129 & 262, C3, 1.396: nychts n pl C4, 1.127

nychtbours n p: neighbours, compeers C11, 1.87

nychts see nycht

377
o voc case marker: o C2, ll.180, 181, & 182

o interj: o C2, ll.331, C3, l.437, C7, l.241

obey vt: obey, comply with vt inf C7, l.52 vi inf C11, l.316; obeyis 3sg pr t Intro., l.15

obfuscate adj/p part: darkened, bewildered C11, l.343

oblist adj/p part: obliged, constrained, bound (to) C7, l.91

obscur adj: dark, gloomy C4, l.57; lowly in origin, mean C8, l.116; hidden, secret C11, l.235; unknown C11, l.419; dark & undefined C11, l.514

obscur see oscuir

obscurirle adv: darkly C3, l.145

*observe vt: hold to, keep to; p part observit C3, l.197

obtein, obteine vt: obtain, gain inf C1, l.18, C2, l.69, C3, l.280; obteind 3sg p t C10, l.183; obtenit 3sg p t C8, ll.72 & 104 p part C8, l.137; obteine 3pl hist t C3, l.398; obteind p part C1, l.36

obtaining vb n: obtaining, getting, gaining C7, l.135

*obumber vt: overshadow, shade; obumbrat 3sg p t C11, l.165

occasion n sg: desire, need C3, l.211; reason, excuse C4, 1.55, C10, l.98

occupation n sg: something to pass the time, employment, trade Sonn., l.4

occupie vt: take possession of, occupy inf Dedic., ll.27 & 57; occupies 3pl pr t C9, l.17

occur vi: happen, occur, befall inf C11, l.85; occurit 3sg p t C3, l.420; occurd 3sg p t C1, l.57

odius adj: odious, hateful C3, l.218

odoriferus adj: scented C10, l.165

of prep: of Huic., l.7, Intro., ll.22 & 24

offbefoir adv: formerly, previously C2, l.479, C7, l.248

offend vt: offend, injure vt inf C9, l.3; vi 3sg pr t Sonn., l.14, C9, l.27
*offer vt: offer; offrit 3sg p t C10, 1.212; offring pr part C3, 1.381

oft adv: often, frequently C2, ll.72 & 176, C3, 1.283 - tyms many times Sonn., l.1, C11, 1.47, C12, 1.50; ofter 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, ll.185 & 186; alone C1, 1.24; only C2, 1.507, C3, 1.232, C4, 1.37; unique C3, 1.192

onlie adv: only C3, ll.225 & 368, C7, 1.31

onnawayis adv by no means, in any way C11, 1.268

onnie see any

ons see ans

oppressit, opprest 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, ll.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, uther 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; **ourthrowss** 3sg *pr* t C3, 1.217

out **adv**: out Intro., 1.3, Dedic., 1.12, C1, 1.65

*outbirst** **vi**: burst out; **outbirstit** *vt* 3pl *p* t C10, 1.116 *vi* 3sg *p* t C11, 1.365; **outbirstss** 3sg *hist* t C3, 1.154

*outbrym** **vi**: blaze out, spark out; **outbryms** 3sg *hist* t C2, 1.113

*outische** **vi**: sally forth, issue out; **outischt** 3sg *p* t C10, 1.160

outragius **adv**: violently, atrociously C11, 1.523

over **prep**: over, across C2, 1.430

over
pace  n sg: peace C2, 1.299, C4, 1.30, C7, 1.147

pagan  n sg: pagan C7, 1.240, C8, 1.150

page  n sg: page, equerry C2, 1.390

paine  n sg: pain C2, ll.23, 206, & 207; pains  n pl efforts C2, 1.318, C10, ll.30 & 45; panis  n pl efforts C6, 1.22, C7, 1.64

paine  vt: suffer inf C2, 1.184; pains  3sg hist t C11, 1.411

painfull  adj: painful C2, 1.284; painstaking C5, l.1, C6, 1.8

pains  see paine  n, v

paint  vt: paint inf C11, 1.619; paintit  adj/p part C5, 1.47

painter  n sg: painter C5, 1.17

paintit  see paint

paise  n sg: pace, speed C3, 1.94

pak  n sg: pack C11, 1.557

palice  n sg: palace C6, 1.84, C7, 1.79

palle  adj: pale C3, l.237, C5, l.33, C11, 1.299

palme  n sg: palm leaf C7, 1.102

palmie  adj: consisting of palm leaves C11, 1.148

panchie  adj: flabby, drooping C3, 1.329

panis  see paine  n

pannache  n sg: plume C2, l. 353

panseis  n pl: pansies C10, 1.209

pansive  adj: pensive, anxious C8, l.1, C11, ll.206 & 349

pansive  adv: pensively, anxiously C6, 1.55

*panse  vi: pay heed to; panst  3pl p t C10, 1.171

panting  adj/pr part: panting C11, 1.457
paps n pl: breasts C3, 1.307

paramour n sg: sweetheart, lover C5, l.65, C6, l.90

pardon, pardon n sg: pardon, forgiveness Dedic., l.36, Intro., l.35

parfumd 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

pass1 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 3sg 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.161; passing adj/pr part C3, l.94, C5, l.2, C7, l.24; passit p part C2, ll.275 & 506

pass2 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 v1

passions n pl: passions C4, l.12

passit see pass v1

past see pass v1

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

pastoral 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, 1.204
paternall adj: paternal C3, 1.362, C7, 1.18, C12, 1.13
patience n sg: patience C3, 1.272, C7, 1.155
patron n sg: patron, sponsor Intro., 1.30
peice n sg: piece; heed - C7, 1.130; peicis n pl C11, 1.530
peir n sg: peer, equal; but - Invoc., 1.27, C2, ll.236 & 402
peirce, perce, perse vt: pierce inf Dedic., 1.32, C2, 1.239, C3, 1.246; percit 3sg p t C11, 1.180 adj/p part C10, 1.38, C11, 1.67; perst 3sg p t C7, 1.71 adj/p part C3, 1.125; peirsis 3sg hist t C1, 1.63; peirising adj/pr part C2, 1.284; percing adj/pr part C3, 1.296, C4, 1.12, C6, 1.65; peirsit adj/pr part C2, 1.166; peirst adj/pr part 2, 1.11
peirles adj: matchless Intro., 1.33, C1, 1.18, C2, 1.8
peirising see peirce
peirsis see peirce
peirsit see peirce
peirst see peirce
pelmell n sg: violent confusion, tumultous disorder Invoc., 1.13
pelmell adv: in violent confusion C8, 1.76, C11, 1.425
pen n sg: pen Intro., 1.33, Dedic., 1.11, C3, 1.431
*pen vt: write down; pend 1sg p t C8, 1.69 adj/p part C8, 1.9, C9, 1.25, C11, 1.630
pend vi: dwell, linger inf C8, 1.168
penning vb n: penning, writing Dedic., 1.54
pensile n sg: pencil Dedic., 1.39, C10, 1.201, C11, 1.219
peraventure adv: by chance C2, 1.291
perbrouilyeit, perbrouilyit adj/pr 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 adv: piercingly C3, l.427

percit see peirce

percyt see peirce

perfectione n sg: perfection C5, l.37

perforce, perfors adv: violently C2, ll.265 & 362, compulsorily C3, l.110, C6, l.61

perfydt adj: perfect Intro., l.34, Dedic., ll.10 & 39

perfydt adv: perfectly C2, l.427, C4, l.12, C5, l.115

perfytlie 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, l.130, C6, l.115, C9, l.76 3pl p t C2,
ll.144, 427, & 471 p part C2, l.144; persavit 3sg p t C11, l.482; persaving pr
part C1, l.26, C2, l.417, C3, l.41

perse see peirce

perseveir vi: persevere inf C6, l.4

persew vt: pursue, come after vt inf C2, ll.109 & 477, C3, l.239 vi inf C3, l.38,
C6, l.81, C8, l.58; persewd adj/p part C3, l.193

person, persone n sg: person, body Intro., l.26, Invoc., l.11, C2, l.12; persons
n pl C10, ll.93 & 134 personages, exalted individuals C2, l.514

personage n sg: person, body Invoc., l.19

persone see person

persons see person

perst see peirce

persute n sg: pursuit C1, l.74, C2, ll.70 & 263; assault C12, l.77

pert adj: bold, audacious Invoc., l.13, C2, l.258, C3, l.202

pert adv: boldly C6, l.81

pertlie adv: boldly Dedic., l.57, C7, l.32, C8, l.45

*perturb vt: perturb, distress; perturbs 2sg pr t C11, l.80; perturbit adj/p
part C2, l.419, C5, l.33, C7, l.41

*peruse vt: examine closely; perusis 3sg hist t C3, l.316

pervers adj: wicked, perverse C5, l.57

pervert adj/p part: perverted, twisted C3, l.279

pesant adj: weighty, massive C8, l.53

peuple n pl: people C3, ll.366 & 423, C4, l.153

phiole n sg: phial C3, l.293

phisnomie n sg: face, countenance, expression C8, l.116
phoks  *n pl:* seals C3, 1.365

picking  *vb n:* pitching, throwing C11, 1.75

pilgrim  *n sg:* pilgrim C5, 1.1

piller  *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, ll.125 & 246

pitifull  *adj:* pitiful C2, 1.170, C3, ll.156 & 425

pitius  *adj:* piteous C2, 1.257, C6, 1.89, C8, 1.42

place  *n sg:* place Dedic., ll.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, ll.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  vt: please vt inf C9, l.28 vi tpl pr t C3, l.7; plesis  impers C4, l.78 3sg pr t C4, l.78; plesit  3sg p t C7, l.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

plesis  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, 1.6

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

possibile, 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, poussse 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., 1.4, Dedic., 1.27, C6, 1.15
poynt n sg: point C7, 1.148; at - to lois at the point of losing C12, 1.49
poyntit adj/p part: pointed C10, 1.201, C11, 1.389
poysand adj/p part: poisoned C11, 1.37
praise, prayis, prayise, prayse n sg: praise C1, 1.36, C3, 1.138, C7, 1.102, C11, 1.242; praisis n pl C11, 1.108
pray vt: implore imper Huic., 1.7
prayse vt: praise inf C1, 1.21
preambill n sg: preface, introduction C3, 1.14
precell vt: surpass, excel vt inf C11, 1.158; preceld 3pl p t C3, 1.299; precell vi inf C3, ll.226 & 351; precels 3sg pr t C2, 1.244; precelling adj/pr part C2, ll.60 & 311, C4, 1.147
precept n sg: precept, rule Dedic., 1.10
preclair adj: distinguished, illustrious Intro., 1.33, C2, 1.223, C8, 1.124; shining, lustrous C2, 1.5, C3, 1.188, C4, 1.96
pregnant adj: teeming with ideas, full of intellectual promise Dedic., 1.8; full of weighty, profound meaning C2, 1.2
preise, prese n sg: throng, centre of the battle C1, 1.77, C8, 1.58
prence n sg: prince, ruler, sovereign lord C2, ll.258 & 369, C8, 1.1; prences n pl C2, 1.35
prencelie adj: princely Intro., 1.12
prences see prence
prent vt: print inf C10, 1.201
prentes n sg: apprentice C5, 1.12
prepair vt: make ready, prepare inf C2, 1.514, C3, ll.203 & 402 imper C7, 1.6; prepairs 3sg pr t C12, 1.17; prepaird adj/p part C10, 1.50, C11, ll.78 & 143; preparit adj/p part Dedic., 1.48; prepair vi inf C11, 1.606; preparing pr part C2, 1.354, C5, 1.104
preportionat adj/p part: proportioned C10, 1.88

