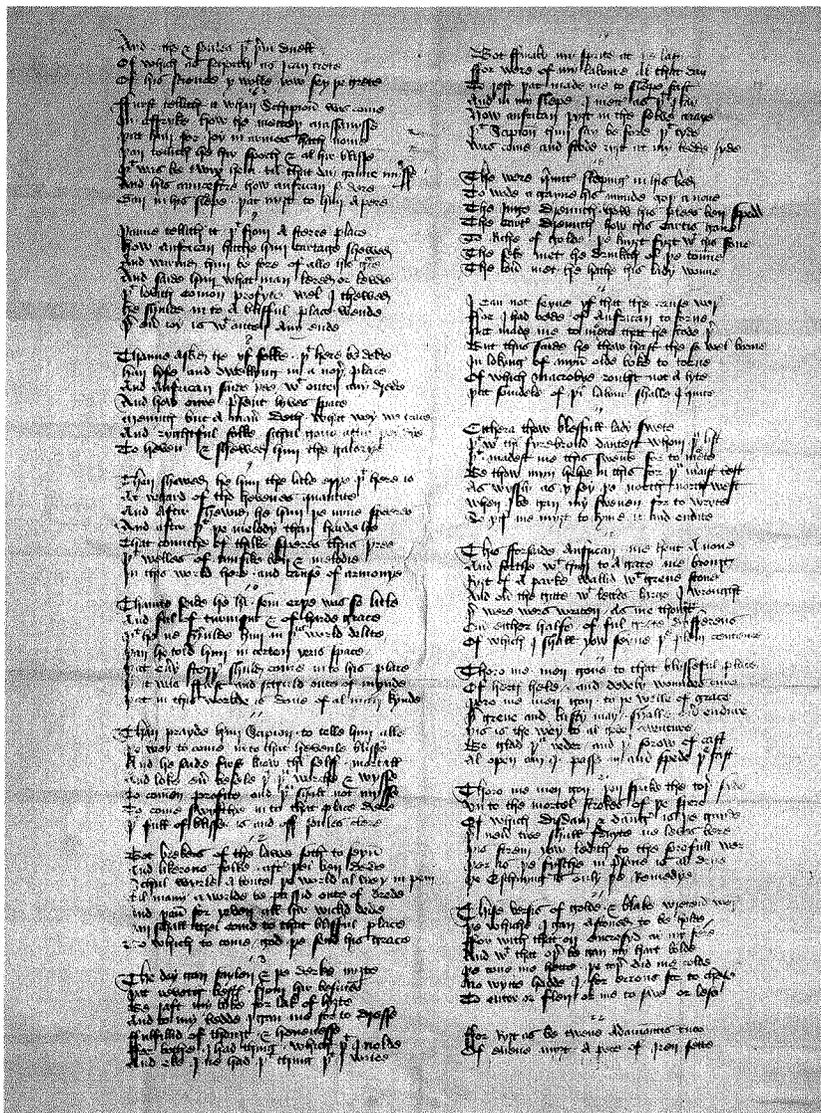


A Text of Chaucer's *Parlement of Foules*

Sachiho TANAKA*

KEY WORDS: *Authenticity, Edition, Genealogy, Manuscript and Text*

The Harley 7333 MS. (11. 33–149)



With Permission of the Trustees of the British Museum.

*National Institute of Fitness and Sports in Kanoya, Kagoshima, Japan.

At present it could be fairly said that we have come to perceive that, as a plentiful harvest of recent literary studies, textual criticism not only contributes to the decision of a text but also concerns itself in the deep and delicate contents of a literary work.

In England, too, textual criticism has been firmly rooted in the circles of literary studies since around the middle of this century. This can be attributed to the ambitious edition (1947) of Thomas Malory's works based upon the Winchester MSS by Professor Eugène Vinaver and to the revised edition of William Langland's *Piers the Plowman* (A-Version, 1960) by Professor George Kane.

Perhaps influenced by such works, I have attempted to find a more authentic text of that lovely piece, Chaucer's *Parlement of Foules*. In so doing I have examined the fifteen extant manuscripts.

As a result, I have discovered that the Harley 7333 MS has a higher validity than the other MSS; whereas those fine scholars Professor W. W. Skeat and Professor F. N. Robinson have made use of two separate manuscripts; that is, the former has edited his text by virtue of using Bodleian Library, Fairfax 16 and the latter by attaching importance to Cambridge University Library, Gg. IV, 27 (1430–40).

So here I will show both the ways how I have reached the above-mentioned discovery and a diplomatic print of the manuscript.

It is well known that of Chaucer's *Parlement of Foules* we have 14 MSS and one Caxton print as follows:

Group A.

Gg=Cambridge University Library, Gg. 1V. 27 (1430–40)

Ff=Cambridge University Library, Ff. 1. 6 (1470–80)

Group B.

H=Harley 7333 (Shirley's Harleian MS), British Museum (1450–60)

R=Trinity College, Cambridge, R. 111. 19 (1460–70)

Hh=Cambridge University Library, Hh. 1V. 12 (1450–60)

C=Caxton's Print (1477–78)

P=Magdalene College, Cambridge, Peypys 2006 (1440–50)

S=Bodleian Library, Archibald Selden, B. 24 (1470–80)

Jd=Bodleian Library, Laud. 416 (1460–70)

J=St. Johns College, Oxford, MS LV11 (ab. 1460)

Group C.

F=Bodleian Library, Fairfax I. 6 (used by Skeat)

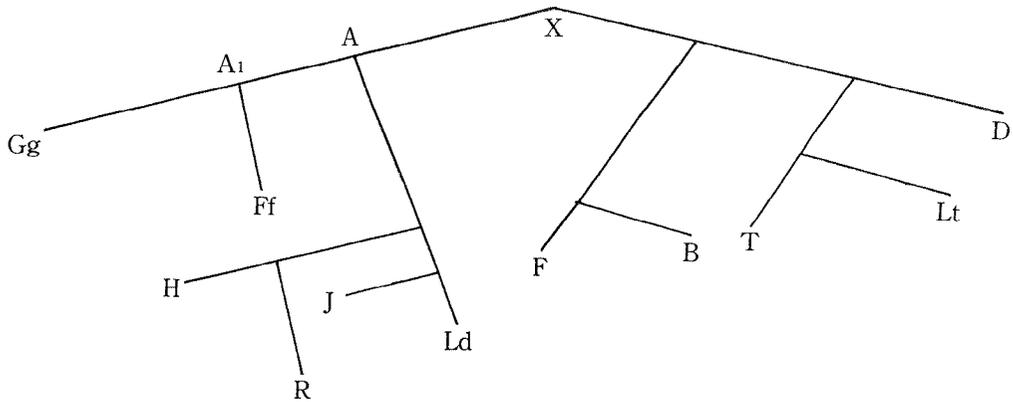
B=Bodleian Library, Bodley 638 (ab. 1450)

D=Bodleian Library, Digby 181 (1450–60)

