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A Critical Study of William Nevill's The Castell of Pleasure; the Delusions of Amor.

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A CRITICAL STUDY OF WILLIAM NEVILL'S
THE CASTEIL OF PLEASURE:
THE DELUSIONS OF AMOR

A Dissertation Presented
By
THOMAS HARDY MILES

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A CRITICAL STUDY OF WILLIAM NEVILL'S
THE CASTELL OF PLEASURE:
THE DELUSIONS OF AMOR

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May 1970
I wish to express my appreciation to the director of my committee, Dr. Bernard P. Huppe. Without his guidance and encouragement this study would not have yet been completed. I would also like to thank the members of my committee, Dr. Mario DiCesare and Dr. John Weld, for their suggestions and comments.
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CHAPTER I
INTRODUCTION

Few English poems have been neglected more than William Nevill's *The Castell of Pleasure*. Following Henry Pepwell's reprint (1518) of Wynkyn de Worde's original edition, the poem has been reprinted only twice: in 1927, it was included (in extracts) by Eleanor Prescott Hammond in her anthology, *English Verse Between Chaucer and Surrey*. In 1930, Roberta D. Cornelius, under the direction of Carleton Brown, published an edition of the poem for the Early English Text Society (*EETS*, 179). Scholarly criticism of the poem is even rarer than are its editions. C. S. Lewis, in *The Allegory of Love*, is the only critic to discuss the poem, and his analysis is very brief.

Many students of late medieval literature would probably be more than content to let this poem remain unread and unstudied, tacitly agreeing with C. S. Lewis that Nevill's poem represents "the nadir of the whole genre" of dream visions,¹ a position which is merely an extension of a common indifference to English
poetry between Chaucer and Skelton. Although much of this poetry is passed over as either charming, antiquated or simply dull and metrically inept, this attitude is slowly changing as scholars realize the real competence and cleverly devised form of some of this poetry. For instance, variorum editions of James I's The Kingis Quair and Hawes' The Example of Virtue have recently appeared, facilitating more reliable work on these two poems. And the last five years have also seen a growing number of articles and dissertations offering detailed, textual analyses of many fifteenth-century poems. In harmony with this revived interest, I have undertaken a study of The Castell of Pleasure.

C. S. Lewis is perfectly correct, from a historical point of view, in saying that Nevill wrote in the last period in English literature in which the dream vision form was still being used, but he is incorrect in judging, as he does, that Nevill exhibits the traits of some advanced stage of literary rizor mortis. While The Castell of Pleasure is one of the last of its type, it should not be studied as a relic. Nevill no doubt inherited a large portfolio of literary techniques from The Romance of the Rose, Chaucer's poems and the poetry of the fifteenth century: the use of a dream vision to
present and discuss the problems of love; the use of Morpheus to initiate the dream; the search of the dreamer for his desired object, usually found in a garden of worldly delight; different qualities of the mind personified so that they appear to act out a literal story; the final satisfaction or frustration of the dreamer. But Nevill is no slavish copier of these techniques; rather, in each instance, he uses them for his own purposes, by expanding or changing them appropriately. As they occur in the text, I will analyze each technique from a historical perspective in order to determine how authors before Nevill have used it; then I will demonstrate the ways in which Nevill adopted the particular technique for his own use. This will provide both a historical perspective on Nevill's poem as well as a way to evaluate his originality.

One technique of prime importance is the use by Nevill of a fictional persona who dreams a vision and then comments upon it. The attitudes and desires of Nevill's persona should not be equated with those of Nevill himself. By writing the Prologue and Epilogue in a comic tone, Nevill distances himself from the persona who is engrossed in the delusions of amor. Ignoring this fact, C. S. Lewis wrongly equates the confused perceptions of the persona at the end of the poem with
those of Nevill himself and thus concludes that Nevill has an insufficient grasp of his subject matter. As I shall try to show in Chapter IV, Lewis makes the same error in discussing The Romance of the Rose and concludes that Jean de Meun is a "bungler" because his persona does not make coherent sense out of what he experiences. What Jean de Meun does is to portray his persona as a cupidinous lover and thus incapable of true understanding. It is the same with Nevill's persona. By failing to perceive that Nevill uses his persona in a sophisticated way, Lewis judges incorrectly the meaning and the artistic quality of Nevill's poem.

Once the persona is seen as an emblem of cupidinous desire, his vision takes on a new meaning. The persona dreams a vision in which his amorous desires are satisfied. Desire, a personification of the persona's own frustrated amor, wins Beauty, after Pity and Disdain argue about the probable stability of Desire's affections. But Beauty accepts Desire under the controls of marriage; ignoring this control, the other lovers in the garden rejoice in their freedom, a result of the disappearance of Disdain. The music which accompanies their gaiety, however, is an emblem of the chaotic music of Babylon, not the harmonious music of sanctioned marriage.
and is therefore equated with a storm, which awakens the persona. Being troubled, he looks out his window in order to find the castle of which he has just dreamed; discovering that the real world does not correspond to his dream fantasy, the persona complains that all worldly affairs lead only to vanity and then, surprisingly, advises his audience to follow the commandments of love. His stubborn clinging to these commandments shows his confusion about the meaning of what he has experienced.

In addition to this use of a complex persona, Nevill has inserted a number of Ovidian stories at strategic points throughout the poem. These stories occur at the beginning, as the persona falls asleep; after the persona enters the gate and feels deep sorrow and pain in the description of the flowers in the garden in one of the arguments of Pity. In each case, the full meaning of the Ovidian fable is understood neither by the persona nor by the character who relates it. Berchorius' Ovidius moralizatus and Caxton's translation (with glosses) of the Metamorphoses will be used in order to determine the meaning which Nevill and his audience might have assigned these various stories. Selections from these two sources will demonstrate that each fable, if read correctly, is a comment on the frustrations and pains of amor. Being bound in love's chain, the persona
never realizes the implications of this simple doctrine.

The creation of this interesting persona and the use of the Ovidian material are two of Nevill's artistic merits. He handles the rest of his material competently. Although he is no master of his art, his ability as a poet should not be underrated simply because *The Castell of Pleasure* is an apprentice work. Nevill was young when he wrote his poem; though having no ability to forge new techniques, he had assimilated well much of the literature written since *The Romance of the Rose* and was able to borrow from it to construct a poem about a subject which interested him. Within the limits which he imposed upon himself by his choice of subject matter, Nevill created an interesting poem which pictures objectively a persona confused by the delusions of *amor* and which, at the same time, does not hammer at us with conventional moralizing. Confronting squarely the problem of what should be done with a fellow who asks a woman richer than he to have mercy on him, Nevill devises a unique solution by having the woman ask the fellow to marry her. (I will discuss the problems of this response in Chapter V.) This solution is startling from any point of view; in addition to the two artistic merits just mentioned, the request for marriage and its attendant problems indicate a degree of complexity which invites further investigation.
The Castell of Pleasure can be conveniently and naturally divided into five parts: Prologue, 1-49; Introduction, 50-121; Body, 122-854; Conclusion, 855-926; and Epilogue, 927-971. The Prologue relates the dialogue of Coplande and Nevill. In the Introduction, the dream persona reads a tale from Ovid's *Metamorphoses*; when night approaches, he falls asleep and Morpheus suddenly appears. The Body of the poem can be divided into eight separate scenes; the power of Morpheus, the god of dreams and fantasy, governs the action of this section. In Scene I, 122-145, Morpheus tells the persona about Desire's search for Beauty, and the persona gives himself up to Morpheus' power. In Scene II, 146-297, Morpheus and the persona ascend the mountain of courage, see the castle of pleasure, cross the river of stableness and humility, go through one of the gates and finally enter the castle. In Scene III, 298-481, Comfort welcomes the dreamer, and Kindness leads him to the garden of affection; Fantasy then leads him through a gate into
the garden and lectures him on love as they walk through the flowers; finally, Eloquence and the dreamer position themselves to hear the plea of Desire and the subsequent debate. In Scene IV, 482-585, Fantasy presents Desire to Beauty, and Desire makes his plea to her. Then, in Scene V, 586-753, Disdain and Pity argue over the merits of Desire's plea. In Scene VI, 754-801, Credence interrupts Disdain, and Beauty accepts Desire. The words of "thauctour" frame this scene. In Scene VII, 802-822, Desire praises Beauty. In Scene VIII, 823-854, the author relates the departure of Disdain and the amorous party in the garden. In the Conclusion, Morpheus vanishes; the dreamer awakens and indulges in extensive moralizing. Finally, in the Epilogue, the author takes leave of his poem, and Coplande speaks in the 'Lenuoy' section.

As Roberta Cornelius described in detail, Nevill constructed his poem with careful stanzaic symmetry; this symmetry corresponds with the five part division of the action. The Prologue consists of seven rime-royall stanzas, and the French epigram "En passant le temps sans mal penser" concludes this section. This is balanced by the Epilogue which consists of six stanzas; two ottava rimas, two rime-royalls in French, one ottava rima in French and one English rime-royall.
The French epigram which concluded the Prologue also concludes the Epilogue. As the Prologue and Epilogue balance each other, so do the Introduction and Conclusion. Both these sections consist of six stanzas, twelve lines each. The Body of the poem is written in octaves, except for three rime-royall stanzas, Scene VII, in which Desire expresses his great joy when Beauty accepts him.

The Castell of Pleasure begins with a dialogue between the printer Coplande and the author William Nevill, a dialogue which is the first of its kind in English poetry. There are no traditions or conventions to which we can refer it; "Chaucers Wordes unto Adam, His Owne Scriveyn" is irrelevant, since this piece refers to the peculiar medieval problem of the negligent scribe and not to the problem of a Tudor poet contracting to have his poem printed. That is, this dialogue is different in kind from the traditional appeal of an Orm or a Chaucer that a work be copied carefully. Because of the recent introduction of printing in England, the uniqueness of the dialogue is not surprising. Nonetheless, it is a new form and is used structurally to introduce the subject of the poem; this prologue is much more than just a clever addendum.

The authorship of this dialogue is uncertain.
Possibly it was written by Coplande and Nevill together and imitates a conversation which they may actually have had. Possibly Nevill wrote it alone in response to this imagined conversation. Or possibly, Nevill invented the entire dialogue himself. We will of course never know, though the last possibility seems by far the most likely. But, three things are clear: first, the style does not differ in any significant way from the style in the rest of the poem; second, the Prologue reveals a pervasively comic tone, a tone also found in the first two stanzas of the Epilogue; third, the Prologue parallels structurally the 'Ienuoy' section at the end of the poem in subject matter, stanzaic pattern and French epigram. From a medieval perspective, this dialogue at least promises that "anonymous" will never be listed as the author of the poem.

In stanzas one through three (1-21) of the Prologue, Coplande praises Nevill and his poetic intention and then deflates this praise by reminding Nevill that the book, in all probability, will not sell widely because the buying public is interested more in fraud and monetary profit than in Beauty and the castle of pleasure. There is a thematic irony in these first three stanzas which continues throughout the Prologue. Coplande, a
bourgeois printer, is imposing his profit-making standards on Nevill, a landed aristocrat, who surely would have had little interest in the small profit to be gained from the printing of his book. (This is true, even though, as Cornelius notes, Nevill, after his marriage in 1528 became impoverished and went into severe debt. At the time the poem was published in 1517, the poet was about twenty years old, unmarried and presumably still being supported economically by his father.) This conflict reflects larger problems, such as: what is the function of art now that the reading public has expanded to include all the mercantile class as well as the traditional aristocracy and very rich merchants and lawyers? Must the poet be forced to tailor his subject matter to the tastes of the buying public? To begin to answer these questions, let us analyze in detail each stanza of the Prologue.

In the first stanza, as in some others in the poem, close attention must be paid to punctuation and sentence structure:

```
Your mynde consydered/ & your good entent
Theffecte regarded/in euery maner case
Your cyrcumstaunce/and labour dylysent
Who wyll construe is of grete effycace
Your sentences morally tenbrace
Concerneth reason of lauryate zrauyte
Yonge tender hertes/talecte with amyte
```
A full stop is needed at the end of line four; lines three and four must be read as: "Your circumstauence and labour dylygent are of grete effycace (for) whom (ever) will construe them." (From M.E.D., "circumstauence" means "careful attention to propriety, utmost care, proper form," as in CT. Kn. A.2263.) Then, lines five through seven have as their subject "to embrace morally your sentences" and "concerneth" as the main verb.

Coplande implies both that the poem will be beneficial for men if they take time to "construe" it or to interpret it and that the poem has a high moral purpose, namely, to illumine young tender hearts by friendship (7). (It is probable that the word "talecte" or "talicte" comes from "aleghten" meaning "to illumine, to shed spiritual light on." It probably does not mean "allure," or "embrace, seize" as derived from "alacchen." ) The word "sentences" also implies a serious moral meaning as does "reason of lauryate grauyte."

The second stanza states that the readers of the poem are the same age as the author:

Your aege also flourynge in vyrent youthe
So to bestowe is fretly to commende
Bookes to endyte of maters ryght uncouthe
Ensample gyuynge to all suche as pretende
In tharte of loue theyr myndes to condescende
In termes freshe/thevr courage to endewe
Not with rude toyes/but elegant and newe

(8-14)
Coplande says that Nevill is in "vyrent youthe." In 1517, Nevill would have been twenty years old, having been born on 15 July, 1497. Nevill's youth and Coplande's experienced attitude toward it set the tone of the stanza. While the stanza seems to praise Nevill as a young author, there are two phrases which undermine this complimentary tone. First, Coplande remarks that the subject matter of the poem is "ryght uncouthe," that is, "not well known" or "quite unknown or unfamiliar" (10). It is difficult to read this as a serious remark. Poems dealing with the amorous subjects of Pity and Disdain were by this time nothing new. This famous débat can be found in The Romance of the Rose, De arte honeste amandi, Troilus and Criseyde and The Temple of Glas, to name but the best known examples. In 1517, Coplande was a mature and experienced book printer, having been a helper of Wynkyn de Worde even before 1500 and would thus have been intimately acquainted with much of this literature. Is Coplande imagined here as adopting a slight tone of paternalistic satire for our young poet? If so, the satire is certainly playful, not Juvenalian.