prese see preise

presence, presens n sg; presence C7, 1.96, C9, 1.74

present vt; present, offer inf Intro., 1.12, C10, 1.218; presents 2sg pr t C11, 1.48; presentit p part Dedic., 1.8

present vi: appear imper Invoc., 1.11; presentis 3sg pr t C9, 1.69; presents 3sg hist t C2, 1.446

present adv: presently Invoc., 1.13

presentis see present vi

presentit see present vi

presents see present vi & 2

preservation n sg: preservation C3, 1.210

preservative n sg: protective, safeguard C5, 1.146

preserve vt: protect, keep safe inf C3, 1.372, C7, 1.24, C12, 1.80; preserved 3sg p t C5, 1.67; preservit adj/p part C2, 1.234

preson, presone n sg: prison C11, 1.33, C12, 1.45

pressing adj/pr part: endeavouring, striving C5, 1.1

presum vt: presume inf Dedic., li.11 & 26 1sg pr t Dedic., 1.17; presumd 3sg p t C11, 1.122; presumit 3pl p t C6, 1.104

presumptus adj: presumptious C8, 1.136

*presuppon vt: suppose, assume beforehand; presuppond 3sg p t C7, 1.73

pretence, pretens n sg: design, intention, purpose C2, 1.263, C3, 1.202

pretend vi: aspire inf Intro., 1.16, C2, 1.347, C6, 1.29

pretens see pretence

pretius adj: precious Intro., 1.29, C2, 1.234, C5, 1.131
prettick n sg: custom C3, 1.202; pretticks n pl C9, 1.18
prettie adj: pretty C11, 1.233
preveine vi: prevail, get ahead inf C2, 1.92
prey n sg: prey C3, 1.402
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, 11.l32 & 156
proceid vi: proceed inf C2, 1.486, C11, ll.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, ll.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, prolixt 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
*pronunc 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 Dedic., 1.49, C11, ll.153 & 539

propone vi: purpose, propose inf C5, 1.45

propos see propois

propose see propois

propyn vt: present as a gift inf Dedic., 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, ll.27 & 140

prudence n sg: foresight, wisdom, discretion C9, 1.63, C11, ll.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, l.129

pryis  n sg: price C3, l.307

pucelle  n sg: maiden, damsel C3, l.62, C6, l.60

pucelle  adj: virginal, maidenly Invoc., l.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

punishment  n sg: punishment C12, l.25

purches  vt: purchase inf Dedic., l.53, C3, l.204; purchest 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 lpl 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

pyping  vb n: piping C10, l.152
quaking adj: quaking, fearful C3, 1.148
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; quenchd p part C10, l.78
quent adj: artful, quaint C10, l.152
quest n sg: quest C8, l.19
quha, quho rel pr: who Intro., ll.2 & 23, C2, l.9; whoever C1, l.44, C5, l.51; those C2, l.290; quham acc/dat C2, l.6, C3, l.404, C8, l.123; quhom acc/dat Intro., ll.15, 17, & 19; quhais gen Invoc., l.19, C2, ll.244 & 247; quhois gen Huic., l.2, Intro., l.21, Sonn., l.5
quhair inter adv: where C4, l.81
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
quhaire 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
quhairof rel adv: of which C3, l.221, C5, l.104, C7, l.118
quhairon rel adv: on which C5, l.86, C11, l.281
quhairwith rel adv: with which C3, l.361, C11, ll.71 & 454
quhamwith, quhomwith rel adv: with whom C6, l.61, C10, l.22
quhan, quhane adv/conj: when C1, ll.25, 40 & 66
quhat inter prn: what Intro., l.18, C5, l.41, C7, l.157
quhat adv/conj: what Intro., l.18, C2, ll.159 & 231
quheile, quheill n sg: wheel C3, l.124, C11, l.44, C12, l.10
quhiddrand adj/pr part: blustering, banging C6, l.76

quhilk rel prn sg: which Huic., l.4, Dedic, l.9, C1, l.7; quhilks rel prn pl C1, l.7, C2, ll.115 & 124

quhill conj: until C1, l.32, C2, ll.19 & 52

quhirling vb n: spinning, whirling C12, l.10

quhissill n sg: whistle C10, l.173; quhissils n pl whistles C10, l.152

quho inter prn: who Intro., ll.5 & 7, C2, l.241

quho see quha

quhois see quha

quhom see quha

quhomwith see quhamwith

quhow inter adv: how Intro., ll.11 & 26, C2, l.205

quhowsoon, quhowsoone conj: as soon as C2, l.66, C11, l.564

*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

quhy inter adv: why C3, l.157, C4, ll.43 & 45

quhyle n sg: space of time Invoc, l.1, C7, l.205

quhylis, quhyls, quyls adv: sometimes, at times C3, ll.45, 46 & 51

quhyt n sg: wheat C8, l.7

quhyt adj: white C2, ll.94, 348 & 353; quhytter adj comp C5, l.92

quiet adj: peaceful C3, l.81

quod vt: say 3sg p t C3, l.137, C7, l.122

quyklie adv: quickly C11, l.403

quyls see quhyles
quyt  *vt*: quit, leave  *inf* C4, 1.39, C10, 1.12, C11, 1.491  *1sg pr t* C10, 1.192; **quyts**  
*3pl hist t* C8, l.90; **quyting**  *pr part* C9, l.66

quyt  *adj*: quit, free C5, 1.113, C9, 1.38

quyt  *adv*: completely C3, 1.196, C5, 1.13, C10, 1.35

quyting see quyt  *v*

quyts see quyt  *v*
race  

n sg: race, course C11, ll.296 & 513

radelie  
adv: readily, eagerly C11, l.311

rade, raidge  
n sg: rage, fury C2, ll.358 & 492, C11, l.56

radgeing  
see raidge v

radie  
adj: ready C2, l.49, C7, l.223, C10, l.105

raeid  
see ryd

rageing  
see raidge v

rageit  
see raidge v

raggit  
adj: ragged C11, l.135

raging  
see raidge v

ragment  
n sg: long, rambling discourse Intro., l.14

raidge  
vi: rage inf C3, l.228 3pl hist t C2, l.13; rageit 3sg p t C11, l.616; raidged 3sg p t C2, l.41; raidgeit 3sg p t C10, l.244; raidgeing adj/pr part C8, l.82, C11, l.488; rageing adj/pr part C11, l.593; raging adj/pr part C1, l.11, C11, l.566; raidging adj/pr part C2, ll.97 & 413, C3, l.122

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

raifs  
see rave v²

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, 1.141

rakless adj: reckless C11, 1.569

ramping adj/pr part: rampant C2, 1.363

ran see rin

rancor n sg: festering hatred or animosity, rancour C7, 1.212, C11, ll.4 & 56

rander vt: render, hand over, relinquish inf C4, 1.44; randrit 3sg p t C8, 1.122, C10, 1.224; randring pr part C7, 1.247; randert adj/p part C1, 1.16

rang see ring v2

*range vt: lay out; rangeit C1, 1.67; ranging pr part C11, l. 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

raschelie, raschlie adv: rashly, hastily, inadvisedly Sonn., 1.12, C2, 1.31

rather adv: rather, in preference C2, ll.44 & 484, C4, 1.40; sooner C2, 1.386

rave1 vi: rave, shout, bawl inf C7, 1.100 3sg hist t C2, l.13; ravand pr part C11, 1.534

rave2 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 vtix: 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, l.217, C3, l.213, C5, l.40
*recommand vi: pledge again; recommends 3sg hist t C10, l.228
recompance, recompans n sg: recompense, compensation C2, ll.60 & 213, C10, l.99
recompt vt: recount inf C2, l.319
reconfort vt: inspire, encourage inf C12, l.48; reconforts 3sg pr t C3, l.232
record n sg: record C11, l.472
record, recorde vt: record, note inf C2, l.300, C3, l.80, C11, l.58; recorde 2sg pr sub t C2, l.510
recreation n sg: comfort, refreshment C10, l.178
*recuil vi: retreat, recoil; recuild 3pl p t C8, l.133
recyt vt: recite inf C11, l.231
red see reid
redoubling adj/pr part: increasing C2, ll.114 & 176, C4, l.164
redouttit adj/p part: redoubtable, doughty Intro., l.24, C2, ll.272 & 434
redres n sg: redress, compensation C12, l.36
reed n sg: red C4, l.113, C10, l.86
reed adj: red C2, ll.142 & 222, C3, l.213
*refell vt: refuse to accept; refelling pr part C7, l.33
refraine vi: refrain inf C2, l.187, C3, l.79, C5, l.81
refresche vr: refresh (oneself) inf C11, l.167
reft see raif
refuge n sg: shelter, protection from danger and trouble C12, l.40
refuise, refuse : refusal, rejection C2, l.341, C3, l.325, C7, l.66
regaird, regard, regarde n sg: gaze C2, l.16, C3, ll.240 & 425; consideration, regard C4, l.122, C11, ll.54 & 80

399
regale adj: regal Dedic., 1.22
regard see regard
regarde see regard
regrait n sg: regret C2, l.374, C11, l.100
regraitting vb n: regretting, lamentation C11, l.422
rehersall n sg: reiteration, listing, enumeration C2, l.317
rehersal 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; rejois 3sg pr t C11, l.14; rejosing pr part C5, l.73, C10, l.9, C12, l.31; rejois 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
remaine vi: stay, remain, abide inf C2, ll.150, 277, & 335; remanit 3sg p t C3, l.68
remenant n sg: remainder C11, l.25
remanit see remaine
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, 1.68

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

rengvie 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

repair1 vi: repair, mend inf C3, l.317

repair2 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 ur 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; reposis 3sg hist t C2, l.147; reposing pr part C2, l.277
report  n sg: common talk, rumour C3, 1.199; reports  n pl C7, 1.4

report  vi: report  inf C3, 1.345, C8, 1.114

reports see report  n

reposing see reposi  n

reposis see reposi  v

represent1  vti: present clearly before someone  vt  inf C8, 1.17; represents  3sg  p  t C11, 1.360; represents  vi  3sg pr  t describe, bring to mind C11, 1.39  vt  3sg
hist  t C2, 1.296

repress  vt: close, subdue  inf C3, 1.294

*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 Huc., 1.5

resplendent adj: resplendent, shining brilliantly C2, 1.7

respons n sg: response C3, 1.378

rest1 n sg: rest, remainder C1, 1.16, C2, ll.20 & 108

rest2 n sg: repose, rest C2, l.421, C3, ll.81 & 190

rest1 vi: rest, repose inf C2, l.56

rest2 vi: remain inf C7, l.197

restles adj: restless C4, l.128, C10, ll.24 & 141

restles adv: restlessly C6, ll.38 & 94, C7, l.212

restoiur vt: compensate inf C2, l.251; restore, bring back inf C2, l.381, C4, l.150, C8, l.107, C12, l.75; bring back to a state of mental or physical well-being inf C3, l.114, C10, l.46

restraine vt: restrain inf C11, l.335

retche vi: reach inf C6, l.100

reteir vi: retire, retreat imper C7, l.106; reteirling pr part C3, l.241

returne vi: return inf C3, l.273, C5, l.150, C7, l.18 imper C11, l.154; returning pr part C1, l.25, C4, l.137

