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| Title | A Study on the Adjectives Modifying Criseyde |
| Author(s) | Zhou, Yue |
| Citation | Hiroshima studies in English language and literature , 65 : 1 - 23 |
| Issue Date | 2021-03-30 |
| DOI | |
| Self DOI | 10.15027/51101 |
| URL | https://ir.lib.hiroshima-u.ac.jp/00051101 |
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A Study on the Adjectives Modifying Criseyde¹

Yue Zhou

1. Introduction

This paper explores how Criseyde is portrayed by Chaucer and evaluated by the characters, the narrator, and herself. The reasons Chaucer uses certain adjectives are also explored. Through a detailed analysis, this paper attempts to highlight the characters' delicate emotions, primarily Criseyde's, and to provide a new understanding of *Troilus and Criseyde* (hereinafter referred to as *Tr*).

Criseyde is a controversial character. However, even though she says that 'no good word shall either be written or sung about me until the end of the world, because these books will ruin me' (5.1059-60),² previous studies reveal more sympathetic voices than reproachful ones. Kittredge (1951: 133) compares her with Troilus and asserts that she has 'the excellent mental habit of looking at a subject or a proposition from several points of view... [she] keeps her eyes open and takes no leaps in the dark'. Young (1938: 46) praises her as a 'hesitant, timid, youthful heroine of romantic idyll'. Salemi (1981: 222), quoting 5.974-94, makes an excuse for her by saying that:

Criseyde is neither calculating nor fickle — she is simply going through the all-too-human process of change and regeneration that is the matrix of our apparent 'choices'. And it is in such moments that we see not the determinist weight of circumstance, chance, and conditioning, but the unfettered play of human freedom.

Baswell and Taylor (1988: 309, 311) make a detailed study of Eleyne (Helen of Troy) and say that 'it is Eleyne, born Greek and now Trojan, who should be restored, rather than Criseyde, born Trojan and forced to be Greek'. The authors

¹ This is a modified version of a part of my doctoral thesis, *Structures and Meanings of Adjectives in Chaucer's Troilus and Criseyde*, presented to the Graduate School of Letters, Hiroshima University in 2019.

² Modern translations of *Tr* in this paper, if without special reference, are quoted from Windeatt (1998), and 5.1059 refers to the 1059th line of Book V, similarly hereinafter.

add that 'If Troilus is the victim of Criseyde, both lovers are in turn victims of the faire queene Elyne'. Additionally, Saunders (2019: 104) sympathetically states that Criseyde is a victim of 'social constraints, of her uncle, of politics and of her own fearfulness'. Further, Knapp (1978: 136) notes that when 'Diomedes's persuasive description of the certain fall of Troy breaks in on Criseyde ... she must either choose Diomedes's protection or completely change her habits', and Roberts (1969: 388) argues that her reason for betrayal was that Diomedes 'provided the least difficult way out of the insoluble situation confronting her'. Similarly, Barney (1972: 445-46) states that various surrounding factors easily influence her, and Zimbardo (1977: 292) argues that this fearful young heroine is cajoled by Pandarus's 'repetition, wordplay, structural dexterity of his persuasion' to love Troilus. Moreover, Summit (2006: 214, 235) contends that Chaucer made Criseyde into a 'complex individual who faces difficult choices', unlike Boccaccio's Criseida, who is 'an example of female inconstancy, fickleness, and treachery in love'. In the article, the author also concludes the different attitudes that Boccaccio and Chaucer take toward their heroines:

Boccaccio, leaves no doubts about his judgement of Criseyde, warning his readers to avoid Troilo's fate ... In contrast, Chaucer's narrator points his readers to his sources increasingly throughout the crucial scenes in the book that show Criseyde beginning to shift her affection from Troilus to Diomedes, disclaiming responsibility of judging her himself.

Conversely, some scholars perceive Criseyde more negatively. Carton (1979: 51, 53), for example, describes her as a 'puzzling mixture of lusty complicity and maidenly resistance' who pretends to be holy but is aware of the sexual innuendoes of Pandarus's words. Woods (1985: 31) compares her with her family members and concludes that she, Calkas, and Pandarus share the same 'central actions', which are 'manipulation and betrayal'.

However, though many previous studies mention Criseyde, none has ever conducted detailed statistical and comprehensive research concerning adjectives that relate to Criseyde. To make the results more inclusive, adjectives that indirectly modify Criseyde, such as the two instances of 'gret' in '*Gret* is my wo,' (4.897), and 'And that doth me to han so *gret* a wonder' (5.981) are also included in this paper. To start with the overall result, 365 adjectives modify

Criseyde in the whole story. If we treat the positive and negative forms of adjectives (such as 'kynd', 'not kynd', 'unkynd' and 'not unkynd') as four different variations, then 108 different ones are present. Most of these adjectives appear in the narrative. Troilus uses the most, with a frequency of 114, while Pandarus and Criseyde tie for second place with 51 each. Criseyde is most frequently modified by 'bright', with a frequency of 18, followed by 'fair' (16), 'good' and 'goodly' (11 each), 'fresshe' (9), 'clere' (8), etc.³

Most of these high-frequency adjectives modify Criseyde's character positively. This paper analyses Criseyde from the perspectives of the main characters, the narrator, and herself to obtain a well-rounded portrayal of the heroine.

