

THE UNIVERSITY OF MANITOBA
MIRRORS AND REFLECTIONS:
A STUDY OF IMAGES AND THEMES
OF FREE WILL AND DETERMINISM
IN TROILUS AND CRISEYDE

by

MARIAN E. BASS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

October, 1981

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ACKNOWLEDGEMENTS

I would like to thank Dr. Margaret Allen for the considerable help she has given me in the preparation of this thesis. Studying with her has been both a privilege and a pleasure.

ABSTRACT

The extent to which deterministic forces are at work in Chaucer's Troilus and Criseyde is a question that has caused considerable disagreement amongst scholars. While some regard the characters' actions as motivated by free will, others insist that the work is completely deterministic in nature and that the lives of its characters are governed by an inescapable destiny.

It is the position of this thesis that Troilus and Criseyde, while strongly influenced by the forces of Destiny and Fortune, nonetheless allows its characters a measure of free will. Often this free will amounts to no more than the freedom to choose between the false felicities of the earthly realm and values of a more permanent nature. This thesis will demonstrate that this combination of free will and determinism extends even to some of the predominating themes and images of the poem.

In the matter of Troy presented in Troilus and Criseyde, Chaucer describes the characters and actions of the lovers in such a way that they themselves become figures of Troy and its sacred idol, the Palladion, and, as such, reflect the doom and fate of Troy. Through the matter of Thebes, Chaucer mirrors the Trojan position and offers a comment upon the nature of man's free will.

Animal and jewel images presented in Troilus and Criseyde further reveal the Chaucerian attitude towards free will.

A large portion of the tragedy of Troilus and Criseyde is due to the fact that Troilus does not comprehend the relationship between mankind's free will and the forces of Destiny. Upon his ascension to the eighth sphere, he is considerably enlightened but may not even then completely understand the true nature of the false felicities of the temporal world. Troilus's ascension to the eighth sphere, his enlightenment, and the remarks of the narrator serve as a final comment upon the relationship which exists between free will and Destiny and which has been reflected throughout the themes and images of Troilus and Criseyde.

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INTRODUCTION

The extent to which deterministic forces are at work in Chaucer's Troilus and Criseyde is a question that has caused considerable disagreement amongst scholars. Antithetical positions expressed by critics who address this problem vary from an affirmation of the character's free will¹, to a strong defense of the forces of destiny which prevade the work.²

Professor Curry has described Troilus and Criseyde as "...a tragedy, strongly deterministic in tone, the action of which is presided over by a complex and inescapable destiny."³ He feels that the extent of these deterministic forces is possibly greater than suspected by many readers and Curry intuits this magnitude and considers it in his discussion of Troilus and Criseyde: "It seems to me probably, however, that the destiny in this poem is perhaps more hugely spread than has been hitherto conceived and that the tragedy of it is far in advance of the usual medieval idea."⁴

Basing his explanation on the Consolation of Philosophy of Boethius, Professor Curry conceptualizes in his essay a medieval model of God's involvement in the affairs of man.

This God, stable, individual, and benevolent, transmits the power of His will through successive

stages of action, each one of which, as it is discovered to be further and further away from the unchangeable source, shows more and more diversity, change, and alteration than the one before.⁵

God originally conceives of a final and total picture, embracing all aspects of the universe, a plan called Providence. However, in order that his plan may be executed, God delegates power to the force of Destiny and thence to Fortune. Because of its distance from Providence, Fortune is characterized by "...mutability, change, instability, and irrationality."⁶ Fortune may be further divided into common fortune, affecting the common experiences of all humanity, and personal fortune.

The characters of Troilus and Criseyde are therefore not acting out of free will, making conscious and deliberate choices that will ultimately hasten their own tragedies, but are rather inevitably bound to the greater plan and foreknowledge of Providence and are, for a time, acting their parts in its greater drama. It is Professor Curry's belief that "...Chaucer is not writing a simple story: he is evidently giving a very complex account of the intricate relations between the happy or miserable human being and the destinal forces which rule the universe."⁷

However, Professor Curry's viewpoint is in opposition to one expressed by Howard Patch in his essay "Troilus on Determinism". While not denying that forces of destiny are present in Troilus and Criseyde, he feels that

...we lose enormously in appreciating Chaucer if we assume that because it is one of the glories of Chaucer's tragic art that he should have dignified his drama of human experiences by linking them up with those more mysterious and awe-inspiring forces of destiny which govern both men and the universe, he has therefore eliminated the meaning and artistic value of human free will.⁸

To view the poem as completely deterministic in nature would be to relegate the characters to the position of "...nothing more than fate fighting with itself."⁹ Although while on earth Troilus deplores the fatalistic ways of the world, upon his ascension to heaven, he views his earthly experiences with renewed perspective and admits to his own fall. It is possible, Patch believes, that Chaucer's purpose was simply to tell a story, "merely to tell of Troilus 'In loving how his adventures fellen/fro wo to wele, and after out of joye.'"¹⁰

Somewhat aligned with Professor Patch's position is the opinion expressed by D.W. Robertson, Jr. in his essay "Chaucerian Tragedy". Robertson also bases his views on Boethius but comes to a different conclusion than Curry or Patch. Reason is of cardinal importance in the triumph of the individual over the caprices of Fortune. Only through reason can a measure of free will be attained.

Destiny is the operation of providence in particular instances, but there are some things which "sumounten the ordenaunce of destyne" (I,V,pr.6), notably the free will of man. We cannot say, then, that the victim or "hero" of a Chaucerian tragedy is either the

victim of chance or the victim of inevitable destiny. Like the speaker in the De consolatione, he is the victim of his own failure.¹¹

Robertson sees this failure as coming about in different ways: "If he (mankind) sets his heart on wealth, dignity, power, fame, physical pleasure, or any other worldly goods of this kind, he loses his freedom and becomes a slave to Fortune."¹² To Robertson, "True freedom is a thing of the spirit which cannot be affected by externals. It is maintained by the reason and lost when the reason is abandoned."¹³ Therefore, in Robertson's view, free will exists in matters in which reason has been exercised. To place one's faith in the transient joys of the temporal world is to be subject to the everlasting motion of Fortune's wheel. To exercise reason and to fasten one's beliefs upon more enduring values is to rise above fortunes, both good and bad, and to remain unaffected by earth's false felicities. Thus seen, the characters of Troilus and Criseyde deserve considerable criticism for their submission to passion and to the false joys of this world. Through their abandonment of reason, they deny their option of free will.

Through the examination of such opposing critical positions, it becomes reasonable to expect that the "truth" may lie somewhere between two polarities. In his article entitled "The Central Episode in Chaucer's Troilus", Robert ap Roberts presents a view which may attempt such a

synthesis.¹⁴ Discussing the episode in which Criseyde ultimately yields to Troilus, Ap Roberts attempts to discover whether her actions were governed by free will or were fatalistically determined. Does Criseyde remain at Pandarus's home because of the chance occurrence of bad weather or does she, of her own free will, decide to yield to Troilus? Ap Roberts ultimately acknowledges the importance and effect of Fortune in the lives of the characters, but concludes that, however unexpectedly Fortune influences their plans, the plans and actions of the characters are their own.

Ap Roberts' view is not necessarily invalidated by the fact that the principal characters are pagans living in ancient Troy, although this feature may introduce a note of irony, as Ida Gordon suggests. She excuses Troilus for using sacred words under very secular circumstances¹⁵ by suggesting that Chaucer is dealing in irony which, quoting H.W. Fowler, she defines as "...a form of utterance that postulates a double audience, consisting of one party that, hearing shall hear and not understand, and another party that, when more is meant than meets the ear, is aware both of that more and of the outsiders' incomprehension."¹⁶ Gordon describes the effect of presenting to a Medieval audience a pagan Troilus who voices Christian thoughts:

Yet if we judge Troilus in the light of the Christian morality that is offered to the reader, I think we are seeing him in too harsh a light. It is one thing for Troilus in his blindness to use the words of a prayer to the Virgin as he lies in his mistress's bed, and to refer to the consummation of his sexual passion in terms of the Beatific Vision--but for a Christian hero to do so would be revolting. What makes possible the comedy, and the lightness of touch of the wit, is that the Christian allusions in Troilus' words do not mean to him what they mean to the reader--hence the irony.¹⁷

There is indeed irony at work here, but it does not function to delight an audience by its daring flirtation with blasphemy. Its purpose is to arouse in Chaucer's audience an appreciation of the divine dimension to which Troilus is oblivious, and a recognition that the author is giving to a mortal being a trust that can only be safely reposed in the eternal.

While the irony established by the blending of pagan and Christian traditions may have caused Troilus to become an exemplum through which Chaucer's audience could witness the folly of believing in transient objects in an impermanent world, and the wisdom of believing in the more reliable glories of the kingdom of heaven, he is not only an exemplum. Pagan as he is, he is encountering the eternal truth of the treachery of the false felicities--a treachery which Criseyde laments--and although he is not condemned as a sinner for his error, he suffers the consequences of it.

It is the position of this thesis that Chaucer, in writing Troilus and Criseyde, intended to reaffirm the

medieval conception of a predestined universe but also intended to show us that mankind has the option of rising above the follies of Fortune and false felicity; this option comes in the freedom of will which allows man to set his sights upon permanent and enduring values. Of necessity, mankind's actions must still concentrate to a great extent upon life in this world: however, it is through the nature of his emotional involvement in these actions that the option for free will becomes apparent. Thus seen, man's error in reason would not be in having wealth, in having power, or in loving, but rather in regarding any such earthly concerns as a true felicity, a heavenly bliss here upon earth. Rarely, however, does mankind choose an immutable alternative and thus he subjects himself to the changing tides of fickle fortune.

Obviously, within such an arrangement, the range of choice is limited. Mankind does not have the option of choosing a position of absolute comfort, a position completely free from pain or suffering. The only available choice is one of a state of mind: to succumb to the caprices of Fortune or to rise above her limited powers and to remain steadfast in the belief of the durability of eternal values. The situation could be analagous to the case of a drowning man allowed the luxury of keeping just the tip of his nose above water but preferring to drown. Through the story of a pagan Troilus and Criseyde, Chaucer

offers us a work that is, at least in part, an exemplum intended to illustrate this lesson. Although the pagan characters progress only so far towards an understanding of these truths, they nonetheless, through their words and actions, point the reader towards a fuller realization of the nature of free will and determinism.

It seems, then, that Chaucer has constructed Troilus and Criseyde in a manner designed to reflect or mirror this philosophy of free will and determinism throughout the poem. Images, figures, and themes recurring throughout the work consistently reveal this stated view of free will.

The story of Troilus and Criseyde is told within the context of the Trojan war. Within this frame, Chaucer has intricately described the attributes and actions of the lovers in a way by which they themselves become figures of Troy and its sacred idol, the Palladion, and, as such, reflect the doom and fate of Troy. Ever present, too, in Troilus and Criseyde is a reminder of another fated battle: The Seven Against Thebes. Through this theme, Chaucer offers a mirror or reflection of the Trojan epic, and draws implications about the existence of mankind's free will. Moreover, Chaucer's use of animal imagery and his reference to precious stones tend toward the same end. In the medieval world view, animals were often considered to be motivated by human intentions, and literary references to animals are often intended to exemplify both human

characters and their actions. Chaucer's use of animal images shows that he shared this view, and was thus able to make it part of his revelation of the nature of free will. Similar symbolic significance was often afforded gems and precious stones and the recurrence of jewel imagery within Troilus and Criseyde can also be examined for what it reveals of the Chaucerian attitude towards free will. An analysis of the presentation of Troilus and Criseyde as figures of Troy and the Palladion, of the use of the Theban legend, and of the animal and jewel images will show that these themes and images reflect the action of the story and the conception of destiny and free will at work in this poem.

CHAPTER I

Criseyde as a Palladion figure, Troilus as a Troy figure:

Implications for Free Will and Determinism

Palladium

Set where the upper streams of Simois flow
Was the Palladium, high 'mid rock and wood;
And Hector was in Ilium, far below,
And fought, and saw it not - but there it stood!

It stood, and sun and moonshine rained their light
On the pure columns of its glen-built hall.
Backward and forward rolled the waives of fight
Round Troy--but while this stood, Troy could not fall.

So, in its lovely moonlight, lives the soul.
Mountains surround it, and sweet virgin air;
Cold splashing, past it, crystal waters roll;
We visit it by moments, ah, too rare!

We shall renew the battle in the plain
Tomorrow; red with blood will Zanthus be,
Hector and Ajax will be there again,
Helen will come upon the wall to see.

Then we shall rust in shade, or shine in strife,
And fluctuate 'twixt blind hopes and blind despairs,
And fancy that we put forth all our life,
And never know how with the soul it fares.

Full doth the soul, from its lone fastness high,
Upon our life a ruling effluence send.
And when it fails, fight as we will, we die;
And while it lasts, we cannot wholly end.

- Matthew Arnold - 1867

Many accounts of the Trojan War known to medieval society focused considerable attention on the actual war while regarding the developing love interests as secondary to the main purpose of the story. Authors such as Benoît

and Guido tell the love story of Troilus and Criseyde interspersed between detailed accounts of the fighting while Dictys and Dares barely mention Troilus and Criseyde (or other variants of the name) in their accounts of the military aspects of the Trojan War.

Not until the writing of Boccaccio's Filostrato does the love relationship between Troilus and Criseyde overshadow the military accounts of the Trojan War and assume preeminence as a central focus of an entire work. In writing Troilus and Criseyde, Chaucer incorporates both approaches. Like Boccaccio's Filostrato, Chaucer's Troilus and Criseyde centers upon the love story of Troilus and Criseyde. However, in a manner very unlike Boccaccio's, the Trojan War, though seldom recounted in "play-by-play" detail, subtly pervades Troilus and Criseyde. A sense of prevailing doom shadows the entire story as the prediction that "...Troie sholde destroyed be..." (I,68) works toward its ultimate realization.

Against the background of a doomed Troy, the love story of Troilus and Criseyde is developed, and it becomes increasingly apparent that Chaucer intends the lovers to be seen as more than simply two characters existing amidst an epic struggle. By allowing his characters to function on several levels, Chaucer presents Troilus and Criseyde not only on the literal level as characters of a love story but

also on the figural level so that they assume qualities of larger issues involved in the Trojan story. The resulting effect is that Chaucer, in his presentation of the Troilus and Criseyde love story, embodies in microcosm the larger struggles of the city of Troy. Seen as figures whose fates illuminate the actions of Troy, the lovers present a definite comment upon the nature of free will and determinism at work in Troilus and Criseyde.

The character of Criseyde has long been the subject of much critical controversy. She has been described as a type figure of the faithless woman,¹ deplored for what has been seen as weakness of character and lack of self-knowledge,² and defended beyond all possible reproach for infidelity.³ Arthur Mizener understands Criseyde, as well as other characters in Troilus and Criseyde, to be almost figural in her existence, and, as such, undergoing no psychological development throughout the work.

Chaucer's method of characterization is, in this view, essentially static: a character is presented, that is, shown as made up of certain characteristics such as pity or generosity; and then, by the events of the story, it is placed in various circumstances in which it always acts in accord with these characteristics. Chaucer's characters do not change or develop under the impact of experience; they display various aspects of an established set of characteristics as the progress of the narrative places them in varying circumstances. Conversely, the events of the narrative are not determined by the particular moral qualities ascribed to the characters ... the circumstances are primarily determined by the necessities of the action. ...Chaucer's poem, looked

at without prejudice, offers ... no evidence that he intended Criseyde's unfaithfulness to appear either the cause of a change, or the consequence of an established vice, In fact, there are grounds for an initial presumption to the contrary, for it is only if there is a contrast between what she is and what she does that Criseyde's fate is tragic.⁴

In Criseyde, Chaucer has, however, created a character who functions on varying levels, and on each of these levels she always seems to be affected by external sources. On the purely literal level she is Criseyde, the woman and lover, and as such she is helpless to prevent her exchange to the Greek camp, but is not, in Chaucer's view, beyond some reproach for transferring her favors to Diomedes. Chaucer tells us that Criseyde's giving Troilus's brooch and steed to Diomedes was an act of "...litel nede..." (V,1040) and although he doesn't believe that she gave Diomedes her heart (V,1049-1050), she has indeed incurred the censure of Chaucer's narrator for passing on Troilus's remembrances. But while Chaucer reminds us that Criseyde's bad reputation is sufficient punishment for her infidelity, he would nonetheless have her forgiven out of pity (V,1093-99).

Considering Criseyde on a purely figural level, she functions artistically as a figure of the Palladion, the sacred image that protected the Trojan city. As a figure of the Palladion, Criseyde is still relatively helpless to control the events of her own destiny and through her subjection to Fortune's ever-turning wheel she illuminates the

events surrounding Troy and Troilus in a manner that seems not to have been recognized previously.

The Palladion is traditionally regarded as a wooden statue about three cubits in height that was cast down from heaven by the gods. Medieval accounts tell us that it landed in the temple of Pallas⁵ or Minerva⁶ at Illus and stuck there so fast that only the priests could move it. The account of this legend given in the Laud Troy Book attributes great powers to the small figure:

But hit is thyng of suche vertue
The while hit is the toun with-Inne,
May none the toun with tresoun wyne.
Palladin that thing called is
Afftir Pallas - the sothe hit is; -
Fro hir It come also, I wene

(17862-17867)

A similar description of the Palladion is also given in the Historia Destructionis Troiae.⁷ There, too, the image was possessed of supernatural powers in that it would protect from defeat any city that possessed it.

The Palladion was for a long time preserved by Troy, and in accordance with the tradition of its protective powers, legend had it that Troy would not falter as long as the Palladion idol remained within its walls. However, during the course of the Trojan War, it was stolen and thereby passed from the Trojan to the Greek camp. Both the Laud Troy Book⁸ and Historia Destructionis Troiae⁹ involve Antenor and Diomedes with its theft. In both

accounts, the arrangements and actual theft were made possible by Antenor, while Diomedes ultimately carried the image to the Greek camp. It was the theft of the Palladion which signalled the doom of Troy.

One of the first clues that Chaucer intends Criseyde to be viewed as a Palladion figure comes in the initial presentation of her at the feast of the Palladion (I,164). Chaucer does not leave the comparison of Criseyde and the Palladion merely at introducing the two simultaneously, but rather, at this point, departs somewhat from his sources in his description of Criseyde. Boccaccio's Criseyde is an assertive character who, at the temple of the Palladion, jostles amongst the crowd for a satisfactory vantage point:

With her arm she has removed her mantal from before her face, making room for herself and pushing the crowd a little aside.

As she recovered her composure, that act of hers - somewhat disdainful, as if she were to say "one may not stand here" - proved pleasing to Troilus.¹⁰

Chaucer's Criseyde, in contrast, is almost like a statue in her immobility.

And yet she stood ful lowe and stille allone
Byhynden other folk, in litel brede (I,178-179)

Unlike her predecessors, Briseida of Le Roman De Troie and Criseida of Il Filostrato, Chaucer's Criseyde is shown to be passive at the point of her exchange for Antenor:

Criseyde, when she redy was to ride,
Ful sorwfully she sighte, and seyde "allas!"
But forth she moot, for aught that may bitide,
And forth she rit ful sorwfully a pas.
Ther is non other remedie in this cas.
What wonder is, though that hire sore smerte,
Whan she forgoth hire owne swete herte?
(V,57-63)

Although we are told something of her emotional reaction to the event, little is stated regarding any physical motion. She is literally handed over to Diomedes and led away (V,92). Such an account differs markedly from the actions of Briseida in Le Roman De Troie who takes great pains to prepare for her departure by dressing in her most splendid attire and who utters vows to Troilus upon their parting.¹¹ Boccaccio's Criseida, too, is more actively involved in her transference to the Greek camp. Boccaccio clearly describes the wrath of her reaction to the exchange:

Then scornfully she turned to Diomedes and thus she spoke: "Now let us be gone. Long enough have we exposed ourselves to the gaze of this people, who may now expect solace for their woes, if they will carefully consider the honorable exchange which thou hast made in surrendering so great and dreaded a king for a mere woman".

And this said, she gave spurs to her horse, speaking no word save a farewell to her attendants. And well did the king and his barons take note of the lady's wrath. Forth she went nor would she listen to farewell or parting speech or cast a glance at anyone. Forth she went from Troy, whither she was never again to return or to be with Troilus.¹²

Through such a departure from his sources, Chaucer appears to be creating in Criseyde a character of a rather passive nature and statue-like qualities, a character who perhaps opens herself to figural interpretation.