reule, reull vi: rule, hold sway vt inf C11, ll.4 & 540; reuls 3sg pr t C2, l.211 3sg hist t C10, l.107; reuld 3sg p t C3, l.104; rewling pr part C10, l.187; reullit p part C3, l.36; reule vi inf C6, l.1; reuls 2sg pr t C3, l.170; reuld 3sg p t 11, l.70

reuth, routh n sg: pity, compassion C2, l.293, C3, l.430

reuthfull adj: full of pity and compassion C3, l.79; pitiful, piteous C3, l.152, C4, ll.29 & 101

revar, revere n sg: river C2, l.102, C11, l.161; revers n pl C2, ll.131 & 430, C6, 1.79

revenge n sg: revenge C8, l.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
*revert1  vt: return, cause to become green again; revert 3sg pr t C6, 1.50
*revert2  vi: turn back; reverting pr part C7, ll.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, 1.34
reward  n sg: reward C3, 1.12, C11, 1.48
rewling  see reule
reyttis  n pl: rites C3, 1.377
rieds  n pl: reeds C8, 1.52
rigor  n sg: rigour, hardship C11, ll.73 & 517
rin  vi: run inf C2, 1.84, C3, 1.415, C8, 1.34; rinse 3sg pr t C1, 1.49, C11, 1.141 3sg hist t C2, 1.313, C3, 1.76; ran 3sg p t C6, ll.76 & 94, C7, 1.82; rinnis 3sg hist t C8, 1.161; ryns 3sg hist t C2, 1.123; rynning pr part C2, 1.500, C11, 1.442; rune p part C11, ll.296 & 513
ring  n sg: ring C5, ll.49, 52, & 58
ring1  vi: reign inf Dedic., 1.1
ring2  vi: ring inf C3, 1.61; rang 3sg p t C2, 1.426, C3, 1.377
rinnis  see rin
rins  see rin
ritche  adj: rich C2, 1.429, C3, 1.123, C10, 1.164
ritchlie  adv: richly C2, 1.350
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

rought  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, 1.576

ruid adj: rough Dedic., l.35, C6, l.100, C8, l.75

ruit n sg: root C10, l.81

ruittit 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; ra eid 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 pk: riders C1, l.82

ryding vb n: riding C3, l.36

ryding pr part see ryd

ryds see ryd

ryfe vti: tear into pieces, rend apart vt inf C8, l.83; ryfs vi 3sg hist t C7, l.179, C11, l.576

ryis vi: rise inf Intro., l.6, C2, l.475, C11, l.202

rym n sg: rhyme Dedic., l.16
rynnine see rin

ryns see rin
sacrifice, sacrificeis 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, ll.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, l.112, C6, l.64, C11, l.56; saift 3sg p t C8, l.118, p part C3, l.173

saif, saife adj: safe C2, ll.63 & 322, C9, l.41

saift see saif v

saik n sg: sake C5, l.95

*sail vi: project; saild 3sg p t C3, l.185

sair, sore adj: sore, severe C2, l.484, C4, l.5

sair adv: sorely, grievously C4, l.87, C11, l.505

sail v aux: shall (+ present tense gives future aspect) 1sg pr t Intro., ll.14, 18, & 26 2pl pr t C2, l.26 3sg pr t Huic., l.8, Intro., ll.5 & 7 3pl pr t Huic., l.5, Intro., ll.21 & 25; sould 1sg p t C7, l.116 1pl p t C9, l.13, C12, ll.40 & 66 2sg p t C9, l.62 2pl p t C7, l.79 3sg p t C4, ll.48 & 116, C5, l.44; suld 1sg p t Dedic., 1.37 1pl p t C3, l.8 2pl p t C1, l.59 3sg p t C2, ll.53 & 234, C3, l.38 3pl p t C2, ll.59 & 64, C3, l.309

salute vt: salute inf C10, l.161

sam, same n sg: same, aforementioned C3, ll.242 & 348, C11, l.497

sam adj: same C12, l.18

sammyng n sg: same C11, ll.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

sat see sit

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: savorous 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, ll.13 & 175, C11, 1.35 3pl pr t C2, 1.496; said 3sg p t C3, ll.245 & 386, C4, 1.87 p part C10, 1.198; sayis 3sg hist t C2, ll.178, 377, & 394; saying pr part C4, 1.20, C6, 1.89, C7, 1.208

*say vt: essay, try; sayeit 3sg p t C3, 1.319

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., 1.33, C2, 1.478, C5, 1.7 3pl hist t C3, 1.396 imper Sonn., 1.10; schersit 3sg p t C6, 1.85; scherst 3sg p t C2, 1.82, C4, 1.138, C11, 1.280; scherss imper C2, 1.403; schersing pr part C2, ll.189 & 275

schew see schaw

schift vt: shift inf C11, 1.183

schill adj: schrill C10, 1.158

schip n sg: ship C10, 1.235, C11, 1.302

schiphirds n pl: shepherds C5, 1.140, C7, 1.25, C10, 1.169

scho per prn: she C2, ll.55, 63, & 67; hir acc/dat Invoc., 1.23, C2, ll.19 & 53 gen C2, ll.12, 16, & 67; her gen C2, 1.229

schoir n sg: shore C3, ll.116 & 358, C12, 1.2

schoir vt: threaten inf C11, 1.183; schoirs 3sg pr t C3, 1.342; schord p part C3, 1.392; schorde p part C2, 1.512

*schoot vi: shoot; schot 3sg p t C1, 1.3, C10, 1.139

schorne see schair

schort adj: short C3, 1.51; brief C3, 1.342, C4, 1.106, at - in brief C8, 1.119

schortlie adv: quickly C1, 1.69, C2, ll.381 & 406

schot n sg: shot C10, 1.2

schot see *schoot

schouk see *schaik

schour n sg: shower C4, 1.163; schours n pl C11, 1.434

schout n sg: shout C4, 1.157, C8, 1.35, C11, 1.549; schouts n pl C1, 1.60

schout vi: shout inf C2, 1.137; schoutting pr part C2, 1.103

*schrink vi: shrink; schrinks 3sg hist t C6, 1.62

schyning see scheine
schyphert  adj/p part: ciphered C11, ll.178 & 328

sclenderlie  adv: little C2, l.504

scorching  adj/pr part: scorching C4, l.13

seale  n sg: seal C2, l.337

secours  n sg: help C4, l.102

secret  adj: secret, hidden Sonn., l.10, C6, ll.14 & 43

*seek1  vt: seek; socht 1sg p t C4, l.65

*seek2  vt: percolate; socht 3sg p t C5, l.69, C11, l.258

seid  n sg: seed C5, l.36, C10, l.83

seidged  adj/p part: besieged C1, l.26

seime  vi: seem, appear inf C11, l.133 3pl hist t C3, l.51; seimd 3sg p t C2, l.162; seims 3pl pr t C11, l.199 3sg hist t C4, l.19

seimlie  adj: seemly, of pleasing appearance C2, l.134, C3, ll.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., l.2, C2, l.437, C3, l.227 our self C9, l.13 thy self C4, l.84 hir self C3, l.112 him self C4, ll.35 & 119, C6, l.43 thair self C3, l.221 tham self C8, l.93

semblance, semblance  n sg: appearance Huic., l.2, C2, l.459, C10, l.227

semblant  n sg: appearance, form, aspect C6, l.63

sembling  adj/pr part: resembling C3, l.261

sempillar  adj: simple, humble Intro., l.27, Dedic., ll.14 & 34

semplie  adv: simply, humbly C11, l.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, C5, 1.65, C12, 1.25 imper C3, 1.164 p part C3, 1.251, C5, 1.27 3pl pr sub t Dedic., 1.52

sene see sen

sens see sence

sensis n pl: senses Invoc., 1.15, C11, ll.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

sereine 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 pr 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, ll.215 & 391; severest adj sup C7, 1.188

seveir adv: severely C11, ll.258 & 540

severest see seceir adj

seyndill adv: seldom, rarely C3, 1.342
sic, sutche adj: such Dedic., ll.29 & 52, Intro., l.29

sich vi: sigh inf C3, l.149

sie n sg: sea C3, ll.173 & 352, C4, l.146; seis n pl C1, l.11, C3, ll.110 & 120

sie vt: see inf Dedic., l.14, C2, ll.45 & 100 1sg pr t C4, l.112; 2pl pr t C2, l.393, C3, l.9 3pl hist t C6, ll.105 & 106 3sg pr sub t C3, l.221; seis 3sg hist t C1, ll.11 & 45, C2, l.281; seeing pr part C2, l.499, C3, l.358, C5, l.83; sein p part C8, l.81; seine p part C2, ll.133, 144, & 156

signe, sing n sg: sign C2, l.353, C5, l.65, C8, l.25

silk n sg: silk C5, l.48; silks n pl C5, l.130

silkin adj: silken C10, l.136

sillie adj: silly C1, l.41, C5, l.97

*sin vi; sin; sind p part C3, l.404

sing see signe

sing vi: sing inf Intro, l.2, Sonn., l.4, C2, l.3 1sg pr t C6, l.6; sang 3sg p t C10, l.175

single adj: single C3, l.342; alone C4, l.51, C5, l.91

singlie alone, in a lonely fashion; individually C5, l.1

sinister adj: sinister C3, l.291

sister n sg: sister C10, l.20, C11, l.299; sisters n pl C7, l.2

sit vi: sit inf C4, l.28; sits 3sg pr t C9, l.23; sat 3sg p t C2, ll.162 & 468, C3, l.112

situat n sg: situation, setting C5, l.83

situat adj/p part: situated C2, l.132, C3, l.167, C7, l.184

situation n sg: situation, setting C11, l.165

skairs, skairse adj: scarce Dedic., l.11, C2, l.133, C8, l.12

skairslie adv; scarcely C2, l.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 pk: splinters, small pieces C11, 1.487

skelps n pl: strokes, blows C7, 1.172

*skelp vi: slash; skelp 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 pk: cries, screeches C8, 1.61, C11, 1.433

sky n sg: sky C4, 1.26, C10, 1.136, C11, 1.298

slaik vt: 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, 1.90

slycht n sg: cunning, subterfuge C2, 1.73, C3, ll.106 & 398

slyd¹ vi: move, go unperceived, stealthily inf Intro., 1.21; slyds 3sg pr t C4, 1.84
3sg hist t C9, 1.43

slyd² vti: slide vt inf C3, 1.293 vi inf C11, ll.125 & 528

smaik n sg: rogue, rascal, contemptible, worthless fellow C7, 1.156

small adj: weak, feeble

smart nsg: pain, suffering C2, 1.285, C3, 1.149, C8, 1.98

smart vi: hurt inf C3, 1.59, C4, 1.19, C8, 1.59

smatchet n sg: impudent and worthless character C7, 1.156

smell n sg: smell, scent c2, 1.145, C3, 1.207

smell vti: smell vt inf C11, 1.82 vi inf C11, 1.163; smeld vt 1sg p t C10, 1.191;
smels vi 3sg hist t C2, 1.218

smok n sg: smoke C11, 1.305

*smore vt: stifle, smother; smorde p part C2, 1.513

smyle n sg: smile C2, 1.298, C11, 1.47

smyld see smyle v

smyle inf vi: smile inf C11, 1.13; smyld 3sg p t C7, 1.100; smyling adj/pr part
C1, 1.1, C7, 1.137

