

## VOLUME II

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# APPENDIX A

## LAYOUT OF HARLEY 1766 COMPARED TO BERGEN'S EDITION<sup>1</sup>

### **Bk I: ff. 5r-70v**

Bk I: 1-5453

L.5454-60 and 5461-67 transposed

L.5368-5551

### **Bk II: ff. 71r-100r**

Bk II: 1-161 (Prologue) with variation of 134-40

Bk I: 5552-7070 (with l.6791-97 transposed after 6763-69)

Bk II: 162-917 (with first line altered)

### **Bk III: ff. 100v-123v**

Bk II: 918-973 (first 3 lines altered to make opening for new book)

L.974-80 and 981-87 transposed

988-2513

Bk II (2514-48) omitted entirely

L.2549-2961

### **Bk IV: ff. 124r-151r**

Bk II: 2962-3962

Remainder Bk II (3963-4592) and Bk III: 1-3010 and III: 3284-4060 omitted

Bk III: 4236-4851 (omits 4327-68 and 4425-31 and 4537-71 and 4684-4739)

Bk III: 4061-4235 (no break or indication, but first line altered to 'Afftir this Aman gan this prynce compleyne')

Bk III: 3011-3087

Bk III: 3116-3283

Bk III: 3088-3115 (misplaced envoy)

Bk III: 3284-4060 omitted entirely (as above) as are III: 4852-5152

Bk IV: 3745-4066

### **Bk V: ff. 151r-177v**

Bk V: 1-840 (extra stanza inserted after 791)

Bk IV: 239-322 (of which first two lines altered)

Bk V: 841-1029 (ll.841-42 and 876 slightly altered)

16 stanzas corresponding to Bk VII: 78-277 (Herod and its envoy), but with reference to Britomaris at end. 1<sup>st</sup> 11 stanzas apparently work of copyist responsible for manuscript, 12<sup>th</sup> of lines 239-245, 13<sup>th</sup> of l.270 and 271 together with 5 lines partly recast from same stanza, and 3 remaining are first three of Envoy to Herod altered to seven lines each.

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<sup>1</sup> Summarised from Bergen, IV, pp. 30-37.

Bk V: 1030-3145 omitted as is entirety of Bk VI.

Bk VII: 278-1334 (376-382 expanded into 2 stanzas; 384-389 prefixed by extra line; omits 460-366; muddles 754-767)

**Bk VI: ff. 178r-211r**

Bk VII: 1335-1663

Bk VIII: 1-2464 (last two stanzas of chapter on Constantine, VIII: 1450-63, made into envoy with addition of 2 other stanzas by copyist. 1<sup>st</sup> and 3<sup>rd</sup> stanzas are last two of chapter, 2<sup>nd</sup> and 4<sup>th</sup> are additions; 2101-2107 omitted) <sup>2</sup>

**Bk VII: ff. 211v-231v**

Bk VIII: 2465-3381

Bk IX: 8-833 (l.8-9 altered; 43-49 omitted)

Bk IX: 1-7 (with alterations in l.1, 6, & 7)

Most 'chapters', especially towards end of volume, not indicated.

**Bk VIII: ff. 232r-266**

Bk IX: 834-3628 (834-35 altered; 3239-3302 [Chapter on Fortune] & 3303-3540 [First Envoy to Duke Humphrey] transposed)

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<sup>2</sup> Bergen, IV, p. 36 for additional stanzas.



## APPENDIX B

### INDEX OF TEXT AND IMAGE IN HARLEY 1766

#### **F. 5r: St. Edmund enthroned**

Location: half-page miniature preceding opening of text.

Details in image from text: a non-narrative image depicting the author of the text and another monk kneeling before St. Edmund rather than any textual detail.

#### **F. 11r: Temptation of Adam and Eve<sup>1</sup>**

Next to lines: l: 492-516

Details in image from text:

Whan Adam gaff credence to a snake  
And wrecchidli gan trustyn on his wiff  
Which gan thappill of the Serpent take  
And plesantli dede a present make  
Onto Adam

(l: 633-636)

Details in image not from text: Serpent as half-human, half-snake.

Details in text not in image: long description of Paradise.

#### **F. 13r: Expulsion**

Next to lines: l: 659-687

Details in image from text: 'For to departe fro thilke mansioun' (l: 662).

Details in image not from text: Paradise as a fortification rather than a garden and an angel chasing them out with a sword.

Details in text not in image: accompanying text details abstract concepts, comparing the delights of Eden with the woe of the outside world, and how their sin brought evil into the world.

#### **F. 18r: Nimrod**

Next to lines: l: 1086-1106

Details in image from text: 'in discence and fallyng off the stonys' (l: 1177).

Details in image not from text: appearance that the bricks are falling directly onto Nimrod.

Details in text not in image:

The same Lord off his eternal myth,  
This tour which Nembroth list to edefie,  
He made with thondir & with leuene liht  
Theroff to falle a ful gret partie  
[...]

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<sup>1</sup> Unlike the rest of the images within the manuscript, the Temptation does not occur precisely next to the lines the image illustrates, instead appearing next to a description of the gifts given to Adam and Eve in the Garden of Eden. Similarly, the image of Nimrod is located next to the lines which outline his decision to build a tower rather than its destruction.

Off the workmen ful many a man was ded,  
And oppressed, ther bak lbroke and bonys,  
The masounry with ther blood was red

(l: 1170-73, 1178-80)

#### **F. 24r: 2 images**

##### **a) Army of Pharaoh pursuing Israelites**

Next to lines: l: 1576-1586

Details in image from text: 'too hundred thousand off footmen hym aboute' (l: 1597)

Details in image not from text: passage through hills.

Details in text not in image: drowning of Pharaoh and his men – repeatedly referred to in text: 'Were dreynt echon amynd the Rede Se' (l: 1575), 'Among the wawes with his host was dreynt' (l: 1582), 'He and his peepl wer drownyd euerichon' (l: 1602) and 'Amynd the se among his people drownyd' (l: 1610).

##### **b) Pharaoh's chariot**

Next to lines: l: 1587-1596

Details in image from text: 'too hundred charis enarmyd for bataile'.

Details in image not from text: detailed description of chariots.

Details in text not in image: (see above).

#### **F. 28r: 3 images**

##### **a) Cadmus before Apollo**

Next to lines: l: 1912-1925

Details in image from text: 'And Cadmus thus tofform Appollo stood' (l: 1912)

Details in image not from text: physical appearance of Apollo as horned, devil-like figure

Details in text not in image: 'in the temple off Delphos stille a-bod' (l: 1914).

##### **b) Bull of Cadmus**

Next to lines: l: 1933-1939

Details in image from text: 'He fond a place where-as a bole stood / Fedyng hymselff' (l: 1935-36)

##### **c) Thebes**

Next to lines: l: 1940-1953

Details in image from text: 'Reisying a cite which that dede excelle [...] / Into this day off Thebes berith the name' (l: 1944, 1946).

Details in text not in image:

And that his bildyng myhte the more auaille,  
Alle tho foreyns that dede a-boute hym duelle,  
Ful lik a knight, be force and be bataile

(l: 1940-42)

#### **F. 30r: 2 images**

##### **a) Athamas and Learchus**

Next to lines: l: 2080-2097

Details in image from text: 'The child he rente and on a craggi ston / He gan to brose it and breke it eueri bon' (l: 2090-91).

Details in image not from text: the way in which he holds the child by his feet, raising him high up into the air before breaking his bones on the rock in front of him.

Details in text not in image: 'Toward his wiff in haste he ran anon / And from hir armys' (l: 2088-89).

### **b) Athamas and Ino**

Next to lines: I: 2098-2114

Details in image from text: 'she and hir child fill into the se' (I: 2104).

Details in image not from text: age of child who is depicted as a baby in swaddling, still cradled in its mother's arms in the sea.

Details in text not in image:

### **F. 31r: Jason and fleece**

Next to lines: I: 2213-2244

Details in image from text:

He were so bold  
The ram tassaile which bar the Flees of Gold  
[...]  
The boolis slouh, horrible for to see,  
And venquysshid the venymous dragoun

(I: 2197-98, 2201-02)

Details in image not from text: beheading of dragon; also here the bull appears to live, where in the text it is slain.

Details in text not in image: the ram itself, Medea whose counsel Jason followed to achieve this (I: 2200).

### **F. 31v: Oetes and dismembered children; fleeing Jason and Medea**

Next to lines: I: 2206-2244

Details in image from text:

She took hir brother & slouh hym cruely,  
And hym dismembrid, as bookis make mynde,  
And pecemeel in a feeld behynde  
She gan hym caste, al bespreynt with blood.  
Wheroff his fader whan he hadde a siht,  
Ful pale off cheer, stille in the feeld he stood  
Whil she and Iason took hem onto fliht.

(I: 2117-2223)

Details in image not from text: child's status indicated by small crown.

Details in text not in image: the actual murder where she 'slouh hym cruely' (I: 2117).

### **F. 33r: 2 images**

#### **a) Creusa**

Next to lines: I: 2332-2343

Details in image from text: 'brent Creusa bi ful gret violence' (I: 2333)

Details in image not from text: Creusa trying to escape from flaming building. Text details how Medea sends a 'coffre' to Creusa, from which fire bursts out when she opens it (I: 2328-2333).

Details in text not in image: the 'coffre' itself; Jason's furious reaction to Medea.

#### **b) Medea killing her sons**

Next to lines: I: 2345-2359

Details in image from text:

She falsi moordred – the childre that she bar  
Lik a stepmooder auenged for to be  
Cutte ther throtis or that thei wer war

Ageyn nature

(l: 2347-50)

Details in image not from text: cutting of throats becomes decapitation in this image; location.

Details in text not in image: commentary on Medea's lack of 'routhe or womanly pite' (l: 2346); her flight following this new crime.

#### **F. 34v: Androgeus**

Next to lines: l: 2458-2471

Details in image from text: murder itself:

Thei off envie and fals malis, allas,  
Made a-geyn hym a conspiracioun,  
'And from a pynacle sacrid to Pallas,  
Off ful gret heihte, made hym tumble doun

(l: 2458-61).

Details in image not from text:

Details in text not in image: 'his fadir Mynos auengid for to be / Leide a gret power a-boute the cite' (l: 2463-64).

#### **F. 35v: 2 images**

##### **a) Scilla and Nisus**

Next to lines: l: 2542-2555

Details in image from text:

Hir fadir slepyng, she knelyng bi his side,  
Took a sharp knyff withoute feer or dreed,  
Whil he lay naked, she kaff a-too his hed

(l: 2544-46)

Details in image not from text: design of bed with crowns and crenallations.

Details in text not in image: 'whil he lay nakid'.

##### **b) Scilla taking head of Nisus to Minos**

Next to lines: l: 2556-2565

Details in image from text: takes head to Minos 'Hir fadris hed whan she afforn myn laide' (l: 2550).

Details in image not from text: head is dripping blood; Minos shown in crown and armour

Details in text not in image: her declaration of love for Minos and his horrified refusal (l: 2554-2632).

#### **F. 36v: Nisus and Scylla as flying birds**

Next to lines: l: 2640-2647

Details in image from text: pursuit of Scilla/quail by Nisus/sparrow-hawk (l: 2642-46).

Details in image not from text:

Details in text not in image: fact that the Gods effected this transformation (l: 2642).

#### **F. 37r: Minotaur**

Next to lines: l: 2668-2680

Details in image from text: 'a beest[e] monstrous / That was departed, halfe bole, half man' (l: 2675-76).

Details in image not from text:

Details in text not in image: Labyrinth – instead placed in same forest background as most of other images.

#### **F. 38r: Ariadne**

Next to lines: l: 2759-2775

Details in image from text: 'amyd the se [he] left hir in an ile' (l: 2766).

Details in image not from text: hands clasped in prayer.

Details in text not in image: 'she crieth, wepith' (l: 2768).

#### **F. 39r: 2 images**

##### **a) Hippolytus**

Next to lines: l: 2587-2869

Details in image from text: 'he and his chaar wer downyd bothe lfeere' (l: 2863).

Details in image not from text:

Details in text not in image:

##### **b) Phaedra falling upon sword**

Next to lines: l: 2870-2877

Details in image from text: 'she took a swerd ful sharpe whet & grounde / And therewithall she roof hir herte on tweyne' (l: 2871-72).

Details in image not from text:

Details in text not in image: alternative ending for Phaedra – Lydgate says that some books record that she 'heen hirsilff up ful hihe with a corde' (l: 2880).

#### **F. 40v: Jael killing Sisera**

Next to lines: l: 2969-2989

Details in image from text:

Withynne hir tente

[...]

She took a nail that was sharp & long

[...]

With an hamer myhti, round & strong

She droff the nail – loo, this was hir vengauce! –

Thoruhout his hed

(l: 2976, 2983, 2985-87)

Details in image not from text: Sisera's armour, though this is implied from his position as a general, even if he is in flight. Size of nail and hammer emphasised.

Details in text not in image: the milk Sisera was given to make him sleep (l: 2977-78).

#### **F. 43r: Layus before Apollo**

Next to lines: l: 3200-3213

Details in image from text: 'And thouhte he wolde go do sacrefise / Onto Appollo' (l: 3190-92).

Details in image not from text:

Details in text not in image: the prophecy of Apollo, that Oedipus will kill his father: 'That this child sholde verraili in deede / Slen his fader, & make his sides bleede' (l: 3203-04).

#### **F. 43v: Oedipus hanging from tree**

Next to lines: l: 3235-3255

Details in image from text: hanging in tree, bloody feet (l: 3241, 3249).

Details in image not from text: this child appears to be much older than the baby Layus attempts to kill: 'he wolde nat oon hour delayn / Afftir his berthe' (l: 3211-12).

Details in text not in image: either of the shepherds - the one who puts Oedipus in the forest, or the one who rescues him (l: 3230, 3235, 3251).

#### **F. 44v: Oedipus before Apollo**

Next to lines: l: 3320-3339

Details in image from text: 'and there Edippus falling on his kne'

Details in image not from text: similar to images of both Cadmus and Layus before Apollo, but here the supplicant's hands are clasped in prayer, and he is distinguished from the other two by his headwear (Cadmus had short hair, almost to the point of appearing tonsured, Layus had a crown, whilst Oedipus wears what Bergen describes as 'a strange peaked Oriental headdress').<sup>2</sup>

Details in text not in image: following Oedipus' abandonment in the forest, the shepherd who found him presented him to the king and queen of Corinth (although this is on previous folio), constant repetition of his near death (l: 3217, 3227, 3234, 3248), and his growing up to discover he is not the actual son of the king.

#### **F. 45r: Oedipus slays father**

Next to lines: l: 3340-3360

Details in image from text: Oedipus's slaying of his father (l: 3346).

Details in image not from text: the exact means of this death. Here Oedipus stands over his fallen father, whose battle axe lies on the ground, sword poised.

Details in text not in image:

#### **F. 46v: Oedipus and Sphinx**

Next to lines: l: 3467-3486

Details in image from text: slaying of the sphinx (l: 3475).

Details in image not from text: the sphinx is not a serpent but an old man, wearing a large red headdress and wielding a curved sword or scimitar. Also, here Oedipus kills the sphinx by the sword whereas the text does not give details; rather it explains how he expounded the riddle posed by the sphinx and says 'he slough hym afftir be myhti violence / Mor bi wisdom that armure maad of steel' (l: 3475-76).

Details in text not in image: Oedipus' lengthy exposition of the Sphinx's riddle.

#### **F. 48r: Oedipus tearing out eyes**

Next to lines: l: 3620-3633

Details in image from text:

The kyng for ire cast a-vey his crowne,  
And gan tarace, for constreynt off his peyne,  
Out off his hed his woful eyen tweyne.

(l: 3631-33)

Details in image not from text:

Details in text not in image: Oedipus's crying for death, Jocasta's constant swooning, and the fact that he becomes feeble and unable to stand upright.

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<sup>2</sup> Bergen, IV, p. 40.

### **F. 49v: Cremation of Polynices and Eteocles**

Next to lines: l: 3732-3745

Details in image from text: the funeral pyre itself.

Details in image not from text: rather than a funeral pyre, the bodies look to have been thrown in headfirst.

Details in text not in image: the fact that their hatred is so great even the smoke from their bodies separates:

Among the brondes and the coles rede  
Hih in the hair the smokes wente assonder,  
The ton [to] oo parti and the tother yonder

(l: 3741-43)

The battle that lead to their deaths: 'With sharp[e] speris; this is dout[e]les / Euerich off hem shade other[s] herte blood' (l: 3734-35).

### **F. 50r: Queen Jocasta**

Next to lines: l: 3767-3780

Details in image from text: suicide by sword 'took the swerd off hym that was hir lord [...] / Roff hir-self[e]e thoruhout eueri side' (l: 3769, 3773).

Details in image not from text:

Details in text not in image:

### **F. 50v: Oedipus tied to post**

Next to lines: l: 3801-3815

Details in image from text: King Creon 'Exiled hym cheyned ferr out off the toun' (l: 3813).

Details in image not from text: almost appears to be hanging with the chain around his neck attached to a post.

Details in text not in image: NB. Means of his death is not described in the text which has 'Where he endured in myscheeff sorwe and dreed / Till Antropos ontwynid his lyuis threed' (l: 3814-15).

### **F. 53r: 2 images**

#### **a) Atreus**

Next to lines: l: 4012-4027

Details in image from text: 'He kutte her throtes with a knyfe asonder' (l: 4018).

Details in image not from text: two children, rather than the three specified in the text.

This murder is carried out in the forest rather than 'a desert vale / Wythynne a kaue that no man sholde espie' (l: 4023-34).

Details in text not in image: the return home of Thyestes, and the dissimulation and joy displayed by Atreus.

#### **b) Atreus and Thyestes**

Next to lines: l: 4028-4039

Details in image from text: 'And with this viaunde most abhomynable / He made me be serued at the table' (l: 4031-32).

Details in image not from text: the heads of the children are clearly discernible in the bowl, whilst in the text Thyestes is oblivious to what he is eating as Atreus 'made me vnknowe to drynke ther blood' (l: 4035). He repeats this a few stanzas on:

But I, allas, vpon this cas horrible,  
That koude nat ymagyne nouthur thynke

On any mater that was so odible  
Eet off ther flessch & of ther blood drynke'

(l: 4047-50)

The depiction of the children's heads recalls Atreus' actions: 'For he thouhte that it dede hym good / Hem to dismember into pecis smale' (l: 4019-20).

Details in text not in image:

#### **F. 54r: Egisthus**

Next to lines: l: 4145-4165

Details in image from text:

For Thiestesm cheuest off all my fon,  
My owne brother, made Egistus blyue  
To make a suerd thoruhout myn herte ryue

(l: 4156-58)

Details in image not from text:

Details in text not in image: Egisthus's abandonment in the forest because he was the bastard child of Thiestes and his daughter Pelopia, and his subsequent suckling by a goat. Thiestes's role in the murder of Atreus

#### **F. 63r: Queen Althaea taking brand from fire**

Next to lines: l: 4873-4885

Details in image from text:

The brond she hente  
Out off the fir with gret diligence  
Queynt anon the fires violence

(l: 4882-4884)

Details in image not from text:

Details in text not in image: the three Fates casting the brand into the fire (they pronounce that Meleager, Althaea's son, will die when it is consumed by the fire).

#### **F. 63v: 2 images**

##### **a) Atalanta**

Next to lines: l: 4908-4926

Details in image from text:

Summe bookis telle off this hunting  
That a ladi which was born in Arge  
Callid Athalante douhter to the kyng  
To sle this boor took on hire the charge  
And with an arwe made his wounde large  
Eek in Ouide lik as it is founde  
Because that she gaff the firste wounde

(l: 4915-4921)

Details in image not from text: Atalanta appears to kill the boar with an arrow though the neck rather than inflicting the first wound.

Details in text not in image: Meleager killing the boar.

##### **b) Meleager**

Next to lines: l: 4927-4935

Details in image from text: 'And thoruh his manhood slouh his vncles tweyne' (l: 4932).

Details in image not from text:



Details in text not in image: the reason for this murder. Preceding text explains that after slaying the boar, Meleager presents the head to Atalanta 'as he that was hir owne chose knyht' (l: 4923), which is stolen by his two uncles, for which 'iniurie' (l: 4929) Meleager kills them.

#### **F. 64r: Queen Althaea throwing brand into fire**

Next to lines: l: 4992-5004

Details in image from text: the moment prior to her decision to throw the brand into the fire.

Details in image not from text:

Details in text not in image: the inner turmoil preceding her decision to which seven stanzas are dedicated.

#### **F. 65r: 2 images**

##### **a) Queen Althaea pierced by sword**

Next to lines: l: 5028-5039

Details in image from text: 'she made a suerd thoruhout hir herte ryue' (l: 5036).

Details in image not from text:

Details in text not in image:

##### **b) Hercules**

Next to lines: l: 5048-5061

Details in image from text:

Details in image not from text: his entire appearance. His blond curls and beard are very different to his textual description:

Dreedful of look he was and riht terrible  
His berd eek blak which heeng full lowe doun  
And al his her as bristlis wer horrible  
His robe also ful merueilous off facioun  
Was off the skyn off a fers leoun  
Which [from his bake] of verray force he rente  
With in a forest alone whan he wente  
In his hand he bar a maas off steel  
Which to beholde was wonder large and huge

(l: 5048-5056)

Except for the fur-trimming on his doublet and the black shoes, Hercules' costume is identical to that of the Sphinx on f. 46v.