At times, even Troilus's attitude toward Criseyde is expressed in terms more applicable to an image or figure than to a human being. Chaucer describes Troilus's memories of Criseyde with the words:

Thus gan he make a mirror of his mynde,
In which he saugh al holly hire figure;
And that he wel koude in his herte fynde.
(I,365-367)

and later,

The lettres ek that she of olde tyme
Hadde hym ysent, he woulde allone rede
An hondred siþe atwixen noon and prime,
Refiguryng hire shap, hire wommanhede,
Withinne his herte,.....
(V,470-474)

Although such an attitude does not detract from the quality of their love, nor change the fact that Criseyde, on the literal level, is indeed a woman worthy of love, such a reaction does differ from the manner in which Criseyde considers Troilus:

An gan to caste and rollen up and down
Withinne hire thought his excellent prowesse,
And his estat, and also his renoun,
His wit, his shap, and ek his gentilnesse;
But moost hir favour was for his distresse
Was al for hire, and thoughte it was a routhe
To sleen swich oon, if that he mente trouthe.
(II,659-665)

Again, in Book III, Criseyde, in accounting Troilus's merits, considers many facets of his character:

And shortly of this proces for to pace
So wel his werk and wordes he bisette,
That he so ful stood in his lady grace,
That twenty thousand tymes, er she lette,
She thonked God that evere she with hym mette.
So koude he hym governe in swich servyse,
That al the world ne myght it bet devyse.

For whi she fond hym so discret in al,
So secret, and of swich obeisaunce
That wel she felte he was to hire a wal
Of stiel, and sheld from every displeasaunce;
That to ben in his goode governaunce,
So wis he was, she was namore afered,--
I mene, as fer as oughte ben requered.
(III,470-483)

Criseyde, unlike Troilus, considers many aspects of personality in her remembrances of her loved one. Troilus, however, often recalls Criseyde more in terms of her physical appearance and thus focuses more upon Criseyde as inanimate object or idol than Criseyde as complete woman. Ida Gordon states that "It is because Troilus loves Criseyde for her 'persone' and not for her 'goodness', and because his love has become an idolatrous passion, that it keeps him at the rim of Fortune's wheel. If he had understood this, the loss of Criseyde could have chastised him: he does not understand, and so Fortune is able to punish him."¹³

As well, Criseyde is often described as a divine creature and an object of religious devotion:

Criseyde was this lady name al right.
As to my doom, in all Troies cite
Nas non so fair, for passynge every wight
So aungelik was hir natif beaute
That lik a thing inmortal semed she,
As doth an hevenyssh perfit creature,
That down were sent in scornynge of nature.
(I,99-105)

Even Troilus is confused about her status as he ponders "But wheither goddessse or woman, iwis, She be, I not, which that ye do me serve;" (I,425-426). Initially, Troilus is described as a man without a particular woman on whom to affix his "devocioun" (I,187), and later, Criseyde is described as not hearing his "pleynthe" (I,544). Very quickly a relationship of worshipper and worshipped emerges. Troilus is overwhelmed to the point that love with her becomes "...hevene blisse..." (IV,1657) to him. Ultimately, even the dwelling which no longer harbors Criseyde becomes the "Shryne, of which the seynt is oute!" (V,553) While confusion of the loved one with divine beings is an affliction common to most courtly lovers, Chaucer surpasses Boccaccio in his descriptions of Criseyde's divinity and, through his choice of language, consistently associates Criseyde with deity. It is important to note that unlike Boccaccio, Chaucer describes Criseyde as a perfect creature "sent downe" from the heavens (I,105). Perhaps more in this description than in

any other does Chaucer hint at the likeness between Criseyde and the Palladion, also "sent down" from heaven.

Criseyde is further identified with the gods and with Pallas through some of her own characteristics. Pallas is described as the goddess "...with her heres clere,..." (V,999) and, similarly in his description of Criseyde, Chaucer writes:

Criseyde mene was of hire stature,
Thereto of shap, of face, and ek of cheere,
Ther myghte ben no fairer creature
And ofte tyme this was hire manere,
To gon ytressed with hire heres clere
Down by hire coler at hire bak byhynde,...
(V,806-812)

Criseyde often identifies herself with the Palladion through frequent requests and appeals to Pallas. Upon her early recognition of Pandarus's intention to promote a love affair between herself and Troilus, she exclaims:

What! is this al the joye and al the feste?
Is this youre reed? Is this my blisful cas?
Is this the verray mede of youre byheeste?
Is al this paynted proces seyde, alas!
Right for this fyn? O lady myn, Pallas!
Thow in this dredful cas fo me purveye,
For so astoned am I that I deye."
(II,421-427)

Again, in Book Five, she appeals to Pallas in her dealings with Diomedes (V,977) and (V,999). It is significant to note that the appeals to Pallas occur just prior to Criseyde's granting of her favour to each of Troilus and Diomedes. Perhaps in some ways the process bears resem-

blance to the protecting Palladion which was granted to the Trojans and was later stolen by the Greeks. While Criseyde remains true to Troilus, their love is protected just as Troy is protected while it retains the Palladion. However, as Criseyde begins to grant her favour to Diomedes the doom of the love relationship is signalled as surely as Troy's doom is signalled by the theft of the Palladion.¹⁴

As the character of Criseyde functions on various levels throughout the work and figurally assumes characteristics of the Palladion, so Troilus also functions on similar levels. On the literal level he is Troilus, the warrior and lover, the man forsaken by Criseyde. On the figural level, Troilus becomes a figure or personification of the city of Troy and on this level offers considerable comment regarding the nature of free will and determinism operating within Troilus and Criseyde.

That Chaucer intends to liken Troilus to Troy can be easily evidenced in Troilus and Criseyde. Most obvious is the resemblance between the names Troy and Troilus. Troilus is also the son of the King of Troy and is therefore closely involved with the war effort. Indeed, Chaucer focuses our attention on the close relationship between Troy and Troilus by such statements as

And thus Fortune for a tyme ledde in joie
Criseyde, and ek this kynges sone of Troie.
(III, 1714-1715)

and also

To Troie is come this woful Troilus
In sorwe aboven all sorwes smerte.
(V,197-198)

Then, too, Troilus is described by Criseyde as being

...to hire a wall
Of stiel, and sheld from every displeasaunce;
(III,479-480)

and through such a description Troilus virtually acquires the physical qualities of the walls of the Trojan city.

In addition to the physical aspects of Troy, Troilus represents many of the psychological features of this powerful city. In Troilus's experiences are mirrored both the rise to and fall from Fortune's favour which characterize the city of Troy. Both Troilus and Troy are similarly described as being affected by the turn of Fortune's wheel:

From Troilus she gan hire brighte face
Away to wrie, and tok of hym non heede,
But caste hym clene out of his lady grace.
And on hire whiel she sette up Diomedes;
(IV,8-11)

and

The thynges fellen, as they done of were,
Bitwixen hem of Troie and Grekes ofte;
For some day boughten they of Troie it derre,
And eft the Grekes founded nothing softe
The folke of Troie, and thus Fortune on lofte,
And under eft, gan hem to whielen bothe
Aftir hir course, ay whil that thei were wrothe.
(I,134-140)

John McCall describes the "...careers and fortunes" of Troilus and Troy as "...parallel and even analogous" and he also notes that "...according to classical and medieval traditions the fall of Troy was ascribed not simply to blind destiny, but to foolish pride and criminal lust."¹⁵

In keeping with this classical and medieval ascription, Chaucer describes the fortunes and plights of Troilus and Troy through the use of a common image: the proud bird. Both Troilus and Troy are described as proud birds eventually brought to realize the transitory nature of Fortune. Of Troilus, Chaucer states:

But for al this, whan that he say his tyme,
He held his pees; non other boote hym gayned;
For love bigan his fethers so to lyme,
(I,351-353)

and later describes the fate of Troy through a similar image:

Fortune, which that permutacioun
Of thynges hath, as it hire committed
Thorugh purveyaunce and disposicioun
O heighe Jove, as regnes shal be flitted
Fro folk in folk, or when they shal be smytte.
Gan pulle away the fethers brighte of Troie
Fro day to day, til they ben bare of joie.
(V,1541-1547)

As well, angered by Troilus's originally unconcerned attitude towards love,

...the God of Love gan loken rowe
Right for despit, and shop for to ben wroken.
He kidde anon his bowe nas naught broken;
For sodeynly he hitte hym atte fulle;
And yet as proud a pekok kan he pulle.
(I,206-210)

As Troilus the proud peacock is humbled by the changing fortunes of love, so also is Troy affected by the movements of Fortune's wheel.

In numerous ways, the Troilus/Criseyde relationship presents a striking parallel to the Troy/Palladion legend. In the simple movement from the Trojan to the Greek camp, Criseyde corresponds to the Palladion as it passed from Troy to Diomedes. As Criseyde departs from Troilus, she is literally handed over, bridle and all, to Diomedes who escorts her to the Greek camp and eventually becomes her lover. Her exchange is prompted by Calcas who, foreseeing the impending defeat of Troy, asks that Criseyde, his daughter, be brought safely to him. (IV,92). The plan is then made to exchange Criseyde for Antenor, a Trojan held by the Greeks. Significantly, in traditional lore surrounding the fate of the Palladion, the same characters again figure prominently. Robert Graves summarizes several slightly varying accounts:

Shortly before the fall of Troy, the dissention between Priam's sons grew so fierce that he authorized Antenor to negotiate peace with Agamemnon. On his arrival at the Greek camp, Antenor, out of hatred for Deiphobus, agreed to betray the Palladium and the city into Odysseus's hands; his price was the kingship and

half of Priam's treasure. Aeneas, he told Agamemnon, could also be counted upon to help.... Some say that Odysseus stole the Palladion on this occasion, single handed. Others say that he and Diomede, as favorites of Athene, were chosen to do so, and that they climbed up to the citadel by way of a narrow and muddy conduit, killed the sleeping guards, and together took possession of the image, which priestess Theano, Antenor's wife, willingly surrendered. The common account however, is that Diomede scaled the wall by climbing upon Odysseus' shoulders because the ladder was too short and entered Troy alone. When he reappeared, carrying the Palladium in his arms, the two of them set out for the camp, side by side, under a full moon; but Odysseus wanted all the glory.¹⁶

Evidence that these accounts of the Palladion theft were known in Chaucer's time or shortly thereafter can be found in passages of Historia Destructionis Troiae¹⁷ and the Laud Troy Book¹⁸ which describe similar arrangements, but which both attribute the theft to Diomede. (See also Illustration A in which Diomedes takes the Palladion and Illustration B in which Antenor arranges for its theft.)

In a manner that differs from Boccaccio's Filostrato, which simply mentions that Criseyde was exchanged for Antenor, Chaucer's Troilus and Criseyde draws our attention to the treacherous nature of Antenor and foreshadows the impending doom of Troy. In the lines

This folk desiren now deliveraunce
Of Antenor, that brought hem to meschaunce
For he was after traitour to the town
(IV,202-204)

Chaucer subtly reminds the audience of Antenor's part in the legendary theft of the Palladion. Earlier in Troilus

and Criseyde Antenor is also identified as a threat to Criseyde for Pandarus describes Criseyde as someone

Which some men wolden don oppressioun,
And wrongfully han hire possessioun,¹⁹
(II,1418-1419)

and we later learn that Poliphete (II,1467) has, in part, attempted to seize Criseyde's possessions with the aid of Antenor and Eneas (II,1474). Though the present "plot" is merely Pandarus's fiction, it would appear that these three men have, in the past, raised sufficient problems that the mere mention of a possible action on their part now causes Criseyde to change "...al hire hewe." (II,1470)

In Troilus and Criseyde Chaucer has established Antenor as the root cause of Criseyde's passing from the Trojan to the Greek camp; Hector would have denied the request if Antenor had not stood so well in the people's favor. As it was Antenor who traditionally facilitated the theft of the Palladion, so in Troilus and Criseyde it is Antenor who makes possible the transference of Criseyde from the Trojans to the Greeks. With the key figures in place, the transference of Criseyde symbolically mirrors the legendary theft of the Palladion. The doom of Troilus sounded by Criseyde's removal from Troy presents in miniature the destruction of Troy begun by the removal of the Palladion.

As Criseyde becomes established as a figure of the Palladion and Troilus emerges as a personification of Troy, it is possible to view the relationship existing between them as reflective of the larger relationship existing between Troy and the Palladion. Troilus comes to worship Criseyde as a god or idol and their relationship is more than the mere presentation of a love story but becomes an adoration akin to that which the Trojans held for the Palladion. Chaucer describes the importance of the Palladion to the Trojan people:

But though that Grekes hem of Troie shetten,
And hir cite biseged al aboute,
Hire olde usage nolde they nat letten,
As for to honoure hir goddes ful devoute;
But aldirmost in honour, out of doute,
Thei hadde a relik heet Palladion
That was hire trist aboven everichon
(I,148-154)

Likewise, without Criseyde, Troilus cannot continue to live long. The truth of this statement is most pathetically recognized in his continued devotion to her even after he has realized that she is false. Criseyde has been Troilus's protecting goddess in this temporal world and without her he is completely vulnerable and symbolically dead. Chaucer describes the effect of her loss upon Troilus:

He rist hym up, and every dore he shette
And wyndow ek, and tho this sorwful man
Upon his beddes syde adown hym sette,
Ful lik a ded ymage, pale and wan.

(IV,232-235)

Criseyde and her love have become for him a "hevene blisse" (III,1322) and as crucial for his survival as the Palladion is to Troy's.

The relationship between Troilus and Criseyde depicts in microcosm the larger relationship existing between the city of Troy and the Palladion. In Troilus's regard for love as an immortal entity not to be affected by the changing fortunes of the temporal world is reflected the Troy/Palladion relationship and the belief that Troy could not falter as long as the Palladion remained within its walls. The Trojans believed that Troy could not fall for they did not entertain any idea that the Palladion could leave Troy. Mistakenly, both Troy and Troilus have placed their trust in the false felicities of the temporal world and must inevitably encounter disappointment.

In the Medieval world the cycle of Fortune was perceived in all aspects of existence. As the ever-turning motion of Fortune's wheel affected all earthly things, belief in the permanence of any object of the temporal world was indeed a mistake, for as the motion of Fortune's wheel brought happiness, so could the continuance of that motion be expected to remove it.

Man's only hope of attaining a sense of permanence in this earthly existence was to exercise his reason and fix his sights, not on the false felicities of the temporal world, but rather upon enduring and permanent values. To the Medieval world, mankind was afforded a degree of free will; his was the choice between the permanent values of God's kingdom and false felicities of the earthy realm. In this sense, Medieval man was similar to Milton's angels: "Created sufficient to have stood, though free to fall."²⁰ and inevitably, mankind chose to fall, placing his faith in temporal pleasures and thus subjecting himself to fickle Fortune and to her greater director, Destiny. It is at this point, as Chaucer describes in Boece, that mankind abandons his option of free will and becomes a slave to Destiny and Fortune:

But whoso that qwakyng, dredeth or desireth thyng
that is noght stable of his ryght, that man that so
dooth hath cast away his sheeld, and is remoeved from
his place, and enlaceth hym in the cheyne with which
he mai be drawn.²¹

Although Chaucer would hardly impose the values of his medieval world on Troilus and Troy, it is reasonable to assume that he and his audience would be influenced by such a tradition in their interaction with the poem. Here again, Chaucerian irony is at work, for although the characters involved in the poem are products of a pagan society and would not be expected to know of Medieval

thought, the audience of the poem is in the position of knowing more than Troilus and Troy. Thus, Chaucer creates a situation in which pagan characters are shown to act in a fashion that, while perhaps not appearing flawed or inadvisable for their time period, would certainly be perceived by the medieval audience as being the root cause of their misery.

That Troilus is at least aware of the issues of Fortune, free will and determinism can be evidenced by his thoughts recorded in IV,260-336 and IV,958-1078. However, just as he cannot realize that the very same Fortune which has granted him Criseyde must of necessity remove her, it is not apparent to him that "...it is just because a man's will is free that he may lose his freedom, ..." ²² The irony inherent in his soliloquy upon free will is that "...the conclusion that Troilus reaches with such obvious effort is the one that in the Consolation is proved to have been reached by false reasoning." ²³ Consistently, Troilus is presented in situations in which his actions or knowledge would be found by the audience to be clearly lacking, but of these shortcomings Troilus remains unaware. The tragedy for both the individual and the city lies in their lack of perception of these truths about the condition of mortal man.

Chaucer shows both Troy and Troilus bound in the chains of Destiny and Fortune. Troy has been blinded by the pleasures and follies of the transitory earthly realms; the initial ravishing of Helen resulted from excessive devotion to a mortal creature, a belief that her charms held a heaven upon earth, a quality worth the cost of many lives and much warfare. Her ravishing, Chaucer tells us, precipitated the Trojan War:

Yt is wel wist how that the Grekes, stronge
In armes, with a thousand shippes, wente
To Troiewardes, and the cite longe
Assegeden, neigh ten yer er they stente,
And in diverse wise and oon entente,
The ravysshynge to wreken of Eleyne,
By Paris don, they wroughten al hir peyne.
(I,57-63)

Rather than submitting to the inevitable cycle of Fortune that grants prowess and dominance first to one kingdom and then to another, the Trojans ascribe great value to the joys of the temporal world, and place great faith in the power of the Palladion to protect their city from conquerors. In a world where nothing is permanent, they have believed in the permanence of their city, their army and the loyalty of their people.

Troilus also casts his hopes upon a transient, earthly creature rather than upon permanent values and falls prey to a heavenly bliss to be found, here on earth, with Criseyde, (III,1251). Lockhart feels that "...honour,

worthinesse, gentillesse, manhod, and trouthe--ideals of courtly and Christian behavior..."²⁴ erode throughout the course of Troilus and Criseyde. As Troilus fails to perceive the transitory nature of this world and focuses all his attentions on Criseyde, he allows her to become his god, and as soon as steps are taken to make the love a permanent and heavenly bliss, the ideal quality of Troilus the lover begins to wane.

Although, initially, Troilus is described by Chaucer as being "oon the best,..." (I,474) and later as being ennobled by love (I,1072-1085), these are descriptions which are subtly challenged as the poem progresses. In one sense, it is not surprising that Troilus, affected by love, should become

...the frendlieste wight,
The gentilest, and ek the mooste fre,
The thriftiest and oon the beste knyght,
That in his tyme was or myghte be
(I,1079-1082),

for such positive influences were to be expected of love. In the proem to Book III, the narrator ascribes the following powers to love:

Ye fierse Mars apaisen of his ire,
And as yow list, ye maken hertes digne;
Algates hem that ye wol sette a-fyre,
They dreden shame, and vices they resygne;
Ye do hem corteys be, fresshe and benigne;
And heighe or lowe, after a wight entendeth,
The joies that he hath, youre myghte him sendeth.
(III,22-28)

As viewed by the medieval audience, love was certainly not lacking in merit. Spearing states that "While it would be misleading to claim love as a medieval invention, the Middle Ages was probably the first period in which love was seen as the central and most important experience of human life."²⁵ Through the experience of human love, it was thought that mankind could gain an understanding of divine love. Gordon reflects on the possibilities and hazards this absorption with love had for the twelfth and thirteenth centuries:

The problem of human love therefore is to recognize itself for what it is, know its objective, and keep itself from being deflected from it. For if man knows, as he is capable of knowing by his reason, that what he loves on the human level is really the resemblance of God, he cannot love the resemblance without loving even more what it resembles. It is this way, that man can love on the human level 'for the sake of God', or that love of a creature can lead towards love of the Creator--but only if what is loved is the divine resemblance that is in God.²⁶

Spearing concludes that "...no offence is done to the Christian God by earthly love; but that God is repeatedly seen as the source of all loves. He is the 'auctour...of kynde' (III,1765), and love is a universal impulse in the nature he created."²⁷

Similarly, in pagan times, love was also seen as a necessary, positive part of Nature, for through natural love the preservation of the species was insured. P.M. Kean comments upon the relationship between love and

Fortune as it would apply to both Christian and Classical authors:

For the reader of Boethius, or of Seneca, the phenomenon for which the turning of Fortune's wheel is a figure is an inescapable feature of all human and natural life. The world is essentially subject to change, and, indeed it is only through change that it can achieve any semblance of stability. This, however, is a stability of the whole at the expense of the parts. Individuals, whether natural objects or human beings, cannot expect material permanence, since the continuity of nature depends on the completeness of the cycle of birth, death, decay, and rebirth which ensures the continuance of the species. This cycle was, for Christian and Roman authors alike, an expression of the beneficence of God's providence in the world below the moon (according to Aristotle's widely followed view, which was held, for example, by Macrobius, the moon forms the boundary between the transitory and the intransitory). Theseus refers to this in his speech on the First Mover and the Chain of Love. It is also in this sense that Nature in the Parlement of Foules presides as God's vicaire over the pairing of the birds, that is over the continuity of the species.²⁸

Clearly, viewed from either a Christian or pagan perspective, Troilus's error is not in loving but rather in the way in which he comes to view the love relationship as a permanent entity within a transient world. While no man may "...fordon the lawe of kynde." (I,238), Kean states that "The man who fixes his heart on a love which belongs exclusively to the sublunary world of change cannot expect permanence."²⁹ She further adds:

There is, however, a love which is not under the government of the moon, and this love is not subject to loss or change. This is the 'celestial' love which Pandarus specifically rejects as unlikely to appeal to Criseyde:

For this have I herd seyde of wyse lered,
Was nevere man or womman yet bigete
That was unapt to suffer loves hete,
Celestial, or elles love of kynde...
It sit hire naught to be celestial
As yet... (I,976-984)

...There is still another way in which love can achieve at least an affinity with permanence. This is through the marriage bond--the 'chaste love' of which Boethius writes and which Chaucer calls 'O parfit joye, lastynge evermo' in the Knight's Tale, where it provides an antidote to the sorrows of the earlier part of the poem.³⁰

However, Troilus's love with Criseyde falls into neither of these categories. And just as Troilus has many fine attributes, the love is also described in the most positive terms, but it is simply not permanent. Of the tension existing between the quality of the love and its impermanent nature Kean comments:

But Troilus's love is not only presented in its nature, and through all its attendant circumstances, as a love unlikely to last forever in happiness; it is also given the highest possible value in our eyes, so that, as we are made to feel that his highest point of fortune was indeed high, so we feel that his fall is a great one.³¹

But in addition to positively enhancing the character of Troilus, the love is also responsible for a diseasing or weakening process. At various junctures in the poem Troilus is presented as incapacitated by love, (I,435-441), (II,1527-1530), and while a certain amount of wasting away on love's behalf would be appropriate within the courtly love tradition, Troilus weakens to the point of symbolic

death (IV,232-235). He has come to regard his love with Criseyde as permanent and eternal and cannot accept the reality that shows it to be but a transient gift of Fortune. "Thus, on the one hand, seen as one of the ways in which nature operates in the world for good, love expresses itself through, and even enhances the nobility of, a noble nature; on the other, it can also be thought of as a great natural calamity--an irresistible force like a flood or earthquake, which brings destruction with it."³² Although the love is ennobling, there is always the potential for a destruction or erosion of the lover as well. Through regarding a love, impermanent in nature, as stable, permanent, and eternal, Troilus becomes vulnerable to the weakening, destructive powers of love. Such a decline in Troilus is illustrated through the distance that gradually develops between Troilus and Hector, a character representative of ideal qualities.