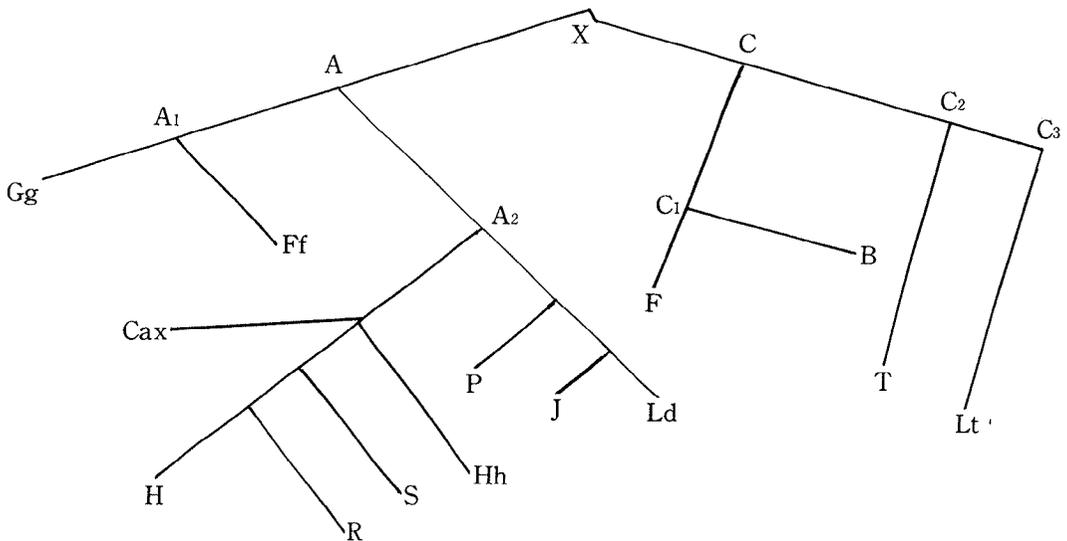
Lt=Longleat MS 258 (ab. 1460) (In the possession of the Marquess of Bath)

T=Bodleian Library, Tanner 346 (ab. 1440)

Of these manuscripts John Koch¹⁾ made the following genealogical tree:



But it is Miss Eleanor Prescott Hammond²⁾ who gave a minute judgment on this genealogy and made another tree with more branches as seen below:



This classification of hers seemed to be perfect; however, it was criticized in turn by John Koch³⁾. According to his criticism, Hh, C, and S should be positioned with P; H and R must be separated from them all; for Ff we have to assume a double source; and, finally we are forced to recognize extensive allowance for contamination among the MSS.

Thus it is requested that we should dismember the whole body of the MSS and newly classify them from an utterly different standpoint.

All the problems which should have been faced by any editor can not be stated in such a brief introduction, but here I wish to put before the reader certain indispensable

points which have emerged from my inquiry into the problems of the MSS.

As mentioned before, the text of the *Parlement of Foules* has survived in 14 MSS and one early print, which we can divide into three groups: A, B, and C. This grouping shows, to some extent, the relative value of the MSS (including Caxton's print); that is to say, Group A is considered in general to be nearer to Chaucer's original, at least a good deal better than Group B, and far superior to Group C, which has so many errors and omissions that it is impossible for us to make use of it in editing the final text of this fascinating work.

Group A.

Gg—This MS has many omissions, for instance, in lines 57, 77, 138, 324, 365, 450, 452, 471, 517, 520, 527, 533, 564, 583, 626, 627, 637, 670, and 678. In 28 lines diverse variants are found and there are many misspellings. In no fewer than 87 lines we can see slight alterations which are sometimes mistakes. Judging from these facts, the MS is of little use as basic material for the revised edition of this work. Dr. D. S. Brewer, however, seems to hold Gg in esteem; for he says, "It should not therefore be thought that Gg is more faulty than other MSS"⁴⁾; yet even he, judging from his textual notes, does not employ the readings of Gg in about one hundred and eighty-eight out of two hundred and eighty-two of the relevant instances in his edition, but rather adopts Koch's selections of variants of the Chaucer Society Reprints. So the advantage of this manuscript seems to consist only in its sensitivity to metre. And it is probably because of this that Robison respects the manuscript. However, it is hoped that the reader is familiar with the article⁵⁾ stating that the scribe of Gg was a Dutchman living in East Anglia in possession of no knowledge of English at all.

Ef—This MS is completely identical with Gg as far as line 414, except for the trifles which are discussed in detail in my paper, titled 'MS ff. 1. 6, and Caxton's Print of the *Parlement of Foules*,' (THE KATAHIRA, No. X, 1974). Regrettably, Gg, as mentioned above, presents many difficulties in editing the text.

Group B.

H—Curiously, in spite of its identity with R in the insertion of *tho* just after *quod* in line 665, it does not identify with R in other significant readings, and there is evidently no direct relation between the two.

R—It is proved by the omission of lines 296–302, that is, stanza 43 (6 lines), stanza 44 (1 line), and stanza 98, that R is not transcribed from H. R has really all these defects. And it can be seen from the absence of a number of omissions, mistakes, and deviations which R contains that H is not copied from R. To establish this fact one only needs to refer to the following lines: 1, 39, 43, 45, 46, 51, 80, 93, 101, 103, 117, 137, 146, 152, 162, 163, 180, 181, 194, 226, 229, 247, 248, 249, 306, 307, 353, 382, 403, 414, 434, 458, 490, 499, 508, 519, 527, 536, 558, 590, 594, 601, 623, 642, 649, 674.

Hh—This is a fragmentary manuscript like Laud, and lacks all lines after line 365.

C—How should we consider Caxton's edition? If the *Parlement of Foules* was

written between about 1372 and 1386, some one hundred years had passed by the period (1477–78) within which the edition is supposed to have been printed. However, taking into consideration the years (ab. 1430–1480) during which the MSS of the work were transcribed, it can be presumed from the normalization of spellings of the text that Caxton wanted to print as authentic a text as possible with careful reference to almost all the manuscripts which had already presented themselves. So it may be that Caxton was already conscious of being an editor since his edition has few mistakes.

P—This is incomplete after line 667 and full of small errors.

S—This is a manuscript which has a great number of erroneous words and Scotticisms which are supposed to be due to a northern scribe; for example, the initial *qu-* is substituted for *wh-*.

Ld—In this MS there are no line after 142. Moreover, it has so many miswritten words that it is surely the worst of all; for example, lines 16, 17, 19, 27, 33, 52, 66, 67, 99, 116, 122, 133, 134, and 137.

J—This has many variants and omissions, amounting to some 84; for instance, after line 143.

Group C.

F—This also has a great number of mistakes.

B—This lacks a considerable number of stanzas, such as lines 1–22, and lines 157–199.

D—There are about twelve omissions of important words.

Lt—This contains constant mistakes throughout the whole; for instance, *myght* and *nyght*; and it has many omissions and violations of rhyme; for example, lines 139, 379, 404, 438, 484, 628, and 669.

T—In this manuscript we have a great many omissions, some trivial insertions, and about fifteen errors by scribes.

Although it is supposed that any newer edition should be more correct and valid than an older one, the former may often be worse than the latter. Therefore, when there is no original on hand, it is impossible for us expect a perfect text of a certain work. In spite of this handicap, we earnestly hope to have a more authentic text. The problem of the most authentic text will be treated in the later section; so here is made only a brief summary of the traditional treatment of the manuscripts of the *Parlement of Foules*.

In modern times, W. W. Skeat was the first scholar to have edited the work. He published it in his famous six-volume edition, Oxford, 1894, 2nd ed., 1899⁶⁾. His academic achievements were great, but now his edition of this work is called 'out-of date,' though it still has much of value, especially in the Glossary. As mentioned before, he made use of MS F. (Fairfax 16, Bodleian Library).