Details in text not in image: see above

#### **F. 67v: Hercules before Jupiter**

Next to lines: l: 5256-5271

Details in image from text: Hercules offering a bowl of blood to Jupiter (l: 5257-58)

.Details in image not from text:

Details in text not in image: The murder of Busiris whose blood is offered and the reason for this apparently barbaric act. The text here celebrates Hercules' triumphs as a 'knyht and philosophre' (l: 5216) whilst Busiris is a character who murdered his guests and offered their blood up to Jupiter, so that he would send rain. In killing him, Hercules mimics his victim's actions. Unlike Busiris' sacrifice, that of Hercules causes rain to be sent and 'al Egipt thus was set at ese' (l: 5260).

### **F. 68r: Hercules and slain bull of Crete**

Next to lines: l: 5300-5313

Details in image from text:

The famous boole off the lond of Crete  
Which that destroyed al that regioun  
He slouh also whan thei dede meete  
And in Nemea he slouh a fers leoun  
And for a record of his hih renoun  
Off manli force his skyn away he took  
And to his bodi a coote theroff he shoop

(l: 5307-5313)

Details in image not from text: manner of slaying the bull – here it is decapitated, with Hercules' sword lying beside it on the ground.

Details in text not in image: text next to top of image also describes how Hercules killed Geron of Spain and Cerberus 'with his hedis thre' (l: 5306).

### **F. 69r: 2 images**

#### **a) Hercules cuts head off Cacus**

Next to lines: l: 5363-5376

Details in image from text: 'For he hym slouh at thentre off the caue' (l: 5362).

Details in image not from text: Hercules' favoured method of dispatching enemies by beheading them. The animals pictured are apparently an ass and an ox although the text only mentions oxen.

Details in text not in image: tracks of animals having been lead backwards into the cave by Cachus.

#### **b) Hercules having cut head off dragon**

Next to lines: l: 5382-5396

Details in image from text: 'the riche braunchis and applis were off gold' (l: 5383).

'The serpent slouh through his manli pursuit / And fro that gardeyn he bar away the fruit' (l: 5389-90).

Details in image not from text: another decapitation.

Details in text not in image: accounts of Hercules' deeds following this: his killing of Diomedes who murdered his guests to feed them to his horses; his parting of the Achelous; his slaying of the horrible serpents of Lerna all of which are rehearsed to show his peerlessness as a knight (l: 5433-5441) before proclaiming the tarnishing of his fame by his wife Deianeira and his subsequent death (see next image).

### **F. 70r: Hercules shooting at Nessus**

Next to lines: l: 5464-5482

Details in image from text: river, Hercules shooting Nessus.

Details in image not from text:

Details in text not in image: Nessus is described as a giant, able to bear Deianeira across the river, here is the same size as the other two. The reason for Hercules to shoot him: Nessus would have 'knowe hir flessli' (l: 5475) – this image shows the moment of Hercules' revenge, and Deianeira is shown clasping her hands in prayer.

### **F. 70v: Deianeira holds up bloodstained shirt of Nessus**

Next to lines: l: 5489-5509

Details in image from text: Deianeira holding the bloodstained shirt up before Hercules.

Details in image not from text: Hercules throws up his hands, and appears to fall to his knees in consternation

Details in text not in image: Hercules puts on the bloodstained shirt, which is envenomed and goes mad. Deianeira is made an unwitting accomplice to this in the text as Nessus sends her with the shirt so that she and Hercules might be reconciled. Does not stop Lydgate from blaming her 'mutabilite' (l: 5507) and the 'sleight off women' (l: 5516).

## End of Book I/Start of Book II

### F. 74v: 2 images

#### a) Narcissus falls into well

Next to lines: l: 5657-5669

Details in image from text: Narcissus' reflection and his fall into the well.

Details in image not from text: lack of perspective causes it to appear as if Narcissus falls head first from a great height, rather than tumbling over the edge.

Details in text not in image:

#### b) Drawing of white narcissus

Next to lines: l: 5672-5677

Details in image from text:

Afftir that he was drowned ate welle  
The heuenli goddis dede hym this fauour  
Thei turned hym into a fresshe flour

(l: 5673-75)

### F. 75r: 2 images

#### a) Mirra steals away from Cynarus

Next to lines: l: 5716-5731

Details in image from text: Mirra is shown either entering or leaving the bed of Cynarus, her father, who lies asleep and apparently naked.

Details in image not from text:

Details in text not in image: the nurse who helps Mirra; Mirra being chased away by her father.

#### b) Cynarus strikes with sword at tree

Next to lines: l: 5732-5740

Details in image from text:

Kyng Cynarus hath his douhtur founde  
And crueli he gan enhaunse his hond  
With his suerd tayouen hir a wounde  
But the goddis off most habounde  
Han fro the deth maad hire to go fre  
And thoruh ther power transfourmed to a tre

(l: 5734-5740)

Details in image not from text: Cynarus apparently striking at Mirra *after* her transformation.

Details in text not in image:

### F. 75v: Adonis

Next to lines: l: 5762-5775

Details in image from text: Adonis 'was slayn unwarli off a tushi bor' (l: 5768) – the tip of the spear on the floor points directly at this line.

Details in image not from text: the details of Adonis's death. The boar stands over him, his spear lying beside him, his body covered in wounds and blood.

Details in text not in image: unlike the previous two tales, there is no indication of the transformation of Adonis:

For he lay slayn ful pale off cheer and face  
Whom Venus turned to a ful fresshe flour  
Which was as blood lich purpil off colour  
A budde off gold with goodli leuys glade  
Set in the myddis whos beute may nat fade

(l: 5769-5775)

### **F. 76r: Orpheus with harp and Euridice**

Next to lines: l: 5790-5803

Details in image from text: the harp that he uses to rescue Euridice.

Details in image not from text: Orpheus playing to Euridice in a bower.

Details in text not in image: Orpheus' attempted rescue of Euridice from hell.

### **F. 76v: Orpheus slain by two women**

Next to lines: l: 5839-5856

Details in image from text: 'On this sentence women wer venagable [...] Thei slouh, allas, this laureat poete' (l: 5839, 45).

Details in image not from text: number of women and the means of his death (distaffs).

Details in text not in image: location of this deed at the festival of Bacchus; the translation of Orpheus's harp to the stars by Apollo.

### **F. 83r: 3 images**

#### **a) Two foxes**

Next to lines: l: 6385-6394

Details in image from text:

Thre hundred foxis onys that he fond,  
He took her tailes, knet hem tweyne & tweyne,  
And amynd euerich he sette a feer-brond

(l: 6386-88)

Unusual leaf-design background to represent the Philistines' vineyards.

Details in image not from text:

Details in text not in image: number of foxes – three hundred rather than the two depicted.

#### **b) Samson slaying Philistines**

Next to lines: l: 6395-6405

Details in image from text: 'Off an asse [he] cauhte a chaule-bon / And a thousand he slouh off hem anon' (l: 6397-98). Philistines depicted in a pile of bloody corpses whilst Samson holds up his weapon.

Details in image not from text: bloody heads of Philistines suggest exactly where Samson hit them, whereas the text simply states that he killed them.

Details in text not in image: the attack on Samson preceding this incident. Afterwards, God causes water 'large as a ryuer' (l: 6403) to spring from the ass' tooth for Samson to drink.

### **c) Samson bearing away Gates of Gaza**

Next to lines: l: 6405-6411

Details in image from text: 'vpon his shuldres squar / The gatis stronge vp to an hill he bar' (l: 6411-12).

Details in image not from text:

Details in text not in image: Samson spends the night at Gaza with a 'full fair woman' (l: 6407).

### **F. 83v: Delilah cuts Samson's hair**

Next to lines: l: 6447-6454

Details in image from text:

She made hym slepe ful sofftli on hir kne  
And a sharp rasour afftir that took she  
Shoof of his her large and of gret lengthe

(l: 6451-53)

Details in image not from text:

Details in text not in image:

She wered coloures off many dyuers hewe,  
In stede off bleu, which stedfast is and cleene;  
She loued changes off many dyuers greene.

(l: 6445-47)

### **F. 84r: 2 images**

#### **a) Samson in prison**

Next to lines: l: 6455-6472

Details in image from text: the Philistines cast Samson in prison.

Details in image not from text:

Details in text not in image:

[...] put out his eyen tweyne  
And off despiht afftir as I fynde  
At ther queernys maad hym for to grynde

(l: 6465-68)

#### **b) Samson bringing down temple**

Next to lines: l: 6476-6488

Details in image from text:

Thei made a feste statli and solempne  
[...]  
Blynde Sampson was afor hem brought  
[...]  
He made a child hym preueli to leede  
To tweyne postis, large, squar and stronge,  
Enbraced hem, or any man took heede,  
And gan to shake hem, withoute feer or dreede,  
So sturdily among his fomen all,  
That the temple is vpon hem fall.

(l: 6469, 6472, 6477-82)

The Philistines sit before their feast whilst the child runs from the falling building.

Details in image not from text: Delilah is included amongst the Philistines. She wears the same headdress as in the image on f. 83v and her name is included amongst the rubrics.

Details in text not in image:

#### **F. 87v: Pirrus dismembering Polyxena**

Next to lines: l: 6749-6769

Details in image from text: 'Slouh afftirward the saide Polliceene / And dismembrid al on pecis smale' (l: 6758-59). Pirrus stands over Polyxena, his sword raised; her dismembered arms fall to the floor

Details in image not from text:

Details in text not in image: location of this act 'vpon his fadres graue' (l: 6765).

#### **F. 88r: Pirrus and Orestes**

Next to lines: l: 6819-6832

Details in image from text:

The said Horestes gan secreli espie  
Wher that Pirrus dede sacrefise  
To forn Apollo that god to magnifie  
Ful onwarli Horestes off enuie  
Took a shard suerd or Pirrus coude aduerte  
Wher that he stood and roof hym thoruh the herte  
(l: 6820-6825)

Details in image not from text:

Details in text not in image:

#### **F. 88v: 2 images**

##### **a) Canace and Machaire**

Next to lines: l: 6933-6852

Details in image from text: 'And in a bed thei lay eek bothe too' (l: 6842)

Details in image not from text:

Details in text not in image: Canace's pregnancy – 'that he hir wombe made sodenli tarise' (l: 6846).

##### **b) Canace receives sword**

Next to lines: l: 6861-6874

Details in image from text: 'hir fader a sharp suerd to hire sente' (l: 6868).

Details in image not from text:

Details in text not in image: Machaire's escape from their father – 'for which Machaire fledde out off his siht' (l: 6863).

#### **F. 89r: Canace with child**

Next to lines: l: 6917-6930

Details in image from text:

Details in image not from text: her position is slightly different to the text where she states 'I holde hym streihtli atwen myn armys tweyne' (l: 6917). Here the child lies in her lap in swaddling, whilst she holds her arms up in the same gesture as the previous image.

Details in text not in image:

## **F. 90v: 2 images**

### **a) Canace with infant, pen and sword**

Next to lines: I: 7015-28

Details in image from text:

In hir riht hand hir penne gan to quake  
And a sharp suerd to make hir herte bleede  
In his left hand, hir fader hath hir take

(I: 7023-25)

Details in image not from text: the child is 'in hir barm slepyng' (I: 7027) and on her lap in the image.

Details in text not in image: 'ful many a teer she wepte in compleynyng' (I: 7028)

### **b) Canace pierces heart, child eaten by dogs**

Next to lines: I: 7029-7042

Some damage to this image.

Details in image from text:

Withoute abood the sharp[e] suerd she took  
And rooff hirself euene to the herte  
Hir child fill down which myth[e] nat asterte  
[...]  
Off cruel houndis in haste for to be rent  
And be deuoured for his mooder sake

(I: 7031-33, 7038-39)

Details in image not from text:

Details in text not in image: the text separates the two deaths: after Canace dies, Eolus orders that the child should be taken to be eaten by dogs. This image elides the two so that the child is almost immediately set upon by dogs rather than being deliberately fed to them by his grandfather.

## **F. 91v: Samuel crowning Saul**

Next to lines: II: 176-188

Details in image from text: Saul being crowned.

Details in image not from text:

Details in text not in image: Saul is described as 'doun knelyng' (II: 181) but here he stands.

## **F. 92v: Saul tormented by evil spirit**

Next to lines: II: 288-301

Details in image from text:

Details in image not from text:

Details in text not in image: Saul appears to be in distress in the image, but the 'feend' with which he was 'trauailed' and the 'wikked sperit [which] so sore hym dede assaile' (II: 294, 303) is not depicted.

## **F. 93r: 2 images**

### **a) David and Goliath**

Next to lines: II: 302-320

Details in image from text: David 'with a stafslynge, void off plate & maile' (II: 306).

Details in image not from text: Goliath's appearance – not dissimilar to the images of pagan gods earlier in the manuscript.

Details in text not in image: the text focuses on Saul's jealousy of David and how he 'fret with ire / Of yonge Daid gan the deth conspire' (II: 321-22).

**b) David playing harp to Saul**

Next to lines: II: 330-343

Details in image from text:

And whan that Saul fill in eny rage  
Daid anon tasswagen his woodnesse  
Touchid his harpe & brought him in gladnesse

(II: 341-43)

Saul's twisted attitude – hands raised and mouth open – appears to display agitation. In these images, this distress appears to be caused by David's presence, rather than an unknown source which David is attempting to calm.

Details in image not from text:

Details in text not in image: Saul's constant pursuit of David and David's constant sparing of his life.

**F. 93v: 2 images**

**a) Saul in armour**

Next to lines: II: 358-374

Details in image from text: unguarded tent to which David 'Doun descended, and made no delay / Cam to the tente wher kyng Saul lay (II: 363-64).

Details in image not from text: although unguarded, Saul is still depicted in full armour.

Details in text not in image:

**b) David holding spear**

Next to lines: II: 375-385

Details in image from text: 'The spere off Saul stondyng at his hed / Daid took it and wente his way anon' (II: 365-66).

Details in image not from text:

Details in text not in image:

**F. 94r: David before Abner**

Next to lines: II: 386-399

Details in image from text: David talking to Abner showing him the spear he took from Saul's tent: 'See heer his spere, & yiff therto credence / How unproudyed ye were on your partie' (II: 388-89).

Details in image not from text:

Details in text not in image:

**F. 94v: Witch of Endor**

Next to lines: II: 449-468

Details in image from text: Saul's visit to the 'phetonyssse' (pythoness/prophetess) and her subsequent raising of a spirit ('soulis off men ageyn to clepe & call' (II: 437)).

Details in image not from text:

Details in text not in image:

**F. 95r: Saul falling on sword**

Next to lines: II: 487-504

Details in image from text:

But Saul tok the pommel off his suerd



And in the ground ful deepe anon it pith  
And in al hast possible that he myth  
Made the point in his furious peyne  
To perce his herte & parte euene on tweyne

(II: 493-497)

Details in image not from text: Saul's attire – the text describes how after his death the Philistines 'spoiled hym of his roial armure' (II: 499) where here he is in robes.

Details in text not in image: 'He bad his squier take his suerd as blyue / And thoruh the herte that he solde hym ryue' (II: 482-83); Philistines dismembering Saul and cutting off his head post-mortem.

#### **F. 97v: Adoram stoned to death**

Next to lines: II: 694-714

Details in image from text:

The people anon off indignacioun  
Stooned Adoram which was collectour  
Off the tributis

(II: 703-05)

Two men stand over Adoram, stones in hand.

Details in image not from text:

Details in text not in image: this episode is but three lines of a larger chapter on Rehoboam, a young king badly advised by youthful flatterers, and who is finally besieged in his capital by the king of Egypt and captured, and all his treasure lost.

### **End of Book II/start of Book III**

#### **F. 100v: 2 images**

##### **a) Mucius Scaevola slays prince instead of Porcenna**

Next to lines: II: 932-948

Details in image from text:

[...] this manli Mucius,  
Sauh a prynce off gret auctorite,  
The kyng rasemblyng, clad [both] in o lyuere  
Atween discerning no maner variaunce  
Slouh that prynce off veray ignorance

(II: 934-38)

Mucius Scaevola shown armed, sword raised over his head with the dead prince at his feet.

Details in image not from text: Prince is labelled 'Rex'.

Details in text not in image:

##### **b) Scaevola holds hand in fire**

Next to lines: II: 949-960

Details in image from text:

That he was founde so necligent in deede  
And with his hand onto a fir he goth  
Made it brenne briht as eny gleede  
Bothe nerff & bon and his flesh to sheede  
His hand consuming on pecis heer & yonder  
And from his arm made it parte assonder

(II: 947-52)

He kneels before the fire with one hand held in the flames, the other raised towards heaven as if in pain and/or grief.

After this, he is called Scaevola 'As moche to seyne be language off that lond [...] As a man which is without an hond' (II: 960, 962). The accompanying rubric gives his name as 'Scavola'.

Details in image not from text:

Details in text not in image:

#### **F. 101v: Tarquin and Lucrece**

Next to lines: II: 1023-1037

Details in image from text: 'cam lich a theef alas vpon a nyht / With naked swerd' with Lucrece 'liggyng abesse' (II: 1025-26, 1028)

Details in image not from text: Tarquin appears fully armed

Details in text not in image: Lucrece's lengthy confession to her family.

#### **F. 105r: Suicide of Lucrece**

Next to lines: II: 1324-1344

Details in image from text:

She took a knyff and with gret violence  
Thoruh the brest euene onto the herte  
She made it glide ther was no resistance

(II: 1332-34)

Preceded by numerous assertions of Lucrece's intention to stab herself:

'She wolde hir herte percent with a knyff' (II: 1043)

'With knyf on honed to slen thisilff alas  
For others gilt and dedist no trespass' (II: 1139-40)

'Sith leuer I haue with some egge tool  
To sle mysilff than lyue in sclaundre & dool' (II: 1287-88)

'For yiff I sholde make a delay  
To perce my brest bi sharpnesse off a knyff' (II: 1296-97)

'As with a knyff to sheede myn herte blood' (II: 1305)

Details in image not from text:

Details in text not in image:

#### **F. 107r: Jeroboam and Jadan**

Next to lines: II: 1499-1512

Details in image from text: Jadan standing before Jeroboam; destruction of the altar as prophesied by Jadan:

The prophete told among hem all  
How his auteris sholde bowe doun  
And his ydoles from ther stage fall  
[...]  
Afftir this prophete, ladan, hadde told  
These said[e] signes pley[n]li to the kyng,

His auter fill on pecis manyfold

(II: 1500-02, 1506-08)

Details in image not from text:

Details in text not in image:

**F. 108r: Jadan and lion**

Next to lines: II: 1562-1575

Details in image from text: 'Off a leoun myd off the weye slayn / But of his asse harmyd was riht nouht' (II: 1564-65).

Details in image not from text:

Details in text not in image: the reason for this death – Jadan's breaking of his oath to God that he would not eat or drink in the city.

**F. 109r: Jeroboam devoured by dogs**

Next to lines: II: 1650-1671

Details in image from text:

And al the parti off Ieroboam

And al that wer[e]n off his lyne born

Afftir this bataile onto myscheeff cam

Whan thei were slayn with houndis al to torn

(II: 1660-63)

Jeroboam, still crowned, lies at the front of the image with two unnamed knights, surrounded by dogs.

Details in image not from text:

Details in text not in image: preceding section where Jeroboam's son becomes ill, and his wife disguises herself to visit a prophet who prophesies Jeroboam's death: 'The and thi kyn no man may socoure / Flessh, skyn and bon hondis shal devoure' (II: 1616-17).

**F. 111r: King Joash and Joiada**

Next to lines: II: 1828-1848

Details in image from text: Joiada crowning Joash – here he is shown in the act of placing the crown on his head. 'No man shal us lette / On loas hed a crowne for to sette' (II: 1833-34).

Details in image not from text:

Details in text not in image: the deaths of the father, husband and uncle of Queen Athaliah after which she slays all the blood of David in order to rule Judea.

**F. 112v: Dido in ship**

Next to lines: II: 1940-56

Details in image from text: 'for hir nauye she maketh ordenaunce ... With faire Dido out off that lond to saile' (II: 1941, 1946)

Details in image not from text:

Details in text not in image: the reason for Dido's departure: the death of her husband at the hands of her brother, Pygmalion.

**F. 114v: Dido stabbing self**

Next to lines: II: 2129-2149

Details in image from text:

And into fir that brent cleer and briht  
She ran in haste there is no mor to seyne  
Sauf with a knyff in euery manys siht  
Ful sodenli she roff hir herte on tweyne

(II: 2136-39)

Details in image not from text: as always, location – in the text, this takes place in the highest tower of the city where Dido is conducting her husband's funeral rites. Here the artist locates the action in a non-specific piece of woodland, away from the city, the tower and the onlookers before whom she commits this act.

Details in text not in image:

#### **F. 116r: Sardanapalus spinning**

Next to lines: II: 2240-2255

Details in image from text: 'among women vppon the rokke he span' (II: 2244), although here he appears to be seated on a bench.

Details in image not from text:

Details in text not in image: the text describes him 'off fals vsage he was so femynyne / That among women [...] / In ther habite disguisid from a man' (II: 2243-45). In the image, this disguise is missing, and he wears a gold robe and crown.

#### **F. 117r: Sardanapalus runs into fire**

Next to lines: II: 2318-38

Details in image from text:

His gold his ieweles vessels & tresour  
Was brought afor hym doun out off a tour  
Mid off his paleis & gaff his men in charge  
Off cole and fagot to make a fir ful large  
In which he caste his tresour and ieweles  
Mor bestial than lik a manli man  
And myd his riche stonys and vessels  
Into the fir furiously he ran

(II: 2314-2321)

The action does take place in front of a castle and Sardanapalus's treasure is apparent amongst the flames.