smyt vi: smite inf C11, 1.593

snair n sg: snare C3, 1.353, C9, 1.60, C12, 1.38

snapwark n sg: trigger mechanism C3, 1.320
snaw n sg: snow C10, 1.47

snell adj: sharp-edged, keen C4, l.161, C8, 1.77, C11, 1.507

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

socht see seek v1 and 2

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

sone1 n sg: son C1, l.1, C2, l.477, C7, l.140

sone2 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

sort1 n sg: fashion C1, l.75, C2, l.257, C3, l.291; sorts n pl C10, ll.26 & 200, C11, l.330

sort2 n sg: sort C5, l.132; sorts n pl C12, l.48
sort\textsuperscript{3} \textit{n sg}: band, company C3, l.102, C7, l.51, C8, l.88

soubir \textit{adj}: sober C2, l.295

souche \textit{vi}: murmur, ripple \textit{inf} C2, l.136

souching \textit{vb \textit{n}}: murmuring C10, l.155

souck \textit{vt}: suck 1\textit{sg pr t} C2, l.189

sould see \textit{sall v}

souldart, suldart \textit{n sg}: soldier C9, l.62, C11, l.356

sound \textit{n sg}: sound C10, l.90; \textit{sounds} \textit{n pl} C11, l.538

sound \textit{vi}: sound, resound \textit{inf} Intro., l.2, C2, l.169, C11, l.108; \textit{soundit} 3\textit{sg p t} C12, l.5; \textit{sounding pr part} Dedic., l.12

sound \textit{adj}: healthy, unblemished C2, ll.199 & 200, C3, l.313; deep C3, l.302

soune \textit{vi}: swoon, faint away \textit{inf} C3, l.417

*soup \textit{vt}: soak; \textit{soupit} \textit{p part} C6, l.52; \textit{sowpit} \textit{p part} C11, l.505

sour \textit{n sg}: sour C2, l.189

source \textit{n sg}: source, spring C11, ll.7, 364, & 446

sourd \textit{n sg}: sword Invoc., l.10, C1, l.48, C2, l.106; \textit{sourds} \textit{n pl} C3, l.45

sournes \textit{n sg}: sourness C11, l.54

sousing \textit{adj/pr part}: striking, cuffing, heavy (of strokes) C7, l.172

souveran \textit{adj}: sovereign Dedic., l.3

sowpit see *soup

space \textit{n sg}: extent Dedic., l.24; time C2, ll.148, 177, & 294

spair\textsuperscript{1} \textit{vt}: spare, refrain from injuring \textit{vt inf} C3, ll.137, C6, l.22, C10, l.45; \textit{sparit} 3\textit{sg p t} C4, l.61; \textit{spaird p part} C3, l.422, C11, l.83; \textit{vi inf} C3, l.51, C6, l.71, C11, l.500

spair\textsuperscript{2} \textit{vt}: grant, spare \textit{inf} Intro., l.35, C3, l.171, C11, l.11 \textit{imper} C2, l.2, C7, l.123

spair\textsuperscript{3} \textit{vt}: confine, control \textit{inf} C9, l.63
spak see speik

spalds n pl: shoulders, or pieces of armour which protects the shoulders C8, l.63 and right arm

sparit see spair

spark n sg: spark Invoc., l.23; sparkis n pl C11, l.480

sparkling adj/pr part: spattering C3, l.295

sparkis see spark

sparplit adj/p part: scattered, dispersed C7, l.192

specifie vt: specify inf C11, l.58

speciall adj: rare, particular C2, l.5 & 35 (in) - in particular C2, l.483, C7, l.30

spectacle n sg: spectacle C7, l.198

sped see speid v

spedie adj: speedy C11, l.28

speid n sg: speed C2, l.88, 98, & 390

speid vi: speed inf C7, l.244 imper C6, l.90; sped 3sg p t CC2, l.98 & 140, C7, l.26 3pl p t C7, l.226, C10, l.142

speik vi: speak 3 pl hist t C1, l.47; spak 1sg p t C7, l.120 3sg p t C6, l.44, C7, l.155, C11, l.539; speiking pr part C2, l.330

speir n sg: spear C4, l.118; speirs n pl C2, l.361, C8, l.51; speris n pl C8, l.130

speir vt: enquire, investigate inf C6, l.57

speirs see speir n

speitche n sg: speech Intro., l.16, C2, l.376, C3, l.279

speitchles adj: speechless C11, l.363

spelkit adj/p part: splintered C8, l.131

spelunc n sg: cave C10, l.145
spend vt: expend Intro., I.17, C11, ll.303 & 561; spent p part C3, I.159, C11, I.373 & 445

speris see speir n

spill vt: spoil inf C5, I.16 1sg pr t Huic., I.6

spind vt: spin, wind inf C5, I.11

splentis n pl: splinters, fragments C7, I.172

sport n sg: recreation, amusement C3, I.344, C11, I.575 in - by way of a jest, in fun C7, I.204; sports amorous dalliance or intercourse C10, I.93

sport\(^1\) vt: amuse, divert inf Dedic., ll.35 & 51, C11, I.22

sport\(^2\) vi: amuse, divert oneself inf C4, I.108, C11, I.609; sports 3pl pr t C7, I.2; sporting pr part C4, I.96

sporting vb n: engagement in sport C11, I.66

sports see sport n, v\(^2\)

spot n sg: spot C11, I.133

spot vt: spot, stain inf C7, I.114

spout n sg: spout C2, I.136, C11, I.379

*spout vi: spout; spoutit 3sg p t C11, I.496

spray n sg: wooded area C2, I.153, C11, I.494

sprayings n pl: sprayings C10, I.141

spred vti: spread inf C11, I.479

spreit n sg: spirit Huic., I.3, Dedic., I.8, C2, I.2; spreits n pl C1, I.9, C3, I.100, C7, I.1

sprent vi: sprint, bound away inf C8, I.14 3sg p t C7, I.81

spring n sg: spring, fount C7, I.53, C10, I.78, C11, I.250

spring vi: spring, spout inf C5, I.88; springis 3sg pr t C11, I.446; springand adj/pr part C11, I.493; springing adj/pr part C2, ll.136 & 486, C11, I.234
sprinklit adj/p part: sprinkled C5, 1.46

sprutand adj/pr part: spurting C11, 1.494

spur n sg: spur C3, 1.322; spurris n pl C11, 1.314; spurs n pl C2, 1.361, C3, 1.39

spur vi: use the spur inf C2, 1.368; spurd 3sg p t C3, 1.325, C6, 1.57; spurrit 3sg p t C7, 1.84

spurris see spur n

spurrit see spur v

spurs see spur n

spy vt: observe inf Intro., 1.28, C2, 1.160, C7, 1.98; spyde 3sg p t C2, 1.76; spyis
3sg hist t C2, 1.141, C3, ll.242 & 305; spying pr part C2, 1.156, C3, 1.75, C7, 1.47

spyt n sg: (in) spite (of) C2, 1.254

squaier adj: sturdy C2, 1.94

stabile, stabill adj; unchanging, immutable Intro., 1.13, C2, ll.114 & 462; unwavering, fixed C5, 1.26, C6, 1.55, C12, 1.16

staik n sg: stake C5, 1.90

*stair vi: stare; staid 3pl p t; stailing adj/pr part C2, 1.165, C3, 1.143, C5, 1.17; stailing adj/pr part C11, 1.259

stait n sg: estate C10, 1.102, C11, ll.83 & 130

staitlie adj: noble, great, lofty Invoc., 1.6, C1, 1.26, C3, 1.50

stak see *stick

stalwart adj: stalwart, resolute C2, 1.395, C4, 1.166, C6, 1.97

stalwartlie adv: stalwartly C1, 1.68

stamp n sg: stamp C2, 1.337

stand vi: stand inf Intro., 1.1, C2, 1.85, C3, 1.324; stands 3sg hist t C2, ll.370 & 462, C3, 1.143

standhard n sg: standard C3, 1.318
stands see stand
stanks n pl: ponds, pools, lakes C2, 1.430
star n sg: star C2, 1.7; stars n pl C11, 1.412
staring see stair
stars see star
start vi: start, jump inf C2, 1.124, C3, 1.151 3sg p t C3, 1.326, C7, 1.216, C11, 1.520
statue n sg: statue C5, 1.25, C10, 1.56
stay n sg: pause, delay C3, li.362 & 394
stay vi: pause, remain, linger inf C2, li.85 & 371, C3, 1.271
stay2 vt: cease, curtail vt inf C2, li.155 & 341 vi inf C3, 1.382; stayt 3sg p t C2, 1.358
stedfast adj: steadfast C5, 1.17, C10, 1.124
stedfastlie adv: steadfastly C11, 1.242
steed n sg: place, stead C3, 1.68, C5, 1.29, C11, 1.360
steid, steide n sg: steed, mount C2, li.366, 395, & 434; steids n pl C11, 1.296
steile n sg: steel C1, 1.39, C2, 1.113, C3, 1.61
steile, steill vt: steal inf C3, 1.18, C5, 1.58
steir vt: stir up, mix up Invoc., 1.6, C2, 1.389
steitlie see staitlie
stem vt: stem, staunch inf C10, 1.6
stend vi: rear inf C11, 1.559
stent vi: stop, remain in a place inf C3, 1.437; stints 3sg hist t C2, 1.117
sterve vi: wither, perish 1sg pr sub C2, 1.200
*stick vi: stick; stak 3sg p t C8, 1.157
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., 1.24, C2, 1.99, C7, 1.27; strongest adj sup C1, 1.39, C9, 1.5, C12, 1.38

strave see *strive

streit n sg: street C8, 1.24

strems n pl: streams C11, 1.438

strength n sg: strength C1, 1.38, C2, ll.114 & 395

strengthie adj: strong against assault C8, 1.152

*strength vi: strive, strain; strengths 3sg hist t C8, 1.92

stres, strese n sg: strain, bodily injury C3, 1.114, C6, 1.2, C11, 1.383; gust of wind C7, 1.185

stressit adj/p part: injured C11, 1.319

stretche vt: stretch inf C3, 1.53

strick vi: strike, fight 3pl hist t C8, 1.47; strak 3sg p t C1, 1.68, C7, 1.197, C12, 1.55 3pl p t C3, 1.50; stricks 3sg hist t C11, 1.578; strukin p part C11, 1.363

stricking vb n: striking C2, 1.452

strictlie adj: firmly, constrainedly C8, 1.146

string n sg: string for a musical instrument Intro., 1.5

*strive vi: wrangle; strave 3sg p t C7, 1.103 3pl p t C7, 1.212, C8, 1.146; stryfs 3sg hist t C11, 1.578

strong see strang

strongest see strang

stronglie adv: strongly C3, 1.50

strukin see strick

stryfs see *strive

stuir adj: violent C2, 1.452
stummer vi: stumble, stagger inf C5, l.4

stupefact, stupifact adj/p part: stupified C2, ll.162 & 408, C11, l.319

sturdelie adv: sturdily C2, 1.431

styld adj/p part: named, called C6, 1.97

style n sg: fashion in which something is written Dedic., 1.46, C2, 1.146, C11, l.12

sua see so

suadge vt: comfort inf C11, l.197

suadgement n sg: comfort C11, l.338

suave adj: pleasant, delightful C2, 1.220, C6, 1.49, C10, 1.155

subdew vt: subdue inf C2, l.108, C5, l.35; subdewd adj/p part C2, 1.240

subject n sg: subject topic Dedic., l.34, Sonn., l.3, C12, l.59

*subjoin vt: to add at the end of a spoken argument; subjoins 3sg hist t C7, l.129

subsequent adj: following C3, l.378, C6, l.116, C11, l.228

subtelie, subtile adv: secretly C2, l.160, C5, l.115; skilfully, cunningly C7, l.220