The character of Hector, as Lockhart points out, provides a standard for the ideal, and against his merit both Troilus, the lover, and Troilus, the microcosm of Troy, can be judged. Hector illustrates the ideal, the exercise of reason and therefore the use of free will at its best. Initially Troilus and also Troy are comparable to him:

In Troilus and Criseyde, Hector provides the nearest parallel to the ideal knight of the Canterbury Tales, and he provides also the standard by which Troilus is measured. Both he and Troilus are sons of King Priamus of Troy, and both are renowned for their worthinesse. It is Pandarus who gives us the most detailed account of Troilus's worthinesse by comparing him explicitly with Hector, and by enumerating the known virtues of Hector:

And ek his freshe brother Troilus,
And wise, worthi Ector the secounde,
In whom that all vertue list habounde,
As alle trouthe and alle gentillesse,
Wisdom, honour, fredom and worthinesse.
Of Ector nedeth it namore for to telle:
In al this world there nys a bettre knyght
Than he, that is of worthynesse welle;
And he wel moore vertue hath than myght.
This knoweth many a wis and worthi wight.
The same pris of Troilus I seye;
God help me so, I knowe nat seich tweye.
(II,157-161;176-182)³³

As Hector serves as a foil for Troilus, so also are his ideal qualities a standard against which Troy may be assessed. Hector is of noble birth, a famous warrior, an intelligent man characterized by truth and gentleness, qualities that appear lacking in war-embroiled Troy. He is simultaneously symbolic of both the man and the city that Troilus and Troy, through the exercise of reason and free will, might have become. However, unlike Troy and Troilus, Hector is not shown by Chaucer in association with women. It is Troilus whom Chaucer has chosen to be the lover. Hector, unlike Troilus or Pandarus, is presented only as a warrior and a king's son. Hector's vision is not shown to be narrowed by attempts on his part to render permanent a

relationship that must, of necessity, be transient. In Chaucer's presentation of him to the reader, Hector is shown to be purely a man of intelligence, reason and ideal qualities.

In contrast, Troilus centers all his thoughts upon Criseyde and gradually loses some of the characteristics which make him comparable to Hector. Troy, in the midst of a foolish war, its faith in the protecting powers of the Palladion, is also far removed from the ideal city. The denial of reason transforms both Troy and Troilus into slaves of Fortune and the false felicities of this world. It is therefore only Hector, the ideal, who later can voice disagreement to the plan to trade Criseyde for Antenor; Troilus, somewhat removed from the ideal by this time, can only stand silent. The death of Hector signals a final end of the ideal, of reason, and of any option of free will. Troilus, and his counterpart, Troy, are locked into the fatalistic pattern set by Fortune and Destiny and their doom is imminent.

The pattern of progressive debasement and impending doom is subtly illustrated throughout Troilus and Criseyde. Troilus's reasons for fighting are clearly shown to decline in inverse proportion to his increasing faith in the false felicities of this world. Originally, he is a warrior comparable to Hector. However, upon being struck with love's

arrow "Alle other dredes weren from him fledde,/ Both of
th' assege and his savacioun;" (I,463-464). Doing battle
becomes to him a means of gaining increased favor from his
lady:

But for non hate he to the Grekes hadde,
Ne also for the rescous of the town,
Ne made hym thus in armes for to madde,
But only, lo, for this conclusioun:
To liken hire the bet for his renoun.
Fro day to day in armes so he spedde,
That the Grekes as the deth him dredde.
(I,477-483)

Upon his first appearance before Criseyde's house,
he is battle-scarred and fresh from fighting. He is humble
in his achievements, blushing and casting down his eyes in
response to the crowd's cheers. Though now he is described
as "next his brother", Chaucer is still full of praise for
the warrior Troilus:

So lik a man of armes and a knyght
He was to seen, fulfilled of heigh prowessse;
For bothe he hadde a body and a myght
To don that thing, as wel as hardynesse;
And ek to seen hym in his gere hym dresse,
So fressh, so yong, so weldy semed he,
It was an heven upon hym for to see.

His helm tohewen was in twenty places,
That by a tyssew heng his bak byhynde;
His sheeld todasshed was with swerdes and maces,
In which men myght many an arwe fynde
That thirled hadde horn and nerf and rynde;
And ay the peple cryde, "Here cometh oure joye,
And, next his brother, holder up of Troy."

For which he wex a litel reed for shame,
Whan he the peple upon hym herde cryen,
That to byholde it was a noble game,
How sobrelich he caste down his yen.
(II,631-648)

However, by Troilus's second appearance before Criseyde's house, the process of erosion has become subtly evident. His gaze is now directed at Criseyde, and Chaucer, not thinking it necessary to comment upon his knightly appearance, ambiguously leaves such judgements to God:

With that he gan hire humbly to saluwe,
With dredful chere, and oft his hewes muwe;
And up his look debonairly he caste,
And bekked on Pandare, and forth he paste.

God woot if he sat on his hors aright,
Or goodly was biseyn, that ilke day!
God woot where he was lik a manly knyght!
What sholde I drecche, or telle of his aray?
(II,1257-1264)

Although the description initially appears hyperbolic, on closer examination it may well direct the reader towards deeper truths.

Following the death of Hector, Troilus's motive for fighting is mostly an excuse to seek out Diomedes, although his efforts nonetheless benefit Troy as well. Unlike the original well-controlled knight, he is now completely unchecked in his passion, a fanatical fighter motivated by ire.

In many cruel bataille, out of drede,
Of Troilus, this ilke noble knyght,
As men may in thise olde bokes rede,
Was seen his knyghthod and his grete myght.
And dredeles, his ire, day and nyght,
Ful cruwely the Grekis ay aboughte;
And alwey moost this Diomede he soughte.
(V,1751-1757)

Troy's debasement is also mirrored throughout the work. Hints of the impending doom which hovers about the city are presented early in Troilus and Criseyde. We are told that Calkas "knew well that Troie sholde destroyed be," (I,68) and had fled to the Greek camp. It is later his further visions of Troy's doom that precipitate the exchange of Criseyde for Antenor. Through the character of Antenor insight is given to the waning of Troy for he is a character in whom the town has faith, and it is the wish of Troy's citizens that Antenor be returned to Troy. Again, the Trojans have misplaced their faith, for this same Antenor, Chaucer tells us, is afterwards a traitor to the town.

Only upon his ascension to the eighth sphere can Troilus see, at least partially, the folly of his ways. The lesson he has learned would have been of universal significance to the medieval audience. By mirroring Troy and the Palladion in the characters of Troilus and Criseyde, Chaucer has shown that the entire earthly realm is transitory in nature and exists under a "cloud of error"

(IV,200). Nothing in the temporal world is permanent. Through the exercise of reason, mankind has the free will to rise above the fickleness of this world and to see in it simply the cycle of Fortune, the working out of a predestined plan.

But mankind, Troy and Troilus often deny reason and become slave to Fortune and predestination. The pattern of Fortune is clear and her wheel affects everyone. Although the following words are spoken by the rather foolish Pandarus, there is in them, nonetheless, a quality of wisdom which rings true to the experience of mankind:

Woost thow nat wel that Fortune is comune
To everi manere wight in som degree?
And yet thow hast this comfort, lo, parde,
That, as hire joies moten overgon,
So mote hire sorwes passen everechon.
(I,843-847)

By placing their faith in impermanent objects, Troy and Troilus have become subject to the turning of her wheel.

By creating the Troy/Palladion microcosm within the story of Troilus and Criseyde, Chaucer has expanded his theme of impermanence in the earthly realm to include not only the lovers, but also the entire city-state of Troy. Such a technique gives a universal quality to the work: unless through reason and free will we rise above temporal concerns, doom is inevitable for everyone. The crucial error of both Troy and Troilus has been in believing in the

permanence of impermanent entities. Through the abandonment of reason and free will, they have become the slaves of Fortune and Destiny. In order to convey this message, Chaucer has needed no detailed military description, no lengthy catalogues of Trojan and Greek citizenry; all has been told, in microcosm, through the story of two carefully drawn characters.

CHAPTER II

The Matter of Thebes Presented in

Troilus and Criseyde:

Its Reflection Upon Free Will

In presenting Troilus and Criseyde as a microcosm of Troy and the Palladion, Chaucer gives us some sense of the extent of mankind's folly in this world. Failure to exercise reason and free will, and to escape the bondage of fortune, is not an isolated matter affecting only the two lovers, it is rather a condition applying to the whole state of Troy. In addition, through his utilization of the matter of Thebes in Troilus and Criseyde, Chaucer illustrates that mankind's folly is not only limited to Trojan times, but also reaches further back through the pages of history. Chaucer has arranged his work in such a way that the story of Troilus and Criseyde is told against the backdrop of the seige of Thebes as well as the seige of Troy and the doom of Thebes casts its reflection upon the entire poem.

Considerable scholarship has addressed the issue of Chaucer's use of the matter of Thebes. B.A. Wise, in his book The Influence of Statius Upon Chaucer,¹ has exhaustively compiled a comparative study of lines and images in Chaucer's work which closely correspond to similar material

in the works of Statius, while Francis P. Magoun, Jr. has also examined parallels between Troilus and Criseyde and the Thebaid.² Paul M. Clogan has examined the influence of Statius and Theban lore in his article, "Chaucer's Use of the Thebaid"³, and concludes that

Next to Ovid and perhaps Virgil, Statius was Chaucer's most familiar Roman poet whose mythological epic on the ancient legend of Thebes influenced mainly the House of Fame, Anelide and Arcite, Troilus and Criseyde, and the Knight's Tale. Chaucer's relationship to the Thebaid has been described as an "intimate acquaintance extending over almost the entire period of his literary activity," and has been illustrated by the enumeration of parallel and similar passages, phrases, and words.⁴

Clogan states that Chaucer, in his earlier works, draws material from only five or six books of the Thebaid; but in Troilus and Criseyde he demonstrates his knowledge of all twelve books of the epic. He cites the Theban summary given by Cassandra (V,1464-1512) as well as the exchange between Pandarus and Criseyde (II,100-108) as evidence of Chaucer's use of the entire Thebaid. Within Troilus and Criseyde, Chaucer also makes several indirect references to the Theban story.

Most of the decorative and pseudo-epic materials from the Theban legend help to produce and to intensify the atmosphere of classical antiquity in Troilus and Criseyde. Just as Oedipus, for instance, had invoked the help of the cruel Tisiphone to punish his disobedient sons in the beginning of the story of Thebes, so Chaucer calls upon the "goddess of torment" to help him tell his sorrowful tale. Later when Troilus and Criseyde lie in one another's arms, the idea of destiny is introduced by an allusion to the

anger of Juno against Thebes in Criseyde's wish that the night might hover over them as long as when "Almena lay be Jove." Again in his lament of the exchange of Criseyde for Antenor, the scene is given a Theban or ancient touch when Troilus compares his sorrowful life in a "combre-world" to the darkness and living death of Oedipus, who tore out his eyes when he discovered he had killed his father Laius, and married his mother Jocasta. Later in the same lament, Troilus compares his unfortunate life to Oedipus' darkness: "Ne nevere wol I seen it shyne or reyne,/But ende I wol, as Edippe, in derkness/My sorwful lif, and dyen in distresse." These Theban touches heighten and intensify the atmosphere of fate and destiny and add an ancient coloring to the poem.⁵

While Wise and Clogan concentrate most specifically upon exact passages in which Chaucer closely parallels Statius, Julia Ebel, in her article "Troilus and Oedipus: The Genealogy Of An Image", carefully examines aspects of Troilus and Criseyde which imagistically correspond to Statius' epic. Ebel writes:

But the persistent approach to the relationship of Statius' poem to Chaucer's has tended to be bibliographical rather than critical. It has typically pointed to the 'narrative' elements in Troilus which derive from the Thebaid and has completely disregarded the intimately connected matter of style and tone. This critical neglect must be compensated for if we are to do justice to the poetry of both authors. For Statius provided Chaucer not only with so many narrative strands of Theban material --which Chaucer weaves into his partial retelling of the matter of Troy--but also with some of Troilus's most poignant imagery.⁶

In her article, she discusses corresponding images of blindness and light and presents Troilus, spiritually blinded by love and by loss of Criseyde, as a character comparable to blind Oedipus. "Blind" Troilus, influenced

by the blind forces of love and fortune, further parallels Oedipus through his eventual "enlightenment" from his heavenly vantage point. Ebel describes the final madness of blind Oedipus as "...an apotheosis rather than a falling off (see for instance, Statius I,55). In Statius, madness is the bestower of illumination and revelation: ...we can thus say of Statius' Oedipus as of Sophocles, that sighted he was blind; eyeless, he perceives."⁷ Troilus, as we shall see, is similarly transfigured by his 'blindness'.

Ebel also notes the lack of Theban references in Il Filostrato. Criseyde's interlude with her nieces in which they are found reading the Romance of Thebes, the character of Antigone, and the prophecies of Cassandra are all without parallel in Boccaccio's work. Chaucer has obviously included the Theban material with a definite purpose in mind.

Since most notably B.A. Wise and also Paul Clogan have made admirable bibliographical comparisons of Chaucer and Statius, it is not my purpose to repeat their material nor to attempt to do, in this thesis, that which has already been done. Following more the approach of Julia Ebel, it is my intent to examine Theban themes and images in Chaucer's poem and to consider what comment they may offer regarding the nature of free will and determinism at work in Troilus and Criseyde.

The first reference to the matter of Thebes in Troilus and Criseyde is made as Pandarus is about to present Troilus' case to Criseyde. He finds her with her maids, reading the Romance of Thebes. The juxtaposition of Pandarus and Criseyde against the background of Thebes is crucial. Through the recall of a tragedy that started with Oedipus and his father and ended in the destruction of Thebes, Chaucer displays the futility of man's actions against Destiny and Fortune. However, this background of Thebes serves to show how little both Criseyde and Pandarus comprehend the significance of the historical story.

Chaucer carefully stresses that both Criseyde and Pandarus are aware of the details of the Theban account. In a few compact lines, Criseyde summarizes several representative events from Statius' epic:

An we han herd how that kyng Layus deyde
Thorough Edippus his sone, and al that dede;
And here we stynten at thise lettres rede,
How the bisshop, as the book kan telle,
Amphiorax, fil thorough the ground to helle."
(II,101-105)

Pandarus, as well, claims to be knowledgeable of "...al th' assege of Thebes and the care;/For herof ben ther maked bookes twelve." (II,107-108). Ironically, although both Pandarus and Criseyde claim to know the story, neither seems to understand its implications.

The seige of Thebes, itself an account of doom and destruction, acts as a foreboding backdrop to Troy and its citizens and should serve to warn them of the transient fortunes that have affected past kingdoms and peoples. However, apparently ignorant of the story's significance, Pandarus quickly dismisses it and turns the conversation to thoughts of May. Criseyde regards the Theban material merely as entertaining reading and although she considers accounts dealing with the "...holy seyntes lyves;..." (II,118) as appropriate reading for widows, she has chosen the Theban romance as being more recreational. The possibility exists that she would read both without the appropriate meditation. Neither Pandarus nor Criseyde seem to comprehend the warning for themselves and Troy contained within the Theban saga. Throughout all earthly matters Fortune's wheel inevitably turns, working out the decrees of Fate, and in her path, even the mightiest of kingdoms can fall.

Unlike Bocaccio, Chaucer includes the character of Antigone in his poem and Antigone, herself, provides a link between the realms of Troy and Thebes. In Troilus and Criseyde she figures as niece to Criseyde and one of the maidens Pandarus finds with Criseyde in the garden. In the Theban saga, the character of Antigone is presented as the daughter of Oedipus⁸, the faithful offspring who physic-

ally guides him in his blindness. In Theban lore, Antigone assumes a role of providing sight to the sightless, a role which possibly Chaucer intended her to continue in Troilus and Criseyde.

Sister Mary Borthwick, in her article "Antigone's Song As "mirour" in Chaucer's Troilus and Criseyde", examines Antigone's function in Chaucer's poem and considers her love song to be of great significance in understanding the poem. For Sister Borthwick, Antigone's song is considered to be a "mirror" of love in the truest Medieval concept, "...that of the mirror as a reflector of the object both as it is and as it should be."⁹

The last portion of Antigone's song (II,862-875) closely follows Criseyde's considerations of love (II,780-791) and serves as a reply to many of the hesitations voiced by Criseyde. While superficially Antigone's song may appear to be but the innocent thoughts of an inexperienced maiden poised against the more skeptical musings of the more seasoned Criseyde, in fact, Antigone's song is not lacking a more serious tone. In the words of Sister Borthwick:

A mirror, on the surface, may glitter, too; but the dark, opaque backing is necessary to give it its reflective quality. A closer reading of the "Troian song" reveals that the shadow is not missing. Not everyone agrees with this rosy picture of love, the songstress admits; there are some who say that "to love is vice,/Or thraldom" (II,855-856). Of course,

she dismisses these demurrers as either envious or extremely ignorant or powerless to love because of their wickedness (II,857-859); but we become aware, that not all have found in love the bliss that she has.¹⁰

Antigone's song recognizes that love can be both blissful and bitter and it points to the possibility that in love, as in all matters, one's fortune is not always favorable.

Immediately following this song, Criseyde dreams of the eagle and the exchange of hearts in a passage often understood to indicate that she has symbolically exchanged hearts with Troilus and has consented to return his love:¹¹

How that an egle, fethered whit as bon,
Under hire brest his longe clawes sette,
And out hire herte he rente,....
(II,926-928)

The juxtaposition of the song and dream is crucial for as in Antigone's song there has been a veiled and generalized warning that all lovers cannot expect good fortune, in the immediately following dream, there is a possible focusing of this sentiment upon the individual situation of Troilus and Criseyde. As Sister Borthwick states: "In a number of senses, then, Antigone's song may be considered a "mirour", depicting in little the attitudes toward love which will govern the development of the whole poem and reflecting the action and imagery of the passages preceding and following it."¹² Thus, true to tradition, then, the Antigone of

Troilus and Criseyde also provides "sight" or insight regarding the love interests of the poem.

Direct reference to Thebes is again presented through Troilus's dream of the boar and through Cassandra's interpretation of the dream. Dreaming that Criseyde has been held in the arms of a large boar, Troilus is fearful that the dream has signified her infidelity and eventually turns to Cassandra, a sybil, for an interpretation of the dream. Unlike Boccaccio's Cassandra, a shrewish, interfering sister, Chaucer's Cassandra offers sound advice when she states that if Troilus wishes to understand the dream, he must first learn the lessons that "...men in bokes fynde." (V,1463). Hereafter, Cassandra relates many details of the matter of Thebes (V,1464-1513) in which she cites numerous examples of individuals affected by Fortune.