Details in image not from text: the text describes Sardanapalus deliberately running amongst the flames, whereas the image depicts him apparently falling headfirst from the tower – literally a 'froward and sodeyn falle'.

Details in text not in image:

#### **F. 121v: Josiah blinded by sun**

Next to lines: II: 2731-2751

Details in image from text:

Off the sonnet ther smet a bem so briht  
That al his visage was scorkid with the liht  
He wex a leper ful foul and riht horrible

(II: 2736-38)

Sun beam akin to images of swords hitting Josiah directly in the eyes, at which he appears to fall backwards. His body is covered in sores, although his face does not appear to be 'scorkid'

Details in image not from text:

Details in text not in image: Josiah's offence – dressing like a bishop in purple, and starting the sacrifice in the temple.

#### **F. 123v: Zedekiah blinded**

Next to lines: II: 2906-2923

Details in image from text: 'With sharp[e] tonges it was to gret a payne / Out off his hed wer rent his eien tweyne' (II: 2911-12).

Two men stand on each side of Zedekiah, each removing an eye. Zedekiah's body is twisted in agony.

Details in image not from text:

Details in text not in image: the death of his young children and his wives being handed over to strangers.

### **End of Book III/start of Book IV**

#### **F. 124v: Astyages and astrologers**

Next to lines: II: 3004-3016

Details in image from text: 'To hym he called his astronomeris / His philisophres and his dyuynours' (II: 2997-98). Astyages stands in between two philosophers, whose hand gestures indicate their exposition.

Details in image not from text:

Details in text not in image: the dream which Astyages asks the astrologers to expound

A douhtur had he called Mundanes  
Out of whos wombe as bookis determyne  
He drempte a-nyht[e] how he sauh a vyne  
[...]  
He thouhte he sauh a cristallyn ryuer  
With lustru watres as any berell cleer  
Out off hir wombe

(II: 2978-80, 2986-88)

#### **F. 126r: Shepherd Sparagos and infant Cyrus**

Next to lines: II: 3130-3149

Details in image from text:

Seyng the child with lippis tendre & soffte  
The bichchis pappis how he sok ful offte  
This saide heerde callid Sparagos  
His wiff also off whom toforn I tolde  
This yonge child took in ther depos  
And in hir armys she sofftli gan it folde

(II: 3135-40)

Sparagos's wife is given no name in the text, and is not labelled in the image.

Details in image not from text:

Details in text not in image: Repetition of child's fate: 'That beestis sholde the litel child deuoure' (II: 3098), 'To be deuoured off beestis most sauage' (II: 3105). Behaviour of wild beast contrasted with that of grandfather who orders that the child be exposed:

Wher manys resoun is turned bestiall  
Falsi transfourmed onto cruelte

To slen a child wher beestis han pite

(II: 3127-29)

The beast is shown to sorrow and mourn when the child is taken by Sparagos and his wife.

#### **F. 128r: Battle of Cyrus and Astyages**

Next to lines: II: 3284-3300

Details in image from text: the battle itself.

Details in image not from text:

Details in text not in image: the prelude to this battle. In the text, Astyages discovers that Harpagus did not carry out the murder of Cyrus (his own son), and kills Harpagus' son out of revenge:

The sone was slayn off Arpagus the kyng  
And afftir rosted allas ful causeless  
And sithe presented amongis al the pres  
Toforh his fader a thing most lamentable  
With Astriages as he sat at table

(II: 3202-06)

#### **F. 129r: Candaules and his queen**

Next to lines: II: 3390-3402

Details in image from text:

And on a day as she lay slepyng  
Ful onwarli cam Candalus the kyng  
Into the chaumbre wher Titan shon ful bryht  
And shewed hire beute onto his owne knyht

(II: 3396-3400)

The queen lies in bed, crowned, apparently naked but covered by sheets. Candaules points at his queen, whilst looking at Gyges, who stands with clasped hands.

The queen is unnamed in both text and image.

Details in image not from text:

Details in text not in image: Gyges treason: 'To slen his lord withoute long tarieng / Wynne the queen and afftir regne as kyng' (II: 3408-09). The queen's beauty is described in detail but she is admonished for not being 'trewe' or 'yeue hir feith & trouthe' (II: 3388; 3395).

#### **F. 132r: Death of son of Croesus**

Next to lines: II: 3614-3633

Details in image from text:

And as thei gan fersli this boor enchace  
He that was charged to been the childis guide  
As with his spere he gan the boor manace  
The hed nat entred but forbi gan to glide  
And on the child child which that stood beside  
The speris hed rooff him thoruh the herte

(II: 3620-26)

In the image, the spear skims the top of the boar's head and enters the child's body.

Details in image not from text:

Details in text not in image: Croesus' premonition that his child: 'Was take fro hym and be mortal outrage / Slayn sodenli in his tendre age' (II: 3583-84).

**F. 132v: Croesus seized by knight sent to slay him**

Next to lines: II: 3678-96

Damaged

Details in image from text:

Cirus comaundyng be furious outrage  
That Cresus sholde be vengable cruelte  
Ba knyht of Perse in prisoun heuedid be  
And with his suerd as he gan manace  
The dumble child ther present in that place  
Which neuer had spoke thus saide in audience  
Withdrauh thi strok and do no violence

(II: 3680-87)

Croesus kneels, bound, at the front of the image and is seized by the knight whose sword is upraised. The mute child stands behind him to the right, arms raised as he speaks.

Details in image not from text: the location is outside a building, whereas the text has a 'derk prisoun' (II: 3675).

Details in text not in image: the knight's subsequent report to Cyrus of this miracle.

**F. 133r: Croesus kneeling in fire**

Next to lines: II: 3704-21

Details in image from text:

Texecute his fel entent in deede  
Leet make in haste off faget a gret fyr  
And gan them kyndle with many colis rede  
And made Cresus quakyng in his dreede  
For to be take wher as he lay ful lowe  
And bad men sholde into the fir hym throwe  
But lubiter which hath this vengeaunce seyn  
[...]  
From heuene sent a tempest & a reyn  
That sodenli the horrible fir was queynt

(II: 3705-14)

Croesus is shown kneeling in the fire, his hands raised and looking up at a rain cloud above him which quenches the flames.

Details in image not from text:

Details in text not in image: other characters – Croesus is not thrown into the fire.

**F. 135r: Remains of King Cyrus floating in tub of water**

Next to lines: II: 3872-92

Details in image from text:

And he thoruh perced with many mortal woundis  
On pecis rent as beris been with houndis  
[...]  
First she chargid to smyte off his hed  
Whan she thus hath the victorie off hym wonne

And in a bathe that was off bloode al red  
She gan it throwe withynne a litel tonne

(II: 3875-76, 3879-82)

Cyrus' head and other pieces of his body shown floating in a tub of bloody water.  
Details in image not from text: decapitated head still crowned. As with previous image, all agency removed from picture – Queen Tomyris is not shown.  
Details in text not in image: Cyrus' attempts to conquer Scythia, his subsequent tricking and murder of Tomyris' son and her armies, and Tomyris' successful capture of Cyrus' armies.  
Lydgate also proclaims that although Cyrus' death was just ('blood shad for blood iustli to recompence', II: 3899), it is 'an horroure in maner for to thynkye / So gret a prynce rebuked for to be / Off a woman' (II: 3893-95)! He does also note the aptness of Cyrus' fate:

Such ioye he hadde be deth to see folk bleede  
And for the siht dede hym so mekil good  
His fatal eende was for to swymme in blood

(II: 3918-20)

#### **F. 135v: Remains of King Cyrus devoured by two dogs**

Next to lines: II: 3917-41

Details in image from text:

Non attendaunce but off his enmyes  
Which off hatrede in ther cruel rage  
Cast out his kareyn to beestis most sauage

(II: 3932-34)

Details in image not from text: Cyrus' head (still crowned), hands and feet lie scattered on the ground, and are eaten by various animals (two dogs, a lion, a bear, and an antelope).

Details in text not in image:

#### **F. 141v: Haman, hanged**

Next to lines: III: 4831-4850, 4061-67

Details in image from text: 'This Aman made of hatrede to be set / Affor the paleis a myhti strong gibet' (III: 4829-30)

Details in image not from text: location – not outside palace.

Details in text not in image:

#### **F. 143v: Duke Hanno blinded and wounded**

Next to lines: III: 4194-4207

Details in image from text:

He was dispoilled his doublet eek unlacid  
loynt fro ioynt hewen and dismembrid  
And from his hed his eyen out arraced

(III: 4202-04)

Hanno is depicted here as naked but for a loincloth with bleeding eyes.

Details in image not from text: shown covered in wounds rather than dismembered.

Details in text not in image:

#### **F. 146r: Bones of King Lycurgus cast into sea**



Next to lines: III: 3207-27

Details in image from text:

But or he deied as he lay bedreede  
He bad his bonys sholde be caste in deede  
Amynd the se ferr out fro the stronge  
That his statutes myhte in ther strengthe stonde

(III: 3217-20)

In this image, an unnamed character in a red headdress, casts the skull of Lycurgus into the sea (here represented as a narrow stream). Other bones/body parts can be seen floating in the water.

Details in image not from text:

Details in text not in image:

#### **F. 148v: King Pyrrhus slain by stone**

Next to lines: IV: 3875-91

Details in image from text: 'For conclusion this was his laste fall / Slayn with a ston as he cam to ther wall' (IV: 3890-92).

Details in image not from text: shows a number of stones falling from the city wall, not just one.

Details in text not in image: 'His hed smet off in the same place' (IV: 3892) and sent to Antigonus following his death.

#### **F. 150v: Arsynoe and Demetrius**

Next to lines: IV: 4036-4057

Details in image from text: 'With suerdis drawe the knihtis thilke niht / To slen hem both wer purposed anon riht' (IV: 4023-24) – one knight is shown with a drawn sword.

Another character stands in the background. Arsynoe clutches the wounded body of Demetrius:

Enbracyng hym with al his woundis greene  
And in hir armys al be that he lay ded  
She kissed his mouth cold blew and nothyng red

(IV: 4057-59)

Details in image not from text:

Details in text not in image: Arsynoe is described as naked, but is clothed in a white smock in the image. Likewise, the bed is omitted.

### **End of Book IV/start of Book V**

#### **F. 153v: Duke Seleucus killed by fall from horse**

Next to lines: V: 225-47

Details in image from text: 'Fill from his courseer & brak his nek assonder' (V: 245)

The horse is in mid-gallop, and Seleucus's spur is caught in the reins.

Details in image not from text:

Details in text not in image: whole chapter is on Seleucus and Antiochus, two brothers who were perpetually quarrelling and making war on each other. The text finishes with a description of Antiochus' imprisonment by Ptolemy, his rescue by a poor woman and his re-capture and murder by highwaymen. Only the last three lines describe the end of Seleucus.

#### **F. 156v: Marcus Regulus slaying dragon**

Damaged

Next to lines: V: 487-504

Details in image from text:

Besude a ryuer ther was a gret dragoun

So horrible as maad is mencion

[...]

But bi the manhood of Marchus Regulus

Islayn was this monstrous serpent

(V: 494-96, 502-04)

Details in image not from text:

Details in text not in image: the size of the dragon ('an hundred feet & tueyne', 498) and his location by a river.

#### **F. 157v: Marcus Regulus cast into prison at Carthage**

Next to lines: V: 561-581

Details in image from text: 'when he was falle in age' (V: 565) – text constantly refers to Marcus's increased years; here and in the following images he appears as a bent and bearded old man.

His mene slayn took hym in bataille

Into Cartage sent him prisoner

And ther he lay in stronge cheynys bounde (V: 574-76)

Details in image not from text: two unnamed characters leading Regulus to his prison – as always, characters unnamed in the text remain unlabelled in the image.

Details in text not in image: much of the text focuses on the honour done to Regulus by the Romans.

#### **F. 158r: Marcus Regulus welcomed to Rome**

Next to lines: V: 603-623

Details in image from text:

Romeyns gretli reiosshed at his coming

And specially for his delyueraunce

[...]

Welcome merour of knihtli gouernaunce

(V: 610-11, 614)

This shows Regulus' return to Rome from Carthage where he is offered in return for the young knights the Romans have taken prisoner. He walks through the gates of the city, welcomed by one unnamed figure, with other heads crowding behind.

Details in image not from text:

Details in text not in image: much of the accompanying text is conversation – the rejoicing of the Romans at his return, and Regulus' own plea to be allowed to return to captivity (V: 652-58).

#### **F. 159v: Death of Marcus Regulus**

Next to lines: V: 724-53

Details in image from text:

First the liddis of his eien tweyne

Thei kutte hem of to encrece his peyne

[...]

‘And aftir this thei token a pleyn table  
 Fret ful of nayles sharpe whet & grounde  
 And thereupon naked thei hym bounde  
 Another table thei leide on hym alofte  
 Nailed also and atween these tweyne  
 Thei couched hym.

[...]

The blood ran out of eueri senew & veyne

(V: 734-36, 740-45, 747)

Table, Regulus and torturers spattered with blood.

Details in image not from text:

Details in text not in image: although the text describes Regulus as naked, he is depicted with a loin cloth in the image; his eyelids do not appear to have been removed.

### **F. 171r: Nero and Aggripina**

Next to lines: VII: 726-46

Details in image from text:

He mysusid his moodir Agripyne  
 And lik a tiraunt cruel & vengable  
 Which to remember it is abhominable  
 He made hir wombe be korue upon a day  
 To seen the place nyne monethes wher he lay

(VII: 728-32)

Aggripina lies on the floor cut open; an unnamed character stands next to her brandishing a knife.

Details in image not from text: Nero's appearance – long ears like an animal or devil.

Details in text not in image: Nero's catalogue of crimes.

### **F. 171v: Nero fleeing**

Next to lines: VII: 768-794

Details in image from text:

Romeyns aftir soone  
 Pursued hym upon eueri side  
 [...]  
 Bi a deep maris as Nero took his fliht  
 Whan he sauh he myhte nat asterte  
 He was so pursued by a Romeyn kniht

(VII: 763-64, 768-70)

Image shows Nero fleeing, with the 'knyghtes of rome' beneath. They appear to be talking and the right one gestures towards Nero, whose attitude shows him in flight.

To fynde socour he myth nat dyuerte  
 Rooff hymself anon unto the herte  
 With a sharp dagger a cursed eende loo

(VII: 771-73)

Details in image not from text:

Details in text not in image:

### **F. 175r: Vitellius**

Next to lines: VII: 1062-78

Details in image from text:

Halff naked he was & haluendel lclad  
Al alone lik as he was founde  
So in the cite affor the peeple lad  
Bothe his hondis behynde his bak wer bounde  
With myhti cheynys & with ropis rounde'  
Lik a wood man of look & of visage  
The peeple to hym hauyng this langage

(VII: 1062-1068)

Image shows him bound and chained, with citizens rebuking him

Details in image not from text:

Details in text not in image: his many crimes and final fate:

With suche rebukes & casting of ordure  
With donge & clay was blottid his visage  
[...]  
With cordes drawen he was be gret outrage  
[...]  
Ther most cheef rakes or galwes of the toun  
Wher is of custum doon execucioun  
Summe remember he slayen was in haste  
With sharpe suerdis dismembred on the ground  
His careyn aftir into Tibre cast  
With a large hook of iren, sharp & round

(VII: 1076-77, 1079, 1081-86)

## End of Book V/start of Book VI

### F. 180r: Jewish woman roasting child

Next to lines: VII: 1482-1504

Badly damaged – the Jewish woman has been largely erased.

Details in image from text:

Enfamyned hem for lakkyng of vitaille  
A certeyn woman thus seith the cronicler  
Rosted hir child whan vitaille dide faille  
[...]  
Which in a woman was to horrible a deede

(VII: 1484-85, 1488)

Details in image not from text:

Details in text not in image:

### F. 180v: Priests of temple showing treasures to Titus

Next to lines: VII: 1524-1544

Details in image from text:

Of the temple a preest that was ful olde  
[...]  
That ther tresour sholde weel be seene  
Of the temple & shewed to Titus  
In tokne eek ther it was whilom so glorious

(VII: 1532, 1536-37)

Titus stands at the temple entrance whilst a priest stands at the temple door showing him unidentifiable treasure.

Details in image not from text:

Details in text not in image: 1,100,000 Jews who died by the sword, through starvation, fire and pestilence; the selling of survivors to the Saracens.

#### **F. 187v: Sapor and Valerian**

Next to lines: VIII: 449-69

Details in image from text:

To knele on foure & to profre his bak  
Vnto Sapor whan hym list to ride  
Therbi to mounte

(VIII: 453-55)

Valerian remains in full regalia and kneels before the horse, with Sapor standing on his back.

Details in image not from text:

Details in text not in image:

#### **F. 195v: Decius and Magnentius**

Next to lines: VIII: 1146-62

Details in image from text: Magnentius is warred on by Constantinius and initially resists but eventually:

Magnencivs for verray sorwe & shame  
Bood no lenger but gat hym a sharp kniff  
Sool be hymself wherof he was to blame  
Roof thoruh his herte & loste so his lyff  
His brother Dencivs partable of the stryff  
Aboute his necke cast a myhti corde  
And heeng hymselfe bookis so recorde

(VIII: 1156-62)

Details in image not from text:

Details in text not in image:

#### **F. 196r: Constantine with leprosy**

Next to lines: VIII: 1177-1197

Details in image from text:

Fill to be leper cronicles expresse  
His soor so greuous that no medecyne  
Mihte auaile his seeknesse to recure

(VIII: 1183-85)

Constantine's hands in the image point to these lines, his whole body covered in sores.

Details in image not from text:

Details in text not in image: the proposed cure (to bathe in the blood of young children) and his subsequent 'change of sentence' (VIII: 1204) preferring to remain ill 'rather than blood to sheede' (VIII: 1213). The image, in particular Constantine's body, appears to 'bracket' the lines which propose this cure.

#### **F. 196v: Constantine with Peter and Paul**

Next to lines: VIII: 1214-35

Details in image from text:

He was visited vpon the nexte niht  
Petir and Poule to hym dede appere  
Sent fro the Lord as heuenli massagers

(VIII: 1219-21)

Details in image not from text:

Details in text not in image:

#### **F. 198r: Constantine praying before handkerchief of St. Veronica**

Next to lines: VIII: 1358-72

Details in image from text: text does describe Constantine kneeling in prayer 'With gret reuerence & humble affeccoun / Whan he did of al his clothes white' (VIII: 1339-40).

Details in image not from text: depicts the handkerchief of St. Veronica where the text describes how he knelt 'tofor Seynt Petir of gret deuocioun' (VIII: 1342). Image also shows him crowned, where the text explicitly states that he removes his crown

Details in text not in image: 'made his confessioun in open audience' (VIII: 1344) and 'this exauple in open he hath shewed' (VIII: 1366) where the image depicts him alone.

#### **F. 199r: Tau cross**

Next to lines: VIII: 1426-39

Details in image from text: text mentions a cross, not a Tau cross specifically.

Details in image not from text: depicts the vision alone, not Constantine witnessing it.

Details in text not in image:

#### **F. 200r: Julian the Apostate crowned by flying devils**

Next to lines: VIII: 1492-1512

Details in image from text:

Be fals illusioun in the peeplis sihte  
Of wikked spiritis had so gret fauour  
A crowne of laurer upon his hed aliht  
Made folke to deeme bi ful fals errour  
It cam be miracle to chese hym emperour  
Which of trouthe as in existence  
Was but collusion & feyned apparence

(VIII: 1499-1505)

Sitting on a throne, Julian is crowned by two flying devils surrounded by his subjects.

Details in image not from text:

Details in text not in image: Julian's apprenticeship to sorcery is indicated by the devils, but his later crimes – breaking of crosses, slaying martyrs, and so on – are not depicted.

#### **F. 201r: Julian pierced by spear**

Next to lines: VIII: 1583-1607

Details in image from text:

A kniht vnknowe angelic of visage  
Fresshly armyd to punshen his outrage  
With a sharp spere thoruh euery synwe & veyne  
Of this tiraunt roof the herte on tweyne

(VIII: 1600-03)

Details in image not from text: the unusual appearance of Julian's killer, described by Bergen as 'a peculiar headdress of red pom-poms'.<sup>3</sup>

Details in text not in image:

Took the bloode that he dide bleede  
This deuclish man deying in despair  
Despiht of Iesu cast up in the heir

(VIII: 1629-31)

Also not depicted is the description of Mercurius rising from his grave to kill Julian and his armour going missing and returning the following day.

#### **F. 201v: Tanned skin of Julian nailed to palace gate**

Next to lines: VIII: 1630-52

Details in image from text:

His bodi flayen & his skyn was take  
Tawed aftir be presept and biddynge  
Souple and tendre as thei coude it make  
[...]  
He did it naille upon his paleis gate

(VIII: 1632-34, 1638)

Two large nails attach Julian's skin to the wall next to the palace entrance.

Details in image not from text:

Details in text not in image:

#### **F. 203r: Head of Duke Fyryne (Firmus) impaled on pole over gate of Caesarea**

Next to lines: VIII: 1737-62

Details in image from text:

Of which Feryn be ful cruel hate  
In that contre presumptuously regnyng  
Smet of his hed & set it on the gate

(VIII: 1744-46)

Firmus's head is shown impaled upon a pike, high above the city gates

Details in image not from text:

Details in text not in image: Theodosius cutting off Firmus' head.