subtile, subtil adj: cunning, deceitful, crafty C1, l.1, C3, l.85, C10, l.130

subvert adj/p part: inadequate Dedic., l.41

succeed vi: follow after inf C6, l.41; succedit 3sg p t C2, l.65

succes n sg: result Dedic., l.5, C2, l.56; success C10, l.70

suddan adj: sudden C1, l.44, C2, l.355, C3, l.164

suddan, suddane adv: suddenly C2, ll.103 & 308, C5, l.119

suddanlie adv: suddenly C11, ll.286, 489, & 541

*suffer vt: suffer; suffers 3sg pr t C4, l.111; suffert 3sg p t C2, l.196 3pl p t C3, l.385

suffocat adj/p part: suffocated C3, l.149, C11, l.271
suffuscate  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; suppress 3sg p t C2, l.23 & 323, C7, 1.45 adj/p part C1, l.14, C2, l.369, C3, l.195; suppressit p part C2, l.232

suppyis 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

sustaine vt: sustain, endure inf C11, l.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, l.136 & 146
sweitlie adv: sweetly C2, 1.218, C3, 1.302

sweitnes n sg: mellifluousness Sonn., l.13

swell vi: swell, augment inf C2, 1.492, C4, 1.63, C7, 1.65; swellit 3sg p t C11, 1.369; swels 3sg hist t C2, 1.242, C11, 1.7; swelling adj/pr part C3, 1.173, C11, 1.627; sweld adj/p part C2, 1.169

swelt vi: swoon, become faint with emotion inf C4, 1.19

swerfs n pl: swoons C2, 1.177, C4, 1.14

swet n sg: sweat, stress, exertion C11, 1.503

swiftlie adv: swiftly C1, 1.77, C2, 1.118

swiftnes n sg: swiftness C2, 1.83

*swim vi: swim; swame 3sg p t c3, 1.120

swyft adj: swift C11, 1.592

sych vi: sigh 1sg pr t C11, 1.457; sychit 3sg p t C5, 1.121; syching adj/pr part C4, 1.87, C11, ll.414 & 443

sychis, sychs n pl sighs C2, ll.173 & 285, C11, 1.348

sychit see sych

sychs see sychis

sycht n sg: sight Intro., 1.27, C2, ll.305 & 355

syd n sg: side C3, 1.292, C7, 1.174, C8, 1.46

sylld adj/p part: conquered, ensorcelled C6, 1.96

syn adv: then Dedic., 1.16, C2, ll.57 & 227

synceir adj: sincere Intro., 1.10

syndrie adj: (not....far) not far apart C2, 1.487; several, sundry C5, 1.10, C8, 1.36, C10, 1.26

syphers n pl: ciphers, letters, monograms C10, 1.121

syrop n sg: syrup C10, 1.40

syt n sg: sorrow, grief, suffering C4, 1.13, C11, 1.293
tabilis n pl: tables C11, 1.327

taine see tak

tairge, targe n sg: small shield, usually round C3, 1.61, C4, l.118; C7, l.170,
tak vt: take inf C2, ll.31, 67, & 72 1sg pr t C7, l.149 imper C3, l.272, C7, l.161; taks 3sg pr t C2, 1.343, C8, l.41 3sg hist t C3, l.72, C7, l.72; tuik 3sg p t C4, l.167, C6, l.12, C7, l.16; taine p part C7, l.218

tald see tell
tall adj: great, mighty C2, l.289, C11, l.526
tanting adj/pr part: taunting, tormenting Dedic., l.46
targe see tairge
tarie vi: tarry, delay inf C2, 1.334, C8, l.160, C11, l.408
tedious adj: tedious C4, l.145, C11, l.625
teild adj/p part: pitched C4, l.120; tilled C10, l.84
teils n pl: tales C2, l.245
tein, teine n sg: rage, vexation, woe C2, l.41, C4, ll.34 & 120
teinfull adj: woeful, grievous Invoc., l.26, C3, l.247
teiris, teirs n pl: tears C2, ll.174 & 285, C3, l.152
teist vt: test inf C2, l.490
teith n pl: teeth C11, l.577
tell vt: relate inf C2, ll.89, 152, & 493; tels 3pl pr t C2, l.245; tald 1sg p t C2, l.480 p part C8, l.163
temperat adj: temperate, mild C11, l.167
tempest n sg: storm C11, l.430
templs n pl: temples C11, l.571
*teme vt: admire; tems 3sg hist t C3, l.357
ten det num: ten C3, l.439, C11, l.436
tend  vi: turn, tend inf C8, ll.43 & 166, C11, l.300 1sg pr t C12, l.1; tends 3sg pr t C9, l.35; tending adj/pr part C10, l.214, C11, l.333

tender  adj: tender C2, ll.54, 78, & 138

tenderlie  adv: tenderly C10, l.43

tending  see tend

tends  see tend

tent$^{1}$  n sg: tent C2, l.54

tent$^{2}$  n sg: probe C2, l.172

tentelie  adv: heedfully C2, l.280

terrabill, terribile  adj: terrible C3, l.31, C8, l.126, C11, l.538

terrefeit  adj/p part: terrified C1, l.49

terribile  see terrabill

terror  n sg: terror C3, l.247, C4, l.34, C8, l.61

testifie  (of)vi: bear witness (to) inf C12, l.58

text  n sg: text C2, l.493, C11, ll.154 & 256

thair  see thay

thair  adv: there C1, ll.23, 37, & 51

thairbe  adv: by that C10, l.207

thairfoir  prn+prep: for it, for that C2, l.417

thairfro, thairfra  adv: from that place C4, l.137, C7, l.213, C11, l.273

thairin  adv: inside, in that place C2, l.144, C11, ll.438 & 500

thairof  prn+prep: of it C3, l.295, C11, l.622

thairwith  adv: with that C11, l.609

thais  see that dem det

thak  n sg: thatch C4, l.163
tham see thay

thame see thay

than  conj: than C2, ll.37, 45, & 146

than, thane  adv: then Huic., l.7, Intro., l.11, Dedic., l.45

thank  n sg: thanks Dedic., l.29; thanks n pl C10, l.225

thankfull  adj: thankful C2, l.320, C10, l.212

thanks  see thank

that  dem det: that C1, ll.26 & 58, C2, l.264; thais pl C10, l.229; thois pl C4, ll.126 & 153, C6.,1.95

that  dem prn: that C2, l.246; thois pl C2, l.68, C3, l.299, C7, l.51

that  rel prn: that, who, whom Huic., l.8, Dedic., l.1, C1, l.49

that  conj: that Dedic., ll.11 & 31, Invoc., l.12

thay  per prn 3pl nom: they C1, ll.23, 47, & 52; tham acc/dat Invoc., l.15, C1, l.76, C2, l.46 reflex C3, ll.53 & 56; thame acc/dat C2, l.500, C3, l.20, C7, l.29; thair gen Dedic., ll.14 & 30, C1, l.29

the  def art: the Intro., ll.8, 15, & 17

thee  see thou

theif  n sg: thief C3, ll.17 & 24

thence  adv: thence, (from) that place C1, l.76, C5, l.66, C11, l.620; (from) that time C7, l.207

thick  adj: heavy, thick; thikkest adj sup C3, l.73

thies  n pl: thighs C8, l.63

thikkest  see thick

thiklie  adv: heavily C8, l.68

thing  n sg: thing Sonn., l.2, C2, ll.252 & 339; things n pl C11, l.139
think vt: think inf C2, 1.184, C3, 1.434, C9, 1.25 3sg pr sub t C2, 1.327 3pl pr t C3, 1.223; thinks 3sg pr t C2, 1.182 3sg hist t C2, ll.331, & 411 3pl hist t C2, 1.223; thocht 3sg p t C2, 1.68, C7, 1.83; 3pl p t C1, ll.21 & 72; think vi inf C11, 1.439

thir see this dem

thirlit adj/p part: pierced C11, 1.257

this dem prn: this Dedic., 1.6, C2, ll.215 & 402; thir dem prn pl C7, 1.90

this dem: this Intro., 1.19, Dedic., ll.4 & 6; thir dem pl C2, 1.410, C3, ll.16 & 391

tho adv: then C3, 1.337, C6, 1.65, C11, 1.243

thocht n sg: thought Dedic., 1.33, Sonn., ll.1 & 10; thochtis n pl C2, 1.299, C11, 1.391; thochts n pl C2, ll.182 & 185, C10, 1.24

thocht see think

thocht conj: although, though Huic., 1.6, Intro., 1.1, Dedic., 1.36

thochtles adj: thoughtless C2, 1.184, C11, 1.355

thochts see thocht n

thois see that

*thole vt: endure; thold 1sg p t C2, 1.394

thorn, thorne n sg: thorn C11, ll.77 & 389

thou, thow per prn 2sg nom: thou, you Invoc., ll.3 & 14, C3, 1.3; thee acc/dat Huic., ll.2, 3, & 4; thy gen Huic., 1.6, Invoc., ll.9 & 11; thyn gen Invoc., l.10, C2, 1.256

thousand, thowsand det num: thousand C3, 1.439, C8, 1.48, C11, 1.177

thow see thou

thowsand see thousand

thrall n sg: slave C1, 1.7, C2, 1.68

thrall vt: bring into subjection inf: C11, l.106; thrals 3sg hist t C10, 1.2; thrallit adj/p part C9, 1.20, C11, 1.474
throw  n sg: twist, contortion C4, l.168

throw  vt: twist, contort inf C11, ll.195 & 382; throws 3sg hist t C9, l.47

*throw vt: throw, hurl; threw 3sg p t C3, l.286, C11, l.257 3pl p t C8, l.143, C11, l.211

threads  n pl: threads C10, l.136

threw see throw v

thrie  num: three C4, l.127

throch, throche, throw  adv: through C1, ll.5 & 64, C2, l.275

throng  n sg: throng, crowd C2, l.275

throt  n sg: throat C7, l.116, C11, l.272

throw see throch

thrust  adj/p part: stabbed C4, l.53

thryse  adv: three times C11, ll.90, 514, & 515

thudding  vb n: thudding, thumping C1, l.46

thudding  adj/pr part: thudding, thumping C3, l.171

thuds  n pl: thuds, thumps C6, l.76, C7, l.188

thunder  n sg: thunder C1, l.64, C3, ll.49 & 171

thundring  adj/pr part: thundering C8, l.68

thus  adv: thus, in this way Invoc., l.28, C2, ll.275 & 331

thy see thou

thyn see thou

till, to  prep: to Huic., ll.3 & 12, Intro., l.19; prep governing inf Huic., l.4, Intro., l.2, Dedic., l.18

till  conj: until C3, l.338, C11, l.61

toir  vt: tear, rip inf C8, l.73 3sg p t C11, l.595
topas n sg: topaz, chrysolite, yellow sapphire C10, 1.168

tops n pl: tops, roofs C11, 1.304

torche n sg: torch C5, 1.68; torches n pl C3, 1.296

torment n sg: torment C4, 1.34, C11, 1.395

torment vt: torment inf C3, 1.136; tormentit 3sg p t C3, 1.336 adj/p part C2, 1.371, C4, 1.143; tormenting pr part C11, 1.430

tormoyling adj/pr part: in turmoil, agitated C11, 1.428

torne vt: tear, rend inf C11, 1.384
	
tort n sg: harm, injury Dedic., 1.46, C3, ll.256 & 388

tortur n sg: twisted pattern C11, 1.212

tosd, tossed adj/p part: tossed C2, 1.128, C4, 1.120

toune n sg: town, farmstead C1, 1.26, C3, 1.419, C6, 1.35; touns n pl C3, 1.370, C4, 1.129