Here John Koch should be mentioned (cf. his *Geoffrey Chaucer kleine Dichtungen*, Heidelberg, 1928⁷⁾). His opinions can be condensed into the remarks that "Gg goes back in some fashion to an original above the archetype of the other manuscript",

and that "its variants may therefore be accepted freely in preference to readings determined by the 'critical' method⁸⁾." About twenty-six years before him, Miss E. P. Hammond, in her article 'On the Text of Chaucer's *Parlement of Foules*' (University of Chicago, 1902)⁹⁾, conceded that "some of the unique Gg readings are almost certainly right", but argued that "they are the result of scribal emendation, and are therefore not to be adopted by an editor without special justification in every case."

Although no editor may be able to avoid personal preference of judgment, how does it happen that F. N. Robinson, D. S. Brewer, and A. W. Pollard seem to take much the same attitude towards the decision of which manuscript an editor should adopt as the best—the vital question?

Needless to say, each one has shown his own ability to advance the editing of a more valid text, though they do seem to have followed in the previous editor's footsteps in mere chronological turn. It has already been said that F. N. Robinson accepted the authority of Gg in his edition of the work. And D. S. Brewer, in spite of his different way of treating the manuscripts, and though his edition has fine Notes, appears to tread the same path as Robinson's in ease and comfort. Anyone who is sceptical about this opinion of mine will find the doubt dispelled by a glance at the table on page 705 of 'my compared text of Chaucer's *Parlement of Foules* (1981)'. Little reference need be made to the edition of A. W. Pollard in connection with the present edition, for his edition has not only the same text as all earlier ones, but also the same introduction as the previous ones, contributing merely two useful proposals.¹⁰⁾

If we cannot accept entirely John Koch's and Miss Hammond's assessment and analysis of the manuscripts, other approaches must be found. But the present editorial method has not appeared simply and suddenly, as can be seen from the following description of the present editor's procedure which, though fortuitous in origin, became complicated and laborious.

The various characteristics of the manuscripts, I am sure, have been, as a whole, comprehended by the reader of the previously mentioned. And it is a fact that for me all editions of the *Parlement of Foules* covered me like mist; the surrounding paths were hidden when one, at least, should have led to a secure field. On the spot I determined to regard all the editions and all the explanations of all the manuscripts of the work as unrealistic. However, I have worked, with the exception of MS Harley 7333 (of which photographs were used), not from the original manuscripts but from the reprints of the diplomatic prints of the MSS of the work (The Parallel-Texts as completely printed in the Publications of the Chaucer Society)¹¹⁾.

I suppose there is no case in which the maxim 'Seeing is Believing' is more suitable than in this matter; however, there is no more suitable place than here for setting out, even if only briefly, the procedure followed in making up the bulk of this thesis, that is, the ideal construction of the edition.

First the differences among all manuscripts (Caxton's print included here as before) were examined by comparison of the words one by one. To do this, I ordered special

graph paper and, in the boxes provided, I placed each line of one manuscript word by word horizontally parallel to the same arrangement for all the other manuscripts. In that¹²⁾, wonderfully diverse facts were discovered.

Now, my greatest discovery was that none of the manuscripts are more valuable than Harley 7333¹³⁾. That is, I am sure, the most valid and dependable manuscript for the reasons set out in the mentioned before.

I always think that the *Parlement of Foules* occupies a similar position in all Chaucer's works to that of *Comus* in Milton's whole poetical works. Thus I wish to obtain a text of more authenticity. What is an authentic text? A newer one is not always dependable as mentioned before and as seen in the part where the Brewer's new edition of 1972 were referred to. We are often subject to the illusion that the latest edition is more correct and trustworthy in every respect than an earlier one if we have no knowledge of the complicated relations between the original and its manuscripts or prints. As to the original of the *Parlement of Foules*, we have none. Accordingly, it is natural that the manuscript nearer to the original than the others should be sought. Happily we have an extremely valid print of the work, namely, Caxton's edition (1477-78), which has been touched on before. This is indeed a very correct print.

Now, printed copies, even if few in number, should be larger in number than those which were transcribed by hand, so they should have been better known among the reading class or the audience in case of oral delivery. In other words, we can fairly say that the print of a work should have been able to acquire much the same influence as modern books in our present world. And it can be asserted that the more such an influence penetrates into the reading class (or the audience) the more powerful and multiplied the influence of a printed book becomes. Here are some important reasons why Caxton's printed edition should be regarded as the most trustworthy material when deciding on an authentic text of the *Parlement of Foules*.

(1) Caxton's print was a standard one which was perhaps edited by consulting almost all the manuscripts already published; (2) and, as already stated above, its penetration or influence among the public, in turn, may have gradually had the force to firmly implant the standard language of the work in the public mind. This can be understood even by the truth of the case of the two editions of Thomas Malory's work, namely, Caxton's print (Sommer's edition) and E. Vinaver's edition.

In the case of the *Parlement of Foules*, Caxton's print is on the branch of H, R, and S, which are derived from the trunk A², as seen on the genealogy chart, and the print is closely connected with Hh. Furthermore, the lines after line 365 in Hh, as already described, are missing. Therefore the Harley 7333 is decisively dependable.

First of all, it is nearer to Caxton's print. If the authenticity of Caxton's print is recognized, the validity of the manuscript will be admitted. A close observation of this Harley MS reveals a neat and steady hand giving due weight to each word and each phrase, though there are some omissions. The neatness of handwriting usually bears on the correctness of transcription, which in turn leads to the accuracy of the

manuscript transcribed by such neat and correct letters. This is why the present writer has taken it for granted that the Harley MS should be accepted as the standard one. This is not an arbitrary choice, however, but a statement of consequence of an authentic text, even though tentative, which I have tried to build and reached after a laborious comparison of all the manuscripts with minute care and great effort of my own.

The Text

The lyff so schort / the crafte so longe to lerne /
 Pe assay so hard / so scharpe pe conquerynge
 Pe dredeful Ioÿ / al wey pat fyltt so yerne
 Al this mene y. by lovff that my felynge
 A stonyepe with his wondirful werkyng
 So sore I wisse / pat whan I on him thinke
 Nouzt wot I wele / wheper. y swynk or flete

ffor al be pat I knowe luffe in dede
 Ne wote how pat he quitep folk hir hyer
 Yitte happith me. ful ofte in bokes rede
 Of his myracles & his cruel ire
 Pere rede y wele he wil be lorde & syre
 I dare not seyne. his strokes ben so sore
 But god save suche a lorde I kan no more /

Of vsage what for lust what for lore
 On bokes rede I ofte as y yow tolde
 But wher fore I speke alle pis. not yore
 A gone / it happid me to be holde
 Vppon a boke. writen. with lettres olde
 And per vpon. A Certen thing to lerne
 Pe longe day ful fast I. radde & yerne

ffor oute of olde felde as men seith
 Comep al this new Corne from yere to yere
 And oute of olde bokes. in gude feith
 Comyth al this new sience pat men lere
 But / now to purpos of this matere
 To rede forth it gan me so delite
 Pat al day me thouzt it bot a litle

This boke of which I make of mencion
 Entitlid was al per as y shall telle

Tullius of pe dreme of scipion
 Chaptres sevene it had of heven & helle
 And erthe & soules pat perin duell.
 Of which as shortly as I can trete
 Of his science y wolle yow sey pe grete

ffurst tellith it / whan Schipion was come
 In. affryke. how he mettep Massanyssse
 Pat him for Ioÿ in armes hath nome
 Pan tellith he hir spech & al hir blisse
 Pat be twix hem. til. that day ganne mysse
 And his auncestre how auffrican so dere
 Gan in his slepe. pat nyzt to him Apere