Cassandra's indirect method of identifying Diomedes is not without purpose for it is her intent that Troilus will not only come to know the identity of Criseyde's new love but that he will also come to accept the infidelity with a certain perspective. Cassandra tells Troilus:

If thou a soth of this desirest knowe,
Thow most a few of olde stories heere,
To purpos, how that Fortune overthrowe
Hath lordes olde;.... (V,1458-1461)

In telling him about the "old lords", Cassandra, through examples, presents many other individuals who have been

adversely affected by a turn of Fortune's wheel. Changing fortune is not a condition affecting only Troilus; it is rather a fact of life engulfing all individuals. In view of this knowledge, Troilus would be understandably grieved by Criseyde's infidelity, but should not be completely and permanently devastated. The fact that Troilus then rails against Cassandra as a false prophetess attests to his inability to learn from example, for Cassandra has "...carefully placed the truth in the wider context of the Theban legend to impress upon Troilus the idea of destiny as revealed in the tragic deaths of Theban princes."¹³

Another vital link between Troilus and Criseyde and the Thebaid is suggested in Troilus' brooch which Criseyde later gives to Diomedes. The brooch is perhaps reminiscent of the brooch which plagues Theban accounts, the brooch made by Vulcan and presented to Harmonia on her wedding day. (In varying accounts this jewel is referred to as a brooch, a necklace, a bracelet, or other jewelled ornaments.) Gayley describes the ominous influence of the brooch:

The gods left Olympus to honor the occasion with their presence; and Vulcan presented the bride with a necklace of surpassing brilliancy, his own workmanship. Of this marriage were born four daughters, Semele, Ino, Autonoe, and Agave, and one son, Polydorus. But in spite of the atonement made by Cadmus, a fatality hung over the family. The very necklace of Vulcan seemed to catch the spirit of ill luck and convey a baleful influence to such as wore it.¹⁴

The brooch was definitely known to Chaucer since it and its unusual power are explained in "The Complaynt of Mars". In his description of the brooch, the phrase "double wo" recalls the "double sorwe" (I,1) story of Troilus and Criseyde:

The broche of Thebes was of such a kynde,
So ful of rubies and stones of Ynde,
That every wight, that sette on hit an ye,
He wende anon to worthe out of his mynde;
So sore the beaute wolde his herte bynde,
Til he hit had, him thoghte he moste dye;
And whan that hit was his, then shulde he drye
Such woo for drede, ay while that he hit hadde,
That wel nygh for the fere he shulde madde.
And whan hit was fro his possessioun,
Then had he double wo and passioun,
For he so feir a tresor had forgo;
But yet this broche, as in conclusioun,
Was not the cause of his confusioun;
But he that wroghte hit enfortuned hit so
That every wight that had it shulde have wo;
And therefore in the worcher was the vice,
And in the covetour that was so nyce.
(245-262)

The double woes characterizing Troilus and the owner of the brooch are of a similar nature: woe until the desired object is obtained and woe when the object has passed from possession.

Similar to the brooch of Thebes, a jewel exchanged between Troilus and Criseyde is also a brooch of red and blue colors:

...a broche, gold and asure,
In which a ruby set was lik an herte,
Criseyde hym yaf, and stak it on his sherte.
(III,1370-1372)

This brooch, when given by Criseyde to Troilus, symbolizes the consummation of their love. Later, as Criseyde is about to depart from Troy, Troilus gives her a brooch as a keepsake of their love. It is this brooch which Troilus later finds on Diomedes's sleeve and which serves as final evidence that Criseyde has indeed been false to Troilus. The Theban brooch, like Criseyde's favor, can be held for a time by one and then another, for the joys of both are impermanent. The attainment or loss of either is subject to the workings of Destiny and Fortune, and mankind is powerless to alter the course of his fate in this life.

The Theban brooch was notoriously involved in effecting clouded judgements. Eriphyle, prompted by desire for the Theban brooch, compelled Amphiaraus to join Adrastus in battle, a poor decision for Amphiaraus had foreseen that the battle would end badly. Later Alcmaeon lost his life trying to secure the necklace for Callirrhoe, who desired it as a preservative of beauty.¹⁵ In a similar fashion, love, symbolized by Criseyde's brooch, affects Troilus's judgement. When action is necessary, as at the time of negotiations for Criseyde's exchange, Troilus is unable to act. When reason would dictate that what Fortune has granted, Fortune is likely to retract, Troilus's emotion will not allow him to view the situation as an example of the false felicities of the earthly

realm. His reason is completely clouded. He cannot learn from the examples of history, he cannot think rationally, and only upon his ascension to the eighth sphere can he see, whether partially or fully, the folly of his ways.

As a book of history, the Theban matter serves to expand the time frame under consideration and also offers a backdrop of impending doom against which the activities of the lovers and Troy may be viewed. The experiences of Troilus and Criseyde are not simply those of present day, but are also ones which reach deep down the corridors of time. Chaucer addresses the matter as it relates to words in his comments about speech: the form may alter but the message will endure throughout time,

Ye known ek that in forme of speche is chaunge
Withinne a thousand yeer, and wordes tho
That hadden pris, now wonder nyce and straunge
Us thinketh hem, and yet thei spake hem so,
And spedde as wel in love as men now do;
Ek for to wynnen love in sondry ages,
In sondry londs, sondry ben usages.

(II,22-28)

Ironically, for neither Troy nor Troilus seem to be able to learn from the examples of history, Chaucer links Troy, Troilus and Criseyde with the Theban past through fears that someday their present woes and misfortunes will be forever recorded in a book, a record held up as an example to others. Troilus can see the resemblance, but not the significance of that resemblance, between his

plight and the history of Thebes, and realizes that his life is also fit material for a book. He implores the gods not to subject him to the same cruel treatment as was endured by the folk of Thebes:

... "O blisful lord Cupide,
Whan I the proces have in my memorie,
How thow me hast wereyed on every syde,
Men myght a book make of it, lik a storie.
.
Now blisful lord, so cruel thow ne be
Unto the blood of Torie, I preye the,
As Juno was unto the blood Thebane,
For which the folk of Thebes caughte hire bane,
(V, 581-585, 599-602)

Criseyde fears for her reputation and feels that, after falsing Troilus, she will be forever presented in books and other records as a type figure of the faithless woman:

"Allas! of me unto the worldes ende,
Shal neyther ben ywritten nor ysonge
No good word, for thise bokes wol me shende.
O, rolled shal I ben on many a tonge!
Thorughout the world my belle shal be ronge!
And wommen moost wol haten me of alle,
Allas, that swich a cas me sholde falle!
(V, 1058-1064)

The story of Troilus and Criseyde will be recorded and will become as well known as the story of Thebes. As Fortune has overthrown the "old lords", it has also turned against the lovers. From the story of Thebes, Troy and Troilus could learn that one's destiny is inevitable and that the simple acceptance of fortune for better or worse coupled with a belief in ever-lasting values are mankind's keys to survival in the temporal world. However, even

though they have realized some similiarity between their circumstances and those of Thebes, they have failed to grasp the larger significance of the relationship.

As Clogan noted, Troilus likens himself in his sorrow to blind Oedipus of Thebes:

"What shal I don? I shal, while I may dure
On lyve in torment and in cruwel peyne,
This infortune or this disaventure,
Allone as I was born, iwys, compleyne;
Ne nevere wol I seen it shyne or reyne,
But end I wol, as Edippe, in derknesse
My sorwful lif, and dyen in distresse.
(IV,295-301)

In the sense that Troilus cannot comprehend the significance of the Theban material and cannot exercise his free will to choose to rise above the caprices of fortune, he is indeed blind. As Oedipus was granted the gift of insight following his blindness, Troilus is granted the gift of insight after he has passed from this world and is able to view its events from his vantage point in the heavens. Only at this point does he see the world, fortune, and destiny with some enlightenment:

And down from thennes faste he gan avyse
This litel spot of erthe, that with the se
Embraced is, and fully gan despise
This wrecched world, and held al vanite
To respect of the pleyn felicite
That is in hevene above; and at the laste,
Ther he was slayn, his lokyng down he caste.

And in hymself he lough right at the wo
Of hem that wepten for he deth so faste;
And dampned al oure werk that foloweth so
The blynde lust, the which that may nat laste,
And sholden al oure herte on heven caste.
(V,1814-1825)

The inclusion of Theban material in Troilus and Criseyde considerably illuminates the issues of free will and determinism at work in the poem. The matter of Thebes adds an extended time dimension to and casts a sense of foreboding over Troilus and Criseyde. It is no longer a poem concerned only with the time space surrounding the Trojan War, but now reaches much deeper into antiquity to the kingdom of ancient Thebes. The message within Troilus and Criseyde assumes a more universal stature as its significance applies as readily to Chaucer's contemporaries as to Troilus. Cassandra tells Troilus the stories of the "old lords" so that he may come to recognize the boar of his dream as Diomedes but also so that he may learn, from the lessons of history, a means of dealing with his own misfortunes. The tale of Thebes illustrates the futility of railing against or attempting to alter the course of destiny for in a simplistic sense, what will be will be. However, mankind's option for free will, like that of Troilus's, comes in the acceptance of fate as evidence of the transient nature of the earthly realm and in the setting of his sights upon more permanent values. Thus

seen, mankind may choose to bemoan the cycles of Fortune and to be incapacitated by ill luck or he may, through his option of free will, choose to accept his fortunes, both good and bad, simply as transient earthly joys. Belief in more enduring values such as the continuance of natural cycles for Troilus or the eternal kingdom of God for the Medieval audience, allows mankind to remain relatively unaffected by passing misfortunes.

CHAPTER III

Jewel Images In Troilus and Criseyde:

A Comment Upon Free Will

An examination of the jewel images contained within Troilus and Criseyde offers a further illumination of the themes of free will and determinism. Such images were not unique to Chaucer, for Medieval tradition accorded great significance to gems and stones.

Precious stones have figured much in literature, because of their beauty, their symbolic significance, and their supposed virtue....

The ascription of such virtues to precious stones is older than written history; the treatises on them were composed by classical authors alike in Greece and Rome. This tradition was summed up for the Middle Ages in the writings of St. Isidore, Bishop of Seville, in the early seventh century, and of Marbode, Bishop of Rennes between 1067-1081. Isidore describes the stones in detail and distinguishes many varieties of them, but lays little stress on their magical virtues; Marbode describes only some sixty stones, but gives full account of the virtues ascribed to them in preceding lapidaries. From these two sources the main stream of the medieval tradition of the virtues of stones is derived.¹

Within Troilus and Criseyde Chaucer has created and utilized many jewel images. These images supplement the material found in Bocaccio's Filostrato wherein Bocaccio mentions the gold brooch that Troilus finds upon Diomedes sleeve but makes no mention of rings or actual stones. Penelope Doob states that "Most of the references to gems were added by Chaucer: only those in II,584-585, II,1086,

and V,1661 have precedent in Boccaccio, who refers vaguely to "la gemma" for the first two references...and to "un fermaglio d'oro" for the third...."² The fact that Chaucer has not only added the jewel images but through them develops particular themes throughout the poem is significant. This chapter will endeavor to identify these images and consider their significance as they relate to the themes of free will and determinism contained within the poem.

Scholarly opinion regarding the jewel imagery of Troilus and Criseyde varies widely. Eben Bass³ views the ruby as an appropriate stone to be associated with a king's son as the ruby is often regarded as a gem superior to others; Margaret Jennings⁴ feels that the ruby refers to Criseyde and the curative powers her love holds for Troilus, while Samuel Schuman⁵ attributes a purely sexual significance to the image of the ring. Penelope Doob⁶ focuses upon the words "corones tweyne" (II,1735) as being "...simply a variant spelling of the word "ceraunius", the name of a semi-precious, and possibly mythical stone commonly mentioned in lapidaries and encyclopedias."⁷ The ceraunius stone was reportedly of two varieties: one of red, the other of blue coloring.

The jewels of Troilus and Criseyde are consistently red and blue stones and often appear set in rings or

brooches. Throughout the poem these stones or their colors are presented in a manner that reflects the progress of the love relationship. The ruby is mentioned first as Pandarus presents Troilus's case to Criseyde. Trying to convince her of the merits of the match, he refers to their compatibility as being as a ruby well set in a ring (II,585). The ruby is presented first in isolation from other stones for as yet Criseyde has not agreed to the match and has made no advance to Troilus that would indicate that she will even consider it. Only the overtures to love have been made and Troilus is still very much the unrequited lover. The ruby also appears singly as the stone in Troilus's signet, the ring which he uses to seal his tear-stained letter to Criseyde. Following the consummation of the love relationship, the ruby is joined with the color blue in the brooch which Criseyde gives to Troilus as a symbol of their love:

But wel I woot, a broche, gold and asure
In which a ruby set was lik an herte,
Criseyde yaf, and stak it on his sherte.
(III,1370-1372)

When Criseyde has left Troy, the ruby again appears alone as her abandoned house is described by Troilus as being the "...ryng fro which the ruby is out falle." (V,549).

The significance of the ruby would have been widely known in Chaucer's time. "All lapidaries claim that the

ruby is one of the most precious stones;...."⁸ It was thought to bring peace to the mind of its wearer and to represent Christ.⁹ The Sloane Lapidary of the late sixteenth century describes the properties of the ruby, and while this lapidary would not have been known to Chaucer, it was probably based upon the lapidary tradition known in his time.¹⁰ The Sloane Lapidary speaks of the important position the ruby holds in relation to the other gems and as well, makes note of the restorative, healing powers thought to be contained within the ruby:

It overcometh all ye mervealous stones of beuty. Yet some is clearer yen others, for ye cleare Rubie is of so gentle coulor lyke a burning cole. He is lord and king of stones and of all gemms. It hath ye vertue of xii stones. It is of so great value and price yt he yt beareth it ageinst ye people yey have all manner of joy of his comming, wich hath beene preved full oft. So ye sick beaste yt drinck water that this stone is wett in ar holpen of ther sicknes. It driueth away all taches & ill conditions. It is sayd yt this stone is in ye fleme of paradise. It must be sette in gold.¹¹

The Peterborough Lapidary, a fifteenth century document, lists some additional qualities of the ruby:

...& he þat hæpe discomfort in goddis beleve, & behold þis stone, it schall comforte him & make him to forzete his contrariosite bi vertu þat gode hæpe zeuen þerto. It fedep a man & comfortep his hert & his body, & it wynnep a man lordship. Der ben iij gret rubies, & ben fonde in þe londe of libie in a flod of paradise. Moyses put þis stone in þe brest of aarone in þe ij corner of þe xij stones. Also þis stone clenseþ yene & comfortep þe body. And þe fyne rubie is founde in þe

londe of libie in a flome þat comeþ owte of
paradise; & he wole be seet in fyne gold. Also he
makeþ a man welbelouid with lord & lady. De water
þat it is wasshen yne, it distroyeþ þe moren of
bestes & of men. Ð man þat bereþ þis ston
schal be neuer ouercom in ple ne in batayl, & þis
seyþ euax kyng & emperowr.¹²

The Douce 291 Lapidary comments upon the Christian
significance of the ruby and suggests that this stone is an
appropriate symbol for Christ:

Moyses seith þat hit signifieth Jhesu Xrist þat
come in-to this worlde for to lighten oure derkenes.
The boke seith þat seint Iohn seith of þe commyng
of Ihesu Xrist þat is veray lighte þat lighteth
all men & all þe worlde. Ysaie þe prophete seith
of this lyghte þt þe peple þat was in derkness
sawe a greet lighte. Seint Iohn seith þat he sawe
not þe rubie in the fundament of þe heuenly
kyngdome of Iherusalem, & þerfore was not þe rubie
there. Al thei þat þe rubie & the veray bryghtnes
of þe rubie beholden shulde beholde þe veray
lighte of Ihesu Xrist, whoso beholdeth þe rubie of
þe lymmes of Ihesu Xrist he shal loue þe more thoo
þat þen þe clene livyng peple of this
worlde.¹³

In examining the significance of the ruby in Troilus
and Criseyde it is necessary to consider the stone on two
planes. On one level the ruby embodies the traditional
lore presented in the lapidaries. It is a jewel symbolic
of Christ: it is pure and virtuous and above all other
stones in status. The ruby has restorative powers in that
it can comfort the sick, offer protection, and make the
bearer well-beloved. Thus seen, the ruby serves to remind
mankind of the greater glories offered by the kingdom of
heaven. Its presence in the poem indicates that the only

true felicity or salvation is of a divine origin. In this earthly realm, Christ offers mankind the hope of heaven and eternal life; through belief in Christ mankind will not perish. The ruby in the poem reminds the reader that Troilus, in his need, does not focus his thoughts upon eternal values and so rise above the misfortunes of the earthly realm. Chaucer's audience could perceive Troilus's error in fastening his hope on Criseyde, a fallible mortal creature.

Seen on another level, however, the ruby represents Criseyde. Her empty house is described as the ring without its ruby. As Margaret Jennings notes, Criseyde as ruby holds for Troilus many of the characteristics traditionally ascribed to the stone. Her love brings him comfort and restoration from his great despair. Her love also bestows upon him strength in battle.

But between the ruby's two levels of interpretation a certain amount of tension is created. The image of the ruby as Criseyde functions on a much lower level and is of a much more impermanent nature than the ruby as Christ image. Criseyde cannot offer anything but a temporary comfort to the movements of Fortune's wheel. Her protective and restorative powers are revealed as transient and as false felicities in light of the everlasting kingdom of God offered by Christ. By placing his faith in Criseyde,

by allowing her to become his ruby, Troilus is as one who has abandoned Christ and the hope of heaven and cannot hope to receive the same powers of restoration and protection from his earthly divinity.

The blue stone of Troilus and Criseyde initially appears set in Criseyde's ring (II,885) as Pandarus plots to bring Troilus to Criseyde's bedchamber. Upon hearing that Troilus is mad with jealousy, Criseyde instructs Pandarus

Have heere, and bereth hym this blewe ryng,
For ther is nothyng myghte hym bettre plese,....
(III,885-886)

Pandarus dismisses this offer, since to be effective the "ryng moste han a stoon That myghte ded men alyve maken" (III,890-892). As the consummation has not yet occurred, its stone is still appropriately set without a mate, but following the physical union of the lovers the color of the blue stone appears united with the ruby in the brooch which Criseyde gives to Troilus,

But wel I woot, a broche, gold and asure,
In which a ruby set was lik an herte,
Criseyde hym yaf, and stak it on his sherte.
(III,1370-1372)

Chaucer never gives us any clear indication of the identity of the blue stone. While the blue color of the brooch is described as "asure" and the sense of this description may logically be interpreted to mean that the

ruby was placed in a setting of gold and azure, there is nonetheless enough vagueness about the actual nature of the azure to suggest that the azure of the brooch is strongly connected with the blue stone of the ring. Azure, according to Webster's New World Dictionary is identified with lapis lazuli, a blue-colored stone, but, according to Leon Baise, lapis-lazuli was a term which was, in historic times, often used synonymously with the sapphire.¹⁴ While it is not likely that Chaucer intended his audience to see the azure of the brooch as an actual blue stone, the possible interpretations of "asure" are sufficiently numerous to forge a strong bond between the blue color of the brooch and the blue stone of the ring.

Both lappis and the stone of Inde have been identified with the sapphire,¹⁵ and it is possible that Chaucer intended the blue stone of Criseyde's ring to be understood as this bluest of all medieval stones. The sapphire had the unusual quality that it would protect the bearer of the stone as long as he or she remained chaste. The Douce 291 Lapidary agrees with other lapidaries of the fifteenth and sixteenth centuries in regarding the sapphire as an appropriate stone to adorn a king's finger.¹⁶ This gem was also attributed with powers of comforting and restoring the body, dispelling witchcraft, avoiding

imprisonment, and, like the ruby, was associated with Christ:

The veray bokes tellen vs þat saphire is of þe colour of heuen, for þe strencth of þe high sight semeth þat hit is gode, þat signifieth þat gode hope þat a gode man is touched with þe sonne þat is Ihesu Xrist; & the more strongly he secheth the kyngdome of heuen right as þe sighte maketh vs to knowe þe syghte of heuen, ryght so þe vnderstandyng makeþ vs to vnderstande þe blisful blysse of heuen. Seynt Iohn seith in þe appocalipce þat he sawe in the seconde fundament of þe Cite a blisful saphire, & þerfore signifieth þe saphire þe seconde vertue þat is hope, & þerfore hit was put in þe seconde corner vpon þe breste of aaron; & who þat saphire beholdeth he shulde be in memoire of þe blisse of heuen, & in gode memorie of hym-selfe.¹⁷

The Peterborough Lapidary stresses that the bearer of this stone must remain chaste:

And þe boke seyþe þat gode counseyleþe him to ber it clenly, for it makeþ a man to haue wyte & myzt; þey schuld leve a clen lyfe þat beren þis vertues stone.¹⁸

To the medieval reader, the sapphire would be attended by the traditional connotations noted in the lapidary and would be seen as a stone symbolizing the hope of heaven. Like the ruby, the sapphire, in effect, offers mankind an alternative to the "slings and arrows of outrageous fortune."¹⁹ By symbolizing the hope of everlasting life, the sapphire challenges mankind to exercise his free will and to rise above the changing fortunes of this realm while placing his faith in the greater joys of God's kingdom.