#### **F. 204v: Maximus hung by Arbogastes**

Next to lines: VIII: 1877-1904

NB. Maximus is labelled in the image but the text describes the murder of Valentinian who 'with gret apparaile / Bi Arbogastes took pocessioun' (VIII: 1870-71).

Details in image from text: 'Vp in a tour he heen hym traitourli' (VIII: 1884).

Details in image not from text:

Details in text not in image: subsequent war with Theodosius.

#### **F. 205r: Theodosius praying**

Next to lines: VIII: 1905-28

Details in image from text:

He lefte all thing & took hym to praiere  
[...]

---

<sup>3</sup> Bergen, IV, p. 45.

And first of alle he fill doun on his kne  
And to Iesus gan make his orisoun

(VIII: 1911, 1914-15)

Theodosius kneels, crowned, hands raised heavenwards.

Details in image not from text: Jesus appears, nimbed, in a cloud at the top of image.

Details in text not in image: the battle between Theodosius and Arbogastes.

#### **F. 206r: Arbogastes and Eugenius**

Next to lines: VIII: 1989-2009

Details in image from text: 'Eugenius take, aftir lost his hed / And Arbogastes slouh hymself for dred' (VIII: 1994-95).

Both men lie dead on the floor. Eugenius has been beheaded, whilst Arbogastes holds a knife to his chest.

Details in image not from text:

Details in text not in image: the miraculous weather ('vnwar vengeance of tempest and of thundir', VIII: 1992) which saved Theodosius.

#### **F. 206v: Bishop Ambrose meeting Emperor Theodosius**

Next to lines: VIII: 2034-58

Details in image from text:

The same emperour cam aftir to Melan  
Wolde haue entrid at a solempnite  
The cathedral church in his most rialte  
Bisshop Ambrose at the porche hym mette  
And of purpose manli hym withsette

(VIII: 2033-37)

Theodosius's hands are clasped in prayer, whilst the Bishop stands between him and the church door, his hand pointing in the direction from which Theodosius appears to have come (in the text he tells him to return to his palace, and to remain there unseen for eight months).

Details in image not from text: the other small character bearing a sword at the left of the image, perhaps a sword bearer.

Details in text not in image:

#### **F. 208v: Bearded man cutting of Rufinus' head and arm**

Next to lines: VIII: 2213-35

Details in image from text:

At Constantynople vnwarli he was take  
First bounde in cheynys and aftir serued thus  
Be trewe iugement of Honorivs  
His hed smet of and his riht hand in deede

(VIII: 2222-25)

Details in image not from text: the unnamed man wielding a large, curved sword who carries out the beheading.

Details in text not in image:

#### **F. 209r: Hand of Attalus smitten off**

Next to lines: VIII: 2276-88

Details in image from text:



First Attalus for his tirannye  
Whan he in Gaule was maad a gouvernour  
Went in Spaigne with a gret companye  
Did his peyne and fraudulent labour  
Be fals sleihte to be mad emperour  
Take and bounde exilid for falsnesse  
His hand smet of, eended in wrechidnesse

(VIII: 2283-89)

The moment of his hand being cut off is shown, and Attalus falls forward his other hand stretching upward.

Details in image not from text:

Details in text not in image:

## End of Book VI/start of Book VII

### F. 217r: King Arthur and Roman emissaries

Next to lines: VIII: 2927-47

Details in image from text:

First of assent the kyng thei gan salue  
Next aftir that thei tolde who them sente  
And ther letters meekli thei presente

(VIII: 2936-38)

Two emissaries kneel before Arthur, presenting their credentials to him

Details in image not from text: the sword-bearer standing to the left of Arthur.

Details in text not in image: Arthur's successes in battle before this point, and the departure of the emissaries with fine gifts.

### F. 218r: Heathen kings slain by Arthur

Next to lines: VIII: 3004-31

Details in image from text: 'He slouh that day of Sarsyns kynges fyue' (VIII: 3024. Five crowned figures lie in a variety of awkward postures at the bottom of the image.

Details in image not from text:

Details in text not in image: the damages suffered by both sides:

The grete slaughtre theffusion of blood  
That was that day vpon outhir side  
[...]  
That yiff I sholde theron longe abide  
To write the deth the slaughtre & the maneere  
Touchyng the feeld wer tedious for to here

(VIII: 3025-26, 3029-31)

The image shows the armies of Arthur unscathed.

Also omits Arthur's noble actions after the battle ('Of gentillesse Arthour anon riht / Leet the bodi of Lucyus be carried / Ageyn to Rome', VIII: 3036-38) and ensuring all the dead were buried.

### F. 219r: Tomb of Arthur

Next to lines: VIII: 3111-29

Details in image from text: the tomb is not described in text, although the final stanzas of the poem discuss the prophecy that Arthur will one day 'Out of Fairye & regne in

Breteyne' (VIII: 3115) and the penultimate stanza records its epitaph: 'Heer lith kyng Arthour which shal regne ageyn' (VIII: 3122).

Details in image not from text:

Details in text not in image: omits ending to Lydgate's Arthuriad – that is, Mordred's attempt to usurp the crown and their final battle.

#### **F. 220v: King Sindbal hanged on gibbet**

Next to lines: VIII: 3242-55

Details in image from text:

Took ther kyng & foortwith anon riht  
As the chronicle pleyntli doth recorde  
On hihe galwes he heng hym with a corde

(VIII: 3246-48)

Details in image not from text:

Details in text not in image:

#### **F. 221v: King Alboinus**

Next to lines: VIII: 3312-29

Details in image from text:

Whil he lay & sleepe  
Fill upon hym with sharp suerdis grounde  
Hir lord was slayn alas he took no keepe  
Or he deide Fortune he hath founde  
A speris hede to a tronchoun bounde  
Hymself defending in that mortal striff  
But slayn he was be tresoun of his wyf

(VIII: 3312-18)

The two squires hold raised swords (although both are named in the text, neither is labelled here). Albonius lies in bed, wielding a truncheon rather than a broken spear, covered in bleeding wounds.

Details in image not from text:

Details in text not in image: the flight of Rosamund and Melchis to Ravenna following this, and their subsequent marriage.

#### **F. 222r: Death of Queen Rosamond and Squire Melchis**

Next to lines: VIII: 3340-63

Details in image from text:

And Rosamunde of infernal falsnesse  
Took a goblet with licour gret foisoun  
Gaf hym drynke wyn medlid with poisoun  
He drank up half & therwithal he gan  
Brest and beli to suelle & arise  
Intoxicat wex dedli pale & wan  
And whan he dide hir tresouns aduertise  
He made hir drynke in the same wise  
Maugre hir wil she might it nat restreyne  
Guerdon for moordre thei deide bothe tweyne

(VIII: 3344-53)

Details in image not from text: the servant standing behind holding the goblet, apparently indifferent to the scene before him. Also, rather than showing the swelling caused by the poison, the artist has depicted both Rosamund and Melchis with burst stomachs.

Details in text not in image:

**F. 223r: Muhammad**

Next to lines: IX: 85-98

Details in image from text:

On his shuldres wer ofte tymes seyn  
Whan he to folkis shewed his presence  
Milk whit dowes which that piked greyn  
Out of his eris affermyng in sentence  
Thei cam by grace of goostli influence  
Hym to visite to shewe & specefie  
He was the prophete that callid was Messie

(IX: 92-98)

Raised hands indicate his preaching and exposition to a group of four figures, all of whom stare at Muhammad, one clasping his hands in prayer, another raising his hands towards Muhammad.

Details in image not from text:

Details in text not in image: the epileptic fits suffered by Muhammad: 'a siknesse, fil ofte sithes doun' (IX: 86).

**F. 224r: Muhammad devoured by sows**

Next to lines: IX: 148-66

Details in image from text: 'Fill in a podel deuoured among swyn' (IX: 154). Muhammad lies in a puddle with a sow attached to each sleeve.

Details in image not from text:

Details in text not in image: the various sins of Muhammad and the repeated declarations of his drunkenness:

Al his werkis concluding on falsnesse  
Whan he drank wyn he fill in dronkenesse  
Bad the peple lik a fals propheete  
Drynke water & good wyn to lete

(IX: 137-40)

And:

Echon in ordre grounded on falnesse  
Lik a glotoun deied in dronkenesse  
Bi excesse of mykil drynkyng wyn

(IX: 151-53)

**F. 229v: Emperor of Constantinople (Constantine, son of Heraclius)**

Next to lines: IX: 610-27

Details in image from text:

And secreli he gan hymself remewe  
To be bathed in a preue stewe  
Of enmyte ther he was espied  
His owne knihtes lik as it is founde  
Be conspiracioun certeyn of hem allied

Fill upon hym with sharp swerdis grounde  
And merciless with many mortal wounde  
Thei slouh hym ther on hym thei wer so wood  
Amyd the stewe, naked as he stood

(IX: 608-616)

Two knights stand behind Constantine, with raised swords. Constantine stands covered in many wounds.

Details in image not from text:

Details in text not in image: Constantine's prior desecration of temples and the subsequent murder of the conspirators by his son.

### **F. 230v: Duchess Romilda & King Cakanus**

Next to lines: IX: 687-712

Details in image from text: the castle of 'Forgoil' in the background to which Romilda retires following the death of her husband at the hands of Cakanus.

She is agreed be composicioun  
To yield the castel in haste onto the kyng  
She for to come withoute more tarieng  
Lik a duchesse hirsiluen to presente  
Wheras the kyng sat armyd in his tente

(IX: 696-700)

The image shows Romilda presenting Cakanus with the keys to her castle, which she points at with her raised left hand.

Details in image not from text:

Details in text not in image: the wars preceding this scene, the death of Romilda's husband. Her subsequent night with Cakanus, who then spurns her, leaving her to 'Tuelue in noumbre that duelled in his hous / Most frowardli her beute haue abusid' (IX: 709-10) and 'How she wex afftir so abhomynable / To been acqueynted with gromys of the stable' (IX: 713-14) and her final death 'fichched on a stake' (IX: 719).

## **End of Book VII/start of Book VIII**

### **F. 233r: Shipwreck of Aribertus**

Next to lines: IX: 890-905

Details in image from text:

Took a vessel and entrid is the see  
With sodeyn tempest assailed & dirknesse  
His barge pershid bi gret aduersite  
And he was drowned with al his gret richesse (IX: 890-93)

Upside-down one-masted ship depicted, with Aribertus under the water.

Details in image not from text:

Details in text not in image:

### **F. 233v: King Desiderius**

Next to lines: IX: 953-73

Details in image from text: 'With myhti cheynis fetrid in prisoun / Lik a wrech in sorwe & in penaunce' (IX: 961-62).

Details in image not from text: the two hangmen placing a noose around Desiderius' neck.

Details in text not in image: 'Deide at myscheef ther geyned no raunsoun' (IX: 963), without specifying the details of his death.

#### **F. 235r: Two cardinals before Pope John XII**

Next to lines: IX: 1079-1099

Details in image from text:

Too cardinals of purpose did entende  
His vicious lyff to correcte & amende  
[...]  
He to do vengeaunce made no tarieng  
Bood no lenger this iugement yiuying  
Kitt of the nose felli of the ton  
Hond of the tothir and ech was callid lohn

(IX: 1077-78, 1089-92)

The two cardinals stand before John, one missing his nose, the other with his hand falling to the ground in front of him. Pope John holds a knife in his left hand.

Details in image not from text:

Details in text not in image: John's many vices 'For which he was deposid & put down / Bi cardynalis for his cursidnesse' (IX: 1097-98).

#### **F. 239r: Duke Isaac**

Next to lines: IX: 1413-32

Details in image from text: 'Smet of the hede of the massager' (IX: 1414).

Details in image not from text: an attendant of Isaac wields the sword which kills the messenger sent from Andronicus. The text suggests it is Isaac himself who commits this act.

Details in text not in image:

#### **F. 239v: Andronicus blinded**

Next to lines: IX: 1464-77

Details in image from text: this image shows the moment after his blinding where:

And ouermor he hadde this reward  
Withoutyn helpe socour or repiht  
Rood on an asse his face set backward  
The assis tail holdyng for depiht  
Whom to beholde the peeple hath deliht

(IX: 1464-68)

Details in image not from text:

Details in text not in image: his capture ('Stood al naked quakyng in his peyne / And first rent out oon of his eien tweyne', IX: 1462-63); also the text only refers to one of his eyes being removed, whereas the image shows both; the people watching his shame ('To poore and riche thoruhoute the cite / Hym to rebuke was grauntid liberte', IX: 1469-70) and his final death – 'be doom lhangid on an hih gibet' (IX: 1473).

#### **F. 241r: William of Sicily blinded**

Next to lines: IX: 1569-92

Details in image from text: 'His eyen tweyne rented out of his hed / Afftir deide in myscheef and in dreed' (IX: 1574-75).

Details in image not from text:

Details in text not in image:

**F. 243r: Duke Henry, son of Emperor Frederick II**

Next to lines: IX: 1729-49

Details in image from text: Lydgate notes that the details of Henry's death are not known, and so lists all the possibilities.

Summe bookis seyn he was take & brought  
To his fadir of doom to haue sentence  
[...]  
As he was lad alas on horseback  
His hors fill down & so his nekke he brak  
Summe bookis reherse of hym & seyn  
His fadir took geyn him occasioun  
And whan he hadde longe in cheynis leyn  
At gret myscheef he deied in prisoun  
And summe seyn how that he fill down  
Of a bregge Bochas rehersith heer  
And drowned was in a deep ryueer

(IX: 1730-31, 1735-43)

The image shows a bridge, and Henry tumbling headfirst into the water.

Details in image not from text:

Details in text not in image: the reason for this imprisonment, that is, his advice to his father not to do violence to the church.

**F. 247v: Pope Boniface**

Next to lines: IX: 2112-32

Details in image from text:

The pope ay kept withynne the castel strong  
Of auenture nat bidyng ther riht long  
Fill in a flux and afterward for neede  
For hunger eet his hondis as I reede

(IX: 2115-18)

Boniface stands at a window, apparently having eaten his own hands.

Details in image not from text:

Details in text not in image: 'Hour of his deyng it is maad mencion / Aboute the castel was meruiellous lihtnyng' (2119-20).

**F. 248v: Death of Jacques de Molar**

Next to lines: IX: 2226-37

Details in image from text: 'to asshes he was brent' (IX: 2237).

Details in image not from text: also takes details from earlier description of destruction of other Knights Templar who were tied to 'myhti stakes' (IX: 2214).

Details in text not in image:

**F. 252r: Duke Charles of Tarentum**

Next to lines: IX: 2490-2515

Details in image from text:

On horsbak sitting in knihtli wise  
Hurt with an arwe fill lowe down to grounde

Wherbi he kauhte his laste fatal wounde

(IX: 2501-03)

NB. Although he falls from the horse to the ground, the arrow is not depicted.

Details in image not from text:

Details in text not in image:

A man of armys beying a soudiour  
With the Pisauns wer it wrong or riht  
Of fals disdeyn that day did his labour  
To trede on Charlis in the peeplis siht  
Whan he lay gruff

(IX: 2504-08)

#### **F. 252v: Duke Gaultier**

Next to lines: IX: 2560-73

Details in image from text: 'Took hym at myscheef & quakyng in his dreed / Of hih despiht in hast smet of his hed' (IX: 2572-73).

Details in image not from text:

Details in text not in image: the resolution of Gaultier's son, also called Gaultier, to avenge his father's death besieging the city, and finally becoming governor in order to plunder and steal.

#### **F. 255r: William d'Assise and Gaultier's son**

Next to lines: IX: 2760-83

Details in image from text:

With Guillamyn to them he sent also  
His sone and heir to stynte al ther rage  
Wers than his fadir of wil and of corage  
Bothe attonis wer hangid anon riht  
Tofor the paleis in Gaulteres siht

(IX: 2765-69)

Palace in which Gaultier hides depicted in the background, whilst a group of rejoicing citizens stare up at the gallows.

Details in image not from text:

Details in text not in image:

Another also that callid was Herry  
Which hadde afforne youe instruccion  
Vnto Gaulteer and was eek gret enmy  
[...]  
With sharp suerdis he was al to hewe

(IX: 2770-72, 2776)

#### **F. 255v: Gaultier's death**

Next to lines: IX: 2791-2818

Details in image from text: 'Of auenture a certeyn Florentyn / Smet of his hed this was his fatal fyn' (IX: 2803-04).

Details in image not from text: two figures who kill Gaultier are not dressed as soldiers as given in the text.

Details in text not in image: battle of Poitiers where John was taken prisoner by the English and from which Gaultier fled.

**F. 258r: King Andreas of Hungary strangled by Philippa Catanensi and her son Robert**

Next to lines: IX: 2994-3021

Details in image from text: 'The kyng Andree was strangled with a corde' (IX: 3007).

Depicted with a rope around his neck the two ends of which are held by Philippa Catanensi and her son. Their involvement is found a few lines later and is intimated by the judge appointed to the case:

Be evidencis ful abhomynable

Philipot lcallid Cathenoise

Hir sone, hir douhtir that thei wer coupable

(IX: 3016-18)

The daughter is not depicted in this image – just Philippa and her son.

Details in image not from text:

Details in text not in image: their punishment: 'with cheynis bounde to stakis thei wer brente' (IX: 3021).

**F. 259v: Prince Edward and troops at Poitiers**

Next to lines: IX: 3126-53

Details in image from text:

His [John's] princis slayn ther baneres nor penouns

Nor brode standardis mihte hem nat auaille

The tras out south spoiled of plate & maile

(IX: 3243-45)

Pile of corpses and weapons lie in front of Edward and his troops.

Details in image not from text:

Details in text not in image: text is about defeat of French but specifically about Edward's capturing of John which is not depicted in the image.



## APPENDIX C

### CATEGORISATION OF HARLEY IMAGES

#### 1. Deaths of children

- f. 30r – Athamas and Learchus
- f. 30r – Athamas and Ino
- f. 31v – Oetes, Jason and Medea
- f. 33r – Medea killing children (cutting throats)
- f. 43v – Oedipus hanging from tree with bleeding feet
- f. 53r – Atreus killing Thyestes children (cutting throats)
- f. 53r – Atreus serving Thyestes' children for dinner
- f. 90v – suicide of Canace by sword, child eaten by dogs
- f. 132r – death of Atys, son of Croesus (accidentally killed by spear)
- f. 180r – Jewish woman roasting her child

#### 2. Other images with children

- f. 89v – Canace with baby
- f. 90v – Canace with infant, pen and sword
- f. 126r – shepherd Sparagos, his wife, infant Cyrus and wild beast
- f. 132v – Croesus seized by knight sent to seize him

#### 3. Matricide/patricide

- f. 35v – Scilla decapitating Nisus
- f. 35v – Scilla presenting the head to Minos
- f. 45r – Oedipus kills father (with sword, in battle)
- f. 171r – Nero having his mother Agrippina cut open

#### 4. Murder of other family members

- f. 63v – Meleager killing his two uncles (by sword)
- f. 64v – Althaea throwing brand back into fire (thereby ending Meleager, her son's, life – but fully grown by this stage, so not included in 'death of children' category)

#### 5. Suicide by sword

- f. 39r – Phaedra
- f. 50r – Jocasta
- f. 65r – Althaea
- f. 90v – Canace (child eaten by dogs)
- f. 95r – Saul

#### 6. Other suicides

- f. 105r – suicide of Lucrece (with dagger rather than sword)
- f. 114v – suicide of Dido (by fire)
- f. 195v – suicides of Decius (hanging) and Magnentius (stabbing)

- f. 206r – deaths of Arbogastes (suicide) and Eugenius (decapitated)
- 7. Self-mutilation**
- f. 48r – Oedipus tearing out eyes
  - f. 100v – Scaevola holds hand in fire
  - f. 117r – Sardanapalus runs/falls into fire
  - f. 247v – Pope Boniface eating own hands
- 8. Other deaths by sword**
- f. 45r – Oedipus kills father
  - f. 46v – Oedipus kills sphinx
  - f. 54v – Egisthus's murder of Atreus
  - f. 63v – Meleager killing his two uncles
  - f. 88r – Pirrus killed by Orestes in front of Apollo
  - f. 100v – Mucius Scaevola slays prince instead of Porcenna
  - f. 150v – Arsinoe and Demetrius – Demetrius slain by sword
  - f. 218r – heathen kings slain by Arthur
  - f. 221v – King Albonus murdered in bed
  - f. 229v – Constantine, son of Heraclius, murdered in bath by knights
  - f. 239r – Duke Isaac killing messenger from Andronicus
- 9. Dismemberment/disfigurement**
- f. 87v – Pirrus dismembering Polyxena
  - f. 171r – Nero having his mother Agrippina cut open
  - f. 196r – Constantine with leprosy
  - f. 208v – bearded man cutting of Rufinus's head and arm
  - f. 209r – hand of Attalus smitten off
  - f. 235r – two cardinals before Pope John XII, one with no nose, one with no hand
  - f. 247v – Pope Boniface eating own hands
- 10. Blinding**
- f. 48r – Oedipus tearing out eyes
  - f. 121v – Josiah blinded by sun
  - f. 123v – Zedekiah's eyes put out
  - f. 143v – Duke Hanno blinded and wounded
  - f. 239v – Andronicus riding a mule, after being blinded
  - f. 241r – William of Sicily blinded
- 11. Decapitation of people**
- f. 35v – Scilla decapitating Nisus
  - f. 35v – Scilla presenting the head to Minos
  - f. 69r – Hercules cuts head off Cacus
  - f. 206r – deaths of Arbogastes (suicide) and Eugenius (decapitated)
  - f. 252r – death of Duke Gaultier (beheaded)
  - f. 255v – Gaultier's death (beheaded)
- 12. Death of animals**
- f. 31r – Jason killing the dragon
  - f. 63v – Atalanta killing boar