Panne tellith it / pat from A sterre place
 How Auffrican hathe him Cartage shewed
 And warnid him be fore of alle his grace
 And saide him what man lered or levde
 Pat Lovith Comon profyde wel I thewed
 He schulde in to A blisful place wende /
 Per euer ioÿ is with outen Any ende

Thanne askd he. yf folke. pat here be dede
 Han lyfe and dwellyng in a nofer place /
 And Auffrican saide yee / with outen any drede
 And how oure / present lyves space
 Menyth but A maner deth what weÿ we trace /
 And ryghtful folke / schul gone aftir pei dye
 To heven / & shewed him the galorye

Then shewed he him the litle erpe pat here is
 At regard of tho hevenes quantite
 And aftir shewid he him pe nyne speeres
 And aftir pat pe melody than harde he
 That comithe of thilke speres thris pree
 Pat welles of musike ben & melodie

In this world here, and cause of armonye

Thanne seide he him sein erpe was so litle
 And ful of turment & of harde grace
 Pat he ne schulde him in þis world delite /
 Pan he tolde him in certen yeris space /
 Pat euerý sterre shuld come in to his place /
 Per it was ffirst and schuld oute of mynde
 Pat in this worlde is done / of al man kynde

Than prayde him Scipion, to telle him alle
 Pe wey to come in to that hevenle blisse
 And he said first know thi selff, mortall
 And loke euer be sele pat þou worche & wysse
 To comen profite / and þou shalt not mysse
 To come swyftlye in to that place dere
 Pat full of blisse is / and off soules clere

Bot brekers of the lawe soth to seyn
 And likerous folke / after þei ben dede
 Schul wyrle A boute þe world al wey in þein
 Til maný a worlde be passid oute of drede
 And þan for yeven all hir wickd dede
 Pan schall thei Come to that blisful place /
 To which to come / god þe send his grace

The day gan faylen & þe derke nyzte
 Pat reveth bestes from hir besines
 Be raft mý boke for lak of lyzte
 And to mý bedde I gan me for to dresse
 ffulfillid of thouzt & heuenesse
 ffor bothe I had thing, which pat I nolde
 And eke I ne had pat thing pat I wolde

Bot ffinaly mý sprite at þe last
 ffor were of mý laboures al taht day
 To rest .pat made me to slepe fast
 And in mý slepe / I mette as pat I lay
 How auffrican ryzt in the selve araye
 Pat Scipion him say be fore pat tyde
 Was come and stode ryzt at mý bedde syde

The were hunter sleping in his bed

To wode a gayne his mynde gop a none
 The luge dremith, how his plees ben spedd /
 The carter dremith how his cartis gone
 To Riche of golde, þe knyzt fyzt with his fone
 The seke met he drinkth of the tonne
 The louer met / he hathe his lady wonne

I Can not seyne yf that the cause were
 ffor I had rede of Auffrican to forne
 Pat made me to meete that he stode per
 But thus saide he thow hast the so wel borne
 In lokyng of myn olde boke to torne
 Of which Macrobye rouht not A lyte
 Pat somdele of þi labour shalle I quite

Cithera thow blesfull lady swete /
 Pat with thi fyrebrond dauntest whom þou list
 Pat, madest me this sweue for to meete
 Be thow myn helpe in this for þou maist best
 As wyssly as y seý þe / north north west
 When I be gan mý sweuen / for to wryte
 So yif me myzt to Ryme it and endite

This fforsaide Auffrican, me hent / A none
 And forthe with him to A gate me brouzt
 Ryzt of A þarke / wallid with grene stone
 And ouer the gate with letteres large I wrought
 Per were wers writen / as me thouzt
 On either halfe / of / ful grete dyfferens
 Of which I shall yow seýne þe plein centence

Thoro me, men gone to that blysseful place /
 Of hertes hele, and dedely woundes cure
 Poro me men gon, to þe welle of grace
 Per grene and lustý may / shalle euer endure /
 Þis is the weý to al gode aventure /
 Be glad þou reder / and þi sorow of cast
 Al open am I, þasse in and spede þe fast

Thoro me men gon, þen spake the to þer syde
 Vn to the mortal strokes of þe spere
 Of which disdain and daunger is þe guyde
 Per neuer tree shall fruyte ne leues bere

*Pis strem yow ledith to the sorofull wer
Per as þe fysche in presone is al drýe
Pe Eschuyng is only þe Remedýe /*

*These versis of golde. & blake wreten were
Pe whiche I gan Astoned to be holde
ffor with that on. encresyd aý mý fere
And with that oper be gan mý hart bolde
Pe tone me hette. þe toper did me colde
No wytte hadde I / for errous for to chese
To entre or flen / or me to save or lese*

*ffor Ryzt as be twene Adamauntts tuoo
Of euene myzt / A pece of Iren sette
Ne hath no myzt to meve to / ne froo
ffor what þe ton maý hale þe toper wol lete
fferd I that nyst whethir me was bette
To entre or leve. tyl affrican mý guyde
Me hent and shofe in / . at the gates wyde*

*And saide it stante wreten in thi face /
Pin erreure thei thow telle it not me
But drede the not to come in to þis place
ffor this wryting is no thing ment be þe
Ne be none. but yf he loues seruant be
ffor þou of love hast loste þi tast I gesse
As seeke man hath of swete and bitternesse*

*But napeles al they that þou be dulle
Yit that þou Canst not Do yit maist þou see
ffor many A man þat maý not stonde A pull
Yit likithe it him / at wrastelyng for to be
And demyth yit whethir he do bet or he
And yf þou haddist Connyng for to endyte /
I Shall the schewe mater of forto write*

*With that mý honde in his he toke Anone
Of whiche I comfort cawght & went in fast
But lorde so I was glad / & wel be gone
ffor ouer al wher þat I myn yee cast
Were trees glad with leues þat aý shall last
Iche in his coloure fresshe & grene
As Emeraude /. þat Ioy was to sene*

*The bolder oke & eke þe harde Asshe
The peler Elme. þe Cofre vnto caryen
The boxtre piper / holme to whippis lasche
The sayling firre / þe Cipris deth to pleyn
The scheter Ewe / þe Aspe for shaftes pleyn
The Olyve of pes / and eke þe drunk vyne
The victor palme / þe laurer to devine*

*A gardyn say I ful of blosmý bowes
Vpon A riuer in A grene mede
Per as swetnesse euer y nowh is
Of floures white blew yalow & rede
And colde welle stremes & no thing ded
Pat swommyn ful of smale fysshes lyht
With fynnes rede and scales syluer bryzt*

*On Euerý bowhe þe byrdes harde I synge
With voyce of Aungel in hir harmonye
Somme be syde hem her byrdes forth to brynge
The litle Conyes to hir pleý gan hye
And ferþer Al Aboute I gan Asprie
Pe dredeful roo þe bukke þe hart & hynde
Squerellis smale. & bestes of genti kynde*

*Of Instruments of strynges in Acorde
Hard I so pleý A Raveshyng swetness
Pat god that maker is of al & lorde
Ne hard neuer better as I gesse
Per with a wynde vnnethe myzt it be lesse
Made in the leuis grene A noyse softe /
Acordant to the soules songe A lofte*