Yet, "quite unknown" or "not well known" is only the most obvious meaning of this phrase. "Ryght uncouthe"
can also mean "directly unknown" or "very unrecognizable," that is, "not straightforward." Nevill, through Coplande, may be implying that his poem's meaning is hidden and not obvious, that the poem is an allegory. If this reading is defensible, the real kernel of meaning in the poem will be the example (11) which the poem gives to lovers who lower their minds in the art of love. Since the "example" of the poem is its complete meaning, I will put off further discussion of it until the poem has been explicated.

Second, the sequence of verbs "pretende," "condescende" and "endewe" contains possible irony. Though "pretende" may here retain its neutral meaning of "to undertake, to venture," it may also have its contemporary meaning. Thus, those who participate in the art of love may be pretenders — men not engaged in real activity; the insubstantiality of the persona's dream and the possibility that this type of dream is a vicarious experience for young lovers may indeed corroborate this assertion. "Condescende" (12) is surely pejorative; for its alternative meaning of "to consent, to agree" does not work in this context. The principal sixteenth-century meaning of "condescende" is "to come down from a regal or higher position, to willingly lower oneself." The lover is lowering his mind when he ventures into the art of love. (The more neutral meaning of "condescende" should also be noted; the M.E.D.)
gives one of its meanings as "to set one's mind on, to give attention to" as in CT, Mch. E.1605). Finally, in contrast to "condescende," "endewe" means both "to educate, to instruct" and "to invest with royal dignities." Both meanings are relevant here. If the latter is taken, "endewe" is in ironic juxtaposition to "condescende;" the lover is both losing and gaining some sort of rank at the same time. As the power of the mind is lowered (as reason is lost), the courtly heart is invested with dignity. "Courage"(13) is not to be read as "manly fortitude" but as "heart," from the French "corage". The instruction or the ennobling of the heart then will be the sentential end of the rhetorical "termes freshe."

Finally, there are two phrases of thematic importance in this stanza. "Ensample gyuyng" means that the poem will be a guide, a manual or handbook for young lovers by giving them examples of men who lower their minds in the art of love and apparently gain success. These examples, as we will discover, will lead lovers the wrong way ("wrong" in that they will learn that the "art of love" is actually painful, not pleasant). The second phrase, "thart of loue," recalls Ovid's Ars amatoria and Andreas Capellanus' De arte honeste amandi, both Latin titles being loosely
translated as 'the art of loving.' Ovid's poem is referred to specifically in line 914, and Andreas' work may serve as one of the models for the debate between Pity and Disdain. It is also a parallel reference to "ensample gyuynge," which the De arte honeste amand1 does at length in its discussion of the various ways of seduction through clever rhetoric.

The third stanza(15-21) deflates the aureate praise just given to Nevill by involving his manual of love in the everyday world of buying and selling. Coplande states that Nevill's poem will sell very poorly because most men are interested only in getting money and beguiling their neighbor, not in seeking the castle of pleasure. Thus, two reading publics are implied: those who seek money and practice fraud versus those young nobles who seek Beauty. But what seems to be a real distinction in Nevill's Prologue between these two groups is actually no distinction at all. Both of these groups are cupidinous, idolators either of money or of Beauty. While the search for money and sensual pleasure seem to be on a much lower level than the search for earthly, womanly beauty, both searches are essentially the same.

This type of apparent distinction will be used again
in the poem: first in the decision which the dreamer has to make between the two gates and second in the significance attached to crossing the river, both of which posit illusory distinctions between good and evil. Indeed, the line "Lucre to gete/theyr neyghbour to begyle," which Coplande applies to the mass audience as distinguished from the "gentyll people," can also be applied to the main action of the dream, if, for instance, one takes Disdain's point of view (a view socially acceptable to most, if not all, Tudor parents) that women should marry within their own social rank and not be beguiled by ("fall in love with") poorer nobles who could get financial as well as "estately" gains by the right marriage. From Disdain's point of view, Desire is attempting to beguile his neighbor Beauty and make financial gains by a marriage to her (see 674ff.). Ironically, then, Nevill has written a poem which appeals to both sides of this corrupt world, even though this is never admitted and even though one side of the world is given a veneer of respectability and virtue. While the searchers for Beauty seem to be praised and the searchers for gold to be reviled, Nevill implies that they are just two aspects of the same worldly search. Cupidity, after all, is a form of greed: a desire to obtain and keep some object external to you which you
do not already have. Even the search for Beauty, which is enshrined in the Prologue, will lead to despair, as does the desire for gold.

In stanza four (22-28) Nevill specifies the audience to whom this poem is addressed; they are the "gentyll people" and especially the youthful members of this group. Nevill emphasizes the moral qualities of these youths; they take part

In pleasaut youth/with amorous dyleccvon
Honour regarded/in clene cyrcumspeccvon
Layenge a parte all wylfull vayne desyre
To conforte them that brenne in louynge fyre
(25-28)

These are grammatically ambiguous lines. They can be read in two ways. First, "Honour regarded 'in pure heedfullness' (in order) to conforte them that brenne in louynge fyre (by means of ) layenge a parte all wylful vayne desyre." That is, to lay aside willfull vain desire is to respect honor which has the ability to comfort burning lovers. The second reading is: "Honour regarded 'by careful caution,' (by means of) layenge a parte all wylfull vayne desyre/To conforte them that brenne in louynge fyre." That is, men can preserve their honor only by giving up any attempt to comfort those fools who burn in the fire of love.

The subtlety of this double reading is that the
first reading could be a paraphrase of the position of Pity in the débat while the second reading could be the position of Disdain, who has no interest at all in comforting Desire. Which of these readings then is to be preferred? In terms of grammar alone, the second reading may be preferable because it has a simpler structure. But if this reading is accepted without reservation, the stanza as a whole is slightly confused in meaning; the "pleasure" of gentle folk is taken to be the point of this "boke of loue"(16,23). Now the "gentylls" certainly will not have much pleasure if they are left to burn without comfort in the fire of love. The preference then for the first reading (Pity’s opinion) can be strengthened by referring to lines 41-42:

At leest way yonge folke/wyll gladly seke recure Beauty to sete in the toure of pleasure.

In these lines, "recure" is the important word. The O.E.D. defines it as "to bring back to a normal state of health, to remedy, to cure, to heal." If young folk can only be cured by setting Beauty in the "toure of pleasure" (notice that the figure of speech assumes that lovers are sick to begin with), then certainly that cure will be effected by comforting those who burn in love's fire. Thus, the first reading, though grammatically more convoluted, can be justified by thematic concerns.
Following this reading, the fourth stanza can be broken up into two syntactic groups of lines 22-25 and 26-28 in which line 23 parallels line 28; the pleasure of gentle people will be brought about by comforting those who burn in love's fire. Nevill has here given us a purposeful ambiguity which reflects the positions of both Pity and Disdain.

If the first reading is accepted, the poem becomes a consolatory for lovers. This idea, that reading books will comfort lovers, is expressed by the narrator at the beginning of Chaucer's *Trollus and Criseyde*:

> But nathelees, if this may don gladnesse
> To any lovere, and his cause availe,
> Have he my thonk, and myn be this travaile; (19-21)

Throughout the opening lines of Book I of *Trollus and Criseyde*, the narrator feels a duty to help lovers to complain, a duty to serve them and a duty to pray for their winning of heaven. The narrator implies that he can console lovers by writing about their woe; but this in turn will produce the same kind of self-indulgent verse which Boethius composes at the beginning of his prose-poem. Although this Chaucerian narrator cannot be cited as a source for Nevill's purposes in this Prologue, Chaucer, before Nevill, has used the idea that the book which he is writing can console the sorrowful lovers who are
reading his book, which depicts men much like themselves. That is, distraught lovers read books about distraught lovers and enjoy vicariously their similar melancholies. But Nevill does not follow Chaucer by giving a final heavenly vision. Nevill, to the contrary, assumes a narrator who is himself reading a book about a man who seeks Beauty; he makes no overt judgments about this narrator. Thus, seekers of beauty (young nobles) are asked to read a book about a seeker of beauty who himself is reading a book about seekers of beauty. But these lovers will not be consoled by their reading; reading books (or writing them) which concern men whose problems are similar to the reader's own and who see no way out of their troubles, will never console or cure the reader himself.

Coplande continues to address Nevill ironically in the fifth stanza (29-35). As a practical man of the world, he tries politely to tell Nevill that the marketplace is already overflooded with books concerning love (ironic, because Coplande has said that Nevill's book deals with matters "ryght uncouthe" (10)) and that men are interested in the love of gold, not the love of Beauty. As in stanza three, Coplande distinguishes between the social classes: "ladyes/and many a hardy knyght" versus "men and women." But the distinction is again blurred.
Even though the books of love do not describe ladies and knights who concern themselves with sensual folly (31), these ladies and knights work to prosper in love with all their might (32). That is, they, like the "men and women," have "theyr delyte/Onely for mede to do theyr appetyte." "Mede" here is Beauty (as well as money). As in stanza four, the respective positions of Pity (32) and Disdain (34-35 if applied to lovers) are implied here. Nevill has postulated two separate groups of men: one group of honorable knights and ladies who spend their time in Cupid's service and the other group of greedy, avaricious and fraudulent bourgeois men. In the debate, Pity would want to hold to this distinction and further Desire's plea. On the other hand, Disdain will argue that Desire, who Pity claims is in the first noble group, is really in the group of men who have their delight in satisfying their appetites for pleasure and for rewards (34-35). It is significant then that Nevill hints at this problem throughout the Prologue.

Nevill responds desperately (and thus somewhat comically) in stanza six (36-42) saying that Coplande should print the poem because it does no good just lying around in his chest. In an attempt to add some strength to this extremely weak argument, Nevill then states that:
To passe the tyme some wyll bye it algate
Cause it is newe/compyled now of late

Nevill implies that his poem will be an antidote to the idleness and possible boredom of the wealthy class. The poem will help men to while away their time. Lines 41-42 hint at the vicarious nature of this dream vision:

At leest way yonge folke/wyll gladly seke recure
Beauty to gete in the toure of pleasure.

Young folk will read the poem in order to take part fictionally in the seduction. The poem will be used to titillate the young, rich and idle generation and to keep their fantasy-life alive - a sixteenth-century *Playboy*.

In the last stanza of the Prologue(43-49), Coplende finally relents and promises to print Nevill's poem, although assuring him that the sale will be small because:

Men let theyr chyldren use al suche harlotry
That byenge of bokes they utterly deny

Instead of reading, young people play at dice and cards, drink wine and ale and play at backgammon, ninepins and balls. Coplende sees Nevill's audience as essentially young and calls them "chylde"(25). (Since the games and drinking listed above obviously appeal to all ages, "chylde" here is just a limiting noun.) Coplende says that even the younger audience who used to read books, like Nevill's, no longer do:

Bokes be not set by theyr tymes is past I gesse
There has been a decline in the reading public's desire to read books about love. Men have given up literature for sensual games. This is especially important because the poem as a whole seems concerned with the art and value of reading. As mentioned earlier, the dreamer at the end of the poem decides to read no more late at night so that his mind will not be troubled by his dreams. Rejecting most literature, the dreamer himself contributes to the decadent state referred to in lines 45-49. "Bokes be not set by" is a perfect description of the dreamer's attitude toward books at the end of his vision. Thus, we are confronted with an ironic situation: Nevill is trying to have published a poem whose dream protagonist vows never to read again and thereby implies that other men should stop reading if they wish to avoid painful dreams.

The Prologue (and the Epilogue) ends with a French proverb: "En passant le temps sans mal pencer." This proverb has two points of reference. First, it refers specifically to line 39: "To passe the tyme some wyll bye it algate." Young people will buy and read the poem in order to think about obtaining Beauty in the tower of pleasure; and it is suggested that this is a way in which to avoid thinking evil. At the same time, the
proverb introduces us to the dreamer, who is passing the time reading and thinking thoughts which cause his heart to be much troubled. And, ironically, in regard to line 39, he is troubled because he is thinking about someone trying to obtain an object of Beauty.

Let us review the main ideas which we have derived from this Prologue. The poem is being offered by a youthful artist to a youthful audience as a handbook in the art of love with the hope that the poem will give pleasure to youths and also will restore their health by showing them that Beauty can be attained in the tower of pleasure. Thus, the poem can console those who burn in love's fire. The nonproductivity or idleness of this audience is assumed and is contrasted to the financial world of greed and fraud. This poem then will appeal only to the elite few, since books of love are out of fashion with most people. The times are full of harlotry; liberal learning is despised. Second, on an implied level, the noble young audience is really just as corrupt as are the children of "men and women." They have their own object of greed, namely Beauty, and their tower of pleasure is comparable, on a moral level, to the games and drinking referred to in the seventh stanza. Third, when Disdain's position expressed later in the poem is understood, the fact that the noble youths
and the children of harlotry are two twigs on the same branch of sin and pain becomes clear. Thus we are intentionally misled here into postulating a good group (noble and literate) versus an evil group (base and unlettered); the trick then is to learn to see behind these illusory categories and likewise to see behind the claim made in line 23 that this poem will lead noble youths to a pleasureful state of mind. This reading, where the two groups of men, whose actions seem to be contrasted, appear to be motivated by similar desires, also supplies an understanding of the scene of the choice between two paths and the scene of the river crossing. Fourth, and last, while the poem claims to offer a way to cure lovers and their pain, the narrator of the vision, himself a frustrated lover, finds no cure or consolation whatever.
Huppe and Robertson remark at the end of their discussion on *The Book of the Duchess* that this poem "like all significant poetry, exists only partly in what it says. Its reality is a series of controlled developments touched off in the mind of the reader." ¹ What they say about *The Book of the Duchess* holds also for *The Castell of Pleasure*. This explanation implies the need for an intelligent reader, one who is able to read imaginatively and one who is sensitive to the historical and literary traditions out of which the poem to be read has developed. If a poem can "touch off" a series of controlled developments "...in the mind of the reader," the reader must be able to let the poem work on his mind. But, for this to occur, the reader must be aware of the limits of the possibilities of interpretation which the work allows; that is, the reader must, as the historian Collingwood suggests, be able to reconstruct his mind so that it bears some similarity to the mind of a sophisticated reader of the time in which the poem was written. ² Consequently, a proper reading
of much medieval poetry is often dependent on one's knowledge of the various literary traditions used by medieval authors. In the Introduction, we find two units of action which would have been familiar to Tudor readers: first, a narrator, or persona, who is troubled by sloth and who is reading a book; second, the arrival of Morpheus, who conducts the persona through his dream. To attempt to read this poem with historical awareness, the literary traditions and techniques which are its background must be studied.