- f. 68r – Hercules and slain bull of Crete (decapitated)
- f. 69r – Hercules cuts head off dragon
- f. 156v – Marcus Regulus slaying dragon (with sword)

### **13. Animals killing/eating people**

- f. 90v – suicide of Canace by sword, child eaten by dogs
- f. 108r – Jadan eaten by lion
- f. 109r – Jeroboam devoured by dogs
- f. 135v – remains of Cyrus devoured by dogs
- f. 224r – Muhammad devoured by sows

### **14. Animals offering succour**

- f. 126r – shepherd Sparagos, his wife, infant Cyrus being suckled by wild beast

### **15. Hangings**

- f. 141v – Haman
- f. 204v – Valentinian (labelled Maximus) hung by Arbogastes
- f. 220v – King Sindbal hanged on gibbet
- f. 233v – King Desiderius in prison, apparently about to be hanged
- f. 255r – deaths of William d'Assise and Gaultier's son

### **16. Fire**

- f. 33r – Creusa being burnt
- f. 49v – cremation of Polynices and Eteocles
- f. 63r – Queen Althaea taking brand from fire
- f. 64v – Althaea throwing brand back into fire (thereby ending Meleager's life)
- f. 114v – suicide of Dido (by fire)
- f. 100v – Scaevola holds hand in fire
- f. 117r – Sardanapalus runs/falls into fire
- f. 133r – Croesus kneeling in fire
- f. 248v – death of Jacques de Molar at the stake

### **17. Drowning/shipwreck**

- f. 24r – Pharaoh chasing the Israelites and a carriage
- f. 39r – Hippolytus's chariot falling into water
- f. 74v – Narcissus falling into well
- f. 233r – shipwreck of Aribertus
- f. 243r – Duke Henry, son of Emperor Frederick II falling off bridge into river

### **18. Other deaths: deliberate**

- f. 34v – Androgeus pushed from tower
- f. 40v – Jael killing Sisera with nail
- f. 70r – Hercules shoots Nessus
- f. 76v – Orpheus slain by two women
- f. 83r – Samson slaying Philistines (using the jawbone of an ass)
- f. 84r – Samson pulling down temple
- f. 97v – Adoram stoned to death
- f. 159v – death of Marcus Regulus (torture)
- f. 201r – Julian the Apostate pierced by spear (murdered)

- f. 222r – deaths of Queen Rosamund and squire Melchis by poison
- f. 252r – death of Duke Charles of Tarentum, shot with arrow
- f. 258r – King Andreas of Hungary strangled by Philippa Catanensi and her son

#### **19. Other deaths: accidental**

- f. 148v – Pyrrhus slain by stone
- f. 153v – Duke Seleucus killed by fall from horse

#### **20. Evidence of violence**

- f. 70v – Deianara holds up bloodstained shirt of Nessus
- f. 135r – remains of King Cyrus floating in tub
- f. 201v – tanned skin of Julian nailed to palace gate
- f. 203r – head of Duke Fyryne (Firmus) impaled on pole
- f. 259v – Prince Edward and troops at Poitiers, standing on vanquished battle field

#### **21. Transformations**

- f. 75r – Cynarus striking at Mirra transformed into tree
- f. 36v – Scilla and Nisus as birds
- f. 74v – a narcissus flower

#### **22. Gods & prayer**

- f. 28r – Cadmus before Apollo
- f. 43r – Layus before Apollo
- f. 44v – Oedipus before Apollo
- f. 67v – Hercules before Jupiter
- f. 196v – Constantine with Peter and Paul
- f. 198r – Constantine praying before handkerchief of St. Veronica
- f. 199r – Tau cross
- f. 205r – Theodosius praying
- f. 206v – Bishop Ambrose meeting Emperor Theodosius

#### **23. Other religious images**

- f. 180v – priests of temple showing treasures to Titus
- f. 219r – tomb of Arthur

#### **24. Monsters, devils & mythological creatures**

- f. 28r – Bull of Thebes
- f. 31r – Jason killing the dragon
- f. 37r – Minotaur
- f. 46v – Oedipus kills sphinx with sword
- f. 68r – Hercules and slain bull of Crete (decapitated)
- f. 69r – Hercules cuts head off dragon
- f. 92v – Saul tormented by evil spirit
- f. 94v – witch of Endor (raises spirit)
- f. 156v – Marcus Regulus slaying dragon (with sword)
- f. 200r – Julian the Apostate crowned by flying devils

## **25. Moments representing speech**

- f. 11r – Temptation
- f. 94r – David before Abner
- f. 107r – Jeroboam and Jadan
- f. 175r – Vitellius naked and bound (moment prior to the torture inflicted upon him; represents moment of speech)
- f. 217r – King Arthur and Roman emissaries
- f. 223r – Muhammad preaching

## **26. Sex**

- f. 75r – Mirra stealing away from Cynarus (her father)
- f. 88v – Canace and Machaire in bed
- f. 101v – rape of Lucrece
- f. 129r – Candaules and his queen
- f. 150v – Arsinoe and Demetrius – Demetrius slain by sword
- f. 222r – deaths of Queen Rosamund and squire Melchis by poison
- f. 230v – Duchess Romilda giving keys of castle to King Cacanous

## **27. Battles**

- f. 93r – David and Goliath
- f. 128r – battle of Cyrus and Astyages
- f. 218r – heathen kings slain by Arthur
- f. 259v – Prince Edward and troops at Poitiers, standing on vanquished battle field

## **28. Imprisonment/capture**

- f. 50v – Oedipus tied to post
- f. 84r – Samson imprisoned
- f. 132v – Croesus seized by knight sent to seize him (also has child)
- f. 157v – Marcus Regulus imprisoned at Carthage
- f. 233v – King Desiderius in prison, apparently about to be hanged

## **29. Flight/exile/abandonment**

- f. 13r – the Expulsion
- f. 38r – Ariadne abandoned by Theseus
- f. 171v – Nero fleeing

## **30. Crowned/enthroned**

- f. 5r – St. Edmund enthroned
- f. 91v – Samuel crowning Saul
- f. 107r – Jadan before Jeroboam
- f. 111r – Joash being crowned by Joiada
- f. 200r – Julian the Apostate crowned by flying devils
- f. 217r – Arthur and Roman emissaries
- f. 223r – Muhammad preaching

## **31. Misc.: Biblical**

- f. 11r – Temptation
- f. 13r – Expulsion

- f. 24r – Pharoah
- f. 18r – Nimrod
- f. 83r – two foxes (part of Samson narrative)
- f. 83r – Samson bearing away gates of Gaza
- f. 83v – Delilah cutting Samson's hair
- f. 93r – David playing harp to Saul
- f. 93v – Saul in armour, unguarded
- f. 93v – David holding spear (although this relies on knowledge of text to interpret it as non violent)

### **32. Misc.: classical**

- f. 28r – city of Thebes
- f. 65r - Hercules
- f. 76r – Orpheus with harp and Euridice
- f. 88v – Canace receives sword
- f. 146r – bones of King Lycurgus
- f. 158r – Marcus Regulus welcomed to Rome
- f. 187v – Sapor and Valerian

## APPENDIX D

### RUBRICS

Folio	Rubric	Line reference	Position	Corresponds to <sup>1</sup>	Notes
5r	Here begynneth the Processe and the book of bochas with this Prologe / And the Fal Off mighty kynges & Prynces with othur Estatys / as a following in this book in Ordre. Incipit . <i>prologus</i>	l: 1-10	R	p. 1	
8r	Dialogus inter <i>gaudium</i> & <i>racionem</i>	l: 260	R		
10v	Explicit <i>prologus</i>	l: 469	R		
10v	here bochas wryt furst of the fal of adam and Eve hadde for the brekyng of the comaundement of almyghty god	l: 470-75	L	p. 13	
14v	The compleynt of John bochas vpon The fal of Adam	l: 785-87	L	p. 22 (identical)	
16v	The lenvoye of this tragedye	l: 967-68	L		
17r	Explicit	l: 1001	R		
17r	Next bochas wryt of the fal afftir adam of Nembroth the which was [superscript] the first foundour and gyunere of the tour of babylon	l: 1002-07	R	p. 28	
21v	The lenvoye of this tragedye	l: 1380-81	L		
21v	The thrydde tragedye of Satourn	l: 1401-03	L	p. 39	
23r	thanavs	l: 1492	R		
23r	horastres	l: 1506	R		
23v	Moydes	l: 1562	L		
24r	Oggigus	l: 1611	R		
26v	The lenvoye of this Tragedye	l: 1814-15	L		
27r	here folwith afftir satourn Jove kyng of Crete And of Agenor and his sone Cadmus with othir	l: 1842-46	R		
29r	Antheon	l: 2024	R		
30v	Ovidius de <i>transformato libro 3<sup>o</sup> in princi<sup>o</sup></i> & bochacius <i>libro 2<sup>o</sup> capitulo lxi</i>	l: 2145-47	L		
30v	The lenvoye	l: 2150	L		
31r	here folwith the stoory of Oetes kyng of Colchas & of his doughtir Medea And how Jason which which [sic] was sent out of Thesayle to wynne the flees of gold	l: 2171-78	R	p. 60	
33v	Mynos	l: 2407	L		
37r	queen Pasyphe	l: 2704	R		
39v	Zizara	l: 2888	L		

<sup>1</sup> Page reference in Bergen's edition.

41v	Gedeon	I: 3076	L		
42r	The lenvoye	I: 3102	R		
42v	here wryt bochas of kyng Jabyn & of queen Jocasta the which was wyf onto layvs kyng of thebes	I: 3130-34	L	p. 86	
42v	locasta	I: 3158	L		
50v	The lenvoye of this tragedye	I: 3186-87	L		
51r	this stoory makith mencyou <u>n</u> to bochas did approve Thyestes sone to the kyng callid Phylistynes of the compleynt doon by his brothir callyd Attrevs	I: 3844-50	L	p. 106	
55r	Senec Octaus	I: 4203	R		
55r	The lenvoye of this tragedye	I: 4215-16	R		
55v	This story declaryth of duk theseus and of Ypolyta the queen & of his brothir Pyrotheus with othir storyes	I: 4243-48	L	p. 118	
55v	liberales	I: 4257	R		
56v	accentum & aura	I: 4333	L		
57r	12 <sup>o</sup> de transformato	I: 4349	R		
59r	The lenvoye of this tragedye	I: 4530-31	L		
59v	in this chapitle bochas reprovith & blamyth not Only Pryncis but alle them that ovir lyghtly yive credence to euery tale and fable which is reportyd vn to them	I: 4558-66	L	p. 127	
61r	nota [faint]	I: 4733	R		
62v	The lenvoye	I: 4817	L		
62v	here begynneth a stoory of queen Althaea doughtir to kyng testius & she was weddid to Oene the kyng of Calydonye and of his sone Melleager & his fatal ende	I: 4845-52	L	p. 136	
67r	busyrys	I: 5221	R		
70v	Thenvoye of women [different hand]	I: 5517	L		
71r	The lenvoye	I: 5524	R		
71r	Incipit prologus secundi libri	II: 1-2	R		
73r	Explicit prologus	II: 161	R		
73r	This stoory makith mencyou <u>n</u> of these thre narcisus byblys & myrra & of ther ffate and fortune And of Orpheus and Evrydce his wyff	I: 5552-57	R	p. 156	
74r	Ovidius iij de transformato	I: 5618-19	R		
76r	brachia <i>domine</i> tendit & sponsam capere temptat nil nisi sedentes infelix accipit Auras Ob quam causam secundas spreuit nupcias	I: 5820-24	R		
77r	The lenvoye	I: 5874	R		
77r	Explicit	I: 5901	R		
77r	here bochas makith but final mencyou <u>n</u> in this chapitle of pryamus of troye be cause it was drawen & compyled in the book of Troye	I: 5902-07	R	p. 166	



79r	here spekith the auctor John bochas ageyns the surquedous pryde of hem that trusten in rychesse seyng these wordys vn to hem	I: 6042-47	R	p. 170	
79v	Here also John bochas put a greet preysyng & comendacyoun of suerte & standith in pouerte vndir these wordus in sentence	I: 6105-11	L	p. 172	
81r	Valorius	I: 6210	R		
82r	The lenvoye of this tragedye Apparteynyng to kyng Pryam & kyng lamedoun	I: 6308-11	R		
82v	here bochas declaryth the stoory of myghty Sampson & of dalida & hire disceyts doon by hire to Sampson	I: 6336-41	L	p. 179	
82v	<i>quid fortius leone quid dulcius melle</i>	I: 6350-51	L		
84r	The lenvoye of this tragedye	I: 6490-91	R		
85v	here descryveth myn auctour bochas the malyce of women in general	I: 6511-14	L	p. 184	
87r	this ballade declarith that no good woman ought of ryght to take a quarel ageyn John bochas though he wryte a processe ageyns them that be mysgovernyd	I: 6706-12	R	p. 189	
87r	Here folwith dyvers storyes how pirrus slowh fayre pollycene & of Canace the fayre & machayvs hir brothir and of ther wooful aventures	I: 6734-40	R	p. 190	
89r	The lettere of Canace sent to hire brothir Machayrs	I: 6882-84	R	p. 194	
91r	The lenvoye of the tragedye ageyn Cruel Prynces which of sodeyn Rancour been hasty of vengauce to doon dystrucoun	I: 7050-55	R		
91r	This stoory makith menciyoun of kyng saul the which was dysobedynt to the precept of of [sic] god which was his destrucciyoun	II: 162-67	R	p. 204	
95v	The lenvoye	II: 512	L		
95v	here John bochas makith a great comendacyoun vpon the vertu of Obedience	II: 533-36	R	p. 214	
96v	The stoory makith menciyoun of kyng Roboam which thorough fals counseil and mysrewle was brought to destrucciyoun	II: 624-30	L	p. 216	
98r	Josephus	II: 736	R		
98r	<i>Virtutem spuerit &amp; ominem Religionem</i>	II: 740-41	R		
98r	<i>Cum malis moribus principum corrumpitur conuersacio subiectorum</i>	II: 746-48	R		
98v	The lenvoye	II: 778	L		
99r	here bochas declarith shortly in this thrydde book how prynces euery greet stat that hath Rewle shulde gouerne his peple and his Reem	II: 806-11	R	p. 221	
100r	In this thrydde book bochas did aspye kyng Porcenna	II: 918-20	R	p. 225	
100r	Porcenna	II: 927	R		
103v	verba Lucrece	II: 1212	R		
109r	Rex Adab	II: 1682	R		
109v	Zambrias	II: 1688	R		

109v	Rex Achab	II: 1703	R		
110r	Gotholia	II: 1744	R		
111v	The lenvoye	II: 1862	L		
112r	here bochas writ [ <b>superscript</b> ] of faire dido queen of Cartage & of hire fatal ende	II: 1897-99	R	p. 253	
115r	The lenvoye	II: 2171	R		
115v	The lenvoye of the translacione to alle women	II: 2199-3001	L		
116r	here folwith the story of Sardanapalle and of his froward & sodeyn falle	II: 2234-36	R	p. 263	
120v	Josyas	II: 2668	L	p. 275	
122r	Ozye	II: 2780	R		
122r	senarchyb	II: 2795	R		
124r	Lenvoye	II: 2941	R		
124r	here folwith the story in the iiijth bok of kyng astyages & of his daughters sone Callyd Cirus & of the fatal Aventures <i>with</i> othir	II: 2962-67	R	p. 283	
128v	The lenvoye	II: 3326	L		
128v	Next in ordre bochas writ of Candalus kyng of lyde & of his knyght Gyges & of ther aventures	II: 3347-53	L	p. 294	
129v	Rex Midas	II: 3424	L	p. 296	
130v	Rex balchasar	II: 3494	L	p. 298	
131r	Croesus Rex	II: 3557	R	p. 300	
133r	Ciris	II: 3732	R	p. 305	
135v	The lenvoye	II: 3942	L		
136r	here bochas wryt ageyns these peple that arn Raveynours to shedyn blood for Covetyse of worldly rychesse	III: 4236-41	R		
138v	Enagora	III: 4481	L	p. 454	
138v	Theo	III: 4502	L	p. 455	
139r	Amynta	III: 4530	R	p. 456	
140v	Aman	III: 4761	R	p. 462	
142r	duk haynoun	III: 4096	R	p. 443	
143v	the lenvoye	III: 4208	L		
144r	here bochas writ of Appius which was of cruel tyraunt & luge <i>with</i> on callyd decemvir which endid in myschef & sorwe	III: 3011-16	L	p. 413	
145v	Rex Phoreneus	III: 3172	L		
145v	Rex Mynos	III: 3178	L		
145v	Mercurys	III: 3185	L		
145v	Solon	III: 3193	L		
145v	Rex lycurgus	III: 3200	L		
146v	The lenvoye	III: 3088	L		
147r	here folwith a stoory of Pirrus sone & eyr of kyng Eacides born to the lond of Pirotres	IV: 3745-48	R	p. 576	
149r	Arystotyn	IV: 3899	R	p. 580	
149v	Arsynoe	IV: 3955	L	p. 582	
151r	Spurina	V: 24	R		

151v	The lenvoye	V: 71	L		
152r	here bochas wryt a stoory of two brethryn and of the unkyndenesse betwixen blood and blood	V: 99-102	R	p. 588	
153v	Laudamya (leodamia in edition)	V: 246	L	p. 592	
154r	Rex cleomenes	V: 281	R	p. 593	
155r	Rex Yero	V: 351	R	p. 595	
155r	Cornelye a counselor	V: 367	R		
155v	Zantipus	V: 393	L	p. 596	
155v	marchus [r above line]	V: 421	L	p. 597	
160v	The lenvoye	V: 806	L		
161r	here bochas makith menciou <sup>n</sup> of foure knyghtes ordeyned dyves crownys for ther marcial prowesse and magnanymyte	IV: 239-44	R		
162r	Tholome	V: 842	R	p. 608	
162r	Agothoyda	V: 869	R		
162v	Philopater	V: 876	L	p. 609	
164r	Heroundes <sup>2</sup>		R	p. 777	
165r	The lenvoye		R		
165v	There folwith the stoory of the compleynt and stryff atwen messalyne Calligula & Tiberius And of that froward & euel tyraunt nero with othir as it shewith	VII: 320-327	L	p. 784	
166r	Messalyne	VII: 310	R		
166r	Calligula & Toberius	VII: 316	R		
169r	Nero	VII: 599	R	p. 791	
171v	Explicit	VII: 774	L		
171v	here be diuers story as compyled be myn auctour bochas that is to seye of vitellius Oetho & Vespasyan with othir as it makith mencyoun	VII: 796-802	R	p. 797	
172r	Galba	VII: 810	R	p. 797	
172r	Otho	VII: 829	R		
172r	Piso	VII: 838	R	p. 798	
173r	Latinvs	VII: 918	R		
176r	here bochas wryt In the maner of a lenvoye in Rebukyng of this foul synne of glotenye	VII: 1104-08	R	p. 806	
178r	Explicit	VII: 1334	R		
178r	This stoory makith menciou <sup>n</sup> of Iacobys kynrede of whoos line by processe cam our lord Iesu Cryste And also of the sege of Ierusalem doon by Tytus sone of vaspasyan with othir as it rehersith in this vjte book	VII: 1335-45	R	p. 812	
182r	This Chapytte makith mencyoun of laurence Petrark the laureat Poete seyng to bochas as ye shal here	VIII: 1-6	R	p. 823	
184v	titus	VIII: 204	L	p. 829	
184v	domycian emperoter	VIII: 206	L		

<sup>2</sup> No equivalent line reference can be given here as these lines have been replaced by the scribe's own version of the Herod narrative.