*The ayer of the place so A tempered was
Pat neuer was þer grevauns of hete ne colde
Per was Eke euery holsom spice / and gras
Ne no man þer wex seke ne olde
Yit was þer Ioye more A thowsand folde
Pan any man can telle / ne neuer wold it nyzt
But euery clere Daý / to ený maýs syzt*

*Vndir A tree be syde A welle I say
Cupyde oure lorde / his Arowes forge / & fyle
And at his fete his bow al rede laýe*

And whill his doughter temperid all þe whyel
 Þe hedes in þe well. & with hir wyel
 Sche Couchid *hem* aftir thei shulde serve
 Some for to slee. & sum to wounde & kerve

Tho was I ware of plesaunce A none ryzt
 And of Aray lust and curtesye
 And of that Craft that Can & have þe myzt
 To done be force a whizt to done folye
 Disfigurat was he I nyl not lye
 And by him selfe vndir an Oke I gesse
 Sawe y Delyte stonde by gentyllesse

I Sawe bewte. with. oute any A tyre
 And yought ful of game & lolyte
 ffoule hardines flaterý & desire
 Messagerý and mede & othir three
 Her names shalle not here / be tolde for me
 And vpon pilers grete of Iasper longe
 I saw A temple of brasse I founded stronge

A boute the temple daunsid al weý
 Women I nowe of whiche sum þer were
 ffaire of hem self / & some of hem were gay
 In kyrtelles al discheuel went þei þer
 Þat was hir office al weý yere by yere
 And on the temple of dofes white & faire
 Saw I sitting. many A þousand payre

Be fore the temple Dore ful sekyrly
 Dame Pees satte. with a Corten in hir hande
 And by hir side wondir Discretly
 Dame paciens sitting þer I fonde
 With face / pale vpon 'An hille of sonde
 And aldernext with in & eke with oute
 Be hest and arte & of hir folke a rowte

With in the temple of syhes hote as fyre
 I hard a swowh þat ganne a boute rynn
 Which syhes were engenderid with desir
 Þat euery auter for to brynne
 Of new flawme & wel espied I thenne
 Þat alle Cause of sorowes that thei drye

Comythe of the bitter goddes lelowysye

The god Priapus þer sawe I as I went
 With in the temple. in souerayne place stonde
 In such aráy as whan the asse him hent
 With Crye be nyzt & with his Ceptre in honde
 fful beselý men gune asay & fonde
 Vpon his hede. to sett of sondrye hue
 Garlondes ful of fresshe flowres newe

And in A prive Corner in disporte
 ffound I venus / and hir porter Richesse
 Þat was ful noble. & hawten of hir port
 Derke was the place / . but Aftir ward lyztnes
 I sawe a lite vnneth myzt it be lesse
 And on A bedde of golde sche laye to rest
 Tyl that the hote sonne gan to west

Hir gylt heris with a golde threde
 I bounden were ontressid as she laý
 And nakid from the brest vn to þe hed
 Men myzht hir see & sothely for to say
 Þe remnant wel Couered to my þay
 Ryzt with A sotil couerchefe of valence
 Þer was no thikker clothe of no dyffense

The place yave a thousand savoures sote
 And bacus god of wyne sat hir be syde
 And Ceres next. þat doþ of hunger bote
 And as I saide a mydys laý Cipride
 To whom on knees yonge folke cryde
 To ben hir helpe but thus I lete hir lye
 And ferþer in þe temple gan espie.

That in despite of Diane þe chaste
 fful many a bowe broke hong on þe walle
 Of maydens such as gum hir tymes wast
 In hir seruice and peyntid ouer alle
 Of many A storoý which I touche shalle
 A fewe as of Calixte. and Athlante
 And many a mayde of which þe name I want

Semyramus / Candace and Harcules

Byblis Dido. Tysbe and pyramus
 Trystram. Isoude Paris & Achilles
 Eleyne Clepatre & Troilus
 Silla. and Eke the Modir of Romulus
 Also these were peintid on þat oþer syde /
 And alle hir love / & in what plyte thei dide /

Whan I was Come. a yene vn to þe place

Was sette this noble goddess nature /
 Of braunches were hir haules and hir boures
 Wroght aftir hir Craft & hir mesure /
 Ne ther nas foule that Comythe of engendure /
 Þat þer ne were prest in hir presence
 To take her Dome. And yeve hir audiens

For this was on seint Valantis Daye
 When every foule Comith to chese his make /
 Of every Kynde. that men thynk may
 And that so huge. A noyse gan thei make
 Þat Erthe & see and tree & every lake
 So full was. þat vnneth was þer space
 For me to stonde so full was all þe place /

And ryzt as aleyn in the plente of kynde
 Devisethe nature of such Aray & face /
 In suche Aray men myzt hir þer fynde
 This noble Empres ful of grace
 Bad every ffoule take hir oune place /
 And they were wont al way from yeere to yere
 Seint valentynes Day to stonde þer

That is to sey the foules of Rauine
 Were hiest sett / & þanne þe foules smale
 Þat etyn as þat nature wold enclyne
 As wormes or þing of which I tell no tale

But water foule satt lowest in the Dale
 And foule þat liuyth be seed sat on the grene
 And that so fele. þat wondir was to sene

Ther myzt men þe Rial Egle fynde
 That with his scharpe loke þercith þe suñ
 And oþer Eglis of A lower kynde
 Of which þat Clerkes welle Devise Conn
 Þer was the tirant with his fetheris don
 & grey I mene þe goshauke that dothe pync
 To bryddis for his outrageous ravine

The gentil faucon that with his fete distreynith
 The kinges honde the harde sparhauke eke
 The quaylis foo. þe Emerlion that peynith
 Him selfe ful ofte the larke for to seke
 Ther was the Douve with hir eyne meke
 Þe lelous swañ A-yens his deth þat syngith
 The Oule eke that of dethe the bode bringith

The Crane the geaunt with his trompes soúne
 The thef the chowhe. and eke the langelyng pyc
 The scornynge Iay the Eles fro the heroun
 The fals lepwyng ful of trecherie
 The stare that the Counsel can be-wrye
 The tame ruddok and the Coward kyte
 The Cok that Orlage is of the thropis lyte

The sporow venus sonne þe Nytingale
 That Clepith forth the freshe levis newe
 The swallow morthere of the foules smale
 Þat maken hony of floures freshe of hue
 The weddid turtle with hir harte trewe
 The pecok with his aungels fetheris bryzt
 The fesaunt scorne of þe cok be nyzt.