As in *The Book of the Duchess*, the Ovidian fable being read and the persona's reaction to it introduce the subject matter of the poem. The persona carelessly flips through Ovid's *Metamorphoses*:

```
Tornynz and trauersynze hystoryes unstedfaste
In Ouydes tokes of transformacyon
It was my fortune and chaunce at the laste
In ouerturnynz of the leues to se in what facyon
Phebus was inflamyd by inspyracyon
Of cruell cupyde to hym irmerciable
Whiche of hym was worthy no commendacyon
Shewynge hymselfe alwaves deceuyable
Therfore I wolde gladly yf I were able
The maner playnly and in fewe wordes dysclose
How phebus and cupyd togyver were comperable
Pyrst it to shewe I wyll me dyspose.
(50-61)
```

The persona calls the *Metamorphoses* "hystoryes unstedfaste" and "bokes of transformacyon." The key words here are "unstedfaste" and "transformacyon" for they describe the world of a book about change and Fortune. The way
in which he reads reflects this world. In contrast to men who read slowly and carefully and who may try to establish a steadfast or meaningful world deduced from their reading, our persona turns and traverses story after story, and his selection of one to read is governed wholly by chance. That is, he is thumbing through his Ovid late in the day and just "happens" to stop his cursory perusing midway through Book I. Fortune and Chance imply that the dream vision will be viewed from a worldly point of view, an Old Testament view (see the quotation from Ecclesiastes at the end of the poem), a view of the world devoid of supernatural consolation. Being governed by the dark world of fortune and chance, the persona reads a poem which itself deals with this world of mutability.

This sophisticated technique of a persona reading a book prior to his vision is not to be overlooked or taken for granted; for the use of this technique is noticeably lacking in nearly all the dream visions of the fifteenth century; poems such as The Golden Targe, The Thrissil and the Rois, The Temple of Glas, The Complaynt of the Black Knight, Reason and Sensuality, The Assembly of the Gods and La Pelle Dame Sans Merci use no such technique, even though they have subtlety in their own right. The only poem in the fifteenth century to use
this device is James I's *The Kinjis Quair*, which opens with the persona reading Boece. *The Consolation of Philosophy* seems to be used structurally in James' poem to set its subject, which is the relationship between Fortune, Venus and Minerva and the consolation of the lover as dependent on his correct perception of the way in which these three forces operate in men's lives. The source for James I's use of this technique is most probably Chaucer's two poems, *The Book of the Duchess* and *The Parlement of Foules*. In each of these poems, as in *The Castell of Pleasure*, the reading of a book has two functions: first, it establishes the main concern or anxiety present in the persona's mind. As Huppe' and Robertson have shown, the Seys and Alcyone story in *The Book of the Duchess* reveals the anxiety which the dreamer feels about the death of a loved one. This concern is then reflected in the figure of the Black Knight, who is overcome with grief at the loss of a beloved object. Thus, the second use made of the technique of the book being read is that its action can be mirrored in the action of the dream itself. And the dreamer in *The Book of the Duchess*, like Nevill's persona, is reading from Ovid's *Metamorphoses*. 
In The Parliament of Foules, the dreamer reads Macrobius' Commentary on the Somnium Scipionis. The general subject of The Parliament of Foules is the conflict between caritas and cupiditas, the loves of "commune profyt" versus the "likerous folk." The dream vision mirrors the subject matter of Macrobius' text, which is the harmony of the universe and the natural scheme of the Creator's purposes. The dream vision concerns egotistic lovers versus the birds who have the ability to love according to Nature's will.

There is a very basic and "realistic" psychological principle behind this. The persona reads material which most nearly mirrors what is of utmost concern to him and then dreams a vision which is triggered by his reading and constructed by his anxiety. Chaucer says as much in The Parliament of Foules:

\[
\text{The wery huntere, slepyng e in his bed,}
\text{To wode aven his mynde goth anon;}
\text{The juge dreymeth how his plees been sped;}
\text{The cartere dreymeth how his cartes wone;}
\text{The riche, for golde; the knyght fyrght with his fon;}
\text{The syke met he drunketh of the tonne;}
\text{The lovere met he hath his lady wonne.}
\text{Can I not seyn if that the cause were}
\text{For I hadde red or Afrikan byforn,}
\text{That made me to mete that he stod there;}
\text{But thus seyde he: "Thow hast the so wel born}
\text{In lokynge of my olde bok tōtorn,}
\text{Of whIch Macrobye rōughte nat a lyte,}
\text{That sumdel of thy labour woulde I quyte."}
\]

(99-112)
The tendency among scholars however is to pass this off as mere "convention," a word which frequently serves to foreclose the possibility of perceiving deeper meaning. Note, for instance, in the 1930 edition of The Year's Work in English Studies, the reviewer of Cornelius' EETS edition of Nevill, says:

"The Castell of Pleasure is a product of dying school of medieval allegory. It opens with the conventional machinery of the poet falling asleep over the story of Phoebus and Daphne "on Ovydes bokes of transformacyon.""^5

"Conventional machinery" implies that reading a book and then dreaming must have been a common and stereotyped technique of medieval authors. Again, H.S. Bennett says that "Nevill fails almost entirely to escape from the conventions he invokes."^6 This is simply not true. 'Reading a book' can not be called a convention in the same way as 'falling asleep and having a vision' can be. For the former technique was used by Chaucer and King James and then fell into complete disuse for one hundred years until Nevill revived it. Moreover, in reviving this, Nevill uses one of the most sophisticated techniques of the dream vision, a technique which his immediate forebears had either overlooked or found not to their taste.

Overlooking the use of this technique (and the
other complexities in the poem), C.S. Lewis says that "in the work of William Nevill we reach the nadir of the whole genre." From the historical point of view, there is no doubt that Nevill's is one of the last love-visions in our literature; only The Court of Love, Barnaby Googe's Cupido Conquered and Alexander Montgomerie's Cherry and the Slae follow it. Yet, he is no slavish copier of Lydgate or Hawes. Rather, Nevill seems to be trying to use techniques long neglected and to use them in a way which imitates the sophistication of Chaucer. Finally we should note that Marshall W. Stearns has refuted the long-held view of Sypherd, by claiming and proving that Chaucer virtually invented the technique of the persona reading a book before his dream begins. As he says:

An examination of Old French love-vision literature by the present author has revealed no further examples of such an occurrence... and it seems reasonable to conclude that the mention of a book was not a conventional device.

Thus, there is no need to search through French poems to trace Nevill's source. He is imitating Chaucer and consciously reviving an older technique.

Turning to Ovid, the dreamer reads the Cupid-Phebus-Daphne story from the Metamorphoses, Book I, but fails to finish the fable and ignores its ending.
This episode of the dreamer reading and recounting incompletely to us this Ovidian fable serves two functions. First, it sets the subject for the entire poem: the pursuit of Beauty by Desire. Second, it gives an index to the persona's attitudes about the chase, the eternal hunt, as well as about the powers which he believes really control the world.

The first function is fairly obvious. From the persona's point of view, Phebus is an emblem of Desire, as we learn in line 85: “So that the more he desyred the more she dyd deny.” Daphnys is slightly more complex: she is Beauty or the object of Desire under the influence of Disdain, who emblemizes the lack of mercy or pity for Desire and for his petitions.

This contrast is made very clear:

On thone with loue on thoder with dysdayne
Thone dyd fle thoder wolde optayne
Thone was gladde thoder was in wo
Thone was pencyfe and oppressed with payne
Thoder in Ioye cared not thouge he it were so
By fere and dysdayne she dyd hvm ouerwo
Lyke to an hare she ranne in haste
He followed lyke a grehounde desyre wrought hvm wo

(89-96)

This corresponds to the situation later in the poem when Desire's plea is reinforced by Pity and opposed by Disdain. Possibly the most significant addition to his source is the persona's description of Daphnys:
Her name was Daphnys whiche deuoyde of loue
By dame saunce mercy whiche made hym to
complayne

(86-87)

By stating that Daphnys is under the control of "dame saunce mercy," Nevill calls attention to the poem "La Belle Dame Sans Mercy," written by Alain Chartier and translated into English by Sir Richard Ros. A short summary and analysis of this poem will reveal that its subject matter and tragic tone influence the tone of this section of Nevill's poem.

In Chartier's poem, a lover feels forced to translate Alain's book as an act of penance. He has just lost his lover by death and complains both that he cannot write verse and that his life is meaningless. At a party in a garden, he sees a man in distress dressed all in black who stares at his desired object: "but upon her beaute/He loked stil, with right a pitous face" (139b-140). The narrator soon realizes that this man is a mirror image of himself, leaves the party and hides behind a bush (Nevill's persona does this also in order to overhear Beauty and Desire). Soon the man and woman enter the garden and are identified as Lamant and La Belle Dame Sans Mercy. They have a dialogue as follows: he states that he wants to serve her and love her honourably, that he will die if she
does not receive him, that he will give her his entire self, that he will always have hope of acceptance and that he is a good man and is not a boaster. To each of these she replies: that he is a fool and has been unduly deluded by his eyes; that he has lost his reason; that he exaggerates all his claims, that he really will not die; that she will never submit to any male; that if he must die, so be it; that Pity, once exercised, will lead only to hate later on; that he is really Faux Semblaunt; and that, "there hurteth you nothynge but your conceyt" (791). When she returns to the dance, he bemoans his fate and dies within two days. The 'Lenvoy' then recommends that all true lovers should flee the company of boasters and warns women never to treat deserving lovers as La Belle Dame Sans Merci has treated Lamant. The 'Verba Translatoris' recommends his 'litel book' to the public, apologizes for its lack of rhetoric and concludes:

Right thus I make an ende of this processe, 
Beseching him that al hath in balaunce
That no trew man be vexed, causelesse, 
As this man was, which is of remembraunce; 
And al that doon their faythful observaunce, 
And in their trouth purpose hem to endure, 
I pray god sende hem better aventure.

(850-856)

The dominant tone of Chartier's poem is tragic; Lamant has been caught in love's chain and dies when he cannot
serve the goddess whom he has chosen; like our dreamer, he exists completely in the world of Fortune, as he says:

And, sith Fortune not only, by her chaunce, Hath caused me to suffre al this payn, But your beaute, with al the circumstaunce, Why list ye have me in so greet disdayn? (273-76)

Nevill is greatly influenced by this tragic tone of Chartier's poem in his treatment of his own dream persona, who also ends in despair.

Since Nevill's persona has his vision in Fortune's world, it is no surprise that he reacts with despair to the Ovidian story which he reads. The dreamer sees Cupid as the most powerful force in the world, powerful enough to dominate even Apollo:

The stroke of his power who can or may resyste But he must obey and to loue be agreeable Constryned by cur'd whiche may stryke whome he lyst.... Cupyde in sondry wyse his power dyde proye (79-81, 88)

This reveals our dull dreamer's view of the complexities of life; at the end of the poem, he himself is still under Cupid's power, as we know when he addresses us:

Therefore for your soules helth use vertue and dred shame And as to the worlde laboure alway for loue (895-896)

Yet, at the same time, he realizes that Cupid is cruel, and he even condemns him:
Of cruell cupyde to hym immercyable
Whiche of hym was worthy no commendacyon
(55-56)

The dreamer therefore confronts a tragically bleak world
whose god is not humane. Men appear to be unwilling
and deterministic servants of this cruel god and to be
not wholly virtuous themselves. Following Ovid, the
dreamer characterizes Phebus as a prideful fellow
after his defeat of Python: "Phebus set on pryde
and hault in corage"(62). It is Phebus' pride and
his boasting and his insulting of Cupid that forces
Cupid to take revenge: Apollo is hit with a golden dart
so that he desires Daphne, she with a leaden dart so
that she shuns Apollo's advances and becomes a lady with­
out mercy for the lover. Finally, as she successfully
flees from him like a hare before a greyhound, the
persona says: "desyre wrought hym wo/But all was in
vayne, his labour was but waste"(96b-97).