toung n sg: tongue C2, 1.89, C3, ll.154 & 248 language C11, 1.251; toungs n pl tongues C3, 1.216

touns see toune

tour n sg tower C5, 1.62, C6, 1.93, C7, 1.181; tours n pl C11, 1.571
	
towarts prep: towards C3, 1.260

toy n sg: careless, contemptuous, frivolous action C11, 1.44; toyes n pl Dedic., 1.46

toyne (up)vi: tune inf Intro., 1.5

toynles adj: tuneless Dedic., 1.12

tragedie n sg: tragedy C11, ll.10 & 109

traillit adj/p part: trailed, dragged C11, 1.150

traine\(^1\) n sg: path, course, trail C5, 1.98

traine\(^2\) n sg: lure C9, 1.24
traine vt: lure inf C6, 1.84

trait n sg: written line C11, 1.490

trans n sg: trance C2, 1.77

transform vt: metamorphose, change inf C3, 1.119; transformit adj/p part C2, 1.95

transparant adv: transparent C3, 1.308

transport adj/p part: transported C2, 1.166

trasse n sg: trace, trail C7, 1.227

trateur n sg: traitor C3, 1.21

tratlers n pl: prattlers, idle gossipers C2, 1.245

travell n sg: labour, trouble C4, 1.120, C6, 1.12, C11, 1.168

trebusching adj/pr part: tumbling C3, 1.151, C3, 1.322

tred vt: tread; p part C7, 1.288

treis see trie

treist, trest vi: have confidence (in), trust inf C2, 1.321 1sg pr t Dedic., 1.42; trust 1sg pr t C4, 1.52

tretment n sg: treatment C2, 1.54

treulie adv: truly C11, 1.467

treuth, trewth n sg: truth C3, ll.65 & 208, C11, 1.345; troth C9, 1.70

trew adj: true C2, 1.327, C3, 1.261, C7, 1.195

trewth see treuth

tribill adj: treble Intro., 1.5

trickling adj/pr part: trickling C11, 1.413

trie n sg: tree Dedic., 1.17, C7, 1.162, C8, 1.140; treis n pl C2, 1.432, C5, 1.86, C10, 1.202

trimbling adj/pr part: trembling C2, 1.104, C3, 1.240, C5, 1.18
triumphall adj: victorious, triumphant C8, l.102

triumphantlie adv: triumphantly C1, l.19

triumphe n sg: triumph C2, l.37, C10, l.102, C11, l.118

triumphe vi: triumph inf C3, l.208

tron n sg: throne C3, l.180, C10, l.161

*trot vi: trot; trottane pr part C6, l.61

troup, troupe n sg: troop, train C7, l.87, C8, l.37, C10, l.151; troups n pl C1, l.50, C3, l.116

trubill, truibill n sg: trouble C4, l.120, C12, l.22

trublit, truiblit adj/p part: troubled, agitated C2, l.299, C3, l.154, C11, l.331

trublous adj: agitating, troubling C5, l.5

truibill see trubill

truiblit see trublit

trust n sg: trust C10, l.100, C11, ll.196 & 279

trust v see treist

trustie adj: trusty, loyal, faithful C4, l.85, C9, l.70

try vt: test inf C7, l.200; tryit p part C3, l.65; demonstrate inf C8, l.28; examine tryis 3sg hist t C4, l.128

tryn n sg: train of followers C3, l.131

tuik see tak

tuitche vt: touch inf Dedic., l.17; tuitchd 3sg p t C3, l.305

*tumble vi: tumble; tumblit 3sg p t C11, l.387; tumbles 3sg hist t C11, l.578; tumbling adj/pr part C3, l.129, C8, l.64, C11, l.44

tume n sg: leisure, sufficient time C1, l.55

tumults n pl: raging floods C11, l.428

turats n pl: turrets C6, l.93
turne  n sg: turn C2, 1.294

turne vti: turn vt 1sg pr t Intro., 1.36; turnd 3sg p t C1, 1.69 p part C7, 1.73; turnit 3sg p t C3, 1.416; turns 3sg hist t C3, 1.72; turne vi inf C2, 1.447, C7, 1.121, C11, 1.393 1sg pr t C4, l.6, C9, l.1; turnit 3sg p t C2, 1.109, C11, ll.103 & 171; turns 3sg hist t C4, 1.21, C11, 1.578; turning pr part C7, 1.70, C10, 1.178; turnyng pr part C7, 1.95

turnpyks  n pl: spiral or winding stair C6, 1.93

turns see turne v

turnyng see turne v

tway, two  n: two C2, 1.186, C3, l.26, C7, 1.220

*twinkle vi: twinkle; twinklit 3pl p t C2, 1.174; twynkling adj/pr part C2, 1.7, C4, ll.24 & 143

twists  n pl: twigs C2, 1.138

two  n see tway

two  adj num: two C1, l.6, C2, ll.90 & 131

twynkling see *twinkle

tycht  p part: stretched C3, 1.37, C5, 1.96

tyd  n sg: time C2, ll.264 & 507, C7, 1.177

tygar  n sg: tiger C2, 1.41, C3, 1.433, C4, 1.131

tym, tyme  n sg: time C2, ll.27, 100, & 336; tyms  n pl Sonn., l.1, C1, l.15, C3, 1.439

tymlie  adj: timely C2, 1.344

tyms see tym

tyn, tyne  vt: lose inf C3, 1.321, C4, 1.84; fail inf C2, 1.379; lack 1sg pr t Dedic., 1.36; waste 1pl pr t C7, 1.216; tyns 2sg pr t loses C9, 1.68

tyre  vi: tire, become weary inf C3, 1.93, C6, 1.12, C11, 1.461; tyrit adj/p part C11, l.5
umber n sg: shade C11, l.236
umbrage n sg: shade C11, l.492
umquhyle adv: formerly C5, l.132, C7, l.139, C11, l.152
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
unskillfull adj: inexpert, 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
untuitchit adj/p part: untouched, undefiled C2, l.453
unworthie adj: worthy Dedic., l.7
up adv: up Intro., l.5, Invoc., l.2, C2, l.147
up prep: up C1, l.28, C2, l.373, C3, l.49
upbend  vt: lift up inf Dedic., 1.50, C11, 1.628 adj/p part C2, 1.42, C11, 1.556

upblais  vt: blaze up inf C11, 1.200

upcast  vt: cast up inf C6, 1.51; upcasting pr part C11, 1.588

upclois, upclose  vt: close up inf C5, 1.104, C7, 1.235

*updry  vt: dry up updryis 3sg pr t C2, 1.243; updryit 3sg p t C3, 1.64; updry-ing pr part C6, 1.48

uphold  adj/p part: upheld C3, 1.153

*upkendle  vt: kindle up; upkendlit 3sg p t C5, 1.70

upon, upone  prep: on Dedic., 1.21, C2, ll.161 & 418

upreis, uprise  vt: raise up inf C9, 1.29, C10, 1.81; uprais 3sg p t C2, 1.156, C8, 1.29, C11, 1.549; upraeist adj/p part C3, 1.310

*upspring  vi: spring up; upspringing pr part C6, 1.54

upsteir  vt: stir up inf Intro., 1.31; imper Invoc., 1.15

*upsuck  vt: suck up; upsucking pr part C11, 1.596

upsyd  adv: upside - + doune upside down C3, 1.416

uptak  vt: take up inf C6, 1.47, C11, 1.541

*upwarp  vt: weave up; upwarping pr part C10, 1.140

urgent  adj: pressing, oppressive, severe C4, 1.140

us see we

use1  vt: use, employ inf C2, 1.338; usis 3sg hist t C2, 1.463

*use2  v aux: use; usit 3sg p t C11, 1.193

uther  prn sg: other C1, 1.84, C2, ll.210 & 359; uthers prn pl Invoc., 1.27, C9, 1.30, C11, 1.158

uther see other

utherwayis  adv: otherwise C2, 1.74, C7, 1.243

utter  adj: utter, complete C7, 1.234, C10, 1.8, C11, 1.296

utterlie  adv: utterly, totally C3, 1.83, C11, 1.464, C12, 1.67
vacant adj: unoccupied, free C10, 1.119

vagabound n sg: vagabond C3, 1.198

vaill 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

valear1 n sg: value C8, 1.12

valear, valor2 n sg: valour, stoutness of heart C1, ll.2 & 34, C2, 1.380

valey n sg: valley C6, 1.35

valor see valear2

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

*vannis 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, ll.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

verray see veirray

verse n sg: verse Dedic., ll.2 & 30, C6, 1.98; versis n pl Intro., l.3, Sonn., l.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., l.21, C1, l.45, C4, l.168

victoriuslie adv: victoriously C10, l.3

viellard n sg: old man C3, 1.221

vigor n sg: vigour, strength Intro., l.9, C5, l.152, C8, l.54

vilan adj: villainous, wicked C3, l.96

village n sg: village C11, l.309

vincus vt: vanquish inf C1, l.2; vincust 3sg p t C2, l.9, C8, l.111, C11, l.36 adj/p

part C1, l.16, C2, 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, C3, l.381

virginale adj: virginal C2, l.214

virginetie n sg: virginity C2, l.216

visage n sg: visage, face C2, l.75, C3, l.75, C9, l.47

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 & 382

vivelie adv: vividly, vigorously Invoc., l.15, C11, l.224

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

vouusting adj/pr part: boasting, bragging C7, l.145

vow n sg: vow C7, ll.110, 134, & 153
voyage  n sg: voyage, journey C2, 1.74, C7, 1.22, C11, 1.303

vult  n sg: face, countenance C6, 1.68, C10, 1.15, C11, 1.420

vyce  n sg: vice Sonn., 1.1, C2, 1.230, C9, 1.45

vyle  adj: vile C2, 1.300, C11, 1.15

vyn  adj: vine C11, 1.211
waeik, weak adj: weak Intro., 1.3, Sonn., 1.8, C9, l.11

wald see will v aux

*walk vi: walk; walks 3sg pr t C11, l.81 3sg hist t C5, ll.124 & 142; walkth 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 p t C7, l.241, C11, l.420; wandrand adj/pr part C5, l.124, C6, l.95; wandring adj/pr part C2, l.126, C3, l.198