As well, to the medieval audience, the color blue itself would convey a certain significance. Sabina Beckman discusses a passage in Troilus and Criseyde in which the color blue appears, and relates this passage to the later references to blue-colored stones.

In the second "descriptio" of spring, the color blue is added to the white and red colors in the lines, "That fresshe floures, blew and white and rede,/Ben quike agayn, that wynter dede made" (II,51-52). In heraldry, blue is a symbol of chastity, but it is also a symbol of loyalty and of a spotless reputation. In terms of romance, loyalty becomes constancy in love. When Criseyde gives Troilus a blue ring and he gives her a brooch of gold and azure [sic], which eventually reveals her betrayal, this symbolic blue becomes tragically ironic. In this early stanza in which Chaucer has added blue to the two colors of love, the loyalty theme is foreshadowed.²⁰

Thus seen, a strong correlation exists between the symbolism of the sapphire and the significance accorded to the color blue. While it cannot be demonstrated that Chaucer intended the blue stone to be viewed as the sapphire, a great deal of evidence supports the belief that the blue stone, as well as the color blue, embody strong traditions of chastity.

However, the blue stones of Chaucer's poem must also be considered on yet another level. To a certain extent, the blue stone, like the ruby, is associated with Criseyde. It is a stone which adorns her ring and is the stone which, though not in the sense that Pandarus intended, should have the power to make dead men live. The love-smitten Troilus

is healed by only one cure: Criseyde's love. Criseyde's love and favor become for Troilus his only hope of salvation. Seen thus, the blue stone as a symbol of Criseyde functions on a considerably lower, less potent level than the blue stone symbolic of chastity and the hope of heaven. Like the ruby, the blue stone further underlines, to Chaucer's audience, the mistaken judgement of Troilus.

Thus, both the ruby and the blue stone have several characteristics in common. On one level, each jewel directs the attention to more permanent values, while on another level, both stones represent Criseyde and the transient joys of earthly existence. The imagery thus reveals both the deity Troilus has chosen and the frailty of the object of his trust.

It is possible also that Chaucer calls attention to the red and blue stones through another very subtle image to be found in this poem. As stated earlier, Penelope Doob noted the ceraunius stone as yet another gem which should be considered in the study of jewel images in Troilus and Criseyde. She bases her argument on the belief that the words "corones tweyne" (II,1735) refer to the two colors of the ceraunius stone, and do not, as F.N. Robinson would have us believe, refer to the two marriage crowns used in ancient and Eastern Orthodox wedding ceremonies.²¹

Doob's interpretation sheds considerable light upon the examination of the jewel images in Troilus and Criseyde. The words "corones tweyne" occur in a passage of the poem describing the gathering at Deiphebus's house at which Pandarus has arranged a meeting between Troilus and Criseyde. The meeting results in Criseyde's accepting Troilus into her "servyse" (III,161) while requesting that he respect her honor. The scene marks an introduction to the love affair, but will certainly not take the place of the actual consummation. If one accepts Penelope Doob's interpretation of the "corones tweyne" as the two colors of ceraunius stone, then the scene between Troilus and Criseyde at Deiphebus's house is preceded by a hint of the eventual joining of the ruby and the blue color in the brooch symbolic of the physical consummation of love. As Criseyde is about to enter Troilus's chamber, Pandarus instructs her to bear in mind the "vertu of the corones tweyne,/Sle naught this man, that hath for yow this peyne!" (II,1735-1736). If "corones" is interpreted as ceraunius, then the two ceraunius stones, appropriately placed before the "introduction" to the affair, may foreshadow the eventual joining of the red and blue colors of the brooch.

Penelope Doob comments upon the characteristics and the significance of the stone:

Several characteristics of the stone are important for the interpretation of the Troilus passage. First is the constant mention in the lapidaries of the fact that there are two kinds of ceraunius, which I would suggest correspond to Chaucer's "corones tweyne". Second is the reason for this distinction: that they come from Germany or Spain is irrelevant for our purposes, but it is important to note that the two kinds are of different colors.... For most lapidaries, then, the two kinds of ceraunius would be brilliant blue and glowing red.²²

The ceraunius, supposedly cast down to earth during thunderstorms, possesses properties that are similar to those of the sapphire in that "...whoever bears the stone chastely will be protected from thunderbolts, and this protection will extend to any house, town or ship in which he happens to be."²³ Doob continues to describe the fate that will befall the one who does not bear the stone chastely:

The virtue of the stone, then, seems to be that it will protect a man from the thunderbolt only so long as he remains chaste, then perhaps he is even more vulnerable to the lightning usually associated with the sins of pride, blasphemy, and lechery, and perhaps with more general misbehavior, as when Pandarus asks that he "smyten be with thondre" (III,1145) if he has brought Criseyde a harmful letter.²⁴

The ceraunius, like the ruby and sapphire, is a stone of red and blue colors corresponding to the eyes and lips of the fair lady. Aligning Criseyde and her beauty with the legendary forces of the ceraunius holds far-reaching implications for Troilus and Criseyde.

Finally, seeing the ceraunius as an emblem of Criseyde's beauty necessarily involves the idea that

beauty is potentially destructive, for the ceraunius falls with the thunderbolt, it may attract as well as repel lightning, and it protects the bearer only so long as he is chaste. From the perspective of the palinode, Criseyde has been more disastrous than beneficial. Troilus's unchastity could certainly be seen as leading to his fall, but even more important is his misplaced devotion to a bright-faced Criseyde whose light can be dimmed even as Fortune with "hire brighte face" can turn her fairness from Troilus to expose her dark face (IV,8-9). Dazzling as the "corones tweyne" may be, perhaps divine light is preferable; and perhaps the blue and red of the stones should direct one to the hope of heaven represented by the sapphire and to the true light and virtue of Christ represented by the ruby, rather than to the earthly and fleeting beauty of the ceraunius, cast down from heaven, and of Criseyde, "That down were sent in scornynge of nature" (I,105).²⁵

Accepting Doob's argument of "corones tweyne" as being a derivation of the word ceraunius further amplifies the two-tiered function of the ruby and blue stone images found elsewhere in the poem. Being of red and blue colors, like the ruby and the blue stone, the ceraunius also offers two alternatives to its bearer: protection or vulnerability depending upon chastity. Troilus's unchastity is proof that he has accepted the lesser of the two alternatives.

The brooch which Criseyde gives to Troilus can be seen as a symbol of their physical union, the point at which their chaste union has ended and at which the love has become a heaven upon earth for the lovers. The brooch foreshadows the brooch which Troilus gives to Criseyde before she passes into the Greek camp, and which she later gives, along with Troilus's bay horse, to Diomedes. When

Criseyde gives the brooch to Diomedes, she has, in a sense, given him what she once gave Troilus. As Troilus later discovers the brooch on Diomedes's sleeve, it serves as the final evidence of Criseyde's falseness.

Although it is not certain whether the "asure" of Criseyde's brooch is an actual stone or simply, like the gold, part of the setting, it nonetheless seems logical to understand the description to mean that the azure forms part of the setting. Seen in this sense, the lack of the actual blue stone in the brooch that would thus be united with the ruby appears significant. Up to the point of the consummation, Chaucer has presented the stones separately. Following the physical union of the lovers the ruby is presented in the brooch joined not with the actual blue stone, but rather with a blue setting. Prior to the introduction of the brooch, the blue stone of Criseyde's ring has been rejected by Pandarus (III,890-892), perhaps for reasons more complex than he realizes, because it does not have the power to make dead men live. The blue stone, viewed symbolically as either the *ceraunius* or perhaps the sapphire, carries with it connotations of hope, protection and permanence. The symbolism of these stones along with the symbolism of the color blue also suggests a need for chastity, perhaps implying the necessity of restraint. Following the consummation, the point at which Troilus

comes to regard the relationship as permanent and enduring (III,1251), and the point at which the narrator suggests that such relationships are purchased at the expense of one's soul (III,1319-1320), the actual blue stone no longer appears. The color blue figures in Criseyde's brooch and a brooch is later given to Diomede, but mention is never again made of the blue stone rejected because it could not make dead men live.

Thus seen, the azure of Criseyde's brooch seems to be a substitution for the blue stone which would have been suitable as a symbol of an ideal union between the lovers. Being blue, it reminds us of Pandarus's words in rejecting her ring, and since it is not specifically sapphire or ceraunius, it suggests that Criseyde lacks the true power to protect and restore which Chaucer's audience would have ascribed to those gems. Lack of chastity, but perhaps more a lack of restraint in the manner in which the lovers view the physical union, has made it unsuitable that the blue stone should be united with the ruby in the brooch. The chastity symbolized by the ceraunius, sapphire, and the color blue calls our attention to the consummation passage, but it is not so much the physical abandonment of chastity that is devastating to the relationship and to Troilus as it is a sort of psychological unchastity which affects the manner in which he views the love relationship. In

regarding the relationship as a state of eternal bliss, Troilus has made himself vulnerable to the forces of Fortune. The joining of the ruby and the blue stone in the brooch might have symbolized to Chaucer's audience the union of many permanent joys, even the joining of the hope of heaven and the belief in Christ, as well as the protection from the forces of Fortune offered to the individual who maintained a belief in these true felicities. However, the fact that the color blue appears in the brooch at all simultaneously shows that, despite flaws, some positive merits exist within the relationship, for not the loving, only the manner in which the love comes to be regarded, is at fault.

In the red and blue-colored brooch there is a hint of similarity between the jewel of Troilus and Criseyde and the infamous brooch of Thebes, described by Chaucer in the "The Complaint of Mars" as "So ful of rubies and stones of Ynde...." (I,246). If Criseyde's brooch is regarded as a parallel to the brooch of Thebes, a tension is created between the hopeful symbolism of the ruby and the blue stone and the very different fate associated with the brooch of Thebes. Such tension supports Doob's thoughts regarding the symbolism of the ceraunius and Troilus's choice to over-value the false felicities of Criseyde's love and also supports the two previously discussed levels

of function performed by the ruby and blue stone images of this poem. The Theban brooch is associated with doom and destruction: it had a sinister quality which caused all who saw it to covet it. Troilus, in his pagan and infatuated state, does not perceive that, in attempting to create a heaven on earth and so expecting to find permanence in transient objects, he is becoming the slave of Fortune and choosing doom and destruction.

Images of the stones in their settings are also reflected through other images presented in Troilus and Criseyde. Troilus's unrequited love is described as a "...thorn/ That stiketh in his herte,...." (III,1104-1105). Troilus becomes to his precious Criseyde "...a wal/ Of stiel, and sheld from every displesaunce;...." (III,480). The walls of Troy also figure as the "setting" to the lovers' relationship. After Criseyde's departure from Troy, Troilus spends much of his time wandering aimlessly about the walls of the city, hoping to catch a glimpse of her. It is as though the central part of the city no longer has meaning for him for the ruby is no longer in its setting. A similar sentiment is expressed by Criseyde before she capitulates to Diomedes:

Ful rewfully she loked upon Troie,
Biheld the toures heigh and ek the halles:
"Allas!" quod she," the plesance and the joie,
The which that now al tourned into galle is,
Have ich had ofte withinne tho yonder walles!
(V,729-733)

As the stone is central to the brooch, so the heart is central to the body. The exchange of the brooch with its heart stone is reminiscent of the earlier exchange of hearts conducted by the eagle (II,923-929). The central position of the stone in the setting is reflected again as Criseyde describes Troilus's position in her heart:

To that Criseyde answerde right anon,
And with a sik she seyde."O herte deere,
The game, ywys, so ferforth now is gon,
That first shal Phebus fallen fro his spere,
And everich egle ben the dowves feere,
And everi roche out of his place sterte,
Er Troilus out of Criseyde's herte.

"Ye ben so depe in-with myn herte grave,
That, though I wolde it torne out of my thought,
As wisly verray God my soule save,
To dyen in the peyne, I koude nought.
And, for the love of God that us hath wrought,
Lat in youre brayn non other fantasie
So crepe, that it cause me to dye!
(III,1492-1505)

The love has become the heart, the lifeblood, the center of their beings. Love has "...opned hire the yate." (III,469) of all joy, and now occupies the central position in their thoughts. As the love relationship fails, the stone symbolically falls from its setting. The abandoned house of Criseyde seems to Troilus as valueless as a setting without a stone:

O ryng, fro which the ruby is out falle,
O cause of wo, that cause hast ben of lisse!
Yet, syn I may no bet, fayn wolde I kisse
Thy colde dores, dorste I for this route;
And farwel shryne, of which the seynt is oute!
(V,549-553)

The stone that once seemed so compatible with its setting has fallen and Criseyde will not return. Appropriately, the ruby is again presented in the absence of the other stones. Troilus is once more alone and unable to share his love with Criseyde.

The jewel images of this poem recall another protective image: the Palladion idol. Like the sapphire and the ceraunius, the Palladion was thought to protect the city that guarded her. However, for those who set their sights upon permanent and enduring joys there is hope and psychological protection from the caprices of Fortune, while for those who make a heaven upon earth, for those who seek felicity in impermanent objects, there is only impending disappointment. Eventually the stone will be plucked from the ring, the saint from the shrine, the idol from the city. The unwitting mistake of Troilus and the Trojans has not been in prizing the lover or the idol, but in their regarding the impermanent as permanent, in rendering the mortal divine. Locked within their particular time frame, their mistakes are somewhat understandable, but to Chaucer's medieval audience their shortcomings could be

viewed as an exemplum illustrating the fate of those who chose to value the false felicities of the earthly realm above the true felicities of the heavenly kingdom.

Chaucer, through his jewel images, presents his readers with two possibilities for mankind: a life based on trust in "...thilke God that after his ymage/ Yow made...." (V,1839-1840), or one characterized by subjection to Fortune, through reliance on "This world, that passeth soone as floures faire." (V,1841). The two levels of symbolism contained in the blue stone and the ruby show that, in putting his trust in Criseyde, Troilus cannot escape disappointment. He has not chastely kept his blue stone, his ruby divinity has been an earthly, not a heavenly one and, therefore, the protective qualities of the stones are closed to him. Instead he has unleashed the doom associated with the Theban jewel, for in a sense, the lovers have forged their own brooch of Thebes.

CHAPTER IV

Animal Images in Troilus and Criseyde

The writers of unnatural histories repeated many of the ideas and stories about animals which had come down from primitive times into such collections as the Panchatantra, the Sacred Books, and the Aesopian Fables. Even Aristotle, assisted by an army of observers organized by Alexander, included much unscientific fiction in his Historia Animalium. Pliny, in the first century A.D. used Aristotle's work extensively, and the later Roman compilers, Aelian and Solinus in the third, Claudian in the fourth, and Cassiodorus in the sixth century based their information largely on Aristotle and Pliny. The two most popular books of the Middle Ages, the Bestiary--the enlarged form of the Physiologus--and Etymologiarum sive Originum, written in the seventh century by Isidore of Seville, made ingenious use of the same unnatural history, the one finding it illustrative of moral precepts and theological dogma, the other inventing etymologies to suit the supposed characteristics of each animal. Such material was well suited to an age when the world was a vast cryptogram whereby man might discover God's truths, and it passed into the medieval encyclopedias such as De Naturis Rerum by Alexander Neckam, Speculum Maius by Vincent of Beauvais, and De Proprietatibus Rerum by Bartholomew de Glanville, compilations of stories such as the Gesta Romanorum, the homilies of Jacques de Vitry, Odo of Cheriton, Nicholas Bozon, Bromyard and others, as well as into heraldry and sculpture.¹

With this tradition as background, Chaucer creates many animal images throughout his works. Often, these images carry with them a meaning and significance greater than a simple description of scene or character. "Chaucer shares the assumption of the unnatural historians that the behavior of animals is inspired by human motives and, hence, animals are of significance mainly for their

resemblance to Man. But the simple conventional ideas which he uses about animals were already part of popular tradition".²

Within Troilus and Criseyde Chaucer presents several animal images the significance of which would have been immediately recognized by his entire audience. For example, the description of the peacock is ascribed to Troilus (I,210) and possibly to Troy (V,1546), and comments upon their nature. The peacock is primarily a bird of pride and appearance.³ Its beauty is suggestive of the delights of the flesh or of the frail joys of this world. Like the peacock, both Troy and Troilus have taken great pride in their good fortune: Troy for its position of strength in having thus far withstood the Greeks, and Troilus for the heavenly delight he has found with Criseyde. But neither Troy nor Troilus have forseen the day when their present favors will end. As well, in Troilus' dream of Criseyde and the boar, Chaucer presents the boar as symbolic of Diomedes, one of the line of Tydeus, the warrior who took the boar as his emblem. However, the boar traditionally carried further meaning as it was an animal commonly associated with lechery and lust.⁴ Diomedes is attracted to Criseyde, not as his saint or embodiment of heavenly bliss, but for the joys of her flesh. Through the comparison of the man and the boar, the

medieval audience would have immediately perceived the implicit comment upon Diomedes's character.

However, as obvious as Chaucer's animal images appear to be, below the surface many of these images present a complexity that is not immediately discernable. Such multi-faceted images, in turn, offer a comment upon some of the larger themes and issues under consideration in the work. Janette Richardson comments upon the function of similar images within "The Friar's Tale":

Here imagery serves an organic function within the aesthetic whole of the individual work: the poet manipulates a cluster of images, commonplace and conventional though they be, so that instead of functioning as mere decoration they reinforce and deepen the comic irony both inherent and explicit within the framework of the story.⁵

In Troilus and Criseyde, Chaucer has gone beyond mere decoration to create animal images which comment upon the nature of free will and determinism operating within the work. As the images develop throughout the tragedy, it becomes apparent that many seem to work against themselves, presenting a character simultaneously as both hunter and hunted, to cite but one example. Such dual images serve the function of presenting the various options available to the character involved and are often analagous to the choices of heavenly or earthly bliss which the individual makes as he exercises his option for free will within the temporal world.

In Troilus and Criseyde, Chaucer presents many animal images which connote entrapment or service and through these images a philosophy of determinism and free will is expounded. Man, existing within a predetermined world pattern, has just enough free will afforded him to choose whether he will set his heart on the false pleasures of Fortune or whether he will cast his sights upon more permanent ideals. However, through his animal images, Chaucer demonstrates that although man has the option of contemplating enduring joys, it is an option which he seldom chooses. In its many references to snares and service, Troilus and Criseyde bears resemblance to Boece for "the figurative texture of Boece abounds with references to snares, bondage, and captivity. There they are used to symbolize the selfenslavement of the spirit to the goods of an unstable world that deprives it of the inner freedom to live a contained, virtuous life in the midst of transiency."⁶ In Troilus and Criseyde, as well, animal images of bondage and servitude reinforce the conception that mankind tends to ignore his potential for free will and generally chooses to be overly affected by the movements of Fortune.

Bird images are numerous in Troilus and Criseyde and, within these images, birds are described as being either predators or captives. Images of the predatory bird

are often applied to Troilus as he is likened to both the eagle and the hawk. Following his physical union with Criseyde, he is the "sperhawk" that has the "sely larke" "...in his foot" (III,1191-1192), an image that would indicate that he is the conqueror and that Criseyde has been overcome. Earlier in the poem, Troilus is described as the "...hawk that listeth for to pleye;..." (I,671), and again, in one of the most enigmatic images of the poem, Criseyde's dream of the eagle, Troilus is represented as the eagle:

And as she slep, anonright tho hire mette
How that an egle, fethered whit as bon,
Under hire brest his longe clawes sette,
And out hire herte he rente, and that anon,
And dide his herte into hire brest to gon,
Of which she nought agroos, ne nothyng smerte;
And forth he fleigh, with herte left for herte.
(II,925-931)

Critical opinion regarding the nature of the eagle is varied. Marvin Mudrick feels that the bird "...symbolizes, in Criseyde's dream, her complex attitude toward the impending aggressions of love..."⁷, while Joseph E. Gallagher contends that "...Chaucer intended the dream explicitly as a portrayal of sexual intercourse."⁸

Thomas A. Van sees the assertive eagle as representative of Troilus⁹ and is supported in this view by Beryl Rowland.¹⁰

Indeed the noble eagle is an appropriate image for a king's son and is one that is well applied to Troilus. The eagle is an aggressive bird, well-known for its success at hunting and Troilus, through his reputation as a fierce fighter of Greeks, is suitably represented by this image. The very words describing the consummation of love between Troilus and Criseyde echo the heart transference of Criseyde's dream:

Right so Criseyde, whan hire drede stente,
Opned hire herte, and tolde hym hire entente,
(III,1238-1239)

and these words, coupled with Antigone's song's reference to lovers exchanging hearts (II,872-873) support the view that Chaucer intended Troilus to be seen as the eagle of Criseyde's dream.