2. Criseyde in her own eyes

This section mainly focuses on the adjectives used by Criseyde herself. Her 51 adjectives are classified according to the characters she addresses, as shown in Table 1.

³ However, some instances of 'good' and 'fair' are not directly related to Criseyde's evaluation.

What list yow thus youreself to disfigure,

Sith yow is tid thus *fair* an aventure?' (*Tr*2.223-24)

'*Good* aventure, O beele nece, have ye

Ful lightly founden, and ye konne it take; (*Tr*2.288-89)

The two italicized adjectives are both used by Pandarus to emphasise that Criseyde has a promising fortune, and the 'good' below modifies her care of Diomedes.

I fynde ek in stories elleswhere,

Whan thourgh the body hurt was Diomedes

Of Troilus, tho wep she many a teere

Whan that she saugh his wyde wowndes blede,

And that she took, to kepen hym, *good* hede; (*Tr*5.1044-48)

Table 1. Adjectives used by Criseyde classified according to addressees

| Monologues & C(N) | | C-P | | C-T | | C-D | |
|-------------------|--------------------|----------------|-------------|------------|----------------|-----------------|-------------|
| allone | × <i>religious</i> | <i>adrad</i> | harder | clene | <u>grevous</u> | gret | |
| corsed | sory | <i>agast</i> | <i>lene</i> | hool | 2 | <u>heleles</u> | |
| <i>dredful</i> | trewe | aspres | <i>sory</i> | | | <u>herteles</u> | |
| <i>fairest</i> | <i>unteyd</i> | <i>astoned</i> | woful | 2 | × nyce | <u>short</u> | |
| fayn | wery | cruel | | | 3 | pure | <u>sike</u> |
| forlost | woful | | 2 | 2 | | sory | |
| <i>free</i> | | | | | | | |
| <i>goodlieste</i> | <i>wrecched</i> | fered | | | | | |
| infortuned | <i>yong</i> | gret | | ungiltif | | | |
| <i>lusty</i> | | grevous | | × untrewes | | | |

Top three frequent adjectives: woful (4), trewe (3), cruel (3)

Notes:

- C, P, T, D and N stand for Criseyde, Pandarus, Troilus, Diomedes and the narrator respectively.
- As stated by Nakao (2004: 74-75, 94) and Nakao (2013: 114-15, 120-21), the narrator in *Tr* plays two different roles, i.e. firstly to narrate the story objectively, and secondly to portray the characters' emotions and express them subjectively. Therefore, those adjectives that appear in the narrative but obviously express the characters' emotions/evaluations are also counted as ones used by them. Such examples are marked as C(N), T(N), P(N) respectively.
- '×' stands for negative adverbs like: 'ne' (and its variations), 'namore', etc.
- The frequency of adjectives that appear more than twice is inserted on their right.
- The three most frequent adjectives are listed at the bottom with their frequency in brackets.
- Adjectives that Criseyde uses before she accepts Troilus are marked in italics.

The overall results in this table illustrate that before she accepts Troilus, at least in her monologues, Criseyde is a confident woman. Specifically, the adjectives in the table reveal that although she is a widow, she considers herself 'faireste' (2.746) and 'goodlieste' (2.747), 'yong', 'unteyd', 'lusty' (2.752) and 'free' (2.771). In this stage, as Lewis (1936: 228) states, she has 'some vanity', which is necessary for a heroine in a romance. In contrast, her counterpart in *Il Filostrato* (henceforth *Fil*) is a 'mature and voluptuous woman of real life', as Young (1938: 46) has mentioned.

Various indications suggest that Boccaccio's Criseida is of low birth (see *Fil*.2.76; 4.69; 6.30 etc.), and she even worries that Troilo might abandon her due to her low social status (see *Fil*.2.76). Chaucer, however, portrays Criseyde as

having a relatively high social status,⁴ therefore not lacking confidence. However, after falling in love with Troilus, her sorrow is very severe, compared with her former happiness, according to the data in the table. After she hears the news of the hostage exchange, Troilus's love seems to become more of a source of sorrow to her. All the examples of 'woful' and 'cruel', and most other adjectives indicating sadness and unhappiness, such as 'forlost' (4.756) and 'grevous' (4.904)⁵ are used at this stage. Quoted below is a part of her lamentation.

- (1) I, *woful* wrecche and *infortuned* wight,
 And born in *corsed* constellacioun,
 Moot goon and thus departen fro my knyght! (*Tr*4.744-46)⁶

The adjective 'woful' alliterates with 'wrecche', a noun indicating her unhappiness. These two words alliterate with 'wight', which is modified by 'infortuned'. This 'wight' refers to Criseyde and rhymes with her 'knyght' Troilus. However, these two words are separated by the alliterative 'corsed constellacioun', which Criseyde uses to emphasise her tragic destiny. Therefore, Criseyde's desperation can be felt not only from the adjectives and alliterations she uses, but also from the structures of the lines. In the adjectives 'infortuned' and 'corsed', in addition to the auxiliary verb 'moot', we see a despairing woman cursing her destiny and complaining that her life is out of her control.