184v	commodus	VIII: 234	L		
185r	Helmus pertinax	VIII: 253	R		
185r	Iulyan	VIII: 258	R		
185r	Severus	VIII: 267	R		
185v	Antonye	VIII: 288	L		
185v	Macrinvs	VIII: 295	L		
185v	Aurelius	VIII: 302	L		
186r	maximinus	VIII: 337	R		
186r	Gordian	VIII: 358	R		
186v	Phelip	VIII: 365	L		
187r	Valeryan	VIII: 427	R		
188r	3 <sup>o</sup> li <sup>o</sup> valerij	VIII: 527	R		
188v	Afftir the story of valeryan comtyh his sone Gallyeon which for the synnes leccherye was myschevously slayn with many othir diuers storyes	VIII: 561-567	L	p. 839	
189r	quyntilius	VIII: 596	R	p. 840	
189r	Aurelian	VIII: 603	R	p. 840	
189v	Tacyte	VIII: 619	L		
189v	provus	VIII: 624	L	p. 840	
189v	Clarus	VIII: 645	L	p. 841	
190r	Zenobia	VIII: 666	R	p. 842	
191r	dioclician	VIII: 745	R		
192v	Galeryvs	VIII: 904	L	p. 848	
194r	maxence	VIII: 1026	R	p. 852	
194v	Lycynyvs	VIII: 1037	L	p. 852	
194v	constantyn & Cryspus	VIII: 1072	L	p. 853	
199r	The lenvoye	VIII: 1450	L		
199v	Afftir the deth of this marcial man Constantyn comyth Iulyan thapostata a curyste tyraunt in his lyvyng & so made his Endyng	VIII: 1464-71	R	p. 864	
202v	valence	VIII: 1710	R	p. 870	
203v	Armarycus	VIII: 1797	L	p. 873	
203v	gracian	VIII: 1801	L		
208r	Gothes	VIII: 2188	R		
209v	here bochas wryt In the manere of a lenvoye this processe as it folwith	VIII: 2318-21	L	p. 888	
211v	Afftir bochas had declaryd this short tretys comyth a tyraunt callyd odoacer <i>with</i> othir diuers storyes compyled in this vijte <b>[te in superscript]</b> book which be gynneth here	VIII: 2465-73	L		No rubric in edition as middle of narrative
213r	Phelete	VIII: 2600	R	p. 896	
213r	Marcian	VIII: 2607	R		
213r	Iyoun	VIII: 2613	R		
213v	kyng Arthour	VIII: 2663	L	p. 898	
219v	The lenvoye	VIII: 3130	L		

220r	here in this stoory to bochas did appere v myghty kynges compleynyng ther wooful aventures	VIII: 3207-12	R	p. 913	
221r	Trvsymounde	VIII: 3256	R	p. 914	
222v	Machomeet	IX: 52	L	p. 920	
224v	Brunygylde	IX: 211	L		
224v	bochas	IX: 218	L		
225r	Brunygylde	IX: 225	R		
225r	bochas	IX: 260	R		
225v	Brunygylde	IX: 267	L		
226r	bochas	IX: 318	R		
226r	Brunygylde	IX: 320	R		
226r	bochas	IX: 323	R		
226r	Brunygylde	IX: 330	R		
226r	bochas	IX: 347	R		
227r	Brunygylde	IX: 359	R		
227r	bochas	IX: 379	R		
227r	Brunygylde	IX: 393	R		
227r	bochas	IX: 407	R		
227v	Brunygylde	IX: 421	L		
228r	The lenvoye	IX: 477	R		
228r	here bochas Excuseth hire	IX: 505-506	R	p. 932	
228v	next heer folwith diuers storyes shortly compyled of phocas cosdrowe heraclivs & Constantyn his sone Emperour of Rome with othir	IX: 533-40	L	p. 933	
229r	Constantyn	IX: 588	R	p.935	
230v	Rex Cachanus	IX: 714	L		
232r	here begynneth stooryes of foure kynges of lumbardye in this last bookys of bochas with many othir diuers storyes & exaumplys	IX: 834-39	R	p. 942	
234r	Johun	IX: 976	R	p. 946	
234r	Arnold	IX: 1014	R		
235v	Nolite tangere <i>christus</i> meos & in prophetis meus nolite malignari	IX: 1111-1114	L		
235v	Charlys	IX: 1119	L		
236r	Petro	IX: 1164	R	p. 952	
236r	duke sweue	IX: 1171	R		
236v	duk Robert	IX: 1214	L	p. 953	
237v	Herry	IX: 1299	L		
238r	Andronicus Emperour	IX: 1340	R	p. 957	
240r	The lenvoye	IX: 1478	R		
240r	Here begynnyth diuers storyes shortly compyled of Isacyvs Alexyvs Sangot and Guyllym with othir as it makith mencyoune	IX: 1513-18	R	p. 962	
242r	John brydius	IX: 1655	R		
242r	Herry	IX: 1668	R	p. 966	
244r	Frederyk	IX: 1828	R		

244r	Manymettus	IX: 1842	R	p. 971	
246v	Lenvoye	IX: 2025	L		Placed by second stanza of envoy
246v	here be gynneth the story of pope bonyface <i>with</i> othir	IX: 2049-51	L	p. 977-78	
250v	A comendacioun of pacience in stede of a lenvoye	IX: 2371-73	L	p. 986 (identical)	
251r	The beynnyng of this stoory tretith of phelip la belle kyng of fraunce & of his thre sonys lowys phelip & charlys and of ther lynage with othir stages	IX: 2434-40	R	p. 988	
253v	Reyneer	IX: 2644	L		
255v	Phelip cathonoyse	IX: 2807	R	p. 998	
258r	The lenvoye	IX: 3022	R		
258v	In this last stoory of bochas book it makith mencyoun of iij myghty prynces & aldirlast of kyng John which was broughte prysowner into yngelond	IX: 3057-62	L	p. 1007	
259r	Sausys Rex	IX: 3114	R		
259r	Trynacage	IX: 3116	R		
259v	King John	IX: 3139	R		
260v	The lenvoye	IX: 3204	L		
260v	A lenvoye compyled vpon the book wryten by the translatur specially direct to hym that causyd the traslacioun & secundly alle othir it shal seen	IX: 3303-3309	L	p. 1013 (identical)	
264v	The laste envoye direct vn to my lord	IX: 3541-42	L	p. 1019 (identical)	
265r	Wordys of the translatur vn to his book at the Ende	IX: 3589-91	R	p. 1021 (identical)	
265v	Explicit	IX: 3628	R		







Figure 2.3

Composite miniature, *Fall of Princes*, Oxford, Bodleian Library, MS Bodley 263, p. 7.

By permission of the Bodleian Library, University of Oxford.





Figure 3.1.

Presentation scene, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 5r.





Figure 3.2

Murder of Bersane, *Fall of Princes*, San Marino, Huntington Library, MS HM 268, f. 100v.

By permission of the Huntington Library.





Figure 3.3

Gold border including David and the lion, *Lives of Saints Edmund and Fremund*

© British Library Board, MS Harley 2278, f. 10v.







Figure 4.1

Presentation scene, *Lives of Saints Edmund and Fremund*, The manuscript belonging to His Grace The Duke of Norfolk, at Arundel Castle, West Sussex (no shelfmark), f. 1r.

Photographic Survey, The Courtauld Institute of Art, London. Private collection.



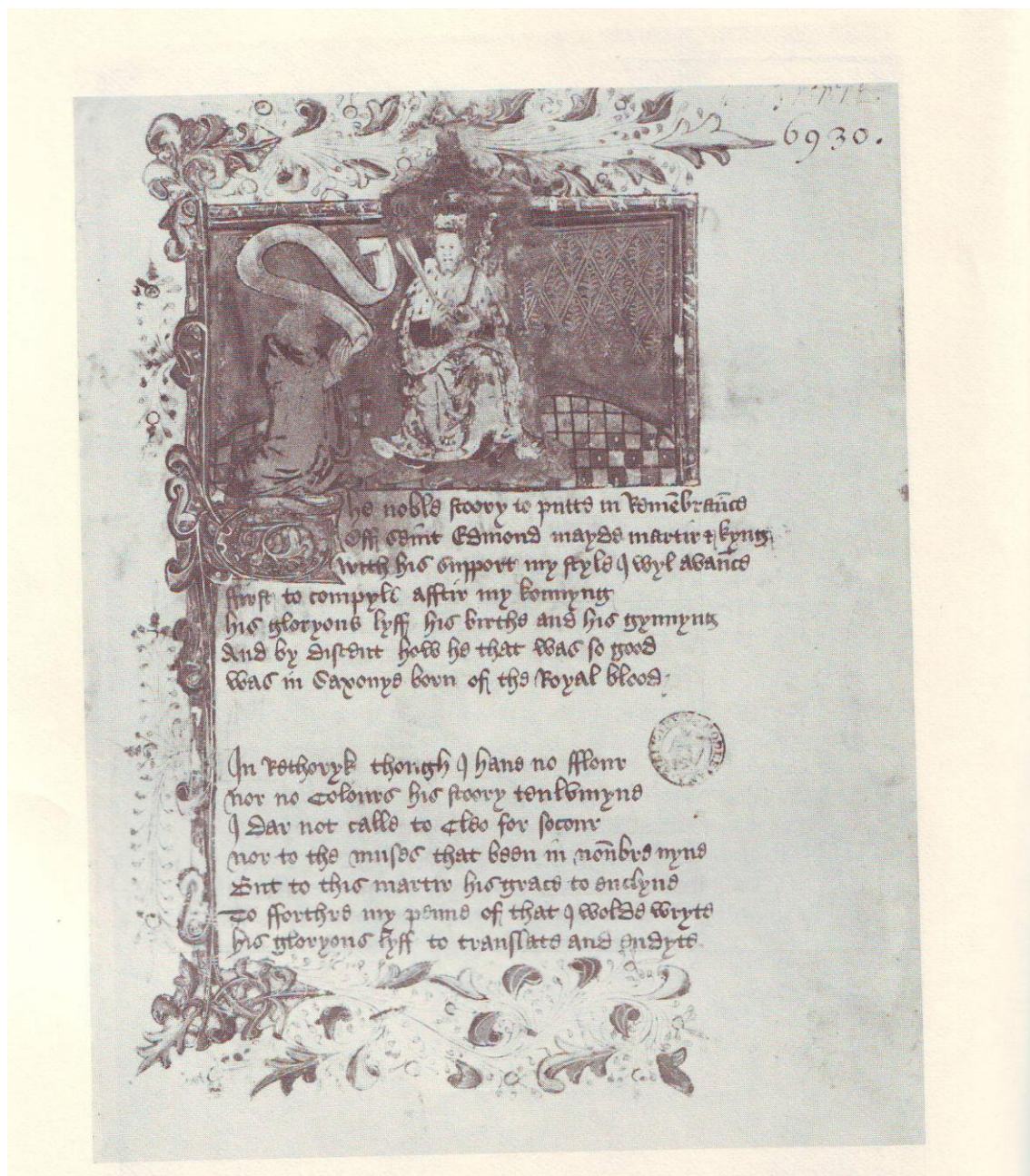


Figure 4.2

Presentation scene, *Lives of Saints Edmund and Fremund*, Oxford, Bodleian Library, MS Ashmole 46, f. 1r.

By permission of the Bodleian Library, University of Oxford.



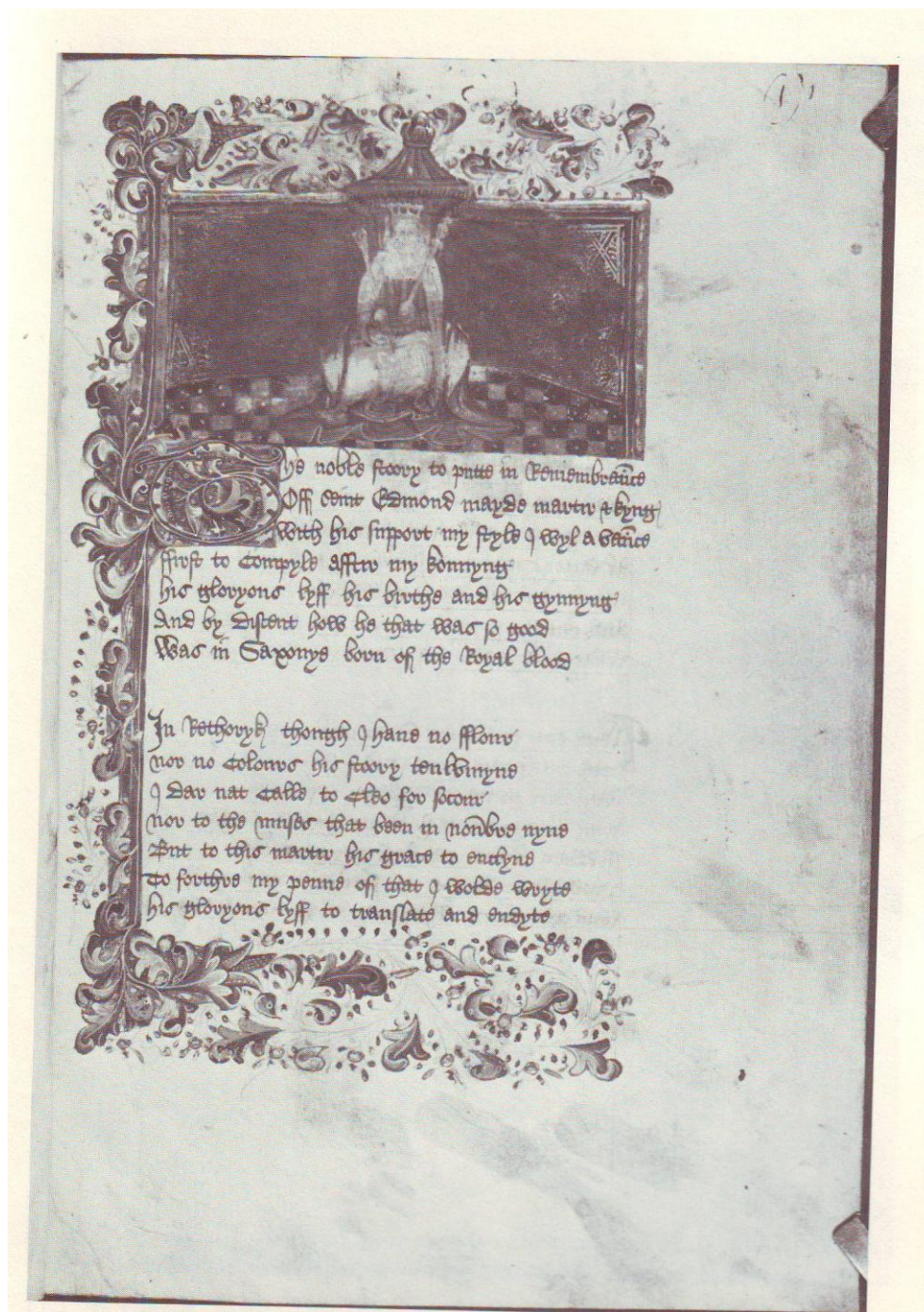


Figure 4.3

Presentation scene, *Lives of Saints Edmund and Fremund*.

© British Library Board, MS Yates Thompson 47, f. 1r.





Figure 4.4

St. Edmund, *Life, Passion and Miracles of St. Edmund*, New York, Pierpont Morgan Library M 736, f. 22v.

By permission of the Pierpont Morgan Library.





Figure 4.5

Lydgate before tomb, *Lives of Saints Edmund and Fremund*.

© British Library Board, MS Harley 2278, f. 9r.

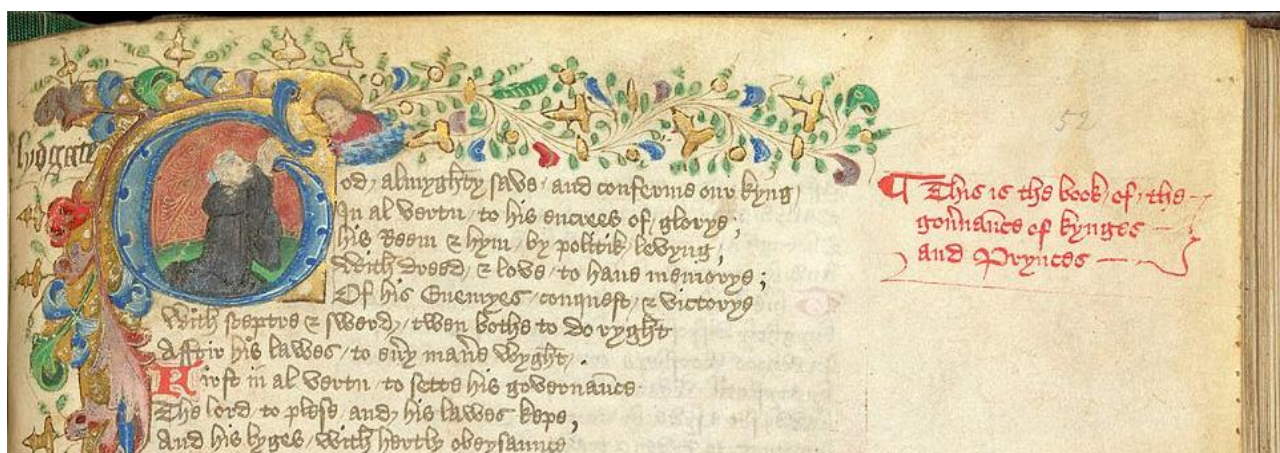


Figure 4.6

Historiated initial, *Lives of Saints Edmund and Fremund*.

© British Library Board, MS Harley 4826, f. 52r.





Figure 4.7

Nero fleeing, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 171v.

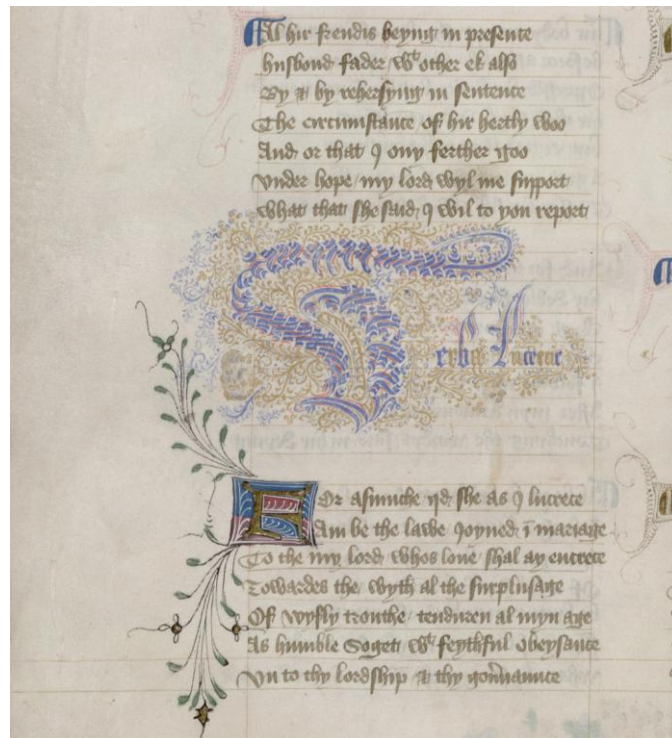


Figure 4.8

Cadel initials for Verba Lucrece, *Fall of Princes*, HM 268, f. 50v.

By permission of the Huntington Library.



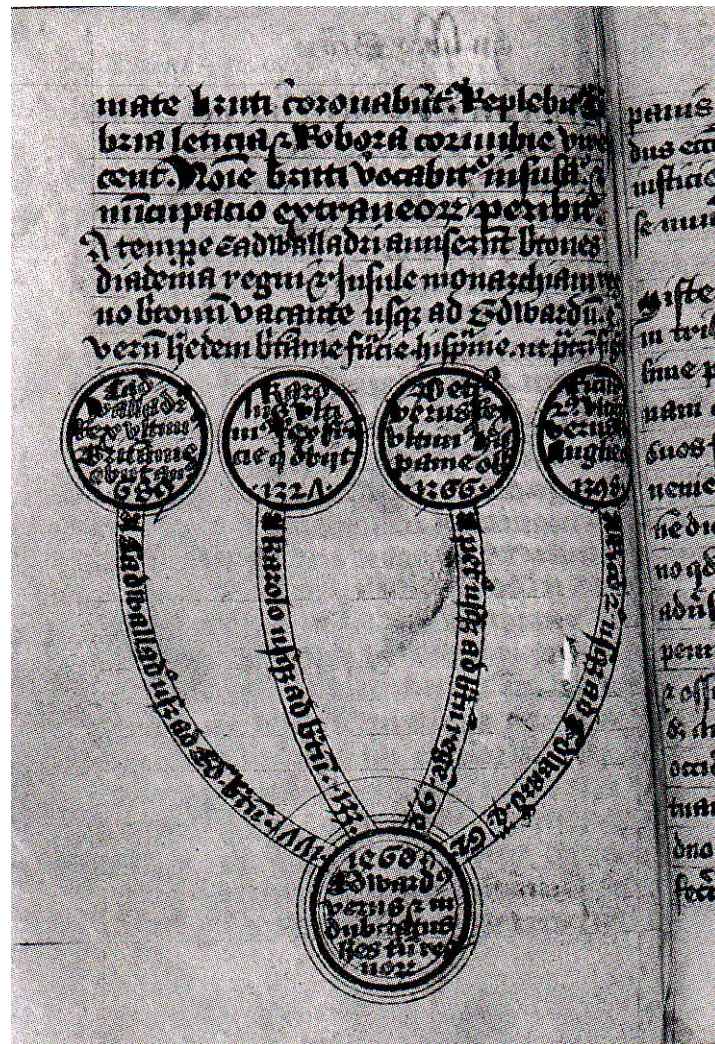


Figure 5.1

*The Prophecie History of Britain*, Oxford, Bodleian Library, MS Bodley 623.

By permission of the Bodleian Library, University of Oxford.





Figure 5.2

Edward IV, *Illustrated Life of Edward IV*.

© British Library Board, MS Harley 7353.