As Troilus is often likened to a predatory bird, so Criseyde is often aligned with images of weak or captive birds. At the time of her physical yielding to Troilus she is described as the "sely larke" (III,1191) caught by the spearhawk. Earlier, her dream of the eagle and the exchange of hearts has been heralded by the song of the nightingale (II,918) and following the consummation of the love Criseyde is likened to the gentle nightingale through the manner in which she opens her heart to Troilus:

And as the newe abaysted nyghtngale,
That stynteth first whan she bygynneth to synge,
Whan that she hereth any herde tale,
Or in the hegges any wyght stirynge,
And after siker doth hire vois out rynge,
Right so Criseyde, whan hire drede stente,
Opned hire herte, and tolde hym hire entente.
(III,1233-1239)

However, as was previously mentioned, images which, on the surface, seem simple can, upon further examination, be shown to be of a dual nature, to possess a two-sided quality which appears to work against itself. The images describing Troilus and Criseyde as predatory and captive birds are of such a kind.

Many of the qualities and actions attributed to the spearhawk seem superficially to develop the image of the preying bird as noble and fierce, an appropriate image for a king's son. But as this image is developing it is simultaneously being countered with another, more subtle but emergent, image of Troilus the captive bird, the bird without a will of its own. At one point in the poem, Troilus, consumed by love's impatience, is told by Pandarus to "...don thy hood;..." (II,954), a command creating an image which Fredrick G. Cassidy feels further identifies Troilus with a hawk:

Unless "hood" refers to a nightcap, Pandarus is not using the word literally at all; he is probably employing a metaphoric means of enjoining caution. And there is the definite possibility of yet another layer of suggestion, bringing in the image of Troilus as a hawk that must be restrained until the right

moment comes to fly -- an image that seems eminently Pandarean and Chaucerian.¹¹

While Cassidy notes that the passage calls for Troilus to restrain his passion, he also feels strongly the "hood" refers to the hood worn by a hawk or falcon when the bird was not used for hunting. Although he can neither disprove or prove that the hood was used in England at this time he feels strongly that "...despite this lack of documentation, it is most unlikely that the hood was not used in Chaucer's England. Hoods were well known in Germany as early as the twelfth century, and in Italy, Spain, and France before the fourteenth."¹² Such a connotation to the word "hood" shows Troilus the hawk in a slightly different light. He is now not the predatory bird preying presumably at his own inclination, but is rather the captive bird, hooded, and allowed to hunt only at its master's bidding. This image is extended as Troilus, at the time of Criseyde's departure from Troy, is shown "With hauk on honde,...."(V,65). The bird is a captive, domesticated bird acting only on its master's instruction. Its locus of control is external, not internal; it no longer has a will of its own. It is fittingly associated with Troilus, the warrior now incapable of any action that would save Criseyde from the exchange.

The image of the eagle likewise acquires a dual function when it is remembered that the noble bird was, in addition to its fierceness, also well known for its keenness of vision and the altitude of its flight. The eagle thus seen often symbolized one who lived a contemplative, devout life. John Steadman describes this aspect of the eagle image:

As the eagle "mounts up" at God's command, the life of the faithful conforms to the divine precepts and is consecrated to heavenly things. As the eagle builds its nest on high, they despise earthly desires and draw their nourishment from hope of celestial rewards instead of building the habitation of their minds in low and abject conversation.¹³

In Chaucer's time it was thought that "...the perfect man should imitate the eagle's high flight and clear vision--soaring through contemplation, persevering without weariness, and seeing clearly through discretion:....."¹⁴

The dual nature of the bird images applied to Troilus offers comment upon his character and his management of free will. He simultaneously possesses the potential to be both the free and the captive hawk. He is free to make the choice between a life of thralldom through submission to Fortune's joys and sorrows or a life of freedom through belief in more permanent values, and of his own free will he chooses to seek felicity in the earthly realm, in the transient heaven of Criseyde's love. The dual image of the hawk, rather than being contradictory,

presents the two possibilities which exist for Troilus and all mankind. The image of the eagle is enlarged by the remembrance that the eagle is associated with high flight and keen vision. And while the qualities of nobility and ferocity seem applicable to Troilus, his lack of vision and contemplation of higher ideals is readily apparent. His home is not amongst the lofty heights consecrated to heavenly thoughts and enduring values but is rather completely based amongst the transient joys of earthly Fortune. In his decision to create his heaven upon earth he has become not the free, keen-sighted eagle but rather a limed and trapped peacock (I,353).

The dual image also applies to Criseyde who superficially appears to be presented only as the captive bird. On one level she is the lark caught by the spearhawk, but on a deeper level she is, as she tells Troilus, not so much caught as she is there of her own volition. Her words "Ne hadde I er now, my swete herte deere,/ Ben yold, ywis, I were now nought heere!" (III,1210-1211) leave one with the impression that she is not a typical captive.

Nor is Criseyde solely the gentle bird depicted by the lark and nightingale. Within Criseyde are also qualities of the predator. Chaucer describes Criseyde as she appears to Troilus, himself just returned from hawking, as being "As fressh as fawkoun comen out of muwe." (III,1784).

Marvin Mudrick comments upon a possible interpretation of this description:

Thus Criseyde appears as the noble and beautiful hunting-bird of her worshipful falconer (while the poet may be implying, in this metaphor which not only identifies an instant of the lovers' relationship but catches up its history, that Criseyde has been and remains dangerous, possibly inconstant, not quite subduable).¹⁵

In this sense Criseyde is as Troilus presented in the image of the hawk, simultaneously a bird of prey, capable of killing, but also a bird under at least some control from its current master. Criseyde, on one level, appears to be gentle, weak and easy to capture. One would not expect to encounter much difficulty in maintaining her captivity. However, on another level, Criseyde is not always what she appears to be. Through the examples of her unusual "capture" at the time of the physical consummation and the rather startling presentation of her as a falcon, support is drawn for the idea that Criseyde is but a transient joy of the temporal world, an object not to be predicted, trusted, nor expected to remain long in the "grasp" of any one controller. In as much as her capture seems not to be as entirely attributable to Troilus as one might expect, it is reasonable to assume that control of Criseyde may well be granted by other forces.

The dual image pattern of predator and captive also extends to other animal images in Troilus and Criseyde.

Throughout the course of the poem, Troilus is compared to the strong lion (I,1074) but he is also described as being "kaught" (I,214), and a snared rabbit (I,507-508). He is the caught fish which Criseyde has "fisshed fayre!" (II,328) and the one which she had "ykaught withouten net!" (II,583). However, Criseyde herself is later seen as the fish to be lured by Diomede:

This Diomede, of whom yow telle I gan,
Goth now withinne hymself ay arguynge
With al the sleghte, and al that evere he kan,
How he may best, with shortest tarynge,
Into his net Criseydes herte brynge.
To this entent he koude nevere fyne;
To fisshen hire, he leyde out hook and lyne,
(V,771-777)

In addition, she has previously been the deer, a quarry to be flushed out by Pandarus and driven before Troilus' bow (II,1534-1535).

Within the animal images ascribed to Troilus and Criseyde, two possibilities again seem to emerge. Both characters have the potential to be strong, masterful, in control of their actions, but, as well, both seem to be prone to capture, to manipulation by forces outside themselves. In the dual images of Troilus and Criseyde the potential of each character to assert his or her free will and to rise above the forces of Destiny is illustrated through that character's potential for strength and control. However, through their roles of servitude,

Chaucer also illustrates their submission to the workings of Fortune. The fact that the images are left unresolved, with both qualities existing side by side may speak to the fact that whatever course mankind chooses, the decision is never completely final. The worldly may at any time choose a life of divine contemplation, the once devout may fall prey to the caprices of Fortune.

In one particularly powerful image in which Chaucer likens Troilus to a mouse, Troilus's choice to abandon free will and to submit to Destiny is best illustrated. As Troilus is about to enter Criseyde's chamber and just prior to the consummation of the love relationship, Pandarus speaks to Troilus:

Quod Pandarus, "Thow wrecched mouses herte,
Artow agast so that she wol the bite?
Why don this furred cloke upon thy sherte,
And folwe me, for I wole have the wite.
But bid, and lat me gon biforn a lite."
And with that word he gan undon a trappe,
And Troilus he brought in by the lappe.
(III,736-742)

It is significant that Troilus enters the chamber through a trap door, for in entering the chamber in which love will become for him a "hevene blisse" (III,1322) he has indeed fallen prey to the very real trap of submission to the false felicities of the temporal realm. Of this entry Thomas Van states:

Troilus imposes the ultimate limitation upon himself,
moving through a trapdoor neither history nor a clever

go-between could fashion for him. His total commitment to the temporal leaves him victim to the fluctuation of events, and his emotionalism, with the concomitant paralysis of his will, assures that the victim of the destinal trap will be himself.¹⁶

While the dual images of predator and prey have clearly illustrated the vulnerability of man, even in his successes, Chaucer has also created other animal images which add further comment to the consideration of free will and Destiny at work in the poem. To this end, Troilus is consistently described as or associated with the image of a horse. As Troilus takes his first glimpse of Criseyde, Chaucer, in a passage that sets the tone for future horse references, describes him as a proud cart horse:

As proude Bayard gynneth for to skippe
Out of the weye, so pryketh hym his corn,
Til he a lasshe have of the longe whippe;
Than thynketh he "Though I praunce al byforn
First in the trays, ful fat and newe shorn,
Yet am I but an hors, and horses lawe
I moot endure, and with my feres drawe;
(I,218-224)

Chaucer explains the outward meaning of this reference in his following stanzas:

So ferde it by this fierse and proud knyght:
Though he a worthy kynges sone were,
And wende nothing hadde swich myght
Ayeyns his wille that shuld his herte stere,
Yet with a look his herte wax a fere,
That he that now was moost in pride above,
Wax sodeynly moost subgit unto love

Forthy ensample taketh of this man,
Ye wise, proude, and worthi folkes alle,
To scornen Love, which that so soone kan
The fredom of youre hertes to hym thralle;
For evere it was, and evere it shal byfalle,
That love is he that alle thing may bynde,
For may no man fordon the lawe of kynde.
(I,225-238)

Rowland summarizes the effect of this passage in her statement that "...we have here an image of dominion, control, and final conformity. As the horse learns to adapt himself to the properties of his equine condition, so Troilus is made to discover the force of natural love in the human estate."¹⁷

The passage bears significance in that it does more than illuminate the initiation of Troilus to Love's court. While in the predestined plan of the world it is true that none may "...fordon the law of kynde." (I,238), there are various ways in which one may perform one's service within the earthly realm. Earthly pleasures may mistakenly be regarded as "heavenly bliss" or they may be seen simply as the workings of Fortune, to be enjoyed for a time and then withdrawn. Troilus, in later choosing to worship an earthly deity, becomes the servant not only of Love but also of Fortune. His error is not in loving but rather in allowing the love and the loved one to completely overpower his reason and therefore his free will. In the critical Bayard

passage, Troilus is described as a horse, an image not unusual in Chaucer's work for the horse

...is mentioned more than one hundred and fifty times in Chaucer's works, primarily as an essential feature of daily life, either on the road or in the hunting field. Used figuratively, it is most commonly associated with stupidity, blindness and lack of control.¹⁸

To make the point more clearly, Troilus is presented as not just any horse, but rather as "Bayard" and Rowland comments upon the significance of the name.

Bayard was first used as a mock-heroic, allusive name for any horse, then as a proper name and to denote a reddish brown horse. In popular useage...it came to be associated with the blind, stumbling, foolish, old horse, already derided in aphoristic phrase.¹⁹

The fact that Chaucer was aware of the pejorative aspects of this image can be clearly gleaned from his use of "Bayard" in a passage describing the enterprizing alchemists in The Canon's Yeoman's Tale in which he states:

Though ye brolle ay, ye shul it nevere fynde
Ye been as boold as is Bayard the blynde,
That blondreth forth, and peril casteth noon.
He is as boold to renne agayn a ston
As for to goon bisides in the weye.
So faren ye that multiplie, I seye.
If that your eyen kan nat seen aright,
Looke that youre mynde lakke ought his sight.

(C.T. VIII, 1412-1419)

Through the association of Troilus with Bayard, Chaucer offers a telling comment upon Troilus and his management of free will.

Critical opinion of the Bayard passage offers some explanation of its ambiguity. Robertson feels that the horse is representative of the fleshly appetites of mankind²⁰ while Ida Gordon's comments upon the simile in her suggestion that the Bayard passage is a "...minature allegory in which the whip represents controlling reason, the horse fleshly lusts, and the "feres" the other faculties of the soul, which ought to co-exist equally with carnal appetites under the vigilance of reason."²¹ However, Rowland nonetheless feels uncomfortable with Gordon's allegorical explanation in light of the fact that Troilus later becomes "unbalanced" by love's passion.²²

Rowland's uneasy feelings about the Bayard comparison would perhaps be somewhat quelled if the passage were seen as being yet another example of the two-sided animal images previously discussed. In the allegorical sense the horse should be controlled by the whip and in balance with his "feres" just as man's passion should be controlled by his reason, but the horse is not just any horse, it is "Bayard". And while he has been temporarily checked, he is nevertheless renowned for blindness and stupidity. The image, rather than working at odds with the ensuing story, prepares the way for what is to come. In the simile of Bayard two possibilities, control by reason or control by passion, have been presented and the course taken becomes purely the choice of the individual.

Within the Bayard image is perhaps a clue to the choice which Troilus ultimately makes. Bayard is presented as a cart horse and another cart, the fare-cart which Troilus hopes will convey Criseyde, appears later in the poem. Chaucer describes the reaction of Troilus and Pandarus to this fare-cart:

Have here my trouthe, I se hire! yond she is!
Heve up thyn eyen man! maistow nat se?
Pandare answerde, "Nay, so mote I the!
Al wrong, by God! What saistow, man, where arte?
That I se yond nys but a fare-carte."
(V,1158-1162)

The fare-cart is an object of deception for Troilus. He is convinced that it will bring Criseyde and it does not. However, the issue goes deeper still: Troilus is deceived by the fare-cart because he believes that Criseyde will return to him, he believes in the permanence of their relationship. He has, in effect, deceived himself in thinking that the gifts of Fortune will endure forever. In as much as the fare-cart harks back to the image of Bayard the cart horse, it is possible to see the seed of self-deception already sown in the Bayard image. The possibility for control always exists, but blind and stupid Bayard is perhaps more able to rebel than he realizes. Troilus, too, throughout the poem is deceived regarding the degree to which his reason can control his passion. Only upon his

ascension to the eighth sphere is his "blindness" removed and his insight at least somewhat restored.

Bayard is described as a bay or brown-colored horse and the thought of Bayard is also extended to Troilus's bay steed (I,624). It is this horse which Diomedes gives to Criseyde and which she later returns to him (V,1038). The bay-colored steed is illustrative of the fleshly appetites of man and it is appropriate that such a gift, associated as it is with Troilus, is given to Criseyde as it has been for her love that Troilus has abandoned his free will and subjected himself to the whims of Fortune. It is most interesting that the horse is returned to Diomedes, a man who has shown himself to be in control of horses (V,92). Perhaps again the potential for control by reason or control by passion is implied. For the time being, Diomedes is in control of the horse and of his worldly appetites, but Chaucer possibly hints that, like all mankind, Diomedes also possesses the potential to lose control of Bayard.

Troilus seen as the cart horse, an animal of service, suggests the possibility that his passion will overcome his reason. It is, however, through the images of other beasts of service that the extent of the passion becomes apparent. From the horse, the image shifts to that of an ass. This image draws to mind Troilus's inability to overcome the effects of Fortune through the exercise of

reason. Overcome by thoughts of Criseyde, Troilus lies trance-like, to be hailed by Pandarus's "Awake!" (I,729).

"What! slombrestow as in a litargie?
Or artow lik an asse to the harpe,
That hereth sown whan men the strynges plye,
But in his mynde of that no melodie
May sinken hym to gladen, for that he
So dul ys of his bestialite?

(I,730-735)

Although "Awake!" is literally intended to awaken Troilus, and although the salutation comes from the rather questionable source of Pandarus, fools often unwittingly convey more wisdom than they realize. The command also has the effect of calling the reader's attention to the fact that Troilus is asleep in relation to other matters as well. By the end of the poem, the image has further evolved to the point at which the animal depicting Troilus is the bull. Upon hearing of the impending trade of Criseyde for Antenor, Troilus is completely devastated. Described as a bull, he has clearly abandoned his option for free will through the exercise of reason. His actions are indeed bestial and are governed completely by emotion:

Right as the wilde bole bygynneth sprynge
Now her, now ther, idarted to the herte,
And of his deth roreth in compleynynge,
Right so gan he about the chaumbre sterte,
Smytyng his brest ay with his fistes smerte;
His hed to the wal, his body to the grounde
Ful ofte he swapte, hymselfen to confounde.

(IV,239-245)

In other associations with the horse, Troilus is seen as the rider and Rowland comments upon the significance of this figure:

The figure is that of the rider and the horse, which was used extensively from early times to illustrate the precarious hold of the soul over the body. Closely associated with it is the idea of the centaur, who serves as an awful example of what happens when the soul loses control. Plato applies the image of Phaedrus and it becomes a popular one with expository writers. Philo Judaeus, writing in Hellenic Alexandria in the first century of the Christian era, makes the image serve as a graphic commentary on Exodus 15:1 "I will sing unto the Lord, for he has triumphed gloriously: the horse and his rider he has thrown into the sea." Distinguishing between the horseman who controls his horse and the rider who is carried wherever his horse wishes, he remarks that whereas the former subdues his passions and is saved, the latter, having no control, is thrown into the sea. The Gesta Romanorum (lxv) tells the story of a king on horseback who, having to choose from inscriptions on a cross which road to follow, wisely selects the road which promises to take care of him but not his horse.²³

Throughout the poem, as Troilus casts his lot with the false felicities of this world, he becomes a progressively less controlled rider. Pandarus unknowingly cautions him to maintain his perspective upon the earthly realm. Chaucer's fool speaks truth as he reminds Troilus to remain the strong rider with his mount in check. Pandarus warns, "Now loke that atempre be thi bridel" (I,953), a warning which is again repeated after the love has been consummated (III,1635).

By the time Troilus makes his first appearance before Criseyde's house, the rider and soul have begun to decline. The horse and the body are also shown to be suffering from battle and unrequitted love, but have not fared as badly as the rider:

This Troilus sat on his baye steede,
Al armed, save his hed, ful richely;
And wounded was his hors, and gan to blede
On which he rood a pas ful softly....
His helm tohewen was in twenty places,
That by a tyssew heng his bak byhynde;
His sheeld todasshed was with swerdes and maces,
In which men myght many an arwe fynde
That thirled hadde horn and nerf and rynde;....
(II,624-627;638-642)

Chaucer's description of the rider's condition at the time of his second appearance before Criseyde's window is more subtle. He does not describe Troilus as the strong, capable rider, but rather leaves such appraisals to be made by God (II,1257-1263). While the description here may well be hyperbolic, there is nonetheless enough ambiguity established to suggest that in the omission there is possibly a hint that the rider may not be as noble as could be expected.