Next, the table also shows that when she speaks to Pandarus, Criseyde uses numerous adjectives to express her fear and vulnerability. This is no wonder, for it is not difficult to find that Pandarus holds an impetuous and forceful attitude to Criseyde throughout the story. Quoted below is a part of his speech to Criseyde when he first comes to her house. Seeing her reading a book with her maids, he asks her to stop it.

⁴ Young (1938: 51) even considers that Chaucer arranged their meeting in Deiphebus's house to 'display Criseyde's easy intimacy with the Trojan princes and princesses, and to make her the center of a brilliant social picture'.

⁵ Examples of 'cruel' in Criseyde's speech are all used to express that her woe is severe.

⁶ Italics in all the quotations are mine.

- (2) *Do wey youre barbe, and shew youre face bare;*
Do wey youre book, rys up, and lat us daunce,
And lat us don to May som observaunce.’ (Tᵛ2.110–12)

The causative tone and the repeated /b/’s and /d/’s effect a forceful tone to Pandarus’s speech⁷, and the narrator subsequently says that Criseyde is ‘adrad’ (2.115). She replies that dancing is something that ‘maydens’ and ‘yonge wyves’ (2.119) do, but it is not appropriate for a widow like her. Pandarus then explains that he has brought her some good news that will make her happy (2.121). She then asks him whether that news is about the siege, for she feels ‘fered’ (2.124) because of the Greeks. However, without telling her the news, Pandarus continues making small talk and repeatedly mentions Troilus (2.157, 2.171, 2.192, and 2.196). He then claims that he is to leave (2.209). Criseyde, seeming to have noticed Pandarus’s intention, stops him, and asks her maids to leave (2.213–14). Pandarus again invites her to dance and asks her to cast her widow’s dress to the devil (2.221–22). Though he has not yet told Criseyde, Pandarus has already made his intention clear, and she must also have figured out that his news must relate to love⁸. She worries and emphasises again that she is ‘agast’ (2.311). However, her uncle thinks only about how to relieve Troilus’s sorrow and asks her to accept Troilus (2.390–92). After hearing all this, Criseyde expresses her sorrow and claims she is so ‘astoned’ (2.427) to see her uncle deceiving her. Clearly, she uses the above-mentioned adjectives to indicate her vulnerability, and to remind Pandarus not to bring her harmful news. However, no one shows her any pity; to worsen matters, Pandarus takes advantage of her weakness and tries to force her to love Troilus, saying that if she refuses, she will kill both him and Troilus (2.435–48).

In short, though Criseyde appears a confident woman in her monologues, she seems fearful in front of Pandarus. This coincides with Lewis’s assertion (1936: 230) which says that Criseyde feels frightened throughout. Lewis even attributes her disloyalty to her feeling of fear, explaining that this feeling

⁷ For the ‘tone-colours’ of /b/ and /d/, see Ishii (1966: 154).

⁸ Similarly, when dealing with this same stage, Okada (1981: 4) notes that before Criseyde was told the ‘news’, she has already noticed that ‘something amorous is concealed under his [Pandarus’s] tone. She instinctively foresees that she is going to hear something concerning love’.

causes her to take Diomedes as her protector.

Next, let us examine the data of Criseyde talking to Troilus. The underlined words in Table 1 are those that she uses after deciding to be 'trewe' to Diomedes (5.1071). The table shows that before she changes her mind to Diomedes, she seems unafraid and seldom sad with Troilus, and most adjectives emphasise her love for him. She says she is 'trewe' and 'hool' (3.1001, 4.1610, and 4.1641) to him; her intention is 'clene' (3.1166), and her spirit 'pure' (4.1620). In her letter, however, which is written after she decides to stay in the Greek camp, she repeatedly uses adjectives that reveal her sadness. Although she tries to show her empathy for Troilus's suffering by saying 'Grevous to me, God woot, is youre unreste' (5.1604), the adjectives show that her letter is self-centred. By stressing the repeated 'I' in 'I herteles, I sik, I in destresse!' (5.1594), Criseyde emphasises her feelings more than Troilus's. Furthermore, her use of 'heleles' (5.1593) and 'herteles' (5.1594), both of which end with the suffix '-less', reveals her feelings of victimhood. This indicates that she does not willingly stay in the Greek camp, but due to having no other choice. However, the adjectives make her letter's contents seem like an excuse, and so, after reading it, Troilus considers it 'straunge' (5.1632).

To sum up, at least in her monologues, Criseyde is portrayed as a confident woman. The data reveal that though she is a widow, she is confident enough to consider herself as the best woman in Troy. However, after falling in love with Troilus, the adjectives show that her sorrow is very severe, compared with her former happiness. On the other hand, we also see a frightened Criseyde who tries to indicate her vulnerability through the adjectives she uses when talking to Pandarus. Finally, the adjectives also show that before she changes her mind to Diomedes, Criseyde seems unafraid and seldom sad in front of Troilus (though the adjectives of her monologues show that she actually suffers), but after she decides to stay in the Greek camp, she turns self-centred.

3. Criseyde as described by the narrator

About 40% of the adjectives modifying Criseyde appear in the narrative. Many are obviously used with the narrator's (=Chaucer's) subjective feelings, and he added many more to create a better-rounded heroine. This section takes an overall inspection of the adjectives of relatively higher frequency and then

focuses on a scene that was added by Chaucer.