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, l.158, C8, l.36

war see be v

war adj comp: worse C3, l.24

warior, werior n sg: warrior C2, l.367, C8, l.62, C9, l.55

warks see work n

warlow n sg: warlock C5, l.56

*warp vi: plunge suddenly or roughly; warps 3sg hist t C2, l.77, C3, l.339

was see be v

wat see *wit

wattir n sg: water Sonn., l.8, C2, ll.135 & 290

wattrie adj: watery C3, l.355, C7, l.186
wauld see will vi

waver vi: wander inf C5, 1.14; wavers 3sg pr t C8, 1.15 3sg hist t C2, 1.126; wavering adj/pr part C4, 1.105, C11, ll.46 & 81

way n sg: way, path C2, ll.121 & 406, C3, 1.72; ways n pl C4, 1.146, C5, 1.125, C6, 1.39

we 1pl per prn: we nom C2, 1.442, C3, ll.7 & 8; us acc/dat C2, 1.441, C3, ll.26 & 220; our gen C2, 1.439, C3, ll.8 & 219

weak see waeik

wecht n sg: weight C8, 1.53

wechtie adj: weighty, mighty C8, 1.143

weid n sg: clothing C2, 1.392, C8, 1.91, C11, 1.152

weilfair n sg: good fortune C4, 1.107, C11, 1.318

weill n sg: happiness C3, ll.159 & 273, C4, 1.73

weill adv: C2, ll.281, 380, & 405

weir vt: wear inf C4, 1.115

weird n sg: fate, destiny C9, 1.1

weit vt: wet inf Dedic., 1.11

well n sg: well C2, 1.495, C11, 1.441

welth n sg: wealth C2, 1.212, C10, 1.57, C12, 1.66

welthelie adv: wealthily C11, 1.621

welthie adj: wealthy

wend vi: go inf C4, 1.105, C11, 1.302

went n sg: direction, path C7, 1.229

weping see *wip

werblis n pl: warbles C10, 1.116

wereid adj/p part: perplexed, confused, distressed, imperilled C3, 1.111
werior see warior

wey vt: weigh imper Sonn., 1.9; 3sg sub pr t C8, 1.12; weying pr part C7, 1.37

weyld adj: wild C3, 1.433, C11, 1.559

wicht, wycht adj: stout C7, 1.181, C11, 1.570, C12, 1.60

wickit adj: wicked C2, 1.180, C3, 1.100 & 216

widdrit adj/p part: withered C5, 1.152

wildernes, wildernese, wilderness n sg: wilderness C2, 1.292, C3, 1.73, C11, 1.470

will n sg: will Dedic., 1.38, C2, 1.61 & 212

will1 vi: will, desire, intend imper C10, 1.60 3sg pr t C2, 1.201; wald 3sg p t C8, 1.160; wauld 3sg p t C2, 1.55; wold 3sg p t C3, 1.318; willing adj/pr part C6, 1.29

will2 v aux: will, desire, intend (+ inf gives future aspect); 1sg pr t C2, ll.334, 341, & 398 2sg hist t Sonn., l.6, Dedic., 1.15, C2, 1.251 3sg hist t Huic., l.2, C2, ll.9 & 61 3pl pr t C3, 1.202; wold 1sg p t C2, 1.151, C4, ll.45 & 46 3sg p t C2, ll.42, 68, & 286 3sg sub pr t C3, 1.186, C4, 1.40, C5, 1.98

wilsum, wolsum adj: desolate, forlorn C2, 1.126, C3, 1.198, C4, 1.146

wilsum adv forlornly, desolately C5, 1.6

win vt: win, gain inf C8, 1.39, C9, 1.12 p part C6, 1.46

wind n sg; wind Dedic., 1.44, C2, 1.448, C4, 1.141; windis n pl C11, 1.507

windocks n pl: windows C11, 1.326

wingles adj: wingless Dedic., 1.44

wings n pl: wings C11, 1.459

winter n sg: winter C6, 1.46, C11, 1.426

winter adj: winter C6, 1.7

*wip vi: weep; wips 3sg hist t C6, 1.62; weping adj/pr part C3, 1.424, C4, 1.92, C11, 1.435
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

wisdom, wisdome n sg: wisdom Intro., l.32, C11, ll.145 & 208

wisheth see wis v

wissing see wis v

wist see wit v

wit n sg: understanding, wit C6, l.15, C11, l.135; wittis n pl C5, l.14, C11, l.260

*wit vi: know; wat 1sg pr t C6, l.39, C7, l.141; wist 3sg pr t C6, l.116, C9, l.7

witche n sg: witch C5, l.56

witchit adj/p part: bewitched C6, l.113

with prep: with Huic., l.4, Intro, l.30, Dedic., l.20

*withdraw vi: withdraw, retire; withdrew 3sg pr t C3, l.41

within prep: within, inside C2, ll.78 & 292, C3, l.168

witness n sg: witness C6, l.42

wittis see wit

wo n sg: woe, misery C2, l.126, C3, ll.63 & 111; wois n pl C4, l.110

wod n sg: wood, forest C2, l.75, C9, l.54; woddis n pl C5, l.125; wods n pl C3, l.73, C4, ll.57 & 130

wod adj: mad C7, l.193

wodbind n sg: woodbine, ivy C11, l.211

woddis see wod n

wodlie adv: madly C11, l.534

wodnes n sg: madness C12, ll.25 & 70
wods see wod n

wofull adj: woeful, miserable C3, ll.75, 159, & 379

wois see wo

wold see will

wolf n sg: wolf C1, l.41, C8, l.40; wolfis n pl C4, 1.58

wolsum see wilsum adj

womanheed n sg: womanhood C3, l.210

wombe n sg: abdomen C11, l.536

wond, wound n sg: wound C2, l.171, C3, l.86, C8, l.98; wounds n pl C10, l.46

wonder n sg: wonder Intro., l.1, C1, ll.9 & 35; wonders n pl C11, l.466

wonderfull adj: remarkable, wonderful C6, ll.31 & 65, C9, l.39

wondit adj/p part: wounded C9, l.54, C10, ll.17 & 28

wondrus adj: wondrous C5, l.111, C8, l.25

wonds see wond

wont adj: accustomed C11, ll.176 & 269

wontit adj/p part: accustomed C7, l.252

word n sg: word C2, ll.165, 369, & 511; wordis n pl Intro., l.29, C11, l.187;
words n pl C2, l.285, C3, l.16, C7, l.116

wordie adj: worthy Intro., l.32, C2, l.70, C3, l.415

wordiest n sg: worthiest C7, l.50

wordis see word

words see word

work n sg: work Intro, l.32, Sonn., l.12, C5, l.7; warks n pl artifices C10, l.120

work vti: work, effect vt inf C7, l.123; workis 3sg pr t C2, l.488; wrocht 3sg p t C5, l.111, C11, l.332 p part Sonn., l.12, C11, ll.187 & 466; working pr part C11, l.522; wirk vi imper C10, l.60; wrocht 3sg p t C3, l.335, C5, l.68 p part C4, l.148, C8, l.6, C11, l.223; working pr part C12, l.12
world  

worldlie  

worne  

wors  

worship  

worth  

wound  

wraith, wraithe  

wrak  

wrak  

wrang  

wranguslie  

wrap  

wreat  

wretche  

wretin  

*wrey  

wrigling  

wring  

wrocht  

wycht  

wychts  

wycht  

wychts
wyd, wyde n sg: weed C9, 1.65, C11, 1.79

wyd adj: wide C1, 1.35, C5, 1.125, C8, 1.21

wyd adv: wide, widely C6, 1.95, C10, 1.140, C11, 1.530

wyfs n pl: wives, women C3, 1.369, C10, 1.169, C11, 1.581

wyis, wyise, wyss adj: wise Intro., 1.13, C3, 1.245, C12, 1.83

wyislie adv: wisely C2, 1.465

wyn n sg: wine Sonn., 1.8

wyss see wyis
yaird  n sg: yard, sphere of influence C11, 1.81
yallow  adj: yellow C5, 1.134, C6, 1.68, C10, 1.53
yce, yse  n sg: ice C2, 1.481, C11, 1.126
ydle  adj: idle Sonn., 1.1, C6, 1.40f
ye  per prn 2sg/pl nom: you sg Dedic., 1.47, C1, 1.59, C2, 1.26 (formal and deferential usage) pl C11, l.454 & 455; yow acc/dat sg C2, l.385, 386, & 396 pl C5, 1.139, C7, 1.120; your gen Dedic., l.5, 8, & 15 pl C3, l.392 & 393, see also thou, thee, thy, thyn, etc
yea  adv: indeed, truly C11, 1.415
yeild  vti: yield vt inf C10, 1.85 vi inf C4, 1.92, C9, 1.15
yeir  n sg: year C2, 1.283, C6, ll.7 & 54
ying, young  adj: young C2, ll.11 & 50, C5, 1.91
yis  adv: yes, indeed (answering question) C2, l.253 & 393
yit  adv: yet Intro., 1.33, Dedic., 1.13, C2, 1.191; still Dedic., 1.33, C2, 1.123, C11, 1.277; before C11, 1.303
yle  n sg: isle Intro., 1.19, Invoc., 1.3, C3, 1.349
yon  det: that C2, l.383 & 442
yon  prn: that C2, 1.434
young  n sg: young C2, ll.11 & 50
youngling  n sg: young animal C8, 1.41
your  see ye
yow  see ye
yre  n sg: ire, rage C2, 1.473, C7, 1.169, C8, 1.141
yse  see yce
yssing  adj/pr part: hissing C11, 1.402
zeill  *n sg:* zeal, intense or passionate ardour C2, 1.83, C7, 1.17, C10, 1.27

zelus  *adj:* zealous, ardent Dedic., 1.33, C2, 1.90
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Appendix of published work

Some of the work of this thesis was presented at the 1995 ESSE conference at the University of Glasgow, and subsequently published as Donna Rodger, "John Stewart of Baldynneis: ane maist perfyt prentis", *Odd Alliances: Scottish Studies in European contexts*, ed. by Neil McMillan and Kirsten Stirling (Glasgow: Cruithne Press, 1999), pp 2-10.

The text of the published paper is reproduced here.
John Stewart of Baldynneis: ane maist perfyt prentis

Donna Rodger

John Stewart of Baldynneis was one of the most accomplished Scottish poets of the sixteenth century and a member of the court of James VI. His poetry is a fascinating and hitherto little explored phenomenon of the Renaissance period. There are many aspects of interest in his work, and indeed his life¹, but I shall concentrate on his Francophile tendencies, and their stylistical manifestations in his epic poem *Roland Furious*. Stewart was a member of James VI’s so-called Castalian Band² of poets which came into being as a result of James’ desire for a forward-looking Renaissance in Scottish vernacular literature, centred in the Court at Edinburgh. The ‘Band’ were all members of the court, 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, *Ane Schort Treatise, conteining some Reulis and Cauletis to be obseruit and eschewit in Scottis Poesie*, contained in his first book of verse (1584), which is clearly modelled on Du Bellay’s *La Deffence et Illustration de la Langue Francoyse* (1549). Stewart was a diligent and devoted disciple of James’s poetic theory so we have to look at the French-influenced elements in *Roland Furious* as a faithful reflection of James’ personal interpretation of French ideas. This interpretation concentrated heavily on style and structure rather than on content, which harks back to the medieval idea of the poet as ‘makar’ or craftsman - medieval forms and ideas lingered for longer in Scotland than elsewhere.

Stewart’s poetic output is contained in a beautiful manuscript (National Library of Scotland MS Adv. 19.2.6) written by himself as a New Year gift to James VI, probably in 1585, as there is a reference to the recent publication of the king’s first volume of verses, *Essays of a Prentise in the Divine Arte of Poesie* (1584) in the dedication. Stewart’s longest and best piece of work is *Ane Abbregement of Roland Furious, translait out of Ariost*, which was intended to be a translation of two narrative strands of Ariosto’s *Orlando Furioso*, the great Renaissance Italian poem which deals with the love-engendered period of lunacy experienced by the legendary Carlovingian cycle hero Orlando, his acts while so maddened, and his subsequent redemption. The narrative strands selected by Stewart are the story of Angelica, the object of Orlando’s passion, and that of every other character of note in the poem, and the story of Orlando’s descent into madness as a result of this passion.
The poem consists of twelve cantos of varying length, 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 not *ottava rima*, but follows the pattern of Chaucer's *Monk's Tale*, and is called 'Ballat Royal' by King James, who recommends it 'for any heich and grave subiectis, specially drawin out of learned authouris', (The Poems of James VI of Scotland, edited by James Craigie, Scottish Text Society, 2 vols (Edinburgh, 1955), I, 80) which makes its use particularly decorous for this epic romance.