The persona believes that Phebus' labor is all
in vain because he has clearly forgotten (or not read
at all) the end of the Ovidian fable. During the chase,
Daphne calls out to her river-father Peneus to save
her intact, and he obligingly turns her into a laurel
tree whose branches and leaves Phebus then adopts as
his emblem; the laurel approves this decision with a
humble nod. Thus, there is more involved in this fable than the persona has realized. The fable itself has been frequently moralized as a tale which praises the preservation of virginity or the desire to live in a state of chastity. In his commentary on this fable, the sensus allegoricus, Caxton says that the perpetual greenness of the laurel symbolizes the virtue of preserved chastity.\(^{11}\) (It is likely that Nevill would have read Caxton's translation of Ovid.) For Daphne was a maiden who wished to live in the state of virginity, and Apollo tried improperly to take her by force. This interpretation of Phebus as seducer and Daphne as a figure of virginity, and therefore of Christian saintliness, is also given by Petrus Lavinius, an earlier mythographer:

Daphne Penei fluminis filiæ; cum omnium
virginum que in Thessalia essent speciosissima
haberetur: adeo quideum ut deos pulchritudine
sua caperet. Apollo cum eam conspectum
forma eius expalluit. Quam cum necque pollicitis
necque precibus adire potuisset: vim ut
inferret instituit: et illa cursu conspectum
eius effugere cupiens: patrem innocuuit: ut
Virginitati sue quam sibi permiserat: ferret
auxilium: quam ille auditis precibus filiam
deorum ut vim effugeret: in Laurum convertit.\(^{12}\)

To this, we may add Fulgentius, who glosses the laurel as the giver of true dreams: "laurum si dormientibus
ad caput posueris, vera somnia esse visuros."\(^{13}\) And
Berchorius in his *Cvidius moralizatus* echoes their interpretation while adding his own:

Phoebus iste potest significare diabolum; Daphne animam christianam quia procul duhio istam virgmem, animam scilicet per tentationes non cessat allicere vt eam per malum consensum subiuget et sublicit et per peccatum destruat et corrumpat. Sed ipsa debet fugere occasiones peccati; temptationes vitando; et debet rogere deam terrae id est christum vt eam de manibus eius eripiat; formam aliam sibi dano. Et sic pro certo debet fiere laurus id est religiosa persona virtuosa et perfecta...Ista laurus significat crucem...Crux Christianorum spes; prauorum victoria; caecorum dux; conversorum via; claudorum taculus; pauperum consolatio; arbor resurrectionis; lignum vitae eternae.14

Though the end of this gloss displays the extensive but often frustrating encyclopedic power of Persuire, the major section of the gloss is clear: Daphne is a christian soul whose virginitity and purity are preserved. The laurel has a supernatural meaning; to cling to the laurel is to cling to virginitv, godliness and of course, for Berchorius, monastic and contemplative values.15

By leaving out all mention of the transformation of the laurel, the persona has put aside all concern for preserved virginitv and possibly even for true dreams. The dream vision itself concerns virginitv successfully ravished; and it has no substantiality in the real world, as the dreamer realizes when he awakens. By reading incompletely and improperly, the persona has cut himself
off from the real significance of what he has read and from the possibility of true dreams, both symbolized by the laurel. Being himself under the power of Cupid, the dream persona is unable to read well.

In the story which he relates, the persona, following Ovid, describes Cupid as usurping the mountain of poetic inspiration:

Well well sayd cupyde it lyketh you to reste
This sayd/he assended to the mount pernassus
On the hyght his armes shortly abrode he keste
And sayd I trust I shall this in haste dyscusse.

(70-73)

That is, Cupid, the power of physical attraction, hits Apollo while Apollo has abandoned his control over the traditional mountain of poetry, his mountain, on which is the well of Helicon. Thus, there is a relationship between the loss of poetic power and the possibility of succumbing to the power of cupidinous love. When poetry is powerless, amor is strong. Since the persona can not read well, he is overcome by love fantasies and erotic dreams. The wrong use of poetry destroys the reign of charity in a man's mind; bad reading leads to self-induced eroticism.

In relationship to this problem of reading and susceptibility to love fantasies, Ovid, in the Remedia amoris, the companion piece to his Ars amatoria (a line from which the persona quotes at the end of the poem), recommends that men should not read love poetry, even
some of the poems which he, Ovid, has written (including, half-jokingly, the *Metamorphoses*):

> Eloquar invitus: teneros ne tange poetas!  
> Summoveo dotes ipsius ipse meas...  
> Et mea nescio quid carmina tale sonant.  
> (757-758, 766)

Yet as Ovid implies, reading the right kind of poetry, namely, the *Remedia amoris*, can make men whole again:

> Hoc opus exeqi: fessae date serta carinae;  
> Contigimus portus, quo mihi cursus erat.  
> Postmodo reddetis sacro pia vota poetae,  
> Carmine sanati femina virque meo.  
> (811-814)

Thus Ovid, and Nevill also, is setting up two ways of reading: with Apollo either deposed from his hill and thus under the power of Cupid or carrying the laurel branch and residing by Helicon's well. When our persona rejects reading poetry at the end of his vision, he is unaware of the second, enlightened way of reading implied above. Not to mention the laurel in his initial story is to admit that he lacks the key to reading poetry correctly, so that it promotes the reign of charity and the ennobling of Helicon's powers.

In lines 98-121, the persona finds himself alone. (Aside from their thematic importance, these lines reveal the high degree of poetic effectiveness of which Nevill was capable.)
The nyght drewe nye the daye was at a syde
My herte was heuy I moche desvred rest
Whan without confort alone I dyd abyde
Seynge the shadowes fall frome the hylles
in the west
Eche byrde under bougas drewe nye to theyr
nest
The chymlneys frome ferre began to smoke
Eche housholder went about to lodge his rest
The storke ferynge storms toke the chymney
for a cloke
Eche chambre and chyst were soone put under locke
Curfew was ronge lychtes were set up in haste
They that were without for lodgyenge soone
dyd knocke
Which were playne precedentes the daye was
clerely paste

Thus a slepe I fell by a sodayne chaunce
Whan I lacked lycht alone without conforte
My sore study with slouthe dyde me enhaunce
Myn eyes were heuy my tonge without dysporte
Caused many fantasyes to me to resorte
My herte was moche musynge my mynde was varvaunt
So I was troubled with this ungracyous sorte
That my herte & mynde to slouthe shortly
dyde graunt
About the whylkes whyles I was attendaunt
Sodaynly came Morpheus & at a bravde
Not affrayd but lyke a man ryght valyaunt
Couragously to me these wordes he sayde.

The persona is now in the best possible position to be
afflicted by frustrating visions of love. His dilemma
consists of his sloth and his solitude, two situations
which Ovid, in his Remedia amoris, says must be shunned
by all lovers if they wish to avoid the pains of love
and to destroy love's attachments. The first passage
here warns against sloth, the second against solitude:
Erato ubi visus eris nostrae medicabilis arti,
Pac monitis fugias otia prima meis.....
Tam Venus otia amat; qui finem quaeris amoris,
Cedit amor rebus; res age, tutus eris.
Languor, et inmodici sub nullo vindice somni
Aleaque, et multo tempora quassa mero
Eripiunt omnes animo sine vulnere nervos;
Adfluit incautis insidiosus Amor.
Desidiam puer ille sequi solut, odit amentes;
Da vacuae menti, quo teneatur, opus.
(135-136, 143-150)

Quisquis amas, loca sola nocent, loca sola
caveto!....
Tristis eris, si solus eris, dominaeque relictae
Ante oculos facies stabit, ut ipsa, tuos.
Tristior idcirco nox est quam tempora Phoebi;
Quae relevet luctus, turba sodalis abest.
Nec fuge conloquium, nec sit tibi Ianua clausa,
Nec tenebris vultus flebilis abde tuos.
(579, 583-88)

The persona is actively cultivating these love-
inducing situations as the poem begins, since he is
alone, without fellowship and idle. The effectiveness
of Nevill's stanzas lies in their power of contrasting
natural fellowship and the warmth of the hearth with the
persona's exile from these pleasures. Only the persona
is "without comfort alone." It is implied then that
Nature's way is different from the lover's. Whereas
animals and healthy men greet the night as a source of
rest and comfort from the day's toils, the dream persona
acts so that his sleep will be nothing more than an
intensification of his trouble during the day. Setting
himself aside from real nocturnal comfort, he goes to
sleep with his misreading of the Ovidian fable uppermost in his mind. Being impressed with the vanity and waste of some labors of lovers, his mind is 'overcome with sloth because of his painful studying'(112).

According to Ovid, our dreamer has fallen into the dilemma of reading love poetry while himself being in a burning state of love (see line 289, where the dreamer says that he is "enflamed with loues fyre"). As a cupidinous lover and as a very poor reader, he has put himself outside the natural order of man and thus outside his comforts.

With a heavy heart (99), the dreamer falls asleep (110) in much the same way as he was reading (52), that is, by chance. He lacks light and repeats for emphasis that he is "alone without conforte"(111 and 100). In line 112, mentioned above, the persona states that his studying was painful. This means that his conclusion about what he read, namely that Phebus' labor was all in vain, was unpleasant to him. Lines 113-117 then describe in detail the internalizing of all his perceptions. His eyelids begin to droop, and his tongue is without pastime or diversion. This last phrase, "my tonge without dysporte," is very interesting; it probably implies either that our narrator had been reading out loud or that he had no one to talk to, unlike
the guest who is cheerfully housed in line 104. "Dysporte" implies "diversion," a state of idleness or sloth filled with purposeless activity; without the "dysporte" of idle and imperceptive reading, the dreamer would possibly never have been obsessed with idle dreams which serve as a pastime. As his tongue goes silent and his eyes close, "many fantasyes" come to him. The dreamer never tells us what these fantasies are, but we may surmise that they are the thoughts which flit across one's mind just before falling asleep; this theory is partially substantiated in the next line: "My herte was moche musynge my mynde was varyaunt." This state naturally makes him feel troubled. Two basic experiences have led him to this unfortunate state of mind: his misreading of Ovid and his exile from the world of human fellowship. His sloth is a form of despair, a despair which will intensify as the poem proceeds.

Like Nevill's persona, Alcyone, in The Book of the Duchess, also despairs of finding consolation. Perhaps more than any other poem, The Book of the Duchess is the prime source for the beginning of Nevill's poem. In the beginning of The Hous of Fame, Chaucer lists as one of the causes of dreams "that som man is to curious/in studye, or melancolyous" (29-30). This applies to the persona in The Book of the Duchess as well as to the
persona in Nevill’s poem. In The Book of the Duchess, the persona is full of idle thoughts(4) and "Sorwful ymagynacioun/Ys alway hooly in my mynde"(14-15). Nevill's persona likewise has many "fantasyes"(114) which afflict his troubled mind. In lines 16-29, Chaucer's persona feels that his inability to go to sleep is extremely unnatural:

And wel ye woot, asaynes kynde
Hyt were to lyven in thys wyse;
For nature wolde nat suffwe
To noon erthly creature
Nat longe tyme to endure
Withoute slep and be in sorwe.
And I ne may, ne nyght ne morwe,
Slepe; and thus melancolye
And drede I have for to dre.
Defaute of slep and hevynesse
Hath sleyn my spirit of quyknesse
That I have lost al lustyhede.
Suche fantasies ben in mvn hede,
So I not what is best to doo.

He then reads Ovid’s Metamorphoses, which he calls a “romaunce,” apparently because it deals with the lives of kings and queens, in order to pass the night away and, after reading, falls asleep. (As in The Parlement of Poules, The Kings Quair and The Castell of Pleasure, the dream occurs at night.) Nevill, like Chaucer, interprets the lack of sleep as unnatural. After reading his Ovid, Nevill’s persona finds himself "without confort alone" and is overcome by drowsiness. There is no doubt then that Nevill is imitating Chaucer at least in a general way in this opening section, although the
lyricism with which Nevill describes the world closing up for the night is absent in Chaucer.

The type of sloth, accidie, which the persona has, has been described by Chaucer's Parson:

For soothly, when the herte of a man is confounded in itself and troubled, and that the soul hath lost the confort of God, thanne seketh he an ydel solas of worldly thynges. 17

This quotation describes the other psychological qualities of Nevill's persona. His heart is troubled (115) and he is seeking "ydel solas of worldly thynges." He does this first by reading Ovid in "passant le temps sans mal pencer" which ironically leads him into his extreme despair at the end of the poem. He is completely shut off from the grace and light of God and cannot therefore read his Ovid properly. His reading thus does not comfort him as the Prologue has implied it should!

As a result of his sloth and his reading, Morpheus appears to give the persona a vision which directly mirrors what he has been reading and which does not console his troubled heart.
CHAPTER IV
MORPHEUS AND THE PERSONA

1

The Introduction ends with the sudden appearance of Morpheus. The mannerisms of Morpheus here are very striking, for he arouses the dreamer out of his lethargy and sloth. In contrast to our dozing dreamer who is in despair about Phebus' failure, Morpheus is "ryght valyaunt" and speaks "couragously," with heart-felt vigor. Morpheus himself shows here none of his traditional sleepiness or lethargy ascribed to him earlier in The Boke of the Duchess and later in The Paerie Queene. In Chaucer's vision, the messenger has great trouble arousing Morpheus but finally does so and convinces him to go on the mission for Juno.

This messenger com sleynge faste
And cried, "C, ho! awake anoon!"
Hit was for no xht; there herde hym non.
"Awake!" quod he, "whoo ys lyth there?"
And blew his horn ryght in here eere,
And cried "Awaketh!" wonder hye.
This god of slep with hys oon ye
Cast up, axed, "who clepeth ther?"
"Hyt am I," quod this messenger.
Juno bad thow shuldest goon"-
And tolde hym what he shulde doon,
As I have told you here-to-fore;
Hyt ys no nede reherse hyt more-
And went hys wey, whan he had sayd.
Anoon this god of slep abrayd
Out of hys slep, and ran to goon,
And dyde as he had bede hym doon:

(178-194)

Likewise in Spenser, Archimago's messenger has trouble arousing Morpheus:

The Messenger approching to him spake;
But his waste wordes retournd to him in vaine;
So sound he slept, that ought mought him awake.
Then rudely he him thrust, and pusht with paine,
Whereat he ran to stretch; but he againe
Shooke him so hard, that forced him to speake.
As one then in a dreame, whose dryer braine
Is tost with troubled sights and fancies weake,
He mumbled soft, but would not all his silence breake.

The Sprite then ran more boldly him to wake,
And threatened unto him the dreaded name
Of Hecate; whereat he ran to quake,
And, lifting up his lompish head, with blame
Halfe angrie asked him, for what he came.
"Hether" (quoth he.) "me Archimago sent,
He that the stubborne Sprites can wisely tame,
He bids thee to him send for his intent
A fit false dreame, that can delude the sleepers sent."

The God obayde; and, calling forth straight way
A diverse Dreame out of his prison darke
Delivered it to him, and downe did lay
His heavie head, devoido of careful carke;
Whose sences all were straight tenumbd and starke.

(Book I, Canto I, stanzas XI-XIIV)

Unlike the Morpheus in Chaucer who gets up and himself brings the dream to Alcyone, Spenser's Morpheus just gives the dream to the messenger and goes back to sleep. In Nevill, however, Morpheus has none of this lethargy. Nevill even abandons the hell-cave of sleep which Chaucer uses to introduce Morpheus. Morpheus indeed induces the dreamer to overcome his sloth and despair
and to go with him in order to see Desire supplicating Beauty (118-145). Even though this dream is an illusion, Morpheus here invigorates the dreamer. Unlike The Book of the Duchess, Morpheus in Nevill appears directly to the dreamer as himself, not as a mask of some other person, as in Chaucer.