The following table shows the adjectives that appear more than once. Although 140 adjectives appear in the narrative, this table contains only 73, as the remaining 67 adjectives are used only once. Ten of these 73 adjectives modify Criseyde as a whole, while seven modify her heart or feelings, and six describe her countenance and clothes. Saliently, her countenance is usually modified by 'bright', but her clothes are usually 'black'.

Table 2. Adjectives in the narrative that appear more than once

| Adjectives | Freq. | Adjectives | Freq. |
|------------------------------------|-------|--|-------|
| woful | 7 | × afered, blithe, cold, first, fresshe, heighe, humble, innocent, pale, perfit, red, redy, sely, smerte, sobre, soore, trewe, unwist, wise | 2 |
| bright | 5 | | |
| good | 4 | | |
| sorwful | | | |
| bitter, blake, clere, fair, goodly | 3 | | |

If the adjectives in this table are counted, Criseyde is portrayed as 'woeful' more often than as 'beautiful'. Specifically, adjectives indicating her woefulness are used 21 times ('woful', 'sorwful', 'bitter', 'black', 'pale', 'sely', 'smerte', and 'soore'), while those indicating her beauty are used 11 times ('bright', 'fair', 'goodly', and two examples of 'clere').

The adjective 'good', which is the third most frequently used adjective, will now be examined.

- (3) And troweliche, as writen wel I fynde
 That al this thyng was seyde of *good* entente,
 And that hire herte *trewe* was and *kynde*
 Towardes hym, and spak right as she mente, (*Tr*4.1415-18)

This quotation relates to Criseyde's proposal to visit the Greek camp and return within ten days. The narrator confirms here that she says everything with a good intention. *MED* explains 'in/with good entente' as 'with good will or intention, kindly; in good faith, faithfully' (s.v. *entente*, (n). 3(b)), and in the next line the narrator also mentions that her heart is 'trewe' and 'kynde'. She

seems faithful here, but her 'trewe' and 'kynde' heart soon becomes 'unkynde' (4.16) and 'untrewe' (5.1774). Below are two further examples from the narrative.

- (4) But natheles she thonketh Diomede
 Of al his travaile and his goode cheere,
 And that hym list his frendshipe hire to bede;
 And she accepteth it in *good* manere, (*Tr*5.183–86)
- (5) Whan thourgh the body hurt was Diomede
 Of Troilus, tho wep she many a teere
 Whan that she saugh his wyde wowndes blede,
 And that she took, to kepen hym, *good* hede; (*Tr*5.1045–48)

Though these two instances of 'good' are not directly related to Criseyde's evaluation, they actually indicate the change of her attitude toward Diomede. In the first quotation, 'good' refers to her manner when accepting Diomede's goodwill. As mentioned by *MED* and some glossaries, such as Windeatt (2003: 277), the phrase 'in good manner' here means 'in a proper or a suitable way' (*MED*, s.v. *manĕr(e)*, n.5(b)). This is Diomede's first time courting her, and although she still has Troilus on her mind, she does not feel annoyed, and even thanks him for his effort and good cheer. This behaviour closely relates to the core of her personality, described as follows:

- (6) Tendre-herted, slydyng of corage; (*Tr*5.825)

Though in this scene Criseyde's heart has not yet changed, it is the beginning of her betrayal. In the following days, her tender heart allows Diomede to speak to her again and again. Since she is also 'slydyng of corage', we find her weeping, in quotation (5), upon seeing Diomede hurt by Troilus. This time, she stands at Diomede's side and takes 'good' care of him. Her 'slydyng of corage', as Root (1950: 114) notes, has 'brought her to the depth of ignominy'.

Regarding other adjectives, as has already been partly discussed in Zhou (2018a), the narrator uses the adjective pairs 'warm' and 'cold', 'hot' and 'cold', and single adjectives such as 'cold' and '× afered' to portray the heroine with a

sensitive mind and to describe her subtle psychological changes.

To sum up, the adjectives used by the narrator show that Criseyde is portrayed as 'woeful' more often than as 'beautiful'. Besides, the narrator also uses several adjectives to directly or indirectly indicate Criseyde's psychological changes.

4. Criseyde in the eyes of Troilus

This section will analyse how Criseyde is seen through Troilus's eyes. As in the previous sections, an overall examination of the statistics will first be carried out. Subsequently, a particular adjective, 'lufsom', will be analysed to discover its possible nuances and Troilus' reasons for using it.

4.1. Statistical examination

As previously mentioned, Troilus uses the most adjectives modifying Criseyde (there are 114 examples, which represent about 30% of the total). All these adjectives have been subdivided according to the addressees and are shown in the following table.