The waker goos þe koke euer vnkynd
 The poppingeay ful of delacacy
 The Drake stroyer of his oune kynde
 The storke the wreker of A-voutry
 The hote Comeraunt of gloteny
 The Ravynis & the Crowes with hir voices of Care
 The throstell olde / þe froste feldfare

What sholde I seyne of foules of euery kynde
 Pat in this world han fetheris & stature
 Men myzt. in that place assemble fynde
 Be-fore noble goddesses of nature
 And Iche of hem did his besy cure
 Be-nyngly to Chese or for to take
 Be hir accord his formel or his make

But to the point nature held honde
 A formel Egle of schap the gentilest
 That euer sche among her werkis fonde
 Pe most benyng / and godlyest
 In hir was euer vertu at his rest
 So ferforth pat nature hir selfe had blisse
 To loke on hir And ofte hir beke to kysse

Nature pe viker of the Almyzte lorde
 Pat hote colde hevy lyzt moyst & drye
 Hath knyht be evene nombre of accorde /
 In ese voise be-gan to speke & say
 Foules take kepe. of my sentence I pray
 And for youre ese in fortheryng of your nede
 As fast as I may. speke. I wol me to spede

Ye knowyn well how that seint valentinis day
 By my statute & porow myn ordenaunce
 Yee Come for to Chese and flee your way
 With your makes. as y pryk yow with plesaunce
 But natheles my ryztfull gouernaunce
 May I not let for al this world to wyne
 Pat he that most is worthi shall be-gynne

The tercell egle as that yee know welle
 The foule riall. a-bouen you in degre
 The wyse & the worthi sekyr trew as stele
 The I heve formed as ye may see
 In euery parte as it likithe beste me
 It nedithe not his schap yow to deuse
 He schall first chese. and speke on his wyse

And aftir him be ordre schull ye chese
 Aftir your kynde. eueriche as yow likith
 And as your hap is schull ye wyne or lese

But whiche of yow that luffe most entriketh
 Got. send him hir pat sorest for him syketh
 And per-with-al pe tercel gan sche calle
 And saide my son. / pe choise is to pe falle

But nepeles in this conduction
 Mot be choise of eueryche that is here
 Pat she agre to his elleccioun
 Who so he be that shulde be hir fere
 This is oure vsage from yeere to yeere
 And who may at this tyme have such grace
 In blisfull tyme. he com into this place /

Withe hede enclined. and with ful humble chere /
 Pis Riall tercell spack & tarijd nowte
 Vnto my souerayne. lady & not to my fere
 I Chese & chese with hert & wille & thouzt
 Pe formel on your honde so well I-wrouzt
 Whos I am Alle. & shall hir euer serve
 Do what hir list to do me lyf or sterve

Beseching hir of mercy & of grace
 As she that is. my lady souerayne
 Or late me dye. present in this plase
 For Certis long may I not live in payne
 For myn hert is Corven euery veyne
 Havyng reward only to my trowthe
 My Dere hart. / have on my woo sum rovth

And yf I be founde to hir vntrewe
 Disobeysaunt or wylful necligent
 Anauntour or in processe luff A newe
 I pray to yow. pis be my Iugement
 Pat with thes foules I be al to-rent
 Pat Ilke a day that euer she me fynde
 To hir vntrew. or in my gilte or vnkinde

And syn that none lovithe hir so wel as I
 Al be she neuer of lufe me of be-hette
 Pen ouzt sche be myn poro hir mercy
 For opir bonde can y none on hir knytte /
 For neuer for no woo ne schalle I lette
 To serue how fer so that sche wende

Say what yow list my tale is at an ende

Ryzt as the fresshe rede rose newe
A-yene þe somer sonne coloured is
Ryzt so for shame al wexen gan þe hewe
Of this formel when she harde al this
Sche neyþer answerd wel ne saide a mys
So sore abaschid was she. / til þat nature
Seid daughter Drede yow nouzt I yow assure

A noþer tercel Egle spake A-none
Of loue kynde and said that shuld not be
I lover bette þan ye done. be seynt Iohn
Or at the lest I luf hir as wel as ye
And lenger have seruid hir in my degre
And yf y shulde have loued for loue longyng
To me a-lone had be þe guerdenyng

I Dare eke say yf. she me fynde fals
Vn-kynde Iangeler or rebelle in any wyse
Or Ielous Do hangen me be the hals
And but I bere me in my servise
As wel as my wytte can me suffise
From point in point hir honour for to save
Take ye my lyf & al the gode I have

The thirde tercel Egle Answerde þoo
Now sirs ye sene the litle leyser here
For euery foule criepþe oute to ben A-goo
Forthe wit his make. or with his lady dere
And eke nature her self ne wil not here
For taryng here. not half that I wolde sey
And but I speke. I mot for sorow dye

Of long service a-vaunt I me no thing
But as possible is me to dy to day
For woo. as he that hathe ben langveshyng
Þis twenty wynter. and welle happen may
A man may seruen bet. & more to pay
In halfe A yere. al thow it were no more
Þan som men Done / þat haue seruid ful yore

I ne say not this by me. for I ne can

Do no service. þat my lady plese
But I Dare say I am hir truest man
As to my dome. and fainest wold hir plese
At schort wordes til the dethe me sese
I wille be hirres. wheþer I wake or wynde
And turne in al. þat hart may be-thinke

In alle my lyf. syn. at day I was borne
So gentil ple, in luf. / or opir thinge
Ne hard neuer no man. me be-forne
Who that had leysoure and Connyng
For to reherse hir chere and hir spekyng
And from the morow gan this speche last
Til downward went þe soñne wondir fast

Tille the noyse of ffoules for to ben deliuered
So loude ronge haue done & lete vs wende
Þat wele y wende þe wode / had Al to-sheuered
Come of þei Cride / alas ye wil shende /
Whan shall Cursid pletyng have an ende
How shulde A Iuge. / either partie leeu /
For yee or nay. with oute any preve /

The goos þe dooke And the Coke Also
So cryden kek keke coke queke hye
Þat þorow myn eris þe noyse went þoo
Þe goos saide al this nys worth A flye
But I can schape. here-of A remedy
And whl sey my verdyte farre & swythe
For water foule / who so be wrothe or blyþe

And I for worme foule seide þe fole Coke
For I wolde of myn owne auctorite
For Comoun spede. take on me the charge now
For forto deliuer vs. is grete charite
Ye may A-byde. A while yitt þardee
Quod the turtill. yf it be youre wille
A wyght may speke / him were as faire be stille

I am A seede foule. oon þe vneworthiest
Þat wote I wele. and litle of Connyng
But better is þat a wightes tonge rest
Þan entirmet him of such Doynge

Of which he neþer reede can. not synge
 And who so it doþe. ful foule hym selve Acloyeth
 For Office vncomyttyd oft A-noyeth

Nature which that Alwey had an ere
 To mormur of this lewdenes blynde
 With faconde voyse seide holde *your* tonges þer
 And y shalle sone I hope A conseile fynde
 Yow to Deliuier & from this noyse vnbynde
 I. Iuge of euery folke men shall on calle
 To sey þe verdite / for you foules alle

Assentid was this conclusiõ
 Þe birdes alle / & þe foules of ravine
 Han choson first. by pleyne eleccion
 The tercelet of the faucon to diffine
 Al hir centence & as him list to termyne
 And to Nature him youen to present
 And sche acceptith hem with glad entent

The tercelet saide than on þis manere
 Ful harde were it to preve it be reson
 Who lovithe best þis gentile formel here
 For euerych hathe here suche replicacion
 Þat by skyllyis may none be broute A-doune
 I Can not see / þat argumentes Avayle
 Þen semith it / þere must be batayle

Alle redy quod this egeles tercelles thoo
 Nay sirs / quod he / yf that I durst it seye
 Ye do me wronge my tale is I-doo
 For sirs takithe not A gref I pray
 It may not gone As ye wolde in this wey
 Oures is the voyse. þat have þe charge in honde
 And to the Iuges Dome yee mut stonde

And ther-for pes I say / As to my witte
 Me wolde thinke how the worthiest
 Of knythode and lengest had vsid it
 Most of estate. of blode the'gentilest
 Were sittyng for hir / yf that hir liste
 And of thes three / sche wote hir selve I trowe
 Which that he be / for it is eth to knowe

The water foules han hir hedis leyde
 Togedir / and of A schort A-visement
 When euerych had his large. wylle seyde
 Þei seith sothely / And be on Assent
 How that the goos / with hir faucond gent
 Þat so desirith / to prononce our nede
 Shalle telle oure tale / And praid god hir spede