But to understand fully how Nevill is using Morpheus, let us review the significant criticism which explains this god of dreams. The reading of Ovid has induced the persona to fall into a state of sloth or simply added to sloth already present; as he sleeps, Morpheus appears. Thus, sleep, sloth, a troubled mind and the arrival of Morpheus are closely linked. Nevill did not invent this situation, and much has been written on this type of opening for a poem. B.G. Koonce, in Chaucer and the Tradition of Fame, and Huppe' and Robertson, in Pruyt and Chaf (as well as in Fiers Flown and Scriptural Tradition), have discussed it.

In commenting on Morpheus in The Hous of Fame (lines 66ff.), Koonce says:

His initial "devocien" to Morpheus, the pagan god of dreams, contrasts ironically with the preceding appeal to the Cross. The special force of the irony, however, stems from the meaning which Morpheus and his dreams have acquired in the mythography of the Christian poet. For Morpheus' dreams have little to do with the kind of dream Chaucer
is to relate; instead they are "illusions" or "fantasies," dreams of spiritual disharmony besetting the mind in a state of sloth. This meaning is mirrored in his "cave of stoon," an image of the mind devoid of the light of reason. A similar meaning is attributed to the river Lethe, the source of the "strem" on which the cave is located, a symbol of oblivion or the mind's forgetfulness of God. In adding that Lethe is a "flood of helle unsweete," Chaucer perhaps reminds us of a connection between Morpheus' dreams and the illusions of Satan, a connotation strengthened by the location of the cave near Cimmeria, the mythical region of darkness where the sun never shines.¹

Further, having cited Piers Plowman and Scriptural Tradition in which Huppe and Robertson discuss the idea of sleep as spiritual sloth, torpor or blindness and as a metaphor for undue concern for the treasures of this world, Koonce reminds us that, in speaking of Eph. 5:14,

Rabanus glosses sleep, in this instance, as the dullness (stupor) of the mind, whose alienation from the true way "is a kind of death from which it is reminded to awaker, so that, upon reviving, it will recognize the truth, which is Christ."²

And Koonce also refers us to The Book of the Duchess, lines 153ff., where the darkness of Morpheus' cave is compared to a "helle-pit." In the same connection, Huppe' and Robertson, writing prior to Koonce, state this conclusion about Morpheus:
Alcyone is subject to "fantasye" in her solicitude and is therefore not in a position to heed any reasonable counsel her vision may suggest to her. As a result of her plea to Juno she falls into a "ded slepe," a sleep of spiritual torpor, reflected in the details of the dark vision of the rocky cave of Morpheus. If his habitation suggests the mind, it suggests one darkened by loss of the guiding light of reason. The approach to the cave is a valley between two rocks where nothing grows. The cave is dark as "helle-pit," it contains Lethean streams, and the figures within it are asleep.

Finally, they note that Morpheus often "appears to the dreamer in human form, with human speech and gesture" and can represent a type of "worldly solicitude." Morpheus, the god of sleep, appears to the dreamer in the form of a human being and generally shows a vision of humans acting. He lives in Cimmeria, a northern abode, like the Hell of Satan, and his appearance often implies that the dreamer has, by sloth, lost the power of reason and has forgotten the light of God. The dreams which he brings, as in the case of Alcyone, often drive the dreamer to suicide or some other form of despair. This complements the use of Morpheus in The Castell of Pleasure. The dreamer here is slothful(112,117); the vision which Morpheus brings shows characters acting and speaking in a human way; and the dream does not console the persona who is finally left in the same (or more intense) despair with which the poem began. In
the light of this background, the persona's dream can be described as a vision inspired by a hellish power, a vision which neither consoles nor brings pleasure. The vision is purely a product of Fantasy (as implied in line 114) and demonstrates excessive concern with worldly goods, namely, the seduction of Beauty.

Aside from The House of Fame and The Book of the Duchess, there are other references to Morpheus in post-Chaucerian allegories which should be noted. In Lydgate's The Assembly of the Gods, Morpheus appears frequently throughout the poem. In "the Interpretacion of the names of goddys and goddesses" at the beginning of the poem, Morpheus is called "shewer of dremes." This in itself seems to be a neutral category. In lines 1-36, we find a situation somewhat like the beginning of The Castell of Pleasure; the persona sits alone, is "musynge" (line 5) and finally goes to sleep; Morpheus then arrives. As in Nevill's poem, Morpheus here too presents a dream to a persona who is deep in thought. Then Morpheus' power is compared to that of the devil:

For he seyde I must yeue attendanunce
To the gret Court of Mynos, the iustyse.
Me nought auaylyd ayene hym to sylo-ysye;
For hit ys oft seyde by hem that yet lyues
He must nedys go that the devell dryues.

(17-21)
As a result of this, Morpheus takes the dreamer to the court of Pluto and Minos for the judgment of Eolus. So far, Morpheus seems to be the same kind of hellish figure which Chaucer has used. But Morpheus, though he is associated with the "helle-pit," is not really a part of hell here at all:

But as we thedyward went by the way,
I hym besought hys name me to tell.
"Morpheus," he seyde, "thow me call may."
"A syr," seyd I, "than where do ye dwell, In heuen or in erthe outher elles in hell?"
"Nay," he seyde, "myn abydynge most comonly
Ya in a lytyll corner callyd Fantasy."

(29-35)

In the context of this poem, "Fantasy" can best be glossed as the power to show a dreamer a dream which is appropriate to the problem uppermost in his mind; for the dreamer will be taught that reason and sensuality (his "problem" in line 6) can accord only in the fear of death. More important, we eventually discover that Morpheus, in this poem, is at the service of Virtue not of Vice. In lines 729-744, after Vice and his cohorts decide to assault Virtue, it is Morpheus who secretly steals away unnoticed from Vice's court to warn Virtue of the impending attack. Commenting on this action, Virtue says:

But Gramercy, Morpheus, myn owne dere frende,
Of your trew hert and feythefull entent
That ye in thys mater to me ward haue ment."

(740-742)
Thus, while Morpheus may have brought the dreamer to the court of hell, he generally aids the reign of Virtue. For this action, Morpheus is later rewarded by Virtue (lines 1282ff.), and the reward is glossed in lines 1849-1855:

> And as for the keyes of the posterns five, Whyche were to Morpheus rewardyd for hys labour, Syznyfy nat ellys but whyle man ys on lyue Hys v inwarde wyttres shalbe euerie houre In hys slepe occupyyed, in hele and in lanceoure, With fantasyes, tryfyls, illusions and dremes, Whyche poetyys call Morpheus stremes.

The streams of Morpheus then are the dreams which keep men's minds active in sleep; and Morpheus is thus the guard for the five gates of man's inward senses. However, the tone of this section may be humorous or ironic, since Morpheus does not seem to have significant power. The list in line 1854 is not exactly impressive. Yet, even though Virtue sees Morpheus as somewhat impotent, she does not condemn the power which he does have. It must be remembered that Morpheus has initiated this dream in which Virtue itself appears. Finally, in lines 1470ff., Morpheus conducts the confused dreamer to the school of correct doctrine so that he can understand better the significance of his dream. At the end of the poem in lines 2027ff., Morpheus kindly leads the dreamer back to bed after Doctrine vanishes and in line 2041 vanishes "sodenly" himself, possibly a source for
the sudden movements of Morpheus in Nevill's poem.

The Morpheus figure in Lydgate is a different sort of actor from the one which Koonce, Huppe and Robertson describe. Their statements about Morpheus complement the way in which Berchorius interprets him.

Somnus habet tres filios speciales inter alios quos nunquam nisi ad reges et nobiles duces mittit. Primus vocatur morpheus; secundus Icelus; tertius phantasos. Morpheus habet suum officium quod non efficiat in capite dormientis; nisi efficiat humanam cum gestu et loquela et caeteris pertinentibus ad naturam humanam...Excitat artificem simulatorem que figurae Morphea non illo quisquam sollicitus alter Exprimit in cessus vultumque sonumque loquendi. Adiicit et vestes et consuetissima quaeque Verba; sed hic solos homines imitatur...Vult Ouidius per hos tres filios somni intelligere triplex genus sollicitudinis quam imitit diabolus in corda dormientium mundanorum per negligentiam vitae suae.

The basic metaphor here is the traditional one of sleep and its connection with worldly sollicitude. Like our persona, men under this power of Morpheus and infernal sleep neglect their own lives ("per negligentiam vitae suae"). Caxton complements Berchorius here by saying of Morpheus and his two brothers that: "In this mettier, they make the peple muse by vain illusyons, visyons, nocturnes."6

The helpful or virtuous Morpheus, whom Berchorius ignores, is also used by Stephen Hawes in The Example of Virtue (1504).7 We again meet the slothful dreamer and then Morpheus who leads the dreamer to a "ryght fayre
lady" who is Discretion:

In a slombrynge slepe with slouth opprest
As I in my naked bedde was layde
Thynkynge all nyght to take mv rest
Morpheus to me than made a brayde
And in my dreme in thought he sayd
Come walke with me in a medowe amorous
Depeynted with floures that be delycyous.

I walked with hym into a place
Where that grewe many a fayre floure
With loye replete and full of solace
And the trees dystyllynge redolent lycoure
More sweeter then the Apryll shoure
And tary I dyde there by longe space
Tyll that I sawe before my face

A ryght fayre lady of mydle stature
And also endued with great vertue...

The poem continues with the story of the temptation of Virtue and his eventual marriage to "Cleanness" and their voyage to heaven. In Hawes, as in Lydgate, Morpheus introduces a dream in which the vision concerns the triumph of Virtue as shown to an originally slothful persona. Morpheus thus has the power to give a vision which should and does spur the dreamer on to a virtuous life.

Nevill uses Morpheus to dictate the entire course of the vision and thus employs him in a more extensive way than any poet except Lydgate. Only Nevill and Lydgate use Morpheus as a guide through an entire dream. Yet there is no doubt that Nevill does use Morpheus’ meaning as derived from The Hous of Fame and not as derived
from Lydgate's or Hawes' Morpheus who helps the reign of virtue. Nevill then has carefully resurrected the Chaucerian use of Morpheus as a hellish power, a use which had been rejected by Lydgate and Hawes in favor of a Morpheus who contributes to the victory of Virtue. At the same time, Nevill used the Lydgateian technique of Morpheus as a guide in the realm of Fantasy and not merely as one who gives dreams.

At this stage of our analysis (through line 121), the theory that Morpheus gives untrue dreams cannot be proved from the text. For Morpheus seems to exert a positive force by jolting our dull persona out of his sloth; for the moment, the persona stops complaining about his lack of fellowship. But, as will be shown, Morpheus is directly linked to Fantasy and is himself merely giving a narcissistic, self-gratifying, wish-fulfillment dream to the persona. Thus, if Morpheus can be said to dictate the infernal vision of Venus' temple in Book I of The Hous of Fame, it is fitting that the persona, Geoffrey, cries out in lines 492-494:

"O Crist!" thought I, "that art in blysse,
Pro fantome and illusion
Me save."

The psychological movement of the dreamer in The Castell of Pleasure never progresses this far. Our persona never casts his eyes to heaven; he remains, throughout the poem, in the hell of cupidinous phantoms and illusion to which Morpheus has led him.
In The Allegory of Love, C.S. Lewis addresses himself to Nevill's persona and the literary tradition which formed him. He argues justly that The Romance of the Rose is the prime source for studying most medieval personae. But by oversimplifying the persona in The Romance of the Rose, he both misunderstands how the persona works in this poem and in poems which follow it. Lewis argues that de Lorris' persona is simply a "colourless teller of the tale." From this, he argues that the narrator embodies the ideas of the author; proving then that these ideas, in de Meun's addition, are inconsistent, he concludes that de Meun was a "bungler." an artist who "could not fuse" the disparate ideas in his own mind. Lewis has overlooked the fact that the persona in The Romance of the Rose is a creation of de Lorris and de Meun and that he is his own man, not just a convenient mask for the authors' ideas. Far from being a "colourless teller" of his tale, he has his own "personality" and his own problems. By misinterpreting this persona, Lewis also fails to understand that Nevill's persona is a fictional creation, an embodiment of cupidinous desire, and that he does not express the author's opinions. With this in mind, let us note the similarities and differences between the personae in these two works in order to disprove
Lewis' thesis and to clarify just how much Nevill is
imitating The Romance of the Rose persona.