Table 3. Adjectives modifying Criseyde used by Troilus

| Monologues & T(N) | | T-C | | T-P | |
|--|---|---|---|---|---|
| bright | 7 | fresshe | 4 | bright | 3 |
| cold | 5 | clere, free, goodly | 3 | trewē | 2 |
| right | 4 | | | | |
| fair (include one comparative and one superlative degrees), fresshe, goodly | 3 | fair (include one superlative degree), wommanliche, right | 2 | alderlevest, blisful, clere, fair, goodly, melodious, right, swete, wommanliche | 1 |
| free, good, swete, white, wommanliche, worth | 2 | | | | |
| answerynge, botmeles, broken, clere, cruel, ded, deere (superlative), depe, desolat, deynous, disconsolate, empty, fleshly, grene, hoors, likyngē, lite, long, lufsom, ×kynde, mannyssh (never less), newe, pale, round, smale, smothe, snowissh, softe, soore, sorwful, sovereign, specheles, straunge, streght, subtilē, unkynde, untrewē, welcome | 1 | beste, bright, humble, noble, swete, trewe | 1 | | |
| Top three frequent adjectives | | | | bright (11), fresshe (7), goodly (7) | |

The table demonstrates that most adjectives appear in Troilus's monologues. Specifically, the frequency is 75 (representing about 66% of the total), whereas he uses at most 25 adjectives when talking to Criseyde, and the frequency is even lower when he talks to Pandarus. This result relates to his personality, for, unlike Pandarus, who is 'prest and diligent' (3.485), and Diomedes, who is 'in his nedes prest' (5.800), Troilus often wails and moans throughout. He is often alone, lamenting and struggling, either in his chamber (1.547), or on his bed (2.1305), or in the temple (4.947); without making enough effort, he often seems to be almost dying (1.606, 4.955) when he feels desperate. All this behaviour increases the number of adjectives in his monologues.

Conversely, Troilus's love for Criseyde can be deduced from the table. The three most frequently used adjectives, 'bright', 'fresshe', and 'goodly', all modify her positively, and none that he uses when talking to Criseyde and Pandarus (except one) possess negative connotations. The one exception is 'trewe' (5.1712), used in his speech to Pandarus after confirming that Criseyde has betrayed him. Ironically, he uses 'trewe' only twice, once to say that Criseyde is 'trewe' to him (4.438) and once to indicate that she is not 'trewe' (5.1712).

Troilus also demonstrates love by using comparatives and superlatives. In his mind, Criseyde 'fairer was to sene / Than evere were Eleyne or Polixene' (1.454-55), and 'faireste and the beste' (3.1280), and 'nevere lasse mannyssh in semyng' (1.284). She 'most is to hym deere' (4.285). These superlatives clearly show that Troilus's love is more outright than that of Boccaccio's Troilo, as Taylor (1976: 72-3) mentions:

Boccaccio's Troilo, for example, praises Criseida's beauty and good manners in superlative terms, but he does not praise her goodness or virtue in these terms. Troilus, on the other hand, does not hesitate to praise both Criseyde's beauty and her virtue, finding her the fairest and the best (III, 1280, IV, 449); and when he answers Cassandra, he praises Criseyde without qualification, comparing her to Alceste.

However, Taylor's statement is also partial. The adjectives in the above table, especially the most frequent ones, such as 'bright', 'goodly' and 'fair', show that though he praises both her inner and outer beauty, he emphasises the latter.

4.2. 'Lufsom' Criseyde

In this section, 'lufsom', which appears only twice, will be analysed, rather than higher-frequency adjectives; for throughout all of Chaucer's works, this adjective is only used in *Tr* and only used to modify Criseyde. Interestingly, it is used once each by Troilus and Diomedes.

- (7) Nor ther nas houre in al the day or nyght,
Whan he was there as no wight myghte hym heere,
That he ne seyde, 'O *lufsom* lady bryght,
How have ye faren syn that ye were here?
Welcome, ywis, myn owne lady deere!' (*Tr*5.463-67)

The above quotation is used by Troilus in his lamentation after Criseyde left. Although he continuously calls her back, his 'lufsom lady' (or lovely lady) can hear nothing, so 'all this was only a delusion' (5.468), as the narrator says. In the quotation below, however, the situation is ironically different.

- (8) 'What wol ye more, *lufsom* lady deere?
Lat Troie and Troian fro youre herte pace!
Drif out that bittre hope, and make good cheere,
And clepe ayeyn the beaute of youre face
That ye with salte teris so deface,
For Troie is brought in swich a jupartie
That it to save is now no remedie. (*Tr*5.911-17)

Troilus's rival, Diomedes, speaks this quotation, and its most significant difference is that Diomedes speaks directly to Criseyde. He tries to persuade her to forget about Troy and Trojan people (especially Troilus), for as he says, 'no remedie' (5.917) can save Troy. He tries to emphasise that she will never be able to return to Troilus. All his words land in her confused heart, which was not the case with Troilus's words. Moreover, this conversation is held on the tenth day, the day she is supposed to return to Troy. Diomedes successfully moves her heart, and he is allowed to come on the next day (5.949), which is the eleventh, though this is predicated on not talking about 'swich matere' (5.951), meaning things related to love. In other words, due to this speech of

Diomedes's, Criseyde decides to break her promise with Troilus.

Both quotations above (7 and 8) contain the word 'lufsom', and both of them have the identical counterpart in *Fil*, 'bella' (see 5.44, 2 and 6.20, 1). However, with a total frequency of 41, 'bella' is a commonly used adjective in *Fil*. Chaucer adapted many of those instances of 'bella', but only in the above two quotations, they are put into 'lufsom'. According to *OED*, 'lufsom' originates in Old English, the first citation is around 1000 A.D. However, it is seldom used in Chaucer, and is found neither in Langland's *Piers Plowman* nor in Gower's *Confessio Amantis*. Therefore, it is highly possible that the two examples in *Tr* are used with a special intention.