And for thies waterfoules þo be-gan
 Þe goos to speke and in hir kakelyng
 She saide pes / now take kepe euery man
 And herkenith suche A resoun / I shalle forthe bringe
 My witte is scharpe / I love no tareyng
 I sey I him. þof he were my broþer
 But she wolle love him / lete him love a noþer

Loo here A parfite reson of A goos
 Quod þe Sparhauke neuer mot she thee
 Loo suche it is to have a tonge loos
 Now parde fole / yit were it better for the
 Have holde thi pes þan shevid þi nycete
 It lyeth not in his wytt ne in his wille
 But soth it is seide / A fole can not be stille

The lawghter A-ros of gentil foules alle
 And ryzt A-none / þe seyde foules chosen hadde
 The turtle true / And gan hir to hem calle
 And prayd hir to sey the sothe sadde
 Of this matere / & askid what she radde
 And sche Answerde / þat pleynly that hir entent
 Sche wolde shew / and sothely what she ment

Nay god forbede / A lover schulde chonge
 The turtle saide / and wex for shame al rede
 Þow that his lady / euermore be straunge
 Yit late him serve hir euer til he be dede
 For sothe I preyse not þe goos rede
 For thof sche deyde I wolde none oþer make
 I wolle be hires til the deth me take

Wele bourded quod the dook be my hat
 Þat men schulde al wey / love causles
 Whoo can A reson fynde or witt in that

Daunceþ he mery þat is myrtheles
 Who shuld reche of that is reccheles
 za queke yit saide the goos ful wele & faire
 Þer ben moo sterris / god wot þan a payre

Now fye cherll quod the gentil tercelet
 Out of the doñgil Come that word ful ryzt
 Þou Canist not see whiche thing is wel be-sette
 Þou farist by love / as owles don be lyzt
 Þe day hem blynt / ful wel they sen be nyzt
 Þi kynde is of so lowe a wrecchidnesse
 Þat what loue is / þou canst neyþer see ne gesse

Þo gan kokowe put him forth in prese
 For foule that etithe wormes / & saide belieu
 So I quod he may have my make in pes
 I reche not how longe þat they stryve
 Lete Iche of hem be solein alle hir lyve
 Þis is my rede / syn thei may not accorde
 Þis schort lesson nedith not to recorde

Ye have the gloton fyllid y-now his paunche
 Þanne ar we wele seide the Ermilioun
 Þou mortherer of þe heysugge in þe braunche
 Þat brouzt the forthe þou rufful gloton
 Lyf þou solein wormes Corupcioun
 For no fors is / of lak of thi nature /
 So lewde be thow / while þe worlde may dure /

Now pes quod Nature I Comañd here
 For Y have herde al youre openyoun
 And in effecte / yet be we neuer þe nere
 But finally this is my conclusion
 Þat sche hir selfe schalle have hir elecion
 Of whom hir list / who so be wrop or blizt
 Him that she chesithe / he shall hir have as swith

For sithe it may not here discussed be
 Who louethe hir best as saide the tarselet
 Þan wolle I don to hir þis fauour þat sche
 Shalle have rizt hym / on whom hir hert is sett
 And he hir that his herte bath on hir knyt
 Þis Iuge I Nature for. y may not lye

To non estate. y haue non oþer yee

But as for Counceyll for to chese A make
 Yif it were reson / than wolde I.
 Counseill yowe þe Riall tarcel take
 And saide the tercelet ful skylfully
 As for the gentilest and most worthi
 Which I haue Wrozt so wel to my plesance /
 Þat it to yow / ought to be A suffisance

With Dredeful voys / þe formel hir Answerde
 My ryghtful lady goddesse of Nature
 Soth is þat I am euer vndir yovre yerde
 As is eueryche oþer creature
 And must be youres while my lyf may dure
 And ther-for graunt me my first bone
 And myn entente I wil yow sein ryzt sone

I graunt it yow quod she ryzt A none
 Þis formel Egle spake in this degree
 Al myzty quene. vnto this yere be done
 I aske respite for to A-vised me
 And Aftir that / have my choyse as free
 Þis is al and sum þat I wold speke & sey
 Ye gete no more al-thow ye do me to dye

I wolle no serve venus ne Cypride
 For sothe as yit be no maner wey
 Now syn it may none oþer be-tyde
 Quod þo nature. here is no more to sey
 Þen wolde I this foules were a-wey
 Iche with his make for taryng lenger here
 And saide hem thus / as ye schul aftir here

To yow speke I. yee tercelettes quod this nature
 Bothe of gode hert / and seruith al three
 A yeere is not so long to endure
 And eche of yow payne him in his de-gree
 ffor to do welle / for god wote quite is sche
 ffrom yow this yeere / what aftir so be-falle
 Þis Entermes is Dressid from yow alle

And when this werke was al browte to an ende /

To euery foule nature yaf his make
 Be euene a-corde and on hir way they wende /
 And lorde the blisse / and Ioye that thei make
 For Iche of hem gan othir in his winges take
 And with hir nekkes ich gan oper wynde
 Thankyng / al wey the noble goddes of kynde

But fyrst were Chosyn foulis for to syng
 As yeere be yeere was Alwey hir vsaunce /
 To sing a Roundelet / at hir departing
 To Do Nature honoure / and plesaunce /
 The note I trow makid was in fraunce /
 The wordes were / suche as yee may here fynde
 The next vers / as I now have in mynde /

チオーサー《百鳥の集い》の或るテキスト

田中幸穂

本文批評がたんに本文の確定に寄与するだけでなく、作品の深奥微妙な内容に深くかゝわるものであることを知ったのは、最近の文学研究の一つの大きな収穫だったといえる。

イギリスでは、1900年の中半頃から本文批評が根強くなってきた。これは、おそらく、Eugène Vinaver 教授の Winchester MSS による《トマス・マロリの作品群》の校訂本(1947)や George Kane 教授の《農夫ピアズ・A版》(1960)の改訂版などに刺戟を受けたものであろう。

私もチオーサーの *Parlement of Foules* に関してできる限り信憑性に富む本文を現存する写本の中から探してきた。その結果、W. W. Skeat の使った Group C の中の F = Bodleian Library, Fairfax 16 や F. N. Robinson が依拠した Group A の中の Gg = Cambridge University Library, Gg. IV. 27 (1430 - 40) でなく、Group B の H = Harley 7333 (Shirley's Harleian MS, British Museum, 1450 ~ 60) がいちばん信憑性に富むことを発見した。

ここにそうした結論に達した経緯と理由を詳細に述べ、写本から直接読み取ったテキストを diplomatic print として提示してみることとした。写本の一部は第一ページに掲げ、その部分の活字

文はイタリック体で本文中に示した。(12, IX, 1988)

Select Bibliography

(chronologically arranged; the numberd are directly referred books)

F. Eyssenhardt, Macrobius *Opera*, Teubner, 1868.

John Koch, Essays on Chaucer— 'The Date and Personages of the *Parlement of Foules*', IV, The Chaucer Society, 1877.

1) John Koch, Anglia IV (1881), Anz. pp. 93-112.

Die neustenveroeffentlichungen der 'Chaucer-Society' und die ueberlieferung der 'Minor-Poems'. Eugen Eienkel, Streifzuge durch die Mittelenglische Syntax unter Besonderer Beruecksichtigung der Sprache Chaucer's. Munster I. W. 1887, Verlag von Heinrich Schoningh.