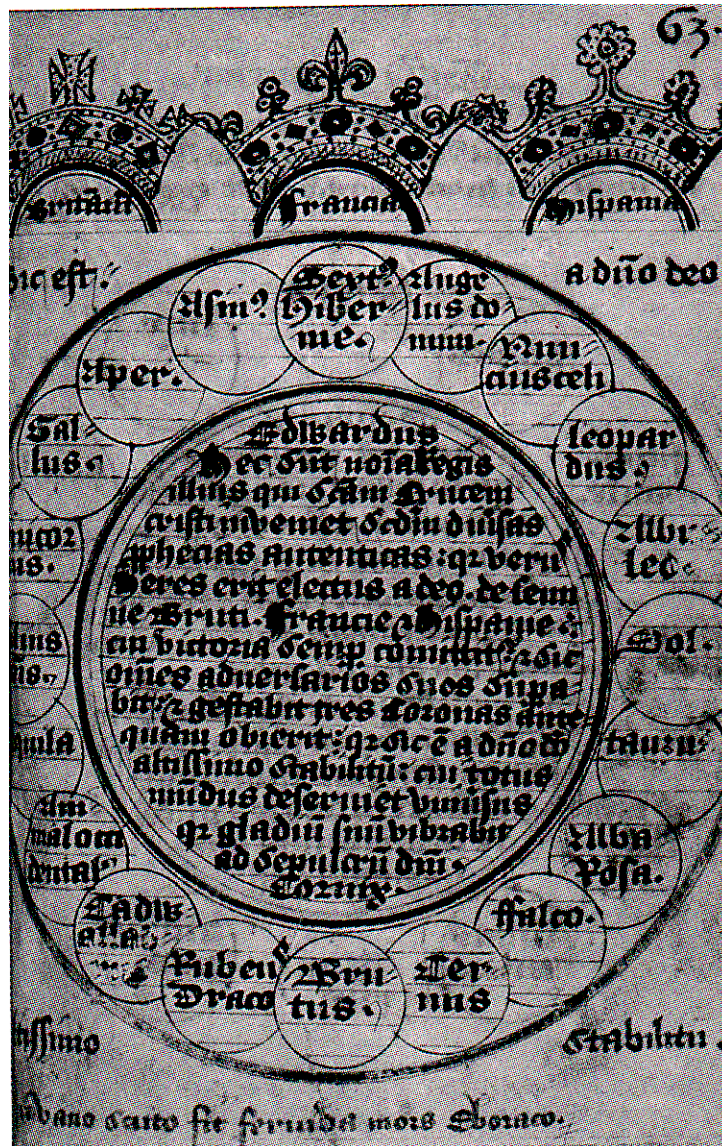


Figure 5.4

Cognomens of Edward IV, *The Prophetic History of Britain*, MS Bodley 623.

By permission of the Bodleian Library, University of Oxford.



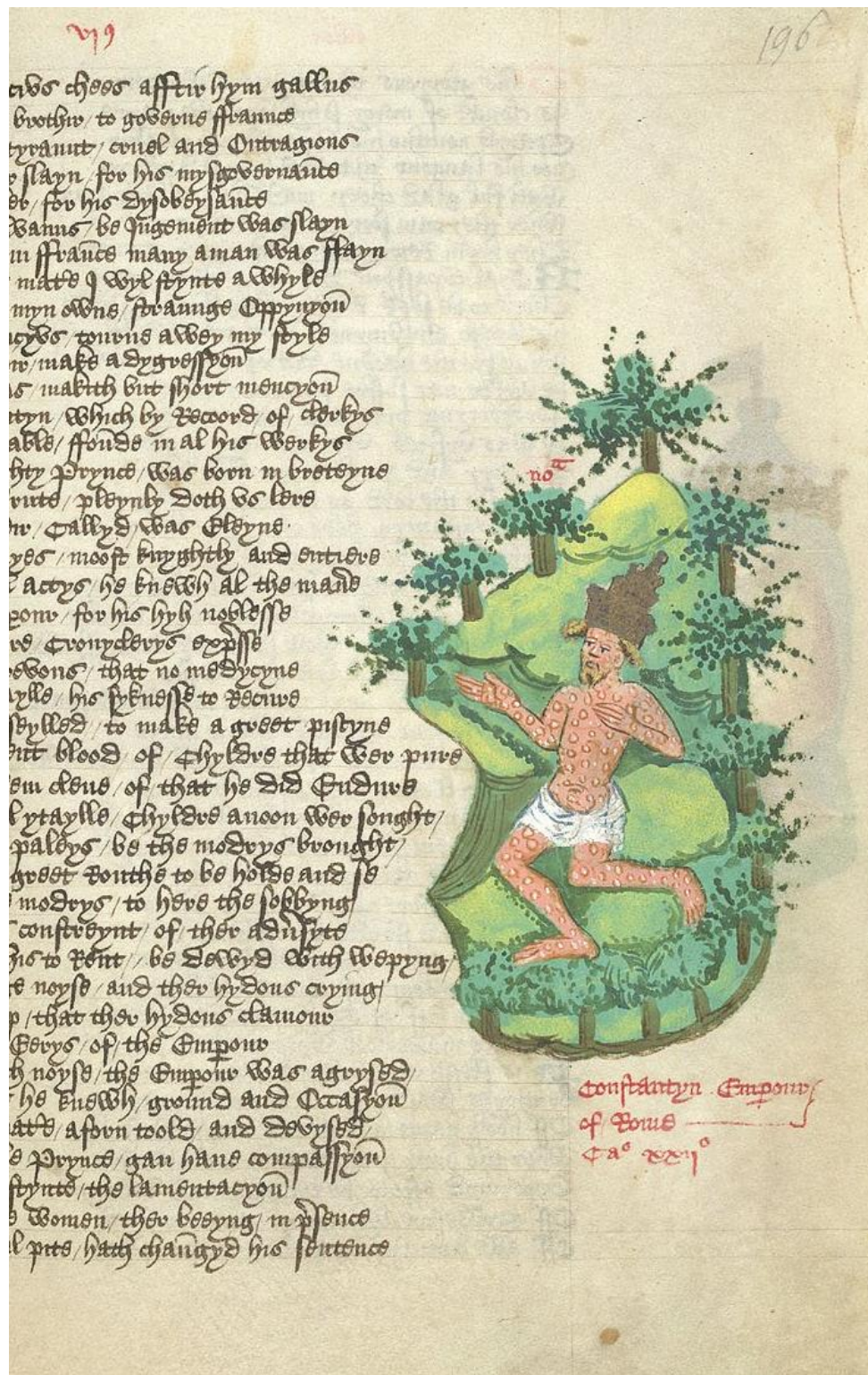


Figure 5.5

Constantine the Great, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 196.





Figure 5.6

Julian the Apostate, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 200r.



Figure 5.7

Constantine with St. Peter and St. Paul, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 196v.





Figure 5.8 (above)

Veronica, *Fall of Princes*.

© British Library Board, MS  
Harley 1766, f. 198r

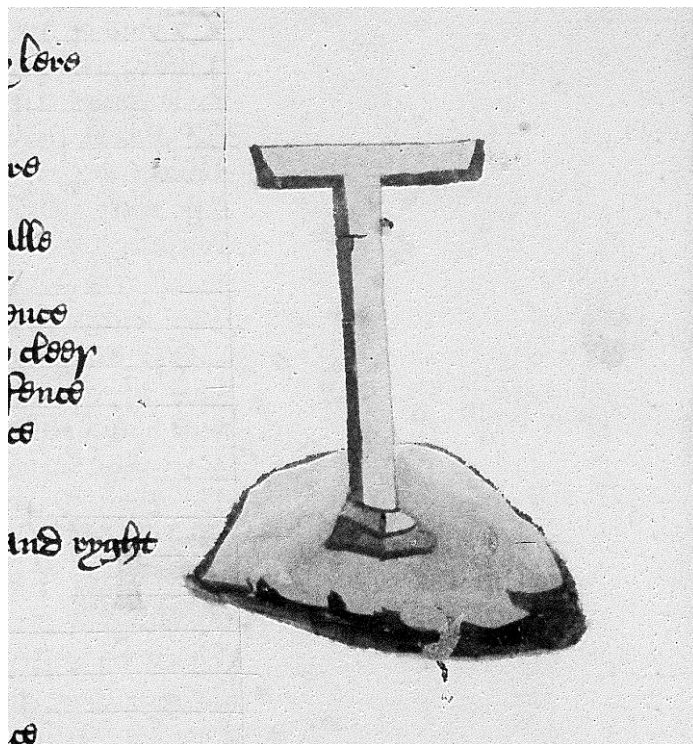


Figure 5.9 (left)

Tau Cross, *Fall of Princes*.

© British Library Board, MS  
Harley 1766, f. 199r.



Figure 5.10

Muhammad, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 223r.





Figure 5.11

Edward IV with triple crown.

© British Library Board, MS Cotton Vesp E vii, f.72 r.



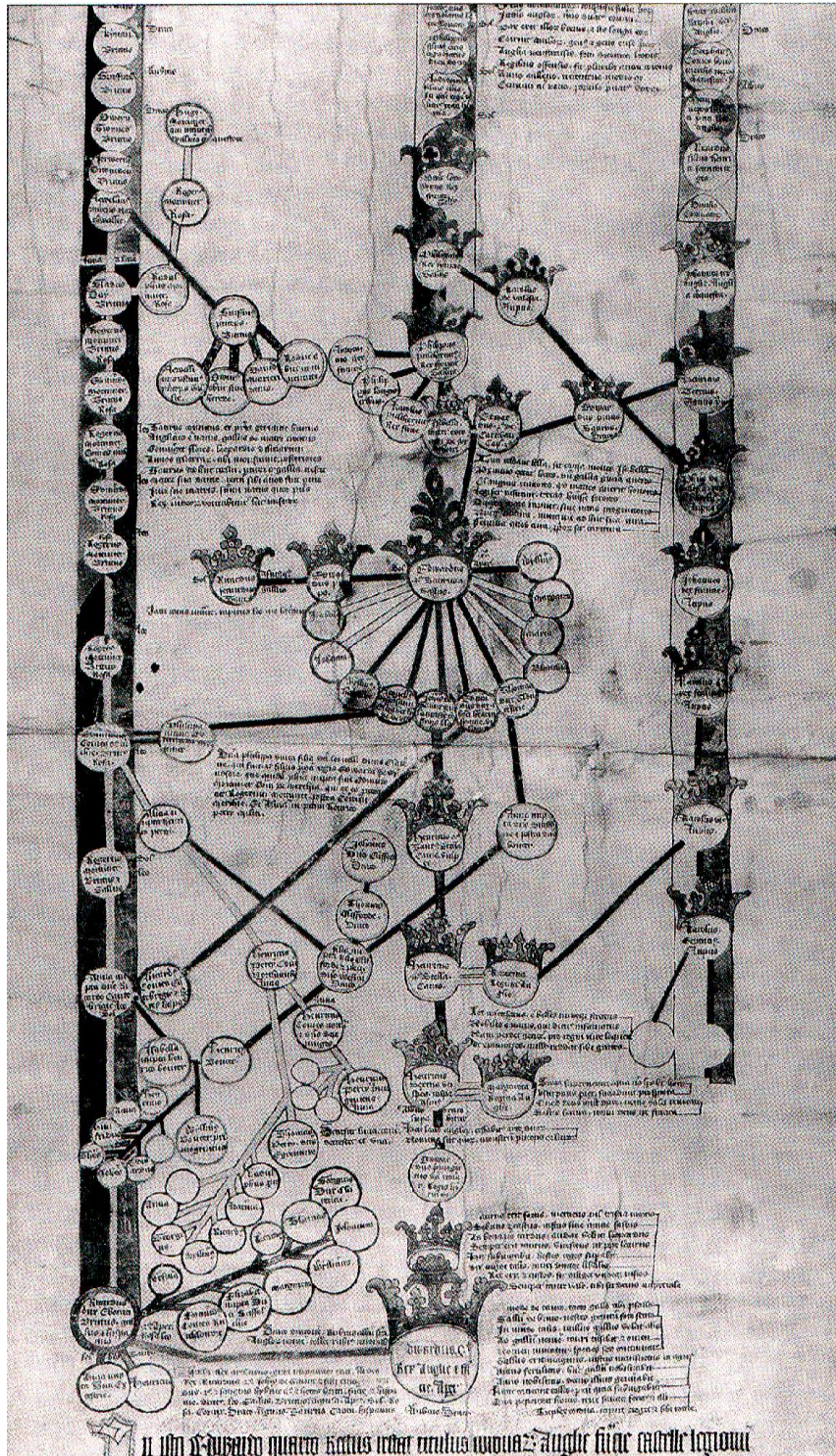


Figure 5.12

Three crowns of Edward IV.

© British Library Board, MS Add. 18,286 A.



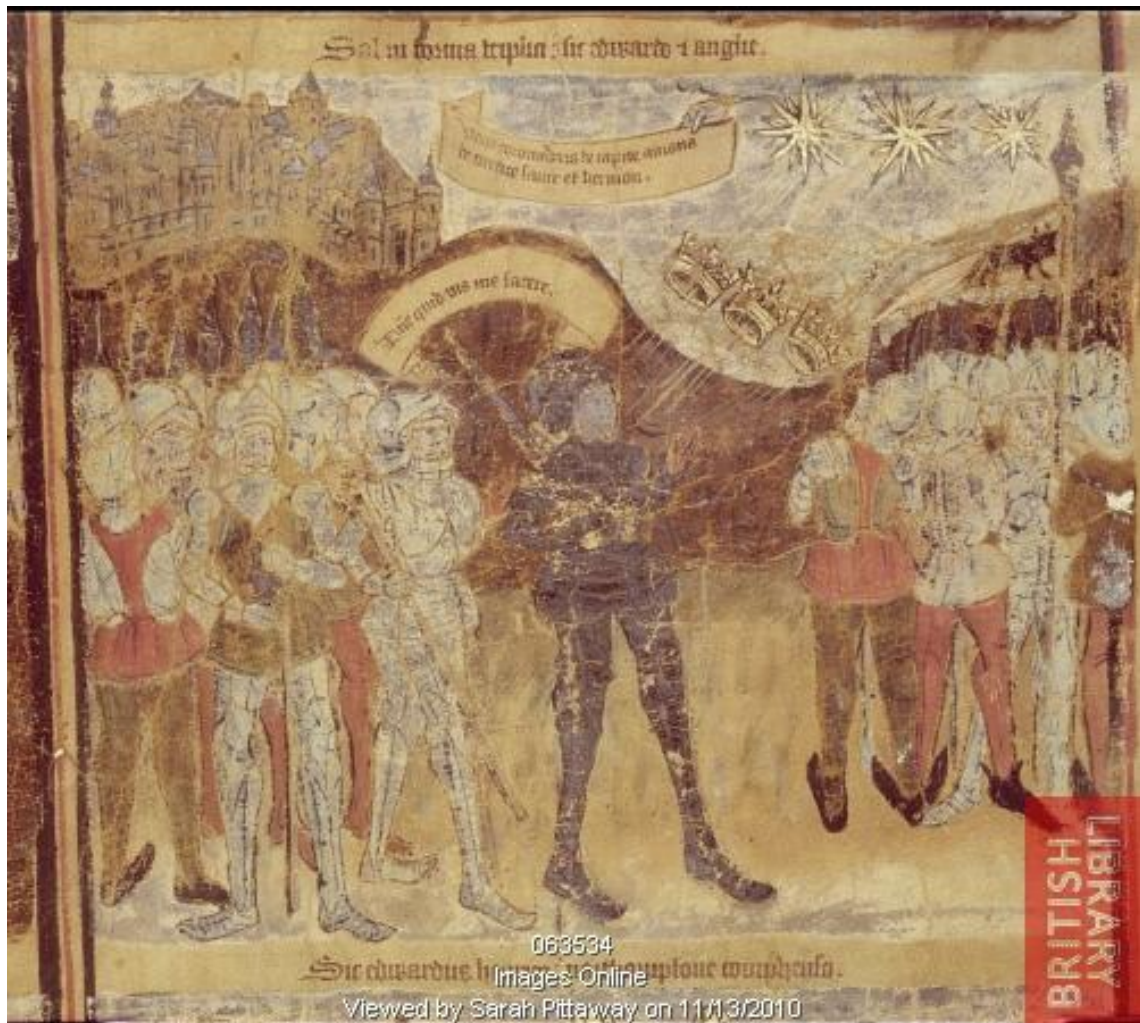


Figure 5.13

Edward IV at Mortimer's Cross, *Illustrated Life of Edward IV*.

© British Library Board, MS Harley 7353.



Figure 5.14 (top left)

Julian's flayed skin, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 201v

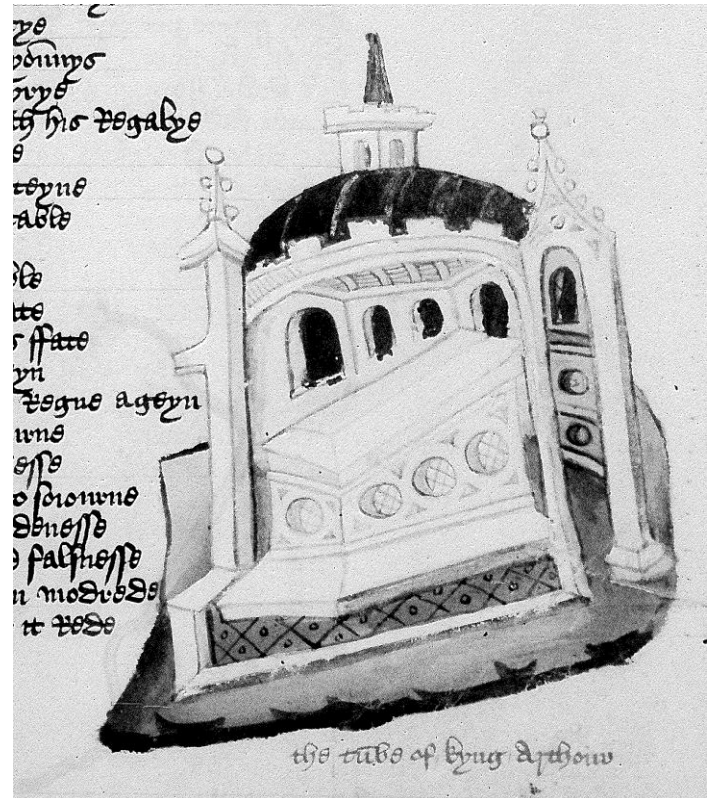


Figure 5.15 (top right)

Arthur's tomb, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 219r.





Figure 5.16

Alkmund and Veronica, *Lives of Saints Edmund and Fremund*.

© British Library Board, MS Harley 2278, f. 12r.



Figure 5.17

Constantine, *Fall of Princes*, HM 268, f. 156r.

By permission of the Huntington Library.





Figure 5.18

Arthur enthroned, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 217r.



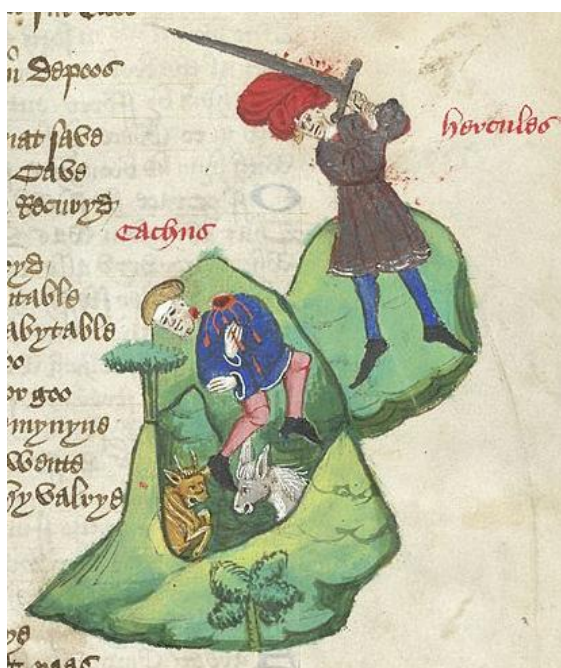


Figure 5.19

Marcus Regulus killing dragon, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 156v.

Figure 5.20 (top right)

Jason killing dragon, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 31r.

Figure 5.21 (bottom left)

Hercules killing dragon, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 69r.





Figure 5.22

Marcus Regulus taken hostage, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 157v.





Figure 5.23

Marcus Regulus returned to Rome, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 158r.





Figure 5.24

Death of Marcus Regulus, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 159v.