We explored some other main works of Middle English⁹ and found that 'lufsom' is only used 11 times in all 54 works.

⁹ 'Other main works of Middle English' in this study refers to Gower's *Confession Amantis*, Langland's *Piers Plowman*, 44 works included in the Auchinleck MS, works of Breton Lais: *Emare*, *Sir Cleges*, *Sir Gowther*, *Sir Launfal*, *The Earl of Toulouse*, and famous alliterative poems: *Sir Gawain and the Green Knight* and *Pearl*. The 44 works of Auchinleck MS are: *The Legend of Pope Gregory*, *The King of Tars*, *The Life of Adam and Eve*, *Seynt Mergrete*, *Seynt Katerine*, *St Patrick's Purgatory*, *þe Desputisoun Bitven þe Bodi and þe Soule*, *The Harrowing of Hell*, *The Clerk who would see the Virgin*, *Speculum Gy de Warewyke*, *Amis and Amiloun*, *The Life of St Mary Magdalene*, *The Nativity and Early Life of Mary*, *On the Seven Deadly Sins*, *The Paternoster*, *The Assumption of the Blessed Virgin*, *Sir Degare*, *The Seven Sages of Rome*, *Floris and Blancheflour*, *The Sayings of the Four Philosophers*, *The Battle Abbey Roll*, *Guy of Warwick* (couplets), *Guy of Warwick* (stanzas), *Reinbroun*, *Sir Beues of Hamtoun*, *Of Arthour & of Merlin*, *þe Wenche þat Loved þe King*, *A Peniwoþ of Witt*, *How Our Lady's Sauter was First Found*, *Lay le Freine*, *Roland and Vernagu*, *Otuel a Knight*, *Kyng Alisaunder*, *The Thrush and the Nightingale*, *The Sayings of St Bernard*, *Dauid þe King*, *Sir Tristrem*, *Sir Orfeo*, *The Four Foes of Mankind*, *The Anonymous Short English Metrical Chronicle*, *Horn Childe & Maiden Rimmild*, *Alphabetical Praise of Women*, *King Richard*, *þe Simonie*.

Table 4. 'Lufsom' in 'other main works of Middle English'

| Works | Line | Objects | Comments |
|--------------------------|------|--------------------------|--|
| <i>AIPW</i> | 197 | women | beautiful, juxtaposed with 'fair', 'hende', 'trewe' and 'trusti' |
| | 277 | women | beautiful, juxtaposed with 'fair' |
| <i>Emare</i> | 864 | lords | The lords are handsome in their clothing. |
| | 1014 | that lady (Emare) | Emare's appearance is beautiful |
| <i>GGK</i> | 1814 | — | As a noun: the beautiful woman in her beautiful clothes |
| <i>Lay Le Freine</i> | 269 | Frey'n's eyes | From the perspective of Sir Guroun: her beautiful eyes |
| <i>Pearl</i> | 398 | — | As a noun: the beautiful woman |
| <i>Sir Launfal</i> | 288 | — | As a noun: that lovely lady |
| <i>Sir Tristrem</i> | 2816 | Ysonde (King's daughter) | She is beautiful in her clothing. |
| <i>Sir Orfeo</i> | 111 | Dame Heurodis' eyes | Orfeo: your two beautiful eyes now look the same as a man looking at his foe |
| | 461 | Dame Heurodis | She is beautiful without a single lack |

Note: *AIPW* and *GGK* refer to *Alphabetical Praise of Women* and *Sir Gawain and the Green Knight* respectively.

The table shows that in *Sir Launfal* and the two works of 'Pearl Poet', the word is used as a noun referring to a beautiful woman; in almost all the other works, instances appear of the adjective 'lufsom' being used to describe women. The only exception is line 864 of *Emare*, in which it modifies lords, or specifically, lords in their linen clothes. The examples in *Sir Tristrem* and *GGK* also refer to people who look beautiful in their clothes. *MED* even has the phrase 'lufsum under lin', which means 'lovesome under linen' (s.v. *löfsöm*, adj. 1.a.). Therefore, one possible nuance of 'lufsom' confirmed by this study is 'looking good in beautiful clothes'. Can this nuance be applied to Troilus's 'lufsom lady bryght' (5.465)? In this instance, 'lufsom' is combined with 'bryght', which, as Davis et al. (1979) pointed out, is a 'conventional epithet for a lady' (s.v. *bryght*, adj.). Notably, in the counterpart of 'lusom lady bryght' of (7), Troiolo calls 'O lovely light, O morning star' (5.44, 2)¹⁰. Since Chaucer stiked

¹⁰ The modern English translations of the quotations from *Fil*, if without any special reference, are taken from Griffin, Nathaniel and Arthur Myrick (1999).

closely to *Fil* when adapting this scene, 'bright' in (7) most probably also relates to (the light of) a star. Table 3 illustrates that 'bright' is the most frequent adjective used by Troilus to describe Criseyde, and coincidentally, the first 'bright' occurs in the scene when Troilus first meets her when she is described as a 'bright' star under a 'blak' cloud (referring to her widow's dress) (1.175). Houston (1984: 2) states that this description 'fuses love and death in one woman' and that this black dress indicates the tragic ending of anyone who loves her. A similar simile is also applied in Book II when Criseyde considers whether to accept Troilus.