As The Romance of the Rose begins, the narrator,
now twenty-five years old, recalls his experience of
love which took place five years before, an experience
which will be the subject of his poem:

When I the age of twenty had attained-
The age when Love controls a young man's heart-
As I was wont, one night I went to bed
And soundly slept. But then there came a dream
Which much delighted me, it was so sweet.
No single thing which in that dream appeared
Has failed to find fulfillment in my life,
With which the vision well may be compared.
Now I'll recount this dream in verse, to make
Your hearts more gay, as Love commands and wills;
And if a man or maid shall ever ask
By what name I would christen the romance
Which now I start, I will this answer make:
"The Romance of the Rose it is, and it enfolds
Within its compass all the Art of Love."
The subject is both good and new. God grant
That she for whom I write with favor look
Upon my work, for she so worthy is
Of love that well may she be called the Rose.
Five years or more have passed by now, I think,
Since in that month of May I dreamed this dream......
In this delightful month, when Love excites
All things, one night I, sleeping, had this dream.
Methought that it was full daylight, I rose
In haste, put on my shoes and washed my hands,
Then took a silver needle from its case,
Dainty and neat, and threaded it with silk.
I yearned to wander far outside the town
To hear what songs the birds were singing there
In every bush, to welcome the new year.
Basting my sleeves in zigzags as I went,
I pleased myself, in spite of solitude.
Listening to the birds that took such pains
To chant among the new-bloom-laden-boughs.
Jolly and gay and full of happiness,
I neared a rippling river which I loved.\textsuperscript{12}
About the only real similarity between this and Nevill is that both narrators have a dream. Notice, more importantly, the differences. First, while the dream delights the deLorrisean narrator, the dream only serves to trouble the heart of Nevill's persona. Second, all the events in the one dream were actually fulfilled in the life of the dreamer; that is, he finally seduced his Rose physically. There is no hint at all of this in Nevill; for all we know, Nevill's dreamer is eternally without a woman and is eternally tormented by the lack of fulfillment of which he has dreamed. Third, while both poems claim to be about "the art of love," and to be about a new subject, the deLorrisean persona actually dedicates his poem to the woman whom he has seduced, while Nevill's dreamer, not having the good fortune to win a lady, addresses his poem to all young folk and does not have one to whom he can dedicate his services. Fourth, the deLorris narrator has waited five years to write of his vision, five years presumably spent in sporting with his Rose. His poem is thus all recall and a product of Dante's 'book of memory;' whereas, Nevill's dream is immediate action, and the narrator has little time to look back over his experience. Fifth, the deLorrisean narrator in The Romance is "jolly, gay
and full of happiness" at the beginning of his dream; and Jean de Meun describes him as even happier at the end:

But Reason I forgot, whose hortatives
Had made me waste so many pangs in vain,
As well as Wealth, that ancient villainess
Who had no thought of pity when she warned
Me from the footpath where she kept her ward.
Thank God she did not guard that passageway
By which I made my entrance secretly,
Little by little, notwithstanding all
The efforts of my mortal enemies
Who held me back so much, especially
The guardian Jealousy, with her sad wreath
Of care, who keeps true lovers from the rose.
Much good their guardianship is doing now!
Ere I remove from that delightful place
Where 'tis my hope I ever can remain,
With greatest happiness I'll pluck the blooms
From off the rosebush, fair in flower and leaf.
This, then, is how I won my vermeil Rose.
Then morning came, and from my dream at last
I woke.]

But there is nothing of this happiness (even though it is misdirected joy) in Nevill whatsoever. Nevill's persona is disturbed and unhappy from beginning to end. Note, however, that both personae have lost their faculty of Reason, and their seemingly contrary states of happiness and misery are both on the side of cupiditas, the unfading joy of caritas not being considered on their temporal scale of joy and sadness. Sixth, since The Romance of the Rose is all a flashback, there are two levels to the narration. The first level we have already described; the second is the contrition of the dreamer.
at his present age of writing (twenty-five years old),
for the folly of his past sins (which he praises so
highly in the passage which we have just quoted,
experienced at age twenty). For instance, in Section
6, in discussing Narcissus and the Mirror Perilous, de
Lorris has his narrator say:

Whatever thing appears before one's eyes,
While at these stones he looks, he
straightway loves.
Many a valiant man has perished thence:
The wisest, worthiest, most experienced
Have there been trapped and taken unawares.
There a new furor falls to some men's lot:
There others see their resolution change:
There neither sense nor moderation holds
The mastery; there will to love is all:
There no man can take counsel for himself.
'Tis Cupid, Venus' son, there sows the seed
Which taints the fountain, and 'tis there he sets
His nets and snares to capture man and maid;
For Cupid hunts no other sort of bird.
By reason of the seed sown thereabout
This fountain has been called the Well of Love,
Of which full many an author tells in books
Of old romance; but never will you hear
Better explained the truth about the place
Than when I have exposed its mystery.
Longtime it pleased me to remain to view
The fountain and the crystals that displayed
A hundred thousand things which there appeared.
But I remember it as sorry hour.
Alas, how often therefore have I sighed!
The mirrors me deceived. Had I but known
Their power and their force, I had not then
So close approached. I fell within the snare
That sorely has betrayed and caught full many a man.

Second, in section 20, the de Meun narrator, self-
consciously, though not in flashback as in the preceeding
quotation, says:
In a crazy fit was I, at least half mad
When foolishly I made myself Love's man.
Shame on the schemes of Lady Idleness,
Who led me to it when she harbored me
Within the pretty orchard, at my prayer!
If she'd been wise, she had refused me then.
Not worth an apple is a fool's request;
Betimes he should be censured and reproved.
I was a fool, and yet she trusted me!
She worked my will too well, but ne'er increased
My welfare; rather brought me tears and grief.
Well warned by Reason, mad I must have been
When I took not the advice she freely gave
And did not quit Love's service right away.
Reason was right to blame me when I lent
Myself to Love, incurring grievous woes.

Though this is followed by lines which state the impossibility of repentance, the point is well made.
It should be noted here that this type of analysis is complicated by the problem of the two authors. For our purposes, we have assumed that de Meun was entirely aware of the possibilities latent in section 6 of de Lorris' poem and used them implicitly in section 20 of his addition. Naturally, we have not used any quotations from the 'Anonymous Conclusion' section.

There is nothing like the first quotation above in Nevill since his poem is not constructed by flash-back at all. But in lines 378-393, there is some momentary reconsideration on the part of the narrator:

Kyndnes departed yet her power was present
Alwaye with fantasy enclosed in her herte
Than fantasy in at the gate dyd sprent
I leped in after and sodaynly dyd ster te
When I sawe me enclosed about with a couerte
Set full of myrt trees the apple tre
appered playne
Of pyramus and Thysbe dystroyed by loues darte
Which made me ofte to wysshe that I were
out agayne

Alas quod I what sodayne adventure
I se this worlde is but uncertayne
I was late Ioyus as euer was creature
And now I folysshy haue locked me in loues chayne
I wene I be in laborinthus where mynotaurus
dyd remayne
A blynde Cupyde is this thy guerdon
Makest thou folkes blynde doest thou so entertain
Suche louers as sewe to the for theyr padon.

That is, the dreamer knows, at least from this point forth, that something very basic is wrong with his vision. This self-consciousness parallels the dreamer's consciousness of his foolishness in section 20 of The Romance of the Rose. To say, however, that Nevill imitated this self-consciousness of the persona would probably be too strong a statement, since the final perspective of each persona is different. The twenty-five year old persona in The Romance of the Rose is much closer to a reasonable vision of Love as expressed in section 6 than is Nevill's dreamer, who, at the end of the poem, still wants to play the courtier's game. And, The Romance of the Rose narrator has none of that final despair of Nevill's persona who at last casts away all his books.

While much of this analysis has provided only negative evidence (the ways in which the personae are different), it has been valuable since it forecloses the possibility of making inexact and general statements.
about the influence of The Romance of the Rose on medieval poems. Stephen Hawes' The Pastime of Pleasure provides an example of a poem contemporary with Nevill's and which has a persona similar to Nevill's. Thus in line 7, King Henry VII's rule has ensured that the sin of sloth, enemy of virtue, will be avoided; in line 44, one of the purposes of this poem will be to eschew idleness (see also lines 5772, 5803-5816, which will be discussed in detail later); in line 71, Graunde Amoure finds a path "by sodayne chaunce," resembling line 110 in The Castell of Pleasure; in line 75, "chaunce or fortune" in Hawes parallels line 52 "fortune and chaunce" in Nevill; in line 95, Graunde Amoure is offered the chance to go to the "toure of fayre dame beaute;" in line 110, he is "musynge" and "all alone" as is our dreamer; lines 134-149 warn against sloth and show that the sloth of Grande Amoure is related to "deedly slombre;"

This is the waye/and the sytuacyon
Vnto the toure/of famous doctryne
Who that wyll lerne/must be ruled by reason
And with all his dylygence/he must enclyne
Slouthe to eschewe/and for to determyne
And set his hert/to be intellygyble
To a wyllynge herte/is nought Impossyble

Besyde the ymage/I adowne me sette
After my laboure/myselfe to repose
Tyll at the last/with a gaspynge nette
Slouthe my heed caught/with his hole purpose
It vayled not/the body for to dyspose
Agaynst the heed/whan it is applyed
The heed must rule; it can not be denied
After this, Fame gives him a lecture on her power and then leaves; this section ends with Grande Amour, like Nevill’s persona, feeling troubled:

When she was gone/full woeful was my herte
With inwarde trouble/oppressed was my mynde
Yet were the grehoundes/lefte with me behynde
Whiche dyde my comforte/in my grete vyage
To the toure of doctryne/with their sawnyng courage

So forth I went/tossynge on my brayne
Gretely mussynge/ouer hyll and vale
The waye was troublous/and ev nothynge playne
Tyll at the laste/I came to a dale
Beholdynge Phebus/declynynge lowe and pale
With my grehoundes/in the favre twylyght
I sate me downe/for to rest me all nyght

Slouthe vpon me/so fast began to crepe
That of fyne force/I downe by lavde
Vpon an hyll/with my grevhoundes to slepe
When I was downe/I thought me well apynde
And to my selfe/these wordes than I savde
Who wyll attayne/soone to his Iournays ende
To mourysse slouthe/he may not condysconde

It is probable that Nevill knew Hawes’ poem well and imitated the general style of his opening section. The connection between an oppressed mind and a mind troubled with sloth is clear here, as it is in Nevill. As seen in the section quoted previously from Hawes’ *The Example of Virtue*, the effect of sloth was a problem which Hawes treats extensively. I suspect that a future study
of Hawes' *The Comfort of Lovers* will reveal similar concerns.

### iii

Before following Morpheus and the dreamer into their vision of the castle of pleasure, let us assess, on the basis of our analysis so far, the ways in which the Prologue and Introduction are related and state the themes common to both these sections, themes which will carry us into the body of the poem.

In the Prologue we learned that this poem would concern "reason of lauryte grauyte" (line 6); that it would illumine young hearts with friendship; that it would give an example (line 11) to all who wished to practise the art of love and that its prime purpose would be to give pleasure (line 23) to gentil people by showing that young folk can obtain consolation or new health (line 41) by perceiving that Beauty can be obtained in the "toure of pleasure." Then, in the Introduction, we met a young man whose heart was not illumined by friendship but rather was depressed by unnatural solitude. He was without comfort and overcome with sloth because he had just read a story in which
Beauty was not obtained in the tower of pleasure. The narrator, as we first see him, is one of the "yonge folk" who truly needs to seek "recure." He is in desperate need of seeking the comfort given to those who burn in love's fire. Our persona is really an alter-ego of Phebus and sees his own solitude and lack of fellowship as parallel to Phebus' loneliness without Daphne. While the Prologue has promised to furnish a poem which can be read so that young lovers can pass their time without thinking evil, the persona passes his time misreading fables in such a way that his mind does turn to evil thoughts, namely, despair over the impossibility of comfort. Thus, since the Prologue has promised comfort and since the Introduction has given us nothing but pain, we, the readers, will turn to the main vision of the poem expecting at last to be comforted.

But at the same time, it has been implied that the art of reading itself, as well as the vicarious consolation of lovers which may or may not proceed from reading, is one of the central concerns of the poem and of its "maters ryght uncouthe." For the "lau-yate grauyte" refers to the fact that Daphne is transformed into a laurel, symbolizing her eternal virginity. And since
all of this occurs with Cupid on Parnassus, at which time the ruler of poetry succumbs to lust, the laurel’s meaning, or the “sentence” of the poem, has something to do with the preservation of virginity or chastity.

Second, the Prologue postulates two groups of men: one group which loves only gold, gambling and harlotry and which has its delight “onely for mede to do theyr appetyte” (line 35). It is this group which utterly forbids their children to buy books. The other, supposedly more virtuous, group seeks Beauty in pleasure’s castle. Phebus, our dreamer and the expected readers of this poem supposedly belong to this last group of noble literati. But there are two major problems which show that this distinction postulated in the text is misleading. First, Phebus himself can be said to exercise his “appetyte” only for reward: the reward of a beautiful maiden. This applies likewise to Desire’s search for Beauty. The egotistic “louve of golde” which “blyndeth the syght of men and women” is, in terms of the traditional Christian analysis of idolatry, the same type of egotism which makes Phebus “hault in coraçe” and which induces him to try to rape Daphne. Both are done for “mede.” Second, our narrator, initially of the literati, finally condemns the reading of books, an act
superficially similar to the refusal of greedy parents to let their children buy books. The result is the same: books are no longer read. Thus, these two groups, who seem so different, are similar.

Third, the Prologue and Introduction are linked by a series of verbal repetitions of the word "herte." In line 7, "yonge tender hertes" and their illumination by "amyte" are shown to be one of the main concerns of the poem's "lauryate grauyte." In line 13, the "courage," having as its major meaning "heart," will be educated, instructed or ennobled ("endewe") by the fresh rhetoric of the poem. Notice here that "courage" meaning "heart" is put in parallel structure with "theyr myndes to condescende... theyr courage to endewe." This linking of heart and mind will recur throughout the poem. In line 62, Phebus is described as prideful and "hault in corage," or "arrogant in heart." Like the young Troilus in Book I of *Troilus and Criseyde*, Phebus mocks lovers and Cupid and his power; he is then mortally wounded. In line 99, the persona's "herte" is heavy with solitu and weariness; in line 115, as in lines 12-13, heart and mind are joined: "my herte was moche musynge my mynde was varyaunt;" and in line 117, his heart and mind give way to sloth. In contrast to his slothful heart,
Morpheus arrives suddenly and "lyke a man ryght valyaunt/ Couragously to me these wordes he sayde." Morpheus speaks from the heart ("couragously") to a man whose heart is sick. Thus the action of the poem takes place in the heart. (This assertion will be proved when we investigate the mountain of "courage" in the next scene.)

The heart is the faculty used in loving; it is the basis for amity and the seat of sorrow induced by solitude; and it is the psychological link between Morpheus and the dreamer. These repetitions of "herte/courage" at key points in the Prologue and Introduction serve to introduce the hill of courage in the next scene.

And, to skip ahead one moment, this theme will culminate in the epigram following line 926: "Volunte ie ay mais ie ne veulx mon cuer chaunser." The heart is thus also the seat of resolution and determination. (The fuller meaning of this epigram will be discussed later.)
In Scene I of the Body of the poem (122-145), Morpheus tells the persona that Desire has taken an oath to love and to serve Beauty without end:

How Desyre in mynde hath made a solempne othe
Beaute to serve without resistence
So to contynue he doeth ryght well prepence
Durynge his lyfe with loue stedfast and sure
In parfyte loue to kepe one contynuaunce
It is his mynde to do her suche pleasure.