Chaucer again presents the image of the horse and rider as Criseyde is conveyed to the Greek camp. As Rowland points out, the rider has lost control, the body, not the soul, has assumed preeminence:

But at the final separation, 'resoun' is not in control: Troilus can hardly sit on his horse for pain

(V,35). Once Criseyde has congratulated herself that she stood 'unteyd in lusty leese' (II,752); now Diomedes hand is on her bridle (V,92). Longing for death in his misery, Troilus assigns his steed to Mars (V,306) and thereafter he rides solely on Criseyde's account....His riding is governed by his emotion--and, as Gode wolde, he gan so faste ride/ That no wight of his contenance espide' (V,538-539). He rides incessantly, obsessed by memories of his love:

For thennesforth he rideth up and down
And every thyng com hym to remembraunce
As he rood forby places of the town
In which he whilom hadde al his plesaunce.
"Lo, yonder saugh ich last my lady daunce;
And in that temple, with hire eyen cleere,
Me kaught first my righte lady dere,
(V,561-567)²⁴

The struggle between reason and passion, free will and destiny is complete. In an image that illustrates the complete capitulation to the false felicities of the earth, Chaucer associates Troilus with Phaethon, the mythical driver reputed to have lost all control of his cart horse:

The dayes moore, and lenger every nyght,
Than they ben wont to be, hym thoughte tho,
And that the sonne went his course unright
By lenger weye than it was wont to do;
And seyde, "Ywis, me dredeth evere mo,
The sonnes sone, Pheton, be on lyve,
And that his fader carte amys he dryve."
(V,659-665)

A reference made to Phaethon in the House of Fame gives further insight to how Chaucer intended the character and actions of Troilus to be seen:

"Now, quod he thoo,"cast up thyn ye.
Se yonder, loo, the Galaxie,
Which men clepeth the Milky Wey,
For hit ys whit (and somme, parfey,
Kallen hyt Watlynge Strete)
That ones was ybrent with hete,

Whan the sonnes sone, the rede,
That highte Pheton, wolde lede
Algate hys fader carte, and gye.
The carte-hors gonne wel espye
That he koude no governaunce,
And gonne for to lepe and launce,
And beren hym now up, now doun,
Til that he sey the Scorpioun,
Which that in heven a sygne is yit.
And he, for ferde, loste hys wyt
Of that, and let the reynes gon
Of his hors; and they anoon
Gonne up to mounte and doun descende,
Til bothe the eyr and erthe brende;
Til Jupiter, loo, atte laste,
Hym slow, and for the carte caste.
Loo, ys it not a gret myschaunce
To lete a fool han governaunce
Of thing that he can not demeyne?"
(H.F., 935-959)

The association of Troilus with Phaethon illustrates the extent to which Troilus' reason has failed to restrain the body and its tendency towards worldly vanities. The option of free will has been disregarded and Troilus has succumbed to the brittle joys of this world. The passage implies that Phaethon has been granted governance over that which he could not control. Likewise Troilus, although he possesses the option of free will, has been unable to control his desire for the false felicities of the temporal realm.

Through the animal images depicted in Troilus and Criseyde, Chaucer has illustrated that mankind possesses the potential for freedom through the use of his free will

or the potential for thralldom through his subjection to the forces of Destiny. In Rowland's words:

Whether the animal serves as a comparison or as part of an actual scene, Chaucer's purpose is to illuminate not the world of Nature but that of Man, and even his more abstruse allusions, while they are made more meaningful by a specialized knowledge of unnatural history, are designed for the same end. The animal is, in effect, a minature "exemplum" and the more immediate the attribute, the more instantaneous the caricature.²⁵

CHAPTER V

Summations and Conclusions

No consideration of the nature of free will and determinism in Troilus and Criseyde would be complete without an examination of Troilus' ascension to the eighth sphere. In the following passage the narrator gives an account of Troilus's reaction to the temporal world when viewed from this vantage point:

And down from thennes faste he gan avyse
This litel spot of erthe, that with the se
Embraced is, and fully gan despise
This wrecched world, and held al vanite
To respect of the pleyne felicite
That is in hevene above; and at the laste,
Ther he was slayn, his loking down he caste.

(V,1814-1820)

Later, the narrator offers advice to other young folk like Troilus:

O yonge, fresshe folkes, he or she,
In which that love up groweth with youre age,
Repeyreth hom fro worldly vanyte,
And of youre herte up casteth the visage
To thilke God that after his ymage
Yow made, and thynketh al nys but a faire
This world, that passeth soone as floures faire.

And loveth hym, the which that right for love
Upon a crois, oure soules for to beye,
First starf, and roos, and sit in hevene above;
For he nyl falsen no wight, dar I seye,
That wol his herte al holly on hym leye.
And syn he best to love is, and most meke,
What nedeth feynede loves for to seke?

(V,1835-1848)

It would appear that upon gaining his vantage point, Troilus is able to see the folly of expecting continual happiness in the transient world. At last, it appears that he has come to the realization that true felicity can only be found in the permanent kingdom of heaven. Other young folk are implored to profit from his mistakes and to avoid similar errors. In a statement reminiscent of Criseyde's infidelity, the young folk are assured that the love of Christ is not false or feigned, and are encouraged to cast their sights upon the kingdom of God.

The passage of Troilus and Criseyde dealing with Troilus's ascension to the heavens (V,1807-1848) has incurred much criticism for appearing to be a moralistic, "tacked-on", addition, out of keeping with the rest of the poem. Murray F. Markland feels that the point of this passage is not to illustrate Troilus' enlightenment regarding the false felicities of this world but rather to develop the character of the narrator as a bumbling, incompetent teller of a story too great for him. He feels that the

...worldly practical point of the story he submerges in the inoffensive, general truth that those who love Christ need no other love. It is not the conclusion to which the story tended (the narrator and the reader both know it), but it is a conclusion that would justify a timid man's telling of a story of love so great that it replaced all other motives in its protagonist.¹

S. Nagarajan agrees with Markland that the passage comments upon the narrator but is not intended to portray any illumination on the part of Troilus. He states that "...the fitness of the conclusion consists in its dramatic appropriateness to the character of the narrator, and not in the implicit condemnation of the beautiful and tender love of the hero and the heroine."² Edmund Reiss feels that the passage relates to Troilus and the misfortunes he encountered in the world but also feels that "...our sympathy for him should not be so extensive that we project on him salvation and final understanding."³

However, others feel strongly that the conclusion of the poem is the logical outcome of all that has gone before it. In the words of Patricia Kean, "The epilogue is no recantation of values which Chaucer deceives us by pretending to accept elsewhere: it is rather a logical conclusion reached from a viewpoint which he has taken care to establish from the beginning of his poem."⁴ To Peter Dronke, "Troilus' love and desire, and his truly regal nobility, have found their fulfillment in the eighth sphere, where the brittleness of the false world is over",⁵ while Alfred David insightfully notes that "The first and last times we see Troilus he laughs at the absurdity of love. The first is the laughter of ignorance; the second, of wisdom."⁶

James Shanley believes that "...the epilogue is no mere tacked-on moral but is implicit in the whole poem."⁷

Of Troilus it has been said:

His trouble was not that he lacked free-will but that he had used it unwisely. Once again we see the interplay of necessity and free-will in his world, and we see that this unhappiness depended on his own choice. To love was inevitable, and Troilus loved by "lawe of Kynde;" yet the individual could control the love born of nature.... Thus his "sorwes" began, and serving as the background against which this action took place for the reader was the fact that no human pleasure, however good, could be sufficient for the individual's complete happiness.⁸

It is the view of Alan T. Gaylord in his article "Chaucer's Tender Trap: The Troilus And The 'Yonge, Fresshe Folkes'", "that Chaucer has deliberately developed the poem to make the ending entirely consistent with the larger body of the work:

In terms of Chaucer's eloquence, then: the poem is rhetorically organized as a linear composition moving through a series of temporally held points to a resting place; and where it stops is where it wants to beAnd in terms of Chaucer's wisdom: the poem is dialectically organized as a progression somewhat similar to Boethius' Consolation of Philosophy, where points of limited perspective open up continuously, where limited truths yield to larger, where the logic builds continuously to a total vision of order and harmony.⁹

Gaylord believes that throughout Troilus and Criseyde Chaucer has gradually led his audience into a complete identification with Troilus through his early woes and joys. Gradually, as Troilus begins to fall from Fortune's zenith, he creates a critical distance between the audience

and Troilus. "The audience is not invited to lose sympathy with Troilus, but the nature of their bond must change from identification to a somewhat less partisan compassion, as their knowledge continues to grow and Troilus's to stand still."¹⁰ Gaylord sees Troilus's speech from the eighth sphere as being entirely consistent with the pattern that has been developed throughout the poem. The audience has followed the life of Troilus and has realized the follies of such living. When Troilus also expresses his enlightenment, they must naturally agree.

It [the ending] has the effect of inviting them to identify their service of the god of Love as something fundamentally pagan, which is as close as Chaucer comes to calling it the service of the Devil. It asks them not to give up the world but to live in it like Christians. It is in one sense the strangest ending ever devised for a poem about the "plesance of love", yet in another, considering its author's intent to be compassionate, to be brotherly, to write of lover's woe and to live in charity, the most perfectly logical.¹¹

Theodore A. Stroud views Troilus and Criseyde as somewhat of an exemplum of the Consolation. "In the affair of Troilus, Chaucer saw an exemplum of the lesson which the Consolation promulgated; in his version the token of fortune which Troilus acquired was altered to offer a greater illusion of sublimity than any other "good" of this terrestrial world."¹² Although noting that Chaucer's main source was the Tessida, Stroud sees Troilus's ascension to the eighth sphere as

...actualizing what Philosophy promised his [sic] pupil: I schall ficchen fetheris in thi thought, by which it mai arise in heighte....Whanne the swifte thoughte hath clothid itself in the fetheris, it despiseth the hateful erthes, and surmounteth and rowndness of the gret ayr; and it seth the clowdes byhynde his bak, and passeth the heighte of the regioun of the ar...til that he areyseth him into the houses that beren the sterres...he shal forleten the last hevene and he schal pressen and wenden on the bak of the swifte firmament....But yif the liketh thanne to looken on the derknesse of the erthe...thanne shaltow seen...tirantz...exiled....¹³

The belief that the individual exists within a predestined universe and through reason is allowed some free will is represented throughout Troilus and Criseyde. Within the framework of the poem, the individual is allowed the option of rising above Fortune by setting his sights upon enduring and permanent values and accepting the joys of the earthly realm as being inevitably transient. However, such a choice is not made by Troilus who seeks an everlasting happiness with Criseyde and thus subjects himself to the changing whims of Fortune. Troilus only realizes the folly of his ways upon his ascension to heaven from whence he gains a perspective of this little earth.

By using many images and themes throughout the poem, Chaucer has subtly reflected his views on the manner in which individuals should attempt to live in this world. By establishing Troilus as a Troy figure and Criseyde as a Palladion figure, he has shown that faith in the false felicities of this world is not solely an individual

problem, but rather one affecting whole cities and kingdoms for the impending doom of Troy is reflected in miniature within the relationship of Troilus and Criseyde. By his reference to the matter of Thebes, Chaucer shows that the problem of coping with the world's impermanence is not time bound but reaches back into the history of man.

Throughout, Chaucer tries to give us a sense of the great sweep of time which moves down to the present and into the future and back beyond Troy, deepening our sense of the temporal dimension. He tells us that speech and customs change within a thousand years (II,22ff) and that this work he is writing is also subject to linguistic variability (V,1973). Kingdoms and power pass away too;...The characters themselves reach even farther backwards in time. Criseyde and her ladies read of another siege, the fall of Thebes, which took place long before the siege of Troy (II,81ff). Cassandra, in her interpretation of Troilus's dream (V,1450-1519), goes into ancient history to explain Diomedes's lineage. We are all part of time's kingdom, and we are never allowed to forget it.¹⁴

Through the ruby and the blue stone images both options of life in this world are mirrored: a life based upon belief in everlasting values or a life harassed by transience. By repeated use of animal imagery, Chaucer illustrates that the individual motivated totally by emotion becomes the servant of Fortune and must inevitably meet with disappointment. Thus, through his themes and images, Chaucer states and restates the theme: Man's course in this world is predestined, but how mankind chooses to accept his fate is entirely a matter of free will. Viewed

from such a perspective, Troilus's ascension to the eighth sphere and his successive vision of the "little earth" appear to bring this theme to a fitting conclusion.

Throughout the poem, however, Chaucer has employed a duality of Christian and pagan traditions. Christian anachronisms have figured in the speech of pagans, while images and themes which would have carried a Christian significance to the audience of the poem have been used in association with characters whose historical setting would have logically precluded their awareness of such matters.¹⁵ This duality continues even to Troilus's ascension to the eighth sphere, a realm which bears characteristics of both a Christian heaven and a pagan realm of immortality.

The very beginning of the poem anticipates the ending as the narrator instructs us to

...preieth for hem that ben in the cas
Of Troilus, as ye may after here,
That Love hem brynge in hevene to solas;....
(I,29-31)

Upon Troilus's arrival at the eighth sphere reference to the "...hevenyssh melodie..." (V,1813) and the fact that he began to

...despise
This wrecched world, and held al vanite
To respect of the pleyne felicitye
That is in hevene above;....
(V,1816-1819)

and to realize that one's "herte" should be "...on heven caste....," (V,1825) give the reader basis for believing that Troilus has indeed arrived and has at last been enlightened within the realm of a Christian heaven.

However, he is delivered to this realm not by St. Michael, as might be expected within a strictly Christian framework, but rather by Mercury, a character of classical antiquity.¹⁶ Bloomfield feels that Chaucer intended to continue Troilus's identification with pagan tradition by ultimately locating him within the realm of the eighth sphere.

Greek and Roman thinking tended to place the departed soul beneath the earth but there is also an old tradition of a starry fate for it. In the Hellenistic age, under the influence of astrology and one might say a gravitational view of the relation between body and soul encouraged by Platonism, this latter view became more precise and more popular. The influence of Oriental religions tended to support the concept of an ascent to the spheres after death. The good soul who possessed gnosis returned to the eighth sphere, the ogdoad, beyond the moving spheres, whence he had originally come before birth. Here in a purely spiritual form, freed from every encumbrance of the flesh, he became semi-divine and basked in eternal light. This goal is called the ogdoad (eighth sphere), a concept which had a long history of which no doubt Dante, Boccaccio and possibly Chaucer had some awareness. Chaucer in wafting his hero to the ogdoad is paying tribute to him as a good pagan.¹⁷

The duality of Christian and pagan characteristics may possibly extend even to the very lesson learned by Troilus from his heavenly vantage point. As would be expected from a Christian viewpoint, he now realizes that

objects of the temporal world are by necessity transient and of inferior quality when compared to the true felicity of heaven. It would appear that Troilus finally understands what would have been known to a Christian audience throughout the progression of the poem. But the enlightenment also carries with it ambiguities. Edmund Reiss believes, that, even at this point in the poem, "Troilus still wears the blinders that were on him when he loved Criseyde inordinately; they are still narrowing his vision, for in his rejection of the world he fails to see that the world provides the means for mankind to reach the other world."¹⁸

Although Troilus can now differentiate between transient and permanent values, he sees all temporal objects as "vanite" (V,1817) and cannot realize that it is not the object, but rather the method by which the mortal is regarded as divine that is at fault. He still does not understand that the temporal realm is but a reflection of the permanent, that loving Criseyde is but a reflection of loving God.

In Troilus' view of the world, the "litel spot of erthe, that with the se/ Embraced is" (V,1815-1816) changes to "This wrecched world" (1817); and with this change is felt all the loss and waste that had been imminent and postponed throughout the narrative. At this point the mood is one of general irony; one realizes that nothing has been gained after all. But such is not the final mood of Troilus and Criseyde, for, in the concluding stanzas, in Chaucer's words to the "yonge, fresshe folkes (1835ff.), hope replaces despair. In these words Chaucer urges the love of

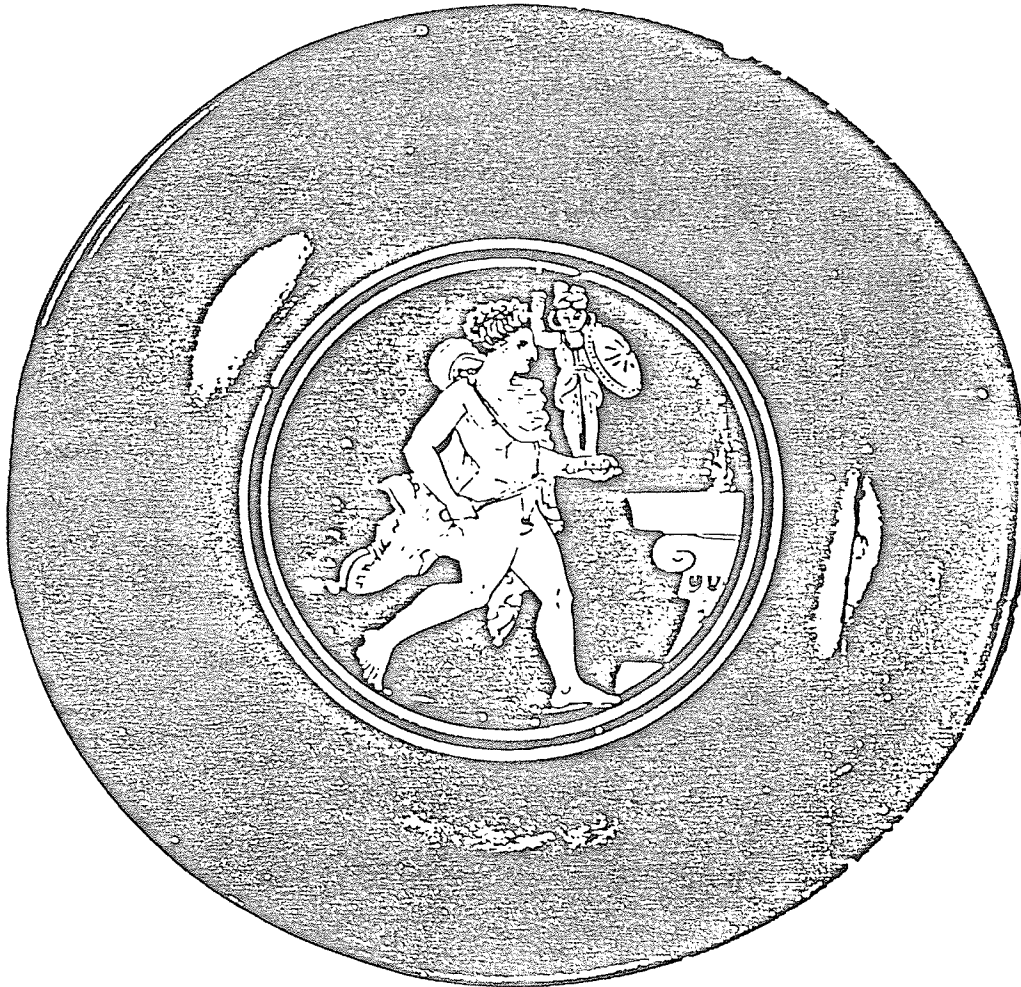
Christ, in whom the beauties of this world have meaning. Although perhaps appearing to be in the contemptus mundi tradition, these words are very different form those of Troilus in the spheres.¹⁹

While Reiss should be challenged for feeling that Troilus, in his enlightenment, demonstrates "...that nothing has been gained at all", he nonetheless raises the possibility that Troilus is not comprehending the ultimate truth of the false felicities, that while they are indeed transient they can also serve as reflections of the eternal. If we agree that because of the limitations imposed upon Troilus by his pagan background, he may learn much from his heavenly vantage point, we must see that although he is enlightened, there is still perhaps a difference, a very slight, almost imperceptible gap between his knowledge and the knowledge of the Christian audience. As the narrator addresses the "yonge, fresshe folkes" (V,1835) of Chaucer's day there is a change of mood. Such words as "yonge", "fresshe", and "floures faire", replace the words "despise" and "wrecched" which characterized the descriptions of Troilus's vision. With this change in tone also comes a sense of hope, possibly of belief that the young folk of Chaucer's day, complete with their Christian background, will be able to comprehend more fully than Troilus the nature of the false felicities.

Throughout the poem, Troilus and his experiences, while completely valid on their own level and within their own time frame, have also served as an exemplum to the Medieval Christian audience. Through many images and themes used in association with Troilus and his situation, Chaucer has repeatedly illustrated that while Destiny may determine the course of one's life, how one chooses to react to the caprices of Fortune is entirely a matter of free will. By casting his sights upon more permanent objects of bliss, mankind can rise beyond the effects of Fortune. In illustrating these points, Chaucer has maintained some degree of irony. For the Christian audience the images and themes relating to free will and determinism often carry a significance that would have been unknown to Troilus and his pagan world, and which allow the audience to see the error in Troilus's actions while he himself often remains ignorant. Even to the ultimate conclusion of the poem, Troilus in the eighth sphere, while considerably enlightened about the nature of the transient world, is still perhaps differentiated from the Christian audience possessed with the knowledge that the temporal world serves as a means of understanding the divine. The error is not in appreciating objects of the temporal realm, but rather in regarding them as if they were divine and not subject to mutability.