- (9) But right as when the sonne shyneth *brighte*
 In March, that chaungeth ofte tyme his face,
 And that a cloude is put with wynd to flighte,
 Which oversprat the sonne as for a space,
 A cloudy thought gan thorough hire soule pace,
 That overspradde hire *brighte* thoughtes alle,
 So that for feere almost she gan to falle. (*Tr*2.764-70)

Though Criseyde has already reached the conclusion that accepting Troilus will do no shame to her (2.763), her bright thought is suddenly hidden by a cloud and thus turns black. The context after quotaion (9) shows that Criseyde becomes negative and begins to list the disadvantages of love. Therefore, it is safe to say that 'bright' means 'to love' and 'black' means 'not to love' Troilus. Since he desperately wants Criseyde to keep her promise, 'lufsom lady bryght' must necessarily contain Troilus's hope to see that Criseyde still loves him. In other words, it is possible to apply this nuance of 'lufsom' here, so that the adjective expresses his wish that Criseyde will remain beautiful in her clothes and not to cover her brightness with her black dress again.

To sum up, the data show that most of the adjectives Troilus uses to modify Criseyde appear in his monologues, which is clearly related to his being a moaner who often laments and struggles alone. Next, the data coincide with some previous studies which note that Troilus does not hesitate to praise both Criseyde's beauty and her virtue (unlike Boccaccio's Troilo, who praises only Criseida's beauty but not her virtue). However, the data also show that though Troilus praises both, he actually emphasises more on her outer beauty. Finally,

as it is also mentioned above, the observation of 'lufsom' found that this adjective may remind the audience in Chaucer's time of 'lin', and this 'lin' usually has an image of 'beautiful clothes'. Therefore, the adjective may contain the nuance of 'looking good in beautiful clothes'. If to apply this nuance to the usage of Troilus, we may better understand Troilus's fear lest Criseyde should be hidden again by her black dress (which means death to him).

5. Criseyde in the eyes of Pandarus

This section mainly deals with the adjectives used by Pandarus to modify Criseyde. Compared with those in the narrative and those used by Troilus, Pandarus uses much fewer adjectives. Their total number is 51, which is exactly the same as those used by Criseyde but is smaller than half of those used by Troilus. Further, according to Jimura (2005: 95), Pandarus uses a total of 14,223 words, roughly 3,000 more than Troilus and 5,000 more than Criseyde. Compared with the total number of Pandarus's words, the frequency of his adjectives is minimal.

The following table presents all the adjectives he uses, classified according to addressees.

Table 5. Adjectives modifying Criseyde used by Pandarus

| Monologues & P(N) | | P-C | | P-T | |
|--|---|---|------------------------------|---|---|
| red | 2 | wise | 7 | good | 2 |
| dedly, gret, myghty, nyce, purpre, rosy, salte, sonnysshe, tendre, tery, unbroiden | 1 | fair | 3 | bountevous (superlative), × celestial, clene, fair | 1 |
| | | good, nyce | 2 | frendly (superlative), glad (superlative), gracious (superlative), vertuuous, wise, | |
| | | beele, cruel, fortunant, gentil, loth, right, routheles, smerte, vertulees, wel- bygon, worthi | 1 | worthi | |
| | | | | P-El&Dei | |
| | | straunge | | | 1 |
| Top three frequent adjectives | | | wise (8), fair (4), good (4) | | |

Note: El&Dei refer to Eleyne and Deiphebus.

The three most common are 'wise', 'fair', and 'good', all of which seem positive, but a closer examination reveals that they are not always so. For example, many instances of 'wise', as in the following, do not mean that Criseyde is

'wise', but are used as a persuasive technique (rendering it difficult for Criseyde to reject), or contain his various other intentions.

- (10) But ye ben *wis*, and that we han on honed
 Nis neither hard, ne skilful to withstonde.' (*T*73.937-38)

When Criseyde hesitates whether to let Troilus come and meet her, Pandarus uses 'wise' to persuade her that it would be wise to do so and foolish not to. She soon compromises, and similarly, in 'ye ben bothe *wise*' (3.942), she uses the same adjective to remind Pandarus and Troilus to be wise and not to hurt her reputation. Accordingly, the adjective 'wise' plays an important role in characters' conversations.

One example of 'fair', and two examples of 'good' (partly quoted in the first footnote), are used to emphasise that having Troilus love her is Criseyde's good fortune. Alternatively, by using these adjectives, Pandarus tries to make Criseyde believe that even though she is a widow, accepting Troilus would be right for her. In this sense, Robertson (1952) is right to accuse Pandarus of playing the role of the serpent in the Garden of Eden.

Since most of the adjectives in Pandarus's monologues (as well as those of P(N)) modify Criseyde's appearance after she hears of the hostage exchange and can hardly reveal how he evaluates her, only those of 'P-C' and 'P-T' are mainly focused on below.

The right-most column reveals that Pandarus speaks very highly about Criseyde in front of Troilus. Almost all the adjectives evaluate her positively, and in the three italicized lines below, he uses four comparatives, which is extremely unusual in this work.