(124-129)

This sounds like a very high ideal: Desire will love only Beauty for his whole life with a steadfast love. Because of its continuance, his love is called "parfyte." His ideal of steadfastness will be developed again in Scene II when the dreamer sees the stones of steadfastness in the lover of lowliness and in Scene V where the crux of the debate between Pity and Disdain hinges on the real causes of steadfastness.

This theme of steadfastness had been fully developed by poets writing before Nevill in the fifteenth century. Having the unsteadfastness of Criseyde always in mind, Lydgate and others often praised steadfast lovers with the most aureate rhetoric. For instance, in The Temple
Lydgate uses this theme to define the major concern of his poem: can lovers establish a stable world in which to enjoy their love? In lines 433-435, Venus promises the disconsolate lady that she will have her lover without change:

For he that ye haue chosen yow to serue,
Shal be to yow such as ye desire,
With-out chaunce, fulli, til he sterue;

In line 493, the lady gives thanks to Venus that her lover will be subjected to her “without change or transmutacioun.” In lines 1103ff., when Venus has the two lovers’ hearts bound with a golden chain, she warns the lady to cherish the man because he has vowed never to change. “For he haue vowed to change for no new” (1128). Finally in lines 1292-1298, this steadfast love is praised as a means to overcome the world of change and mutability:

For he haue wonne hit that he loue best,
And she to grace haue take him of pitee;
And hys her hertis behe bope set in rest,
Without chaunce or mutabilite,
And Venus haue of hit benignete,
Confermed all - what (shall) I lenger tarie? -
This tweyn in oon, and neurere forto varie;

And Venus, who knew

As she hit knew the cleene entencioun
Of bope hem tweyne, hit made a ful bihest,
Perpetuell, by confirmacioun,
Whilest hit hit lyue, of oon affectioun
Thei shal endure -

(1321-1325a)
Thus, for one imaginative moment, the traditional world of the mutable Venus is transformed into a world where the lovers are comforted forevermore. The world of Fortune is thus transcended, and lovers become eternal partners; two hearts become one. Venus is glorified not as a goddess of fornication or adultery but as a power who can lead affectionate lovers into stable marriage.

In *The Flower and the Leaf*, steadfastness is praised as a quality of one of the smaller groups of the Leaf:

And tho that were chapelets on hir bedef Of fresh woodbind, he such as never were To love untrew in word, (ne) thought, re dede, But ay stedfast; ne for plesaunce, ne fere, Though that they shuld hir hertes al to-tere, Would never flit, but ever were stedfast, Til that their lyves there asunder brast.2

These steadfast maidens are second in virtue only to those who serve chastity and Diana.

At the end of *The Court of Love* (a work chosen, because it, unlike the first two cited, was printed after Nevill's poem), the lover promises continual faithfulness to his earthly lover:

And here I make myn protestacion, And depely swere, as (to) myn power, to been Faithfull, devold of variacion, And her forber in anger or in tene, And serviceable to my worldes quene, With al my reson and intelligence, To don her honour high and reverence.3
These three quotations have been cited to demonstrate a climate of opinion about love and its properties with which Nevill would have been familiar. In these three poems, Cupid and Venus are shown to be the real powers of this earth (just as in the Cupid-Daphne-Apollo fable) but powers which can often be benign. Venus can in fact really bless lovers with earthly happiness in marriage. We are reminded here of the end of The Knight's Tale when the frustrated amor of Palamon, the servant of Venus, is transformed into a love harmonious with the marriage bonds. And, in these pleasant bonds, he continues to love and to serve Emily (3103-04) in marriage, a marriage to which Emily consents because of her pity for Palamon (line 3083). Chaucer presents steadfast marriage as a high ideal and as a way for lovers like Palamon to find real comfort. When Nevill has Morpheus describe a lover presently in woe who wants to be comforted by forming a steadfast love bond (124-129), our initial impression of this lover must be neutral, if not favorable. But he is looking for stability in an object whose inherent nature is instability, another lover's heart. For as we know from the end of Troilus and Criseyde, the only stable heart is that of Christ, even though Chaucer's Knight highly praises the most perfect kind of stability in a basically
unstable world, the institution of marriage. There is really no conflict between the advice at the end of *Troilus and Criseyde* and at the end of *The Knight's Tale*; for the perfection of marriage has, as its end, the love of Christ.

While hoping eventually to have a steadfast love bond, Desire, in lines 130-137, still has the conventional pain of all lovers who are without their desired object. He is in pleasure and in pain. Yet Morpheus compliments him in a very peculiar way:

Moche rule I ensure you hath nature and kynde
In hym as is possyble in one to remayne
He wolde fayne haue release and dare not yet complyne

(132-134)

Though in pain, the lover is still ruled by Nature. Nevill's lover would like to be released from his woe, a desire which is somewhat untypical of medieval lovers who often state that they find a sweet pleasure in their lustful pain. (Chaucer's Troilus is a prime example of a lover who suffers this kind of mental paralysis by which he is reduced to inaction.) Nevill's lover, as presented through the eyes of Morpheus, is quite level-headed; he wants to declare his love and begin his steadfast union. For a medieval lover, there is some degree of sanity in this. Because of the rule of Nature
in him, Desire wants to get rid of his pain (caused by separation from the object of desire) and to live in pleasure.

In order to hear the plea which Desire will make to Beauty, the dreamer puts himself under Morpheus' control: "I must of duety holde me content/So ye supporte me alwaye when I haue nede." The dreamer looks to Morpheus for some support, feeling that he is not capable of taking the journey himself. Ironically, when the dreamer looks for Morpheus later in the poem, Morpheus will let others in the garden help him.

11

In Scene II (146-297), Morpheus and the dreamer begin their journey by ascending the mountain of courage. This ascent (146-185) is permeated by the great joy of the dreamer when he gets to the top of the hill. As the sun shines on both sides of the mountain and makes the valleys golden, the dreamer cannot contain himself:

But when I to the topppe was nye auaunced
None of my Ioyntes coude togyder contayne
For Ioye my herte leped and my body daunced.

(151-153)
This joy is antithetical to the sloth which the dreamer felt before going to sleep and to the sorrow which he will feel as soon as he enters the garden and sees the "apple tree" of Pyramus and Thisbe. The beauty of mid-day and of the hill seems to have reinvigorated the dreamer, and he asks Morpheus what this hill is called. Morpheus says that this is the "mountayne of lusty courage," that unkindness, enmity and old age have been exiled from it, with only Disdain remaining, and that ladies watch their champions joust there. Looking around at the gargoyle galleries where the ladies sit and at the mountain itself, the dreamer then says (172-173) that there has never been a mountain as good as this since the Incarnation; he is thus filled with joy and praises the mountain:

O puyssaunt courage chefe cause of conforte
Thou mayst well he nye the castell of pleasure
O hyll thupholder of all doughty dysporte
Of marçyal manhode thou arte the treasure
Out of thy bankes is goten the ure
That causeth the pastymes of parfyte prowes
O mountayne god graunt the lonze to endure
Syth thou arte lanterne of lastynze lustynes.
(178-185)

These lines give us the main clue to the meaning of the mountain. By placing "O puyssaunt courage" and "O hyll" in parallel structure, Nevill suggests that the hill is the heart (corage/herte). Line 178 thus
reads: 'O powerful heart, chief cause of comfort.'

The mountain then is an emblem or icon of the heart, and the landscape of the poem stands for the human mind and heart. For instance, the jousting and physical warfare of the champions prepare them for eventual verbal sparring with Disdain. And the journey itself emblematizes the way in which Desire, with the help of Pity (the part of Beauty's heart which favors his advances), wins Beauty against the objections of Disdain (the part of the lady's heart which upholds the rigid social structure in which she lives). This type of analysis explains the presence of "unkynndness/enmyte/dysdayne/and dotaze" in line 157, qualities which could make very difficult the petitions of Desire; the source for this list of qualities is The Romance of the Rose. At the beginning of the de Lorris section, the lover comes to a garden wall on which is sculptured figures which represent qualities which lovers cannot have if they wish to enter the garden of Mirth, whose doorkeeper is Idleness. These qualities are hate, felony, villainy, covetousness, avarice, envy, sorrow, old age, hypocrisy and poverty. Of these, old age and hate are similar to Nevill's four qualities. Only Disdain remains, who is probably parallel to characters like Danger, Shame and Jealousy, the great enemies of Pity, as pictured
by Jean de Meun. All these qualities are, of course, traits of the human mind, the actions of which Nevill is describing. The abundant references to "mind" and "herte" in the first 300 lines emphasize the mental geography of the poem. 4

The reference to the hill as the best one since the Incarnation is initially a puzzling one. Why this religious reference in a very worldly poem? Two possibilities, both stating the same metaphor, come to mind. 5

First, Bishop Grosseteste, in the Castell Off Love, 6 describes the body of the Virgin Mary as a castle of love into which Christ descends (665-700ff). More specifically, this castle of love:

He stont on heij roche and sound 
And is 1-planed T-to be zround. 
(677-678)

Finally, in lines 769-770:

Jet roche Jet is so trewe and trust1 
Jet is Jet es maiden es herte...

Thus he refers to the rock itself on which the castle of love stands as the heart. As in Nevill, the rock itself is the heart. Again, in the Cursor Mundi 7, which probably uses Grosseteste's poem as a prime source, we find the identical metaphor in lines 9975-9976:

Jet roche Jet es polist sa slight es maiden maria heit ful right.
As described in lines 9976-10094 of the Cursolor Mundi, the foundation of Mary's castle is colored green, since the Virgin will last forever; the middle is colored india blue, emblematic of love, tenderness and truth; and the top is blood red, an emblem of holy charity. (The significance of the color blue will be seen when we study the two gates.)

These are the only references which I have been able to find that specifically relate the mountain and the heart and thus explain why this hill, the heart, is compared to the heart of the Incarnation, Mary's heart. References which link Mary with mountains are more common. For instance, in the Alleorlai in universam sacram scripturas, the author glosses Daniel 2:34:

"Mons, virgo Maria, ut in Daniele, sine manibus, quod Christus de Maria natus, est sine virile semine." 8

Mountains themselves have a specific meaning in medieval iconography. In the Redactorium morale, Berchorius states that mountains represent both saintly men and their virtues and that they are the path to tread in order to ascend to God; as an emblem of Paradise, mountains often have a river which cleanses man of his sins. 9 In discussing Mount Lebanon in
In describing mountains as the way for good men to ascend to God, Berchorius, in this last citation, emphasizes Mary as the perfect type of the mountain and refers us to Canticles IV, in which the lover praises the beauty of his bride and asks her to follow him to his garden:

IV. 1. quam pulchra es amica mea quam pulchra es...
6. donec adspiret dies et inclinentur umbrae vadam ad montem murrae et ad collem turis
7. tota pulchra es amica mea et macula non est in te
8. veni de litone sponsa veni de Libano
9. vulnerasti cor meum soror mea sponsa vulnerasti cor meum in uno oculorum tuorum et in uno crine colli tui
12. hortus conclusus soror mea sponsa hortus conclusus fons signatus
15. fons hortorum puteus aqurum viventium quae fluunt impetu de Libano.

Berchorius mentions this passage because it deals with mountains and because he reads Canticles with the traditional understanding that the poem relates allegorically either the song of God to the Virgin Mary or the song of Christ to the soul of man. The details of the quotation from Canticles have a parallel in Nevill; the beauty of the loved one, the mountain, the garden and his great desire. Finally, line 15 of Nevill,
"For Ioye my herte leped and my body daunced," expresses the same emotion as Canticles 2:8: "vox dilecti mei, ecce iste venit saliens in montibus transiliens colles."

All these references indicate that, by using the image of a mountain and by connecting it with the Incarnation, Nevill is trying to draw our attention to the theological background implicit in this scene. The mountain and the incarnation establish an ideal set of references against which the action of the dream vision can be measured. The dreamer praises the beauty of the mountain in religious terms, thereby doing what medieval lovers have done long before even Troilus: describing their lover as a saint or comparing her to the Virgin herself. This religion of love cuts two ways. While the secular love-object is seemingly praised by being associated with a heavenly ideal, the praiser (the dreamer) is actually shown to have an up-and-down perspective on the world; for he has replaced the Virgin Mary in his affections with an object of Beauty which will fade. By using religious references, the dreamer, unknown to himself, shows the reader what the proper search for Beauty should be: a journey to the eternally stable heavenly Jerusalem. Our persona's attachments are similar to those of the persona in
Canticles if one reads this poem as a sensual love song, both personae are seeking a physical love and both are blinded to the true search for love.

Thus, the dreamer is on a vain and illusory search in an unstable world for the stability of Beauty which he honors in the Incarnation. As God desired the beauty of the Virgin as a temple for his son, the dreamer, who is the alter-ego of Desire, desires Beauty for himself. (The whole matter of the Virgin reference here also recalls the Phoebus-Daphne story, which is a variant of the Canticles theme.) By referring to the Incarnation and its association with mountains, Nevill has cleverly given the reader a perspective on the action of the vision. The religious references point to an ideal goal, a Christian goal in which Beauty can be worshipped in its highest form. By contrasting this eternal religious world with the unstable world of the dreamer, Nevill indicates that the dreamer has misunderstood the relative worth of these two worlds.

Having ascended the mountain, the dreamer and Morpheus come to the traditional river which must be crossed in order to attain heavenly paradise or the earthly garden of pleasure. The rivers of Lethe and Eunoë at the top of the Purgatorio.
which cannot be crossed until death, and the stream at the beginning of *The Romance of the Rose* are examples of rivers (spiritual or sensual) which provide the background of allusion for the river in Nevill's poem. Nevill has simply borrowed this old tradition of the river-crossing as a major step in the realization of one's desires (be they spiritual or physical) and used it for his own purposes. As we learn in lines 186-217, Nevill's river is called the "lauer of lowlynes," and it runs over the "stones of stedfastnes." The "wyld wawes wauervnge with the wynde" will destroy men who try to cross the river if their minds are "chaunceable" and "oppressed with pryde." The river will swell so that these evil men cannot find the "steppyng stone" by which to walk across.