6) W. W. Skeat, The Complete Works of Geoffrey Chaucer, edited, Oxford, 1894, 2nd edition, 1899, in six volumes.

H. Oelsner, Dante Alighieri *La Divina Commedia*, Temple Classics, 1899-1901.

F. S. Ellis, *The Romance of the Rose*, Temple Classics, 3 vols., 1900.

2) 9) Eleanor Prescott Hammond, 'On the Text of Chaucer's *Parlement of Foules*'. University of Chicago Centennial Publications, First Series, 7 (1902), pp. 3-25.

G. G. Coulton, Chaucer and his England, 1908.

3) John Koch, Versuch einer Kritischen Textausgabe von Chaucers *Parlement of Foules*, Berlin, 1904.

CH. Oulmont, Les Debats du Cler et du Chevalier, Paris, 1911.

B. Ten Brink, Chaucer Sprache und Verskunst, Strassburg, 1884.

The Language and Versification of Chaucer, 1901. The Third German Edition revised by E. Eckhardt, Tauchnitz, 1920.

J. M. Manly, 'What is the *Parlement of Foules*?' Studien zur englischen Philologie, 50 (1913), pp. 279-90.

E. Langlois, Guillaume de Lorris and Jean de Meun *Le Roman de la Rose*, SATF, Paris, 1914-24, 5 vols.

E. Faral, Les Arts poetiques du XII et XIII siecle,

- Paris, 1924.
- 7) John Koch, *Geoffrey Chaucers kleine Dichtung*, Heidelberg, 1928, p. 80 ff.
- C. W. Keyes, *Cicero De republica*, Loeb Classical Library, 1928.
- Eleanor Prescott Hammond, *A Bibliographical Manual —Chaucer*, Peter Smith, New York, 1933.
- J. L. Lowes, *Geoffrey Chaucer*, 1934.
- W. Clemen, *Der junge Chaucer*, Koln, 1938.
- S. Battaglia, G. Bocaccio *Teseida*, Firenze. 1938.
- A. Piaget, *Oton de Grandson*, lausanne, 1941.
- 5) R. A. Caldwell, 'The scribe of Gg. IV, 27', *Modern Language Quarterly*, 5, 1944, p. 33 ff.
- H. S. Bennet, *Chaucer and the Fifteenth Century*, 1947.
- C. C. Olson & M. M. Crow, *E. Rickert Chaucer's World*, 1948.
- G. M. Trevelyan, *Illustrated English Social History*, Vol. 1, 1949.
- N. Goghill, *The Poet Chaucer*, 1949.
- A. M. F. Gunn, *The Mirror of Love*, Texas Tech Press, 1951.
- W. H. Stahl, *Macrobius Commentary on the Dream of Scipio*, New York, 1952.
- Mackaye Tatlock, *The Modern Reader's Chaucer*, Macmillan, 1952.
- C. S. Lewis, *The Allegory Love*, Oxford, 1953.
- E. R. Curtius, *Europaische Literatur und lateinisches Mittelalter*, Bern, 1948.
- European Literature and the Latin Middle Ages*, 1953.
- H. Kökeritz, *A Guide to Chaucer's Pronunciation*, Stockholm and Connecticut, 1954.
- B. Ford, *The Age of Chaucer*, Vol. 1. of *The Pelican Guide to English literature*, 1954.
- P. Kean, *D. Everett Essays on Middle English Literature*, vol. IV.,—Chaucer's Love Visions, Oxford, 1955.
- R. W. Frank, Jr., 'The Structure and Meaning in the *Parlement of Foules*', *PMLA*, IXXi, 1956.
- 8) F. N. Robinson, *The works of Geoffrey Chaucer*, Macmillan, London, 1955. P. xxxix.
- F. N. Robinson, *The Works of Geoffrey Chaucer*, 2nd edition, Oxford, 1957.
- C. Muscatine, *Chaucer and the French Tradition*, Berkeley. 1957.
- E. T. Donaldson, *Chaucer's Poetry*, New York, 1958.
- Paul Maas, *Textual Criticism*, Oxford Clarendon Press, 1958.
- J. A. W. Bennett, *The Parlement of Foules— An Interpretation*, Oxford, 1959.
- Edward Wagenknecht, *Chaucer, Modern Essays in Criticism— 'An Interpretation of Chaucer's Parlement of Foules'*, by G. O. Macdonald, Oxford, 1959.
- R. J. Schoeck & J. Taylor, *Chaucer Criticism 11, Troilus and Criseyde and the Minor Poems*, Notre Dame, 1961.
- D. W. Robertson & B. F. Huppe, *Fruyt and Chaf*, Princeton, 1963.
- D. W. Robertson, *A Preface to Chaucer*, Princeton and London, 1963.
- A. C. Baugh, *Chaucer's Major Poetry*, New York and London, 1963.
- W. Clemen, *Chaucer's Early Poetry*. 1963.
- B. H. Bronson, *In Search of Chaucer*, University of Tronto Press, 1963.
- 10) A. W. Pollard, *The Works of Geoffrey Chaucer*, Macmillan, London, 1965.
- George Kane, *The Autobiographical Fallacy in Chaucer and Langland Studies*, The Chambers Memorial Lecture delivered, 2 March, 1965, at University College London.
- Fredson Bowers, *Textual & Literary Criticism*, Cambridge University Press, 1966.
- 11) F. J. Furnivall, *A Parallel-Text Edition of Chaucer's Mior Poems*, the Chaucer Society Publications, Reprinted, New York, 1967.
- W. R. Crawford, *Bibliography of Chaucer 1954–63*, Seattle and London, 1967.
- B. Rowland, *Companion to Chaucer Studies*, London, Toronto and New York, 1968.
- A. C. Baugh, *Chaucer*, New York, 1968.
- A. C. Cawley, *Chaucer's Mind and Art*, London and Edinburgh, 1969.
- Haldee Braddy, *Chaucer's Parlement of Foules in its Relation to Contemporary Events*, Octagon Book, New York, 1969.
- George Kane, *Conjectural Emendation.— Medieval Literature and Civilization. Studies in Meomory of G. N. Garmonsway* edited by D. A. Pearsal &

- R. A. Waldron, Offprint, University of London, The Athlone Press, 1969.
- E. T. Donaldson, *Speaking of Chaucer*, London, 1970.
- W. F. Bolton, *Sphere History of Literature in the English language*, vol. 1., London, 1970.
- S. S. Hussey, *Chaucer, An Introduction*, London, 1971.
- 13) Photostat of Shirley's Harleian MS 7333 (containing *Chronicle of England, Chaucer, and Gesta Romanorum*), British Museum Photographic Service, London, 1971.
- 4) D. S. Brewer, Geoffrey Chaucer 'The *Parlement of Foules*', Thomas Nelson & Sons Ltd., 1972. P. 63.
- R. W. Waldron, The Prologue to *The Parlement of the Tre Ages*, 4 LXX11, 1972, Helsinki, Finland, Neuphilologische Mitteilungen, Extrait, Sonderdruck, Reprint.
- Malcolm Andrew & Ronald Waldron, *The Poems of the Pearl Manuscript*, Edward Arnold, London, 1978.
- R. A. Waldron, *Sense and Sense Development*, Andre Deutsch, London, 2nd ed., 1979.
- 12) Sachiho Tanaka, *A Compared Text of Chaucer's Parlement of Foules*, The Daigaku-Soron-Sha, Toyohashi, Japan, 1981.