The poem purports to be a translation of Ludovico Ariosto's *Orlando Furioso*, but is actually a brilliantly original free adaptation from several sources which has been marooned in a backwater of literary history, precisely because it owes so much to French writers rather than the Italian ones who became so much more fashionable in Scotland and in England. My argument will be that this French influence can be traced to four main sources, listed from the fundamental to the specific: the new poetic theory developed by the members of the *Pléiade* group, exemplified by Joachim Du Bellay's treatise *La Deffence et Illustration de la Langue Francoyse*, and Ronsard's *Abbrége de l'Art Poetique Francois* of 1565, as interpreted by James VI; the translation of *Orlando Furioso* into French poetry made by Philippe Desportes in 1573, generally noted by George Dunlop (George Dunlop, 'John Stewart of Baldynneis; the Scottish Desportes', SHR. xii (1915), pp.303-311); the verbal virtuosity of the *grands rhétoriqueurs*; and the French prose version of *Orlando Furioso* made by Jean Martin in 1543. While I am not suggesting that these were the only influences on his work (he is, after all, translating from an Italian poem), they are certainly the most noticeable and the most traceable.

Who were the *Pléiade*, what were their aims, and how can we detect their influence in the *Roland Furious* of John Stewart of Baldynneis? *La Pléiade* was the name given to a constellation of seven poets active from c.1549 - c.1589. Led by Ronsard, they imbued French poetry with a new dignity based on humanist principles. Their membership fluctuated, but the core of Ronsard, Du Bellay, Baif, 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 this elevated clique was
to be more important than mere social status, and this of course, is one of the guiding principles behind the Castalian Band, although there are signs that King James found it a little difficult to ignore social status. Their influence on Stewart's work is both fundamental and specific, contributing an underlying poetic theory and a new theory of language.

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 Deffence 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 the Reulis and Cauteleis where he seems to indicate that translation is to be avoided, saying 'Bot sen Invention, is ane of the cheif vertwis in a Poete, it is best that ze inuent zour awin subiect, zour self, and not to compose of sene subiectis. Especially, translating any thing out of vther language, quhilk doing, ze not only essay not zour awin ingyne of Inuentioun, bot be the same meanes, ze are bound, as to a staik, to follow that buikis phrasis, quhilk ze translate.' (The Poems of James VI of Scotland, p.79)

however, it is worth noting that this treatise purports to be for the benefit of learner and second-rate poets, and not master poets such as the Castalian Band. James himself translated Guillaume Du Bartas' Uranie and Les Furies, among other works, using translation to bolster up the existing vernacular body of work as his French masters had done before him with Latin authors. It is important that the 20th century reader understands the meaning of the words imitation and 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.

Imitation refers to the process of deriving a subject from something which already exists, and generally means the use made by contemporary writers of literary models contained in the works of the ancient Greeks and Romans and, to a lesser extent, the works of Italian writers.

Invention refers to the process of finding inspiration in reality. The word 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 ruthlessly hauls his source material about, expanding and contracting it where he sees fit, and drawing his own conclusions from it.

Stewart is not subtle in his adoptions - when he found an element he liked, usually something stylistic, he used it to its limits while still keeping it viable. The poetry of the *Pléiade* is characterised by classical allusions, rather abstruse and self-conscious at first, which became more commonly recognisable as their ideas developed, Du Bellay for instance, in his sonnet series *Regrets*, mentions Ulysses, Prometheus, Orpheus, Theseus among others. Allusion to figures of antiquity is a recurring feature in Stewart's work, producing some of the most overpopulated cantos ever written. This example from Cant 3 11 is a good illustration

The Monarck Ninus that in preson lay,
Of crowne 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 reneed,
Nor mychtie Cesar, quho was shortlie slaine,
Skairse represents so lairge of Fortoun's feed
As our Comte Roland quho did lose his braine.

(Roland Furious, The Poems of John Stewart of Baldynneis, edited by Thomas Crockett, , Scottish Text Society, (Edinburgh, 1913), Cant 11, ll.33–40)

They also made a cult of the Muses as the donors of divine inspiration. 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, Cant 11 to Rammusia and Cant 12 to Clio.

Stewart is also less than subtle in his strenuous attempts to act on Du Bellay's theory on the power of the vernacular. Du Bellay vigorously encouraged poets to manufacture new words in French from Latin and Greek originals, inventing several himself. These neologisms became endemic, with each poet creating new words, with varying degrees 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, 'nostre langue Francoyse n'est si pauvre, qu'elle ne puyssse produyre de soy quelque fruict de bonne invention, au moyen de l'industrie et diligence des cultivateurs d'icelle', (Joachim Du Bellay, *La Deffence et Illustration de la Langue Francoyse*, edition critique par Henri Chamard, Librairie Albert Fontemoing, (Paris, 1904), p.76) - 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.

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 ‘jouissans’ for ‘enjoyment’; ‘ours’ for ‘bear’; ‘pucelle’ for ‘maiden’, and words which had just been invented by the PlUiade, such as Ronsard’s ‘bocage’ for ‘grove’.

The words which are Frenchified forms of words already extant in Scots suggest to me 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. Examples of this group are ‘revoy’ from the French ‘revoir’, meaning ‘the action of seeing or beholding anew’; and ‘vanteur’, meaning ‘boaster’ from the French ‘vaunt’.

The structure of Roland Furious is like that of Desportes’ version, dedicated to James VI as his was dedicated to Charles IX. 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’ Imitations de l’Arioste, which had recently been published, although Desportes’ adaptations don’t cover as much ground as Stewart’s. The opening cant of Stewart’s work is almost identical to the opening verses of Desportes’ Roland. 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

‘As lustie falcon little larks dois plume
So harneis flew, quhair Durandald discends’

(Roland Furious, Cant 1, l.53-4)
which mirrors Desportes’

‘car rien ne les defend
Maille ny corselet, Quand Durandal descend’


Ariosto has a similar passage, but it is not found till Canto 12, stanza 79. It is obvious that Desportes borrowed this instance from Ariosto as a means of highlighting Roland’s character, which Stewart in his turn followed. 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 close paraphrase of the portion of Desportes’ Angélique beginning ‘C’estiot en la saison que les prez sont couverts’ (Angélique, Desportes, II.191-216). The characters of Zephyrus and Procne are introduced in each case, and 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 poets 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.

Desportes may have influenced the structure of Roland Furieux but it was the grands rhétoriqueurs who were the primary influence on the style of the poem, contributing to the clever versification effects which are such a feature of Stewart’s poetry. 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, although unacknowledged in the main by the Pléiade. They were intensely preoccupied with rhetoric, and 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, elaborate rhyme schemes, such as rimes léonines, couronnéées, and most pertinent to this paper, enchainées, which was invented by Molinet. 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 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, which combines the forme fixé of a complainte with alliteration and vers enchainée, which Stewart
called ‘ryming rym’.

Dispair consumes me confortles in cair,
Cair dois ourcem 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 assimritlie and sound,
Sound thocht I sterve my favor firm sall flow,
Flow as scho will, yit sall I biet the low,
Low quhilk combuirys 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 thee expyre?
Expyre the cause, than sall I pass the paine;
Paine may not pass except I find my hyre.

(Roland Furious, Cant 2, ll.193-207)

The influence of Jean Martin’s prose translation can be seen primarily in the form of the proper names used. Stewart always uses the French form, 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’, always rendered by ‘cheval’ in Desportes, while Stewart uses Martin’s ‘Briedor’. 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, as R.D.S. Jack has noted (R.D.S. Jack, ‘The Castalian Band’, The Italian Influence on Scottish Literature, (Edinburgh, 1972), pp.56-74). For example, as a rendering of Ariosto’s ‘Dando gia il sole alla sorella loco’ (Lodovico Ariosto, L’Orlando Furioso, edited by Filippo Ermini, 2 vols (Torino, 1948), Canto XXIII, stanza 115, l.4) (the sun already giving place to his sister), Martin gives ‘Donant lieu a sa seur Phebe’ (Jean Martin, Roland Furieux (Paris, 1545), p.190) which Stewart then produces as ‘till his palle sister Phebe giffing place’ (Roland Furious, Cant 11, l.299). Examples such as these suggest that Martin’s version had great influence on Stewart’s ‘abbregement’.

I have now looked at the French influences on Roland Furious, starting with the theory behind the work, moving on to the source material, both poetry and prose, the style of writing, and finally looking at the very bricks of the poetic edifice, the words, and although I have merely scratched the surface of this absorbing subject in this short paper, I hope I have shown that the influence is extensive and
noticeable; that Stewart often improved on the original, particularly in matters of style; and that this work has been unjustly neglected.

ENDNOTES

1. We know very little of the details of John Stewart’s life. He was probably born about 1539-40, the second son of John, fourth Lord Innermeath, a cousin of James V, by Elizabeth Beton, one of that monarch’s discarded mistresses. He comes to the attention of the history books mainly as a result of his mother’s second marriage, in her sixties, to a much younger man, James Gray. Gray carried on an affair with the lady’s niece Isobel Beaton, making her pregnant, which resulted in a divorce but not before he had apparently sold the family estate of Redcastle, Elizabeth’s home and property, to her elder son. A siege ensued, with Elizabeth, her daughter, and John Stewart barricaded into the castle. Gray took advantage of this to plead his cause before the king, which resulted in Stewart’s eventual wrongful imprisonment on grounds of treasonable seizure.

He was released in September 1579, restored to his rights, and granted a safe passage back to Redcastle with his mother, where he solaced himself by reading the works of Desportes, Ronsard, Du Bellay, Molinet, and many others. Unfortunately, they were again besieged by James Gray, who used a sulphur and pitch solution which nearly suffocated the defenders and caused Stewart’s sister, who was pregnant, to miscarry. Gray escaped justice until 1586, when he was killed in a pub brawl, which says very little for the king, and Scottish justice of the period.

As if this were not enough, Stewart’s erstwhile ally Andrew Gray, father of his wife Catherine, stole all the money given in reparation for this and Stewart became very embittered on the nature of relationships, which became an underlying influence on much of his work.

His brother however saved him from penury by settling on him the family lands of Baldynneis in Ayrshire. We don’t know exactly when he died, as he left Court in about 1590 in disgrace after supporting the fallen favourite of James VI, the Master of Gray, (this is ironic, given that the Master of Gray had connived at the raids on Redcastle, and, in his capacity as Sheriff of Angus, had taken no action against the perpetrators), and therefore did not accompany James VI to London in 1603. We know that he was dead.
before 1607 because there is a contract detailing the completion of a loan made by John Stewart dated December 1 of that year naming his son and heir, David, and describing John as ‘umquhile’ or deceased.

2. The main features of their work are distinct and fourfold: generally, they do not compose long love sequences, unlike the English writers of the period; they do not use the sonnet form solely for love poetry - James advises against this in the Reulis and Cautelis - but encompass a wider thematic range including courtly eulogies, moral and theological argument, or personal petitions; 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 ABABCCDCDEE (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. Their aims were defined in terms of Scottish needs - political, cultural, and linguistic, but their make-up and orientation was European. Totally uninflected by writing in England, they turned to France and the cerebral poets of the Pléiade for guidance.

3. This is an interesting hybrid between canto and chant coined by Stewart in his desire to give his work a French flavour. It is unique to his work so I have retained it.

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