- (11) 'Ne nevere saugh a *more bountevous*
 Of hire estat, n'a *gladder*, ne of speche
 A *frendlyer*, n'a *more gracious*
 For to do wel, ne lasse hadde nede to seche
 What for to don; and al this bet to eche,
 In honour, to as fer as she may stretche,
 A kynge herte semeth by hyrs a wrecche. (*T*1.883-89)

Conversely, the middle column of the table unveils different details. As aforementioned, not all the examples of 'wise', which is the most frequent adjective and seems positive, are used to evaluate Criseyde positively. Additionally, one of the three examples of 'fair' and both examples of 'good' merely modify her good fortune to have a prince love her. The next most frequent adjective is 'nyce', which has a negative meaning, and its two examples are quoted below with my scansion ('/' is mine to represent a caesura)¹¹.

(12) Ānd séydě, Nów is thís thě gréttěst wóndrě
Thăt éverę Ī séigh! / Lát bě thís *nýcě* fárě! (Tr2.1143-44)

(13) 'Wél,' quōd Pāndarę, 'ās Í hǎvē tóld yōw thriě,
Lát bě yōurę *nýcě* shámę / ānd yōurę fōlíě, (Tr2.1285-86)

These two examples are similar. In (12), the normal iamb is changed into a trochee after the caesura, and in this way, emphasis naturally comes to the foot 'Lát bě'. The two weak syllables preceding the adjective 'nýcě' serve to highlight it. Together with the rhyme word, 'Lát bě thís *nýcě* fárě!' shows how strictly Pandarus is telling Criseyde to stop hesitating. Similarly, in (13), 'Lát bě', which is a trochee, is placed at the head of the line, giving a strict tone. Together with 'as I have told yow thrie' (2.1285), this sentence also serves to urge Criseyde. Therefore, the two examples of 'nyce' do not mean that her behaviour and thinking are foolish, but express Pandarus's strong intention to relieve her hesitation. Besides 'nyce', several other adjectives function similarly.

(14) To make amendes of so *cruel* a dede;
Avysement is good byfore the nede.
'Wo worth the faire gemme *vertulees*!
Wo worth that herbe also that dooth no boote!
Wo worth that beaute that is *routheles*!

¹¹ All the scansions in this paper are mine. However, just as Pearsall (2001: 131) notes, 'rational debate [on meter] is ... difficult ..., since interpretation must in the end be based on an intuitive'. Though there will never be a consensus on my scansions, they surely are the most appropriate outcomes of my reading.

Wo worth that wight that tret ech undir foote! (*Tr*2.342-47)

The three adjectives in italics share the same point in that they all come after the confirmation of Criseyde's beauty. Pandarus is extremely excited, and by using anaphora and the contrasts, he expresses his great pity technically. In these four lines of anaphora, he always praises Criseyde's outer appearance before criticising her inner cruelty. In other words, only if she changes her mind, she would be a powerful gem, an effective herb, a beauty with compassion, and a kind lady. In this way, Pandarus tries to move her onto the 'right' track, which is similar to what he does to Troilus when persuading him to confess the person he loves in Book I. Pandarus's words reveal that he knows well how to make his suggestions more acceptable.

To sum up, although Pandarus praises Criseyde highly in front of Troilus, he seldom does in the face of her, but instead, he uses many negative adjectives to urge and direct her. Although he succeeds in persuading her, his use of adjectives reveals his strict tone and reminds us of the fact that he is taking advantage of Criseyde's fear.

6. Summary

To conclude, the data show that, different from Boccaccio's Criseida, who is of low birth, Chaucer's Criseyde has a high social status and is a confident woman. However, her confidence turns into fear in the face of Pandarus. Criseyde uses many adjectives to indicate her vulnerability, but Pandarus neglects them all and forces her to love Troilus. Later, though Criseyde also seems to have enjoyed her love with Troilus, the adjectives show that her sorrow is actually very severe, compared with her former happiness.

Next, the adjectives used by the narrator show that Criseyde is portrayed as 'woeful' more often than as 'beautiful'. As to the adjectives used by Troilus to modify Criseyde, the data show that most of them appear in his monologues, which is clearly related to his being a moaner who often laments and struggles alone. Next, the data coincide with some previous studies which note that Troilus does not hesitate to praise both Criseyde's beauty and her virtue (unlike Boccaccio's Troilo, who praises only Criseida's beauty but not her virtue). However, the data also show that though Troilus praises both, he actually emphasises more on her outer beauty. Finally the observation of

'lufsom' found that this adjective may contain a nuance, that is 'looking good in beautiful clothes'. If to apply this nuance to the usage of Troilus, we may better understand Troilus's fear lest Criseyde should be hidden again by her black dress (which means death to him).

Finally, the data of Pandarus show that he praises Criseyde highly in front of Troilus, but seldom does so in the face of her. Instead, he uses many negative adjectives to urge and direct her. The adjectives he employs reveal his techniques on persuasion. However, though he succeeds in persuading her, his strict tone reminds us of the fact that he is taking advantage of Criseyde's fear.

In this way, this paper gave a close analysis on the adjectives modifying Criseyde. The detailed and objective data provided us an opportunity to review many of the previous studies and led us to some results which would hardly be observed otherwise.

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