Illustrations

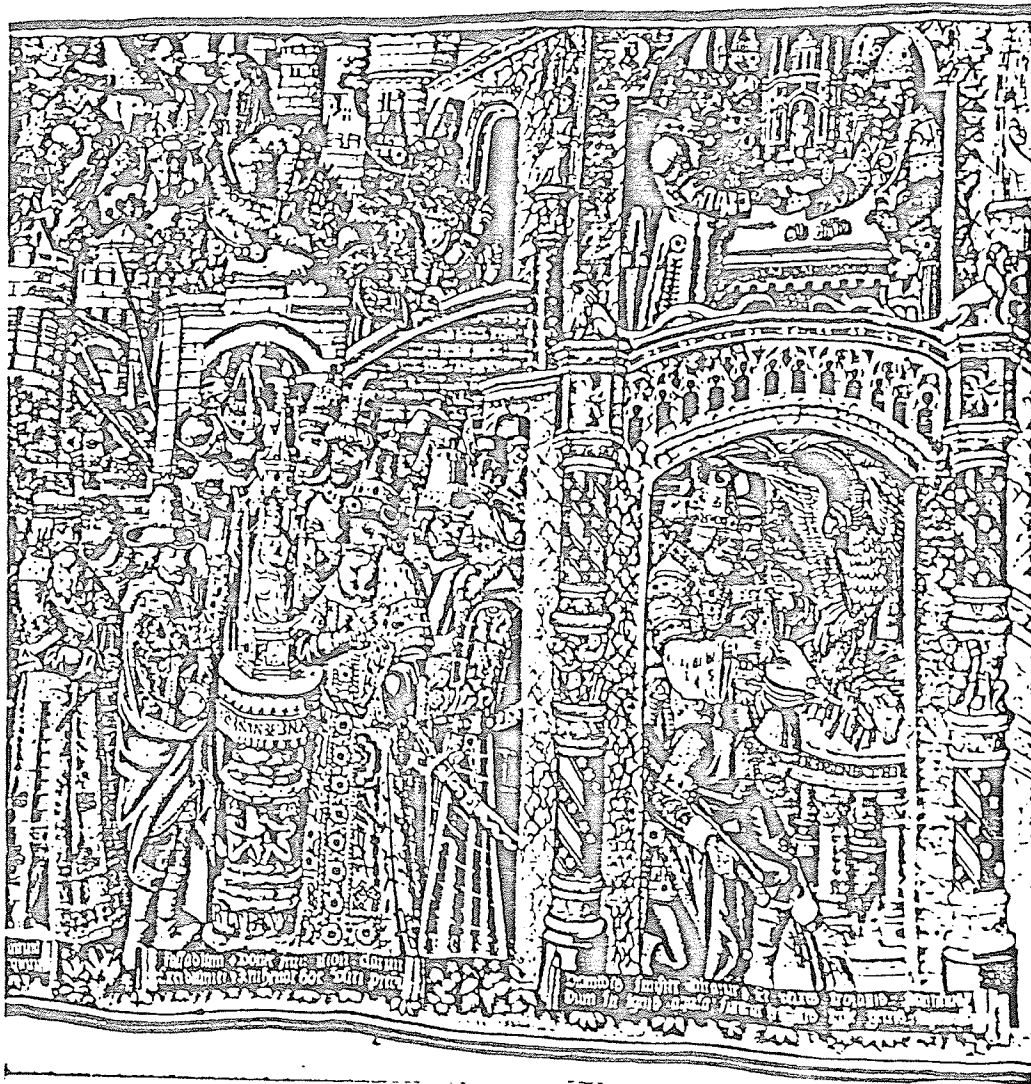
Illustration 1



85. THE THEFT OF THE PALLADIUM: DIOMEDES HAS TAKEN THE IMAGE FROM ATHENA'S ALTAR. Red-figured Apulian stemless cup by the Diomed painter, early fourth century B.C. Oxford, Ashmolcan Museum.

¹Margaret R. Scherer, The Legends Of Troy (New York: Phaidon Press, 1964), p.106.

Illustration 2



87. MEDIEVAL VERSION OF THE THEFT OF THE PALLADIUM: ULYSSES AND DIOMEDES DISCUSS PEACE WITH PRIAM: ANTENOR ARRANGES FOR THE THEFT: AN EAGLE SNATCHES THE TROJAN SACRIFICE. Right side of a late-fifteenth-century Franco-Flemish tapestry. Madrid, Collection of the Duke of Alba.

²Scherer, p. 109.

FOOTNOTES

INTRODUCTION

¹Howard R. Patch, "Troilus on Determinism", in Chaucer Criticism, 2 vols., ed. Richard J. Schoeck and Jerome Taylor, (Notre Dame: University of Notre Dame Press, 1960-1961), 2 (1961): 71-85.

²Walter Clyde Curry, "Destiny in Troilus and Criseyde", in Chaucer Criticism, 2 vols., ed. Richard J. Schoeck and Jerome Taylor (Notre Dame: University of Notre Dame Press, 1960-1961, 2 (1961): 34-70.

³Ibid., 34.

⁴Ibid., 34-35.

⁵Ibid., 35.

⁶Ibid., 36.

⁷Ibid., 54.

⁸Patch, 75.

⁹Ibid.

¹⁰Ibid., 80.

¹¹D.W. Robertson Jr., "Chaucerian Tragedy", in Chaucer Criticism, 2 vols., ed. Richard J. Schoeck and Jerome Taylor (Notre Dame: University of Notre Dame Press, 1960-1961), 2 (1961): 88-89.

¹²Ibid., 89.

¹³Ibid.

¹⁴Robert ap Roberts, "The Central Episode in Chaucer's Troilus", PMLA 77 (1962): 373-385.

¹⁵In several instances in the poem Christian and pagan traditions are blended. References to God, as distinct from gods, are made throughout the poem by both narrator and characters alike (V, 1264), (V, 1212), (V, 1733). Paull F. Baum notes that Troilus, in his predestination soliloquy "...uses the word "God" eight times in his seventeen stanzas of argument...", however, he also notes that Troilus ends his consideration by an appeal to "Almyghty Jove" (IV, 1079). Chaucer, A Critical Appreciation (Durham, N.C.: Duke University Press, 1958), p. 150.

¹⁶Ida L. Gordon, The Double Sorrow of Troilus (Oxford: The Clarendon Press, 1970), p. 9.

¹⁷Ibid., p. 59.

CHAPTER I

¹Gretchen Mieszkowski, "The Reputation of Criseyde 1155-1500", Transactions 43 (December 1971): 71-153.

²C.S. Lewis. The Allegory of Love: A Study of Medieval Tradition (Oxford: Clarendon Press, 1936), p.183.

³Joseph S. Graydon, "Defence of Criseyde", PMLA 44 (1929): 141-177.

⁴Arthur Mizener, "Character and Action in the Case of Criseyde", PMLA 54 (1939): 68-69.

⁵The Laud Troy Book: A Romance of about 1400 A.D., ed. J. Ernst Wulfin, E.E.T.S. O.S.121-122 (London: Kegan Paul, Trench, Trubner & Co. Ltd., 1902), I,17845-17858.

⁶Dictys of Crete, trans. R.M. Frazer (Bloomington: University of Indiana Press, 1966), Bk. V,1.5.

⁷Guido delle Colonne, Historia Destructionis Troiae, trans. Mary Elizabeth Meek (Bloomington: University of Indiana Press, 1974), Bk. 29, I,345-365.

⁸Laud Troy Book, I,17940-17952.

⁹Guido delle Colonne, Bk.29, I,366-377.

¹⁰The Filostrato of Giovanni Boccaccio, trans., Nathaniel Edward Griffin and Arthur Beckwith Myrick (New York: Biblo and Tannen, 1967), Bk. I,27-28.

¹¹The Story of Troilus (as told by Benoit de Saint-Maure, Giovanni Boccaccio, Geoffrey Chaucer and Robert Henryson), trans. R.K. Gordon (London: J.M. Dent and Sons Ltd., 1934), p.9.

¹²The Filostrato of Giovanni Baccaccio, Bk. V,8-9.

¹³Ida L. Gordon, The Double Sorrow of Troilus (Oxford: The Clarendon Press, 1970), p. 42.

¹³Ida L. Gordon, The Double Sorrow of Troilus (Oxford: The Clarendon Press, 1970), p.42.

¹⁴In attempting to identify Criseyde as a figure of the Palladion, it is necessary to consider the possibility that, at several points in the poem, Chaucer may be punning upon the word "Pallas". Such word play was not uncommon for Chaucer and his contemporaries. See Arthur R. Huseboe, "Chaucerian Puns on 'Brotel'", NDQ 30 (1962, 35-37, Paull F. Baum, "Chaucer's Puns", PMLA 71 (1956), 225-246, Paull F. Baum, "Chaucer's Puns: A Supplementary List" PMLA 73 (1958), 167-170, and Alice Fox Kornbluth, "Another Chaucer Pun", Notes and Queries 204 (1959), 243.

Chaucer often tends to utilize the word "paleys" when Troilus is mounted and appearing before Criseyde. The use of the word always seems to define the direction in which Troilus is travelling, but subtly we know that the direction of his heart is always toward Criseyde, a figure of the Palladion. As Troilus returns to the city after fighting the Greeks, Chaucer describes Criseyde listening to the cries of the people:

But as she ast allone and thoughte thus,
Ascry aros at scarmuch al withoute,
And men cride in the strete, "Se Troilus
Hath right now put to flighte the Grekes route!"
With that gan al hire meyne for to shoute,
"A, go we se! cast up the yates wyde!
For thorwgh this strete he moot to paleys ride;....
(II,610-616)

As Troilus is about to ride before Criseyde's house he is again described as riding towards "paleys":

And right as they declamed this matere,
Lo, Troilus, right at the stretes ende,
Com ryding with his tenthe som yfere,
As softly, and thiderward gan bende
Ther as they set, as was his way to wende
To paleis-ward; and Pandarus hym aspide,
And seyde, "Nece, ysee who comth here ride!"
(II,1247-1253)

Chaucer further establishes considerable ambiguity regarding the word "paleys" in his description of the lover's sorrow at parting. Chaucer uses the word "paleys", again placed in close proximity to a reference to Criseyde and then refers shortly thereafter to Troilus's "real" palace:

To which no word for sorwe she answerde,
So soore gan his partying hire distreyne:

And Troilus unto his paleys ferde,
As wo-bygon as she was, soth to seyne,
So harde hym wrong of shap desir the peyne,
For to be eft there he was in pleasaunce,
That it may nevere out of his remembrance.

Retorned to his real paleys soone,
He softe into his bed gan for to slynke,
To slepe longe, as he was wont to doone.
(III,1527-1533)

In Troilus's speech to Criseyde's deserted house the word "paleys" is again prominent. Such a description is a slight departure from the Filostrato in which, Karl Young states, Criseyde's dwelling is mentioned only as "la casa" and as "la magione". The Origin and Development of the Story of Troilus and Criseyde (New York: The Gordian Press, 1968), p. 172. Through Troilus's repeated use of the words "O paleys" it is possible to imagine that the speech could be intended to address a deity as well as to describe the emptiness of Criseyde's house. The words

..."O paleys desolat,
O house of houses whilom best ihigh,
O paleys empty and disconsolat,
O thow lanterne o which queynt is the light,
O paleys, whilom day, that now art nyght,
Wel oughtestow to falle, and I to dye,
Syn she is went that wont was us to gye!

O paleis, whilom crowne of houses alle,
Enlumyned with sonne of alle blisse!
(V,540-548)

offer a definite sense of invocation and it is possible that here, again, Troilus refers to "pallas" as much as to "paleys".

¹⁵John McCall, "The Trojan Scene in Chaucer's Troilus", ELH 29 (1962): 263.

¹⁶Robert Graves, The Greek Myths, 2 vols. (Harmondsworth, Middlesex, England: Penguin Books Ltd., 1960), 2: 328-329.

¹⁷Guido delle Colonne, Bk. 30, I,13-38.

¹⁸Laud Troy Book, I,17940-17952.

¹⁹This quotation literally means that some men want her possession; i.e., that which she possesses. However, by having kept the word "possession" singular, possibly for reasons of rhyme, Chaucer leaves open the interpretation that some men wrongfully want to have possession of her. Through doubly using the word "possessioun", it is possible that Chaucer makes an oblique reference to Antenor, the traitor, who wrongfully took possession of the Palladion.

²⁰John Milton, Complete Poems and Minor Prose, ed. Merritt Y. Hughes (New York: The Odessy Press, 1957), III, 1.99.

²¹Geoffrey Chaucer, "Boece", in The Works of Geoffrey Chaucer, ed. F.N. Robinson (Boston: Houghton Mifflin Co., 1957), Metrum 4, I, 17-27.

²²Ida Gordon, p.45.

²³Ibid.

²⁴Adrienne Lockhart, "Semantic Moral and Aesthetic Degeneration in Troilus and Criseyde", The Chaucer Review 8 (1973), 102.

²⁵A.C. Spearing, Chaucer: Troilus and Criseyde (London: Edward Arnold [publishers] Ltd., 1976), p.24.

²⁶Gordon, p.28.

²⁷Spearing, p.26.

²⁸P.M. Kean, Chaucer and the Making of English Poetry, 2 vols. (London and Boston: Routledge & Kegan Paul, 1972), I, 125.

²⁹Ibid., p.121.

³⁰Ibid.

³¹Ibid., p.125.

³²Ibid., p.131-132.

³³Lockhart, p.104.

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¹B.A. Wise, The Influence of Statius Upon Chaucer, (New York: Phaeton Press, 1967).

²Francis P. Magoun, "Chaucer's Summary of Statius' Thebaid II-XII", Traditio 11 (1955): 411-420.

³Paul M. Clogan, "Chaucer's Use of the Thebaid", English Miscellany, 18 (1967): 9-31.

⁴Ibid., 9.

⁵Ibid., 19.

⁶Julia Ebel, "Troilus and Oedipus: The Genealogy Of An Image", English Studies, 55 (1974): 15.

⁷Ibid., 17.

⁸Robert Graves, The Greek Myths, 2 vols. (Harmonds-worth, Middlesex, England: Penguin Books Ltd., 1955), 1: 12.

⁹Sister Mary Charlotte Borthwick, "Antigone's Song As 'Mirour' in Chaucer's Troilus and Criseyde", MLQ 22 (1961): 228.

¹⁰Ibid., 227.

¹¹Helen Storm Corsa, "Dreams in Troilus and Criseyde", American Imago 27 (1970): 56-57.

¹²Borthwick, p.235.

¹³Clogan, p.25.

¹⁴Charles Mills Gayley, The Classic Myths (New York, New York: Ginn & Co., 1911), p.89.

¹⁵Graves, p.16 and p.23.

CHAPTER III

¹Joan Evans and Mary S. Serjeantson, English Medieval Lapidaries E.E.T.S. O.S. 190 (London: Humphrey Milford Oxford University Press, 1933), p.xi.

²Penelope B.R. Doob, "Chaucer's 'Corones Tweyne' And The Lapidaries", Chaucer Review 7 (1973): 95.

³Eben Bass, "The Jewels of Troilus", College English 23 (1961); 145-147.

⁴Margaret Jennings, "Chaucer's Troilus And The Ruby", Notes and Queries 221 (1976): 533-537.

⁵Samuel Schuman, "The Circle of Nature: Patterns of Imagery in Chaucer's Troilus and Criseyde", Chaucer Review 10 (1976): 99-112.

⁶Doob, p.85-96.

⁷Ibid., p.86.

⁸Leon Baise, The Lapidaire Chretien, Its Composition, Its Influence, Its Sources, (New York: A.M.S. Press, 1926), p.83.

⁹Ibid., p.83-84.

¹⁰Leon Baise in The Lapidaire Chretien, Its Composition, Its Influence, Its Sources, p.83 states definitely that "the ruby was well known to the Middle Ages." References to the ruby are also to be found in the Bible and would have been considered by the scholars of Chaucer's day.

¹¹Evans, p.123-124.

¹²Ibid., p.110.

¹³Ibid., p.21-22

¹⁴Baise, p.85.

¹⁵Ibid.

¹⁶Although this lapidary evidence is from a time period later than Chaucer's it would have been based on lapidary tradition known to the medieval scholars and was also based on Biblical references which would have been known to Chaucer and the scholars of his day.

¹⁷Evans, p.23.

¹⁸Ibid., p.101.

¹⁹William Shakespeare, Hamlet, ed. Betty Bealey (Toronto: Longmans of Canada Ltd., 1963), III, i, 58.

²⁰Sabina Beckman, "Color Symbolism In Troilus and Criseyde", CLAJ 20 (1976): 71-72.

²¹F.N. Robinson (ed.), The Works of Geoffrey Chaucer (Boston: Houghton Mifflin Company, 1961), p.821-822.

²²Doob, p.89-90.

²³Ibid., p.88.

²⁴Ibid., p.91.

²⁵Ibid., p.96.

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¹Beryl Rowland, "Chaucer And The Unnatural History of Animals", Medieval Studies 25 (1962): 367.

²Ibid.

³T.H. White, The Book of Beasts (London: Jonathan Cape, 1954), p.149.

⁴Beryl Rowland, Blind Beasts (Kent, Ohio: Kent State University Press, 1971), p.15-16.

⁵Janette Richardson, "Hunter And Prey", English Miscellany 12 (1961): 10.

⁶Thomas A. Van, "Imprisoning and Ensnarement in Troilus and The Knight's Tale", Papers on Language and Literature 7 (1971): 9.

⁷Marvin Mudrick, "Chaucer's Nightengales", Hudson Review 10 (1957): 89-90.

⁸Joseph E. Gallagher, "Criseyde's Dream Of The Eagle, Love And War In Troilus and Criseyde", Modern Language Quarterly 36 (1975): 115.

⁹Thomas A. Van, 5.

¹⁰Beryl Rowland, Blind Beasts, p.80.

¹¹Fredrick G. Cassidy, "'Don Thyn Hood' In Chaucer's Troilus", JEGP 57 (1958): 742.

¹²Ibid., p.741.

¹³John M. Steadman, "Chaucer's Eagle: A Contemplative Symbol", PMLA 75 (1960): 154.

¹⁴Ibid., p.156.

¹⁵Marvin Mudrick, p.94.

¹⁶Thomas A. Van, p.9.

¹⁷Beryl Rowland, "Proude Bayard: Troilus and Criseyde, I,218", Notes and Queries 221 (1976): 149.

¹⁸Beryl Rowland, "Chaucer And The Unnatural History Of Animals", p.369.

¹⁹Beryl Rowland, Blind Beasts, p.127.

²⁰D.W. Robertson, Jr., A Preface to Chaucer (Princeton: Princeton University Press, 1962), p.476.

²¹Ida Gordon, The Double Sorrow of Troilus (Oxford: The Clarendon Press, 1970), p.65-66.

²²Beryl Rowland, "Proude Bayard: Troilus and Criseyde, I,218", p.149.

²³Beryl Rowland, Blind Beasts, p.130.

²⁴Ibid., p.136.

²⁵Beryl Rowland, "Chaucer And The Unnatural History of Animals", p.372.

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¹Murray F. Markland, "Troilus and Criseyde The Inviability of The Ending", MLQ 31 (1970): 153.

²S. Nagarajan, "The Conclusion to Chaucer's Troilus and Criseyde", Essays in Criticism 13 (1963): 8.

³Edmund Reiss, "Troilus and The Failure Of Understanding", MLQ 29 (1968): 143.

⁴P.M. Kean, "Chaucer's Dealings With A Stanza of Il Filostrato And The Epilogue of Troilus and Criseyde", MAE 33 (1964): 46.

⁵Peter Dronke, "The Conclusion of Troilus and Criseyde", MAE 33 (1964): 48.

⁶Alfred David, "The Hero of the Troilus", Speculum 37 (1962): 48.

⁷James Lyndon Shanley, "The Troilus and Christian Love", in Chaucer Criticism, 2 vols., ed. Richard J. Schoeck and Jerome Taylor (Notre Dame: University of Notre Dame Press, 1960-1961), 2 (1961): 136.

⁸Ibid., p.142.

⁹Alan T. Gaylord, "Chaucer's Tender Trap: The Troilus and The 'Yonge, Fresshe Folkes'", English Miscellany 15 (1964): 30.

¹⁰Ibid., p.35-36.

¹¹Ibid., p.45.

¹²Theodore A. Stroud, "Boethius Influence On Chaucer's Troilus", Modern Philology 49 (1951): 5.

¹³Ibid., p.2-3.

¹⁴Morton Bloomfield, "Distance and Predestination in Troilus and Criseyde", in Chaucer Criticism, 2 vols., ed. Richard J. Schoeck and Jerome Taylor (Notre Dame: University of Notre Dame Press, 1960-1961), 2 (1961): 199.

¹⁵For examples of Christian anachronisms in Troilus and Criseyde see: Criseyde, (IV,712-13), (III,162), (III,813), (II,118), (III,816); Troilus, (III,1261), (V,1264-1265), (V,553), (IV,958-1078); Pandarus, (III,966), (IV,623); Others, (III,1319-1320).

¹⁶Morton W. Bloomfield, "The Eighth Sphere: A Note on Chaucer's 'Troilus and Criseyde', V,1809", MLR 53 (1958): 410.

¹⁷Ibid., p.409-410.

¹⁸Edmund Reiss, p.140.

¹⁹Ibid., p.144.

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