Having seen the river and learned its properties, the dreamer is eager to cross it: "Well passe thls eame I trust we shall in haste" (203). Interpreting this as a motion of pride, Morpheus severely counsels the persona:

```
Be not flowyshe but arme you with reason
How ye shall gete ouer in mynde afore well caste
To be to forwarde ye may soone make waste
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This type of advice from a figure like Morpheus is somewhat unexpected; Morpheus almost seems to be capable of the good advice which he gives the dreamer in *The*
Assembly of Gods and The Example of Virtue. He counsels the dreamer not to be like Phebus, not to be hasty in action. Now, of course, Phebus, the dreamer and Desire are all 'playing the same game;' they all want to win the favors of a woman. But, on the basis of this passage, Phebus is simply playing by the wrong rules. The dreamer (and thus Desire) must learn "pacient humylyte" in order to win his desired object. Having crossed the stream armed with this new virtue which protects one against imitating Phebus' haste, the persona looks back and praises the stream:

O lowly lauer slydymge ouer the stones of stedfastnes
O ryall rvyer whiche proueth persfyte
All proude people that delvtes in doublenes
Thou drownest them in thy stremys rvght shortly
Thou hast a more praysable proprety
Then euer had the well of helycon
The mother of mekenes conserve the perpetually
Syth thou arte the mother water of vertues
many one

(210-217)

There are three important matters here: the well of Helicon, the laver itself and the prayer to the Virgin. By mentioning the well of Helicon, the persona draws our attention back to line 71 and Cupid's hold on mount Pernassus, where the well of Helicon is located. His reference also serves to indicate his rejection of the values of poetry in favor of "the lowly lauer."
the "ryall ryuer." The persona consciously chooses a world in which the virtues of meekness, humility and steadfastness are directed toward the attainment of worldly beauty and in which these virtues are more important than poetic inspiration. By rejecting poetry here, the persona prepares himself for his final rejection of reading at the end of the poem.

"Lauer," glossed by Cornelius simply as "stream," has a more significant meaning. The C.E.D. gives the definition of "lauer" as "basin, washing vessel, baptismal fount." That is, to cross the river is to be washed clean of sin. Just as no one can come to the baptismal fount who is still stained with pride, so no one can cross the laver of lowliness without accepting the virtue of humility. And the persona does seem to be genuinely transformed here since the irrational haste which he displays (203) turns to patient humility (207) under the corrective gaze of Morpheus, who seems so far to support the dreamer when he is in need (145).

Finally, the persona again invokes the Virgin Mary (216-217), as he has done before in line 172 in referring to the Incarnation. He asks the Virgin, the mother of meekness to preserve the laver of lowliness, since this laver is the mother-water of many virtues. This prayer ends his four religious references in this section: in line 172, he invokes the example of the
Incarnation, in line 184, he asks that God grant that the mountain of courage will endure for a long time; in line 202, he blesses God because Morpheus and he came at a good season in which to cross the river; and lines 216-217, we have just discussed. Moving ahead a moment, all these references culminate in lines 295-297 when the dreamer, in praising the castle, says:

Therefore castell Iesu the preserue
Lest by some perv we myght be dryuen hens
For durynge lyfe and helthe I entende
the to observer.

The irony of this final prayer is that it will be precisely a "perv," a "storm" which will drive his vision from him. Thus, our persona prays improperly and ineffectually. His prayers are ludicrous. He prays to the Virgin Mary for the virtue of meekness which he will use in order to seduce women, not to further at all the cause of proper virginity or even of fruitful marriage. And he prays to Christ to protect a worldly castle of the idle jet-set who merely "dysporte" discreetly all day. The contrasts here are significant and force us to reevaluate this scene. The persona seems to be learning about patient humility and steadfastness; but no such learning is actually taking place.

The scene has an ironic tone. We remember that
the stream will rise if any one who is changeable or proud of heart tries to cross it. And we assume that the persona is stable, since he easily crosses the stones of steadfastness. But this is not the case. After seeing the two gates, the dreamer says:

I am hereby moche troubled my mynde is unstable
What remedy shall I fynde to make my mynde stedfast

(270-271)

Though he eventually chooses what appears to be the better of the two gates, the dreamer has not become more stable in mind by crossing the river. While the dreamer seems then to be progressing though rituals which should transform him, he remains the same confused person throughout.

The next stanza begins to qualify his initial joy:

I remembred that I had redde in many a boke
That in this place of plesure were many a stormy blast
Notwith stondynge a thought all perylles had be past
When I sawe of this castell the rovall gates
Yet afore I knewe that pleasour coude not last
There as dysdayne is in favoure with estates

(220-225)

The reference here to the stormy blast foreshadows line 296 (already quoted) and the real physical storm which ends the vision. The thought of the storm troubles the dreamer, and he retreats in the next line from this
unpleasant idea, hoping that all perils have been past. (This apparently refers to the river crossing.) Then he reminds himself that pleasure cannot last if Disdain has favor with the "estates." "Pleasure" here apparently means the joy of winning the woman of your choice: love and/or marriage out of affection and not from parental planning. The power of Disdain here is linked to the stormy blasts which can upset the place of pleasure. Later in the poem, Disdain will cause just such an emotional storm in her heated argument with Pity. But, ironically, the real storm will occur only after Disdain leaves and when pleasure seems to be flourishing. Thus, we are led to expect that the only storms for lovers are those caused by Disdain; but the dreamer has forgotten the more serious storm, the storm which shatters all illusions.

Approaching the castle, the dreamer notices its gargoyles in the form of beasts including the greyhound, tiger, elephant, lion, griffin and unicorn. Nevill does not elaborate enough on these animals to lead us to believe that each one can represent a quality and that the sum of these qualities in turn will form one unit. The text itself simply does not warrant or demand a firm allegorical reading of these gargoyles.
Therefore, we can do no better than to accept Cornelius' literal reading:

Of the "beestes" mentioned in this passage, the lion, the greyhound and the griffin were much used in heraldry. Two greyhounds had appeared as supporters upon the seal of Ralph, Earl of Westmoreland, William Nevill's great-great-grandfather...The griffin figured as a supporter to the arms of some branches of the Nevill family. The unicorn was a well-known heraldic figure. The elephant was not common, but it had come into use before Nevill's time...The heraldic tiger appeared upon several standards of the early sixteenth century.12

Cornelius also refers us to two passages in The Pastime of Pleasure. Grande Amoure describes his first vision of the tower of doctrine:

Than to the toure/I drewe nere and nere
And often mused/of the grete hyghnes
Of the crafy rocke/whiche quadrant dvde appere
But the favre toure/so moche of rychesse
Was all about/sexangled doubtles
Gargelye with grehounds/and with many Lyons
Made of fyne golde/with dyuers sundry dragons (358-364)

The phrase "dyuers sundry dragons" indicates that these forms are primarily decorative, imitative of the lavish decorations of late medieval castles. Grande Amoure also describes the tower of chivalry:

Towarde this toure as I rode nere and nere
Ibehelde the rocke of merueylous altyvyde
On which it stode that quadraunte dvde appere
Made all of stele of worderous fortvtyde
Gargelye with beestes in sundry svmylyvtyde
And many turrettes aboue the toures hve
With ymages was sette full meruavlouslye (2955-2961)
Again, the beasts are assumed as decoration. But unlike Hawes, Nevill does use these animals as more than mere decoration. For Nevill has the persona project himself into the animals which he describes. For instance the tiger, like Cupid, is tyrannous; the lion, like lovers (289), is fiery. Most important are the elephant and the unicorne. The elephant bears a castle on his back. Is Nevill possibly suggesting that this mirrors the dreamer's condition? For the dreamer himself is burdened with a castle of lust in his dream fantasies. The unicorne makes low moans and is also "desolate of lively creature." Lines 220-221, 224-225, 270-273 and 386-393 can all be regarded as low moaning; and in line 277, the dreamer complains that he is a "man alone."

In lines 234-297, the dreamer confronts two scriptures inscribed over two gates. The gate adorned with the gold scripture leads men to dancing, singing, worldly wealth, honor and riches; the one of India blue is for men who set their pleasure and delight in conjoining their fervent hearts steadfastly, in the love of Beauty, to a very white blossom (250-252) — they will thus attain to the high estate of Beauty. The gold gate leads to pleasure and wealth; the India blue gate induces men to be amiable (268-269). Comparing
his decision about which gate to choose to Hercules' decision between pleasure and virtue, the persona finds himself unable to decide; in line 272, he tries to conform himself to reason and finally decides that, since the golden scripture has damned the eyes of many men, he will choose the gate of love which lasts when all riches are gone. He chooses the way of beauty and ends by praising the castle.

The basic distinction between the two gates is the one which we found in the Prologue: the men of worldly wealth versus the noble, amiable ones who seek to serve Beauty. And here again, the apparent distinction breaks down because the example of Hercules, here used to gloss the persona's decision, does not really demonstrate what the persona thinks it does. The persona has misread another book which he has been reading, as he has already misread his Ovid.

Hercules' choice may be best illuminated by referring to Sebastian Brandt's The Ship of Fools, translated by Alexander Parclay and printed by Pynson in 1509. Its popularity is widely attested, and we can assume that Nevill knew it. Though The Ship of Fools is mostly a digest of moral platitudes and commonplace, its reference to Hercules' decision to follow the way of virtue is not easily found elsewhere in medieval
literature before Brandt. In books about Hercules, such as Caxton's translation of the *Recuvel of the Historves of Troye* (printed in 1475), the sequence of adventures begins with the fight with the snakes in the cradle and proceeds to the twelve labors, and no mention is made of the two gates. However, (as Professor Weld has suggested), this story of the two paths becomes more commonplace by the end of the sixteenth century.\(^{13}\)

The reference to Hercules in Brandt occurs in Volume II, page 287ff., in the section concerning the "struyynge bytwene vertue and voluptuosyte or carnall lust." The section opens with a plea to readers:

> But do thou so that vertue may subdue   
> Foule carnall lust whose pleasour is but wavre   
> Firste full of myrrhe endynge in bytter payne\(^{14}\)

This parallels the persona's vision; it first brings him great pleasure but later, upon awakening, he sinks into sorrow. Next is related the Hercules exemplum:

> Wyle Hercules lav slepvynge (as I rede) 
> Two wayes he sawe full of diffyculte 
> The one of pleasour: at ende yvyvnge no mede 
> The other of vertue avauysynge eche dege 
> But of both these two waves whan that he 
> Had sought the state: the ende, and the strayghtnes 
> The way he entred of vertue and goodnes\(^{15}\)

The virtuous path which Hercules chooses is the path which avoids carnal lust and fleshly temptation. For Virtue says (page 298) that "Voluptuosity" is "clene voyde of chastye." Virtue, as presented here, consists of
chastity and of the search for eternal, heavenly joys (often mixed harmoniously, and with due proportion, with riches and honor). That is, the path of virtue which Hercules chooses is not at all the path which the persona calls the virtuous one. The path which the persona selects is a path of pleasure, desire and delight, as he himself says (250). The persona chooses the path of voluptuousness while thinking that it is virtue's path. It is obvious that this is not the way of virtue simply because it leads him to such pain and despair at the end of the poem; and only the road of sin can have this effect.

There are other passages in this Hercules section of The Ship of Pools which are relevant here. In discussing voluptuousness, Virtue says that:

And where as she can wanton youth oppres
She hym so rotyth in slouth and negligence
That nede shall cause hym fall to all offence

Lust brakyth the mvnde j and as we often se
It blvndyth the vnderstondynge and the wyt
From manmys hert it chasis chastyte
All mortall venom hath the chefe rote in it
None can be helyd that hath hir byt
But noble blode she most of all doth blynde
Whiche more on hir: than vertue haue theyr mvnde

And:

By the, dull slouth doth pyteously oppres
The lusty bodves of many a great estate
Thou are destroyer of vertue and nobles
And youth descendyd of hvrth of worthynes
Voluptuousness often afflicts the minds of young nobles with sloth. And this is exactly what is occurring in Nevill's poem. Our persona is a young nobleman, like the author himself, and is "enflamed with loves fyre" and overcome with sloth. Thus, even though he states at this point that he is choosing the path of virtue, we know that this is wrong.

The details of the description of Voluptuousness in Brandt are similar to those of the two gates. Voluptuousness (page 290) has a chapelet of gold, like the gold of the scripture over Nevill's gate of wealth and pleasure; this is of course the empty, superficial gold of worldly vanity and pomp, as Virtue says:

Shame them subdue that them submyt to the
Thy beautye blyndvd is by myseouernaunce
I say nat nay, but favre thou art to see
And alway wrappvd in halteres of pleasuaunce
Thy iven wanton, with wanton countenaunce
Thy here glvstryngge or shynynge as golde bryght
That many thousande destroyed is by thy syght

Voluptuousness is one of the temptations which the persona thinks (but wrongly) that he has overcome by avoiding the gate with the golden scripture. (For she is "hye beautye," the goal of his search!) Also, Voluptuousness is surrounded by the color blue and thus
has one of the qualities of the other gate, which is inscribed in India blue. Let us look at this matter carefully.

Voluptuousness wears a "purple pall," wears azure stones in her hair net and smells of the odor of the violet flowers which she wears in her hair or in her bosom. These details show her to be an absolute inverse of the Virgin Mary, whose major liturgical color (outside of white, for purity) is blue. Many sources testify to this commonplace. Ferguson says that blue is the "traditional color of the Virgin" and refers us to the following renaissance paintings which show the Virgin draped in blue: The Annunciation by the Master of the Barberini panels; The Adoration of the Magi by Fra Angelica and Fra Filippo Lippi; Madonna and Child in the Enclosed Garden by the Master of Plemalle; and The Assumption of the Virgin with St. Jerome and St. Francis by Andrea di Giusto. Second, in