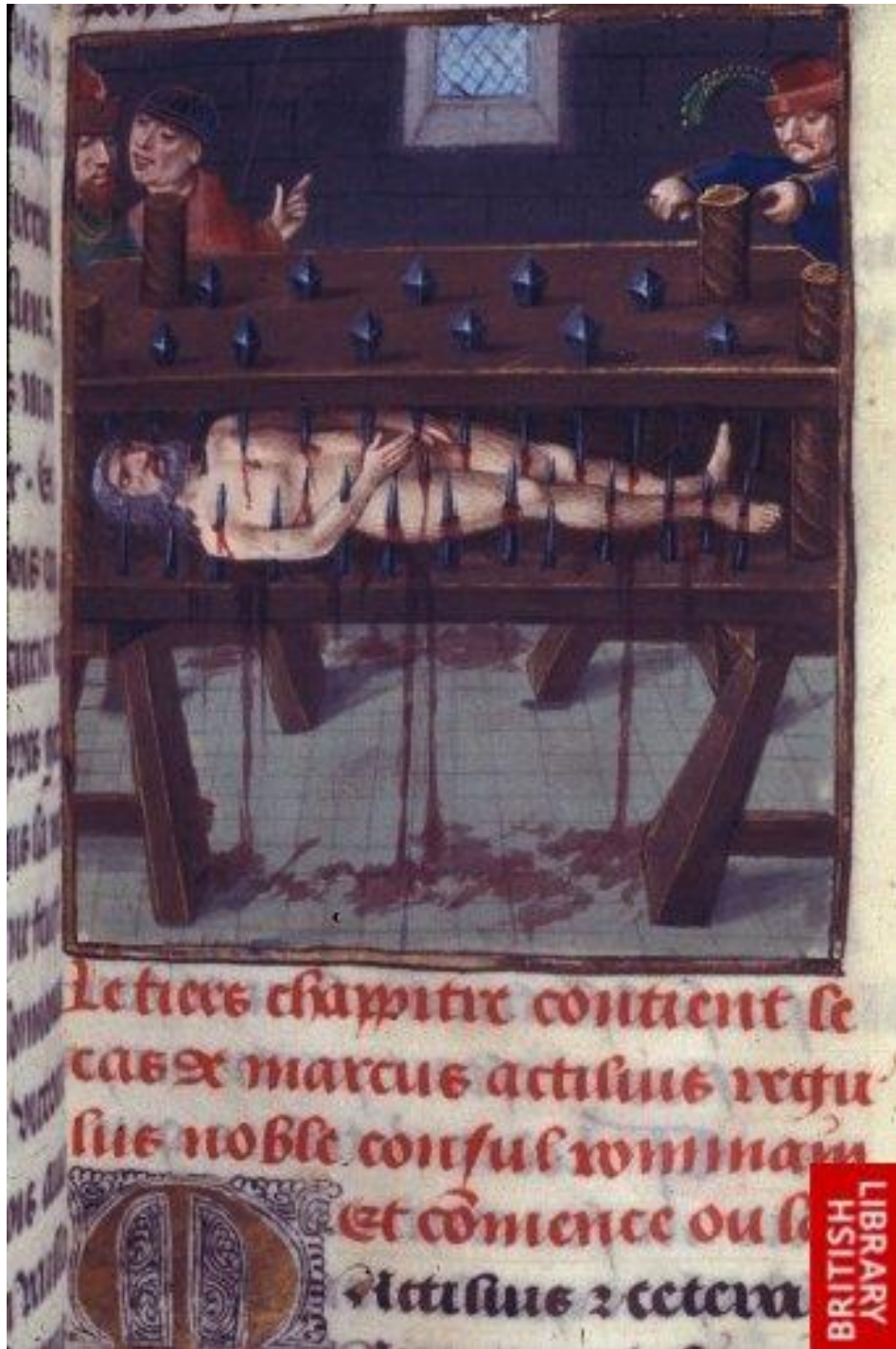


Figure 5.25

Death of Marcus Regulus, *Des cas des nobles hommes et femmes*.

© British Library Board, MS Royal 14 E v, f. 239r.





Figure 5.26

Nero and Agrippina, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 171r.



Figure 5.27

Arthur's defeat of Saracen kings, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 218r.



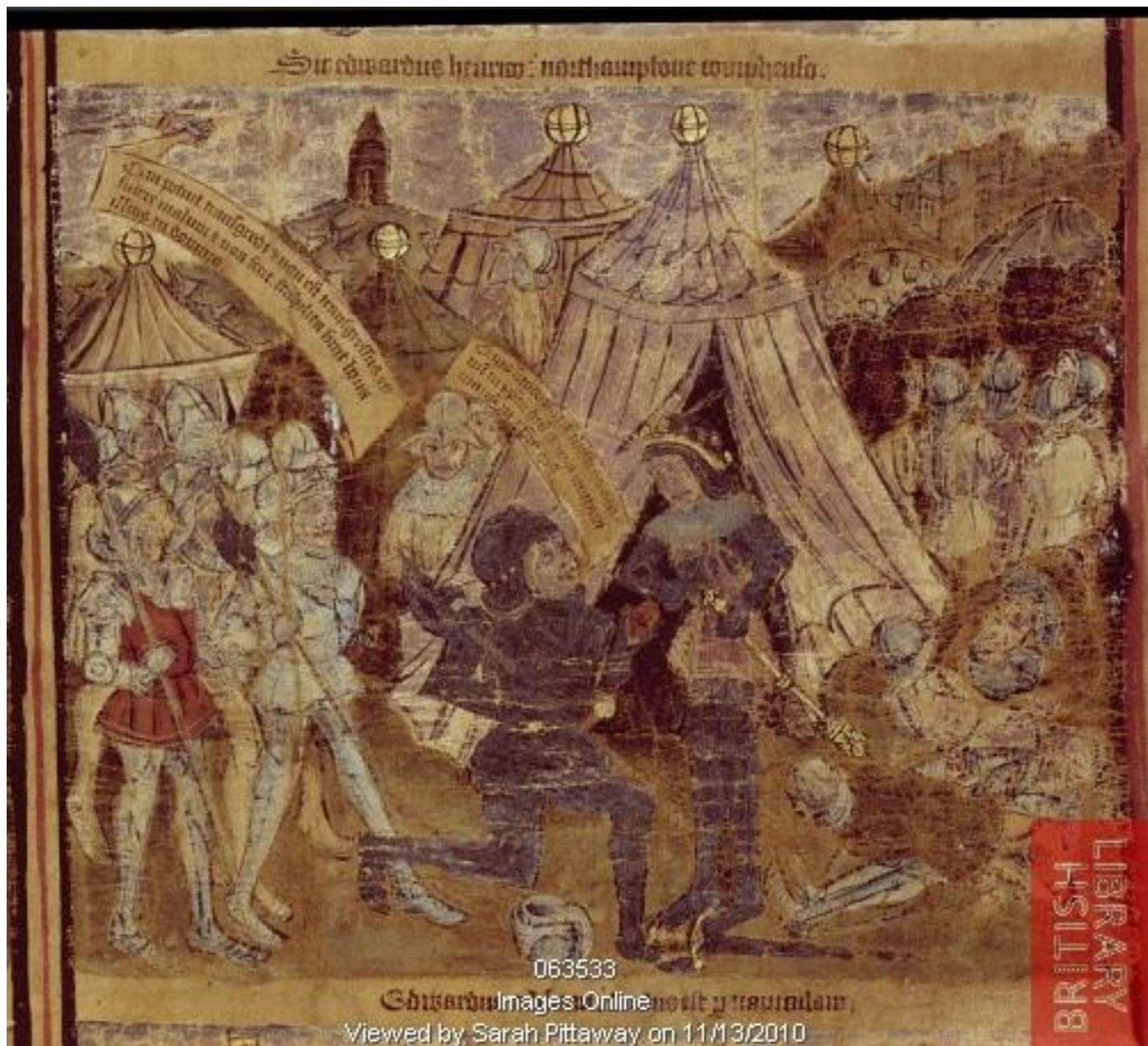


Figure 5.28

Edward IV at the battle of Northampton, *Illustrated Life of Edward IV*.

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Figure 5.29

Battle between Arthur and Mordred, *Des cas des nobles hommes et femmes*.

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Figure 6.1

Suicide of Phaedra, *Fall of Princes*.

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Figure 6.2

Suicide of Jocasta, *Fall of Princes*.

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Figure 6.3

Suicide of Althaea, *Fall of Princes*.

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Figure 6.4

Suicide of Canace, *Fall of Princes*.

© British Library Board, MS Harley 1766, f. 90v.



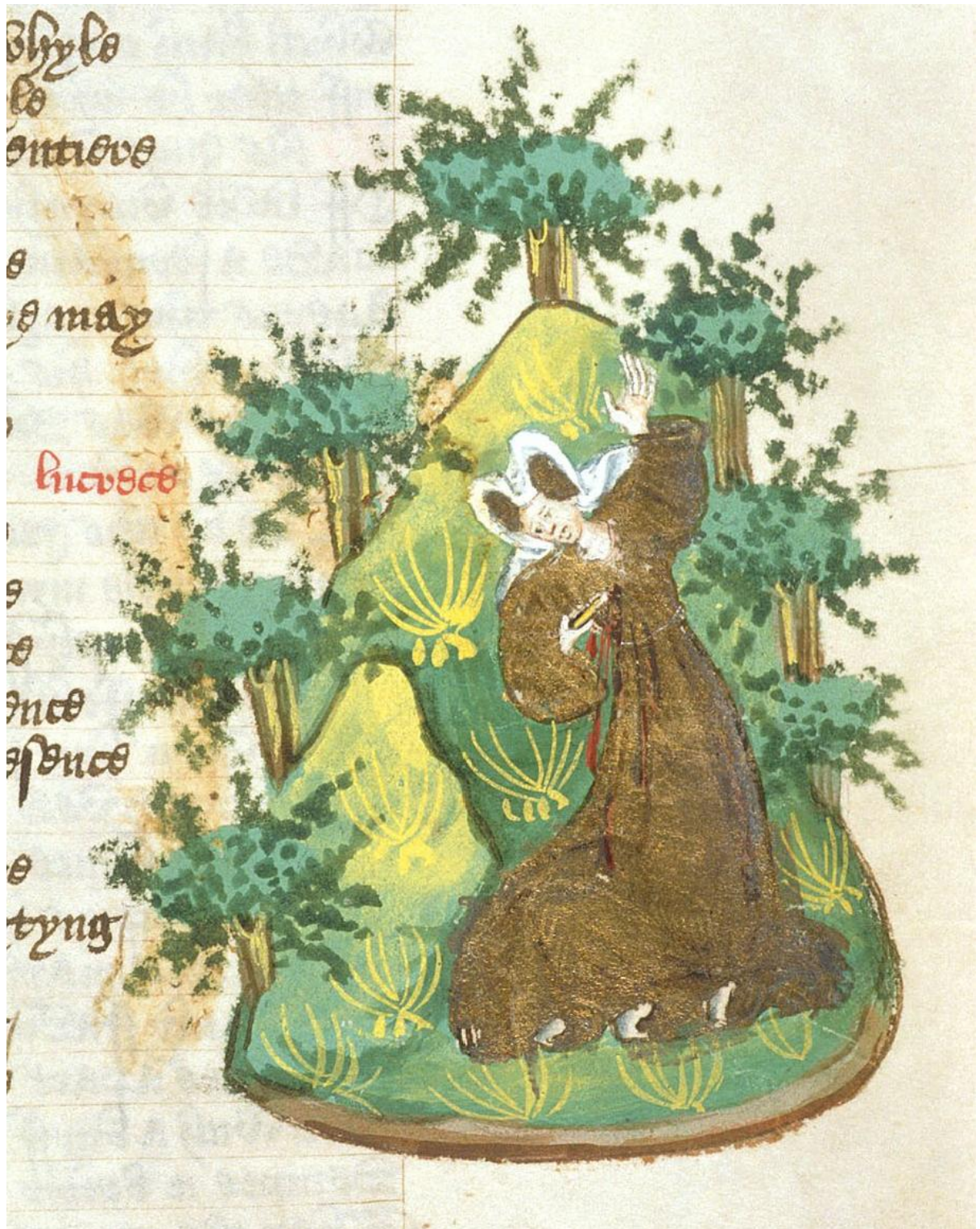


Figure 6.5

Suicide of Lucrece, *Fall of Princes*.

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Figure 6.6

Suicide of Dido, *Fall of Princes*.

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Figure 6.7 (top left)

Althaea, *Fall of Princes*.

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Figure 6.8

Althaea, *Fall of Princes*.

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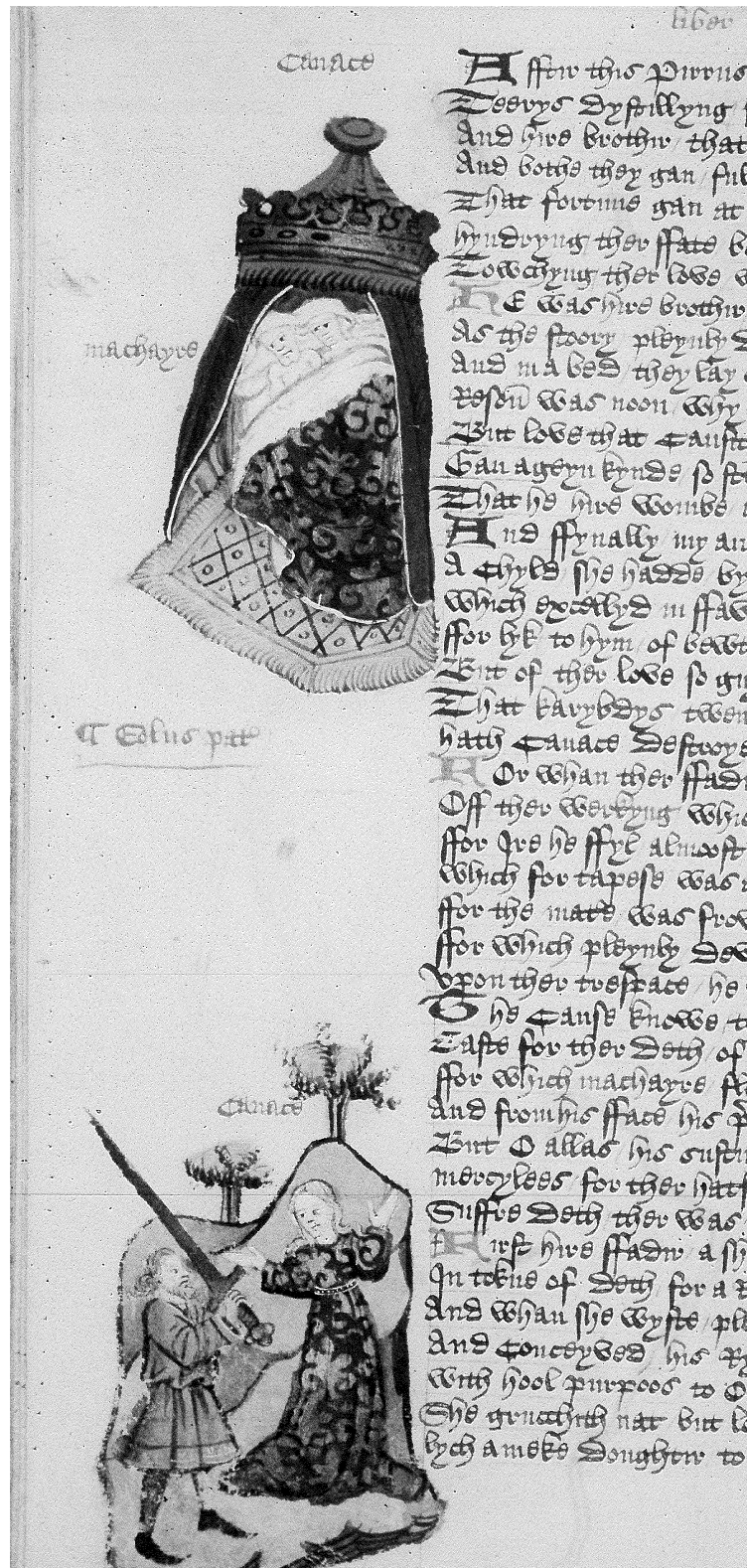


Figure 6.9

Canace and Machaire; Canace and sword. *Fall of Princes*.

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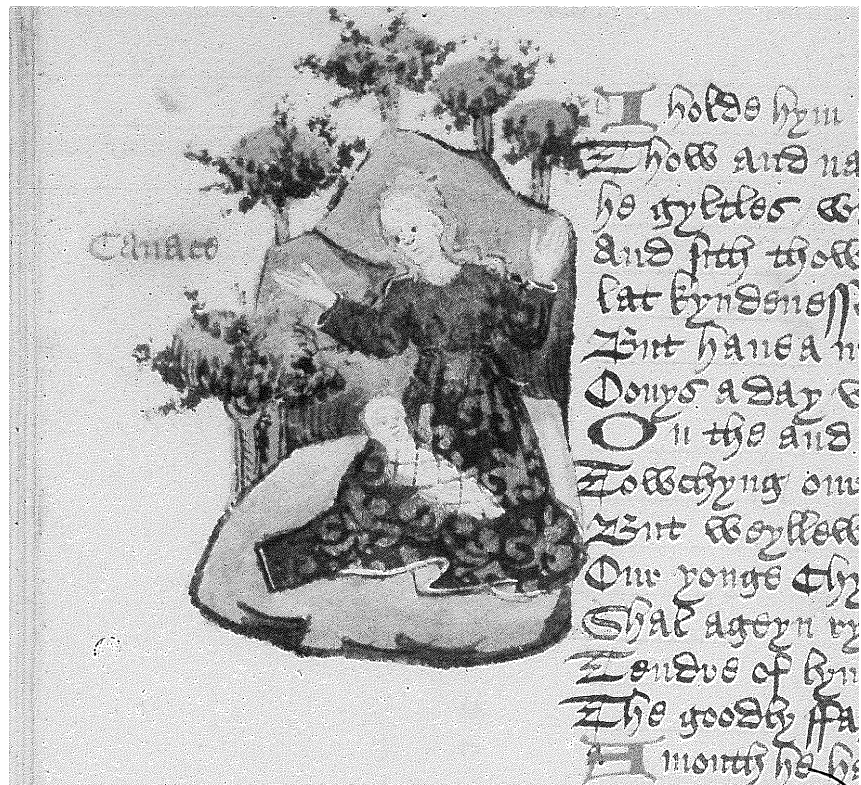


Figure 6.10

Canace and child, *Fall of Princes*.

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Figure 6.11

Canace and child, pen and sword; suicide of Canace, *Fall of Princes*.

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Figure 6.12

Suicide of Saul, *Fall of Princes*.

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Figure 6.13

Suicide of Saul, *Fall of Princes*, HM 268, f. 19v.

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Figure 6.14

Suicide of Saul, *Des cas des nobles hommes et femmes*.

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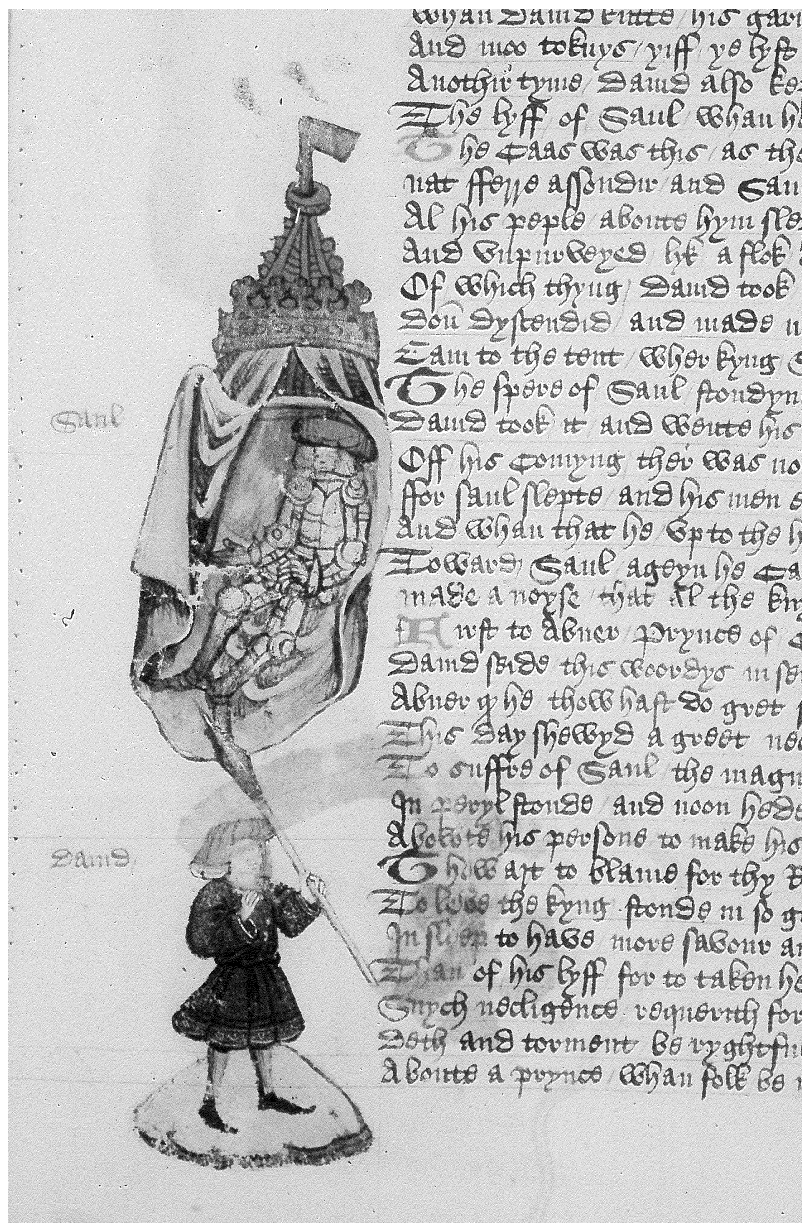


Figure 6.15

Saul and David, *Fall of Princes*.

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Figure 6.16

Saul tormented by a spirit, *Fall of Princes*.

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Figure 6.17

Saul and the witch of Endor, *Fall of Princes*.

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Figure 6.18

Suicide of Lucrece, *Des cas des nobles hommes et femmes*, Geneva, Bibliothèque Publique et Universitaire, MS fr. 190, f. 89v.

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Figure 6.19

Suicide of Lucrece, *Des cas des nobles hommes et femmes*.

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Figure 6.20

Rape of Lucrece, *Fall of Princes*.

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Figure 6.21

Suicide of Lucrece, *Fall of Princes*, HM 268, f. 50v.

By permission of the Huntington Library.





Figure 6.22

Suicide of Lucrece, *Fall of Princes*, HM 268, f. 27v.

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Figure 7.1

Herod and the Massacre of the Innocents, Queen Mary Psalter.

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Figure 7.2

Herod watching the Massacre, Chancel, east window, St. Peter Mancroft, Norwich.

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Figure 7.3

Death of Herod, Eadwine Psalter.

© British Library Board, MS Add. 37,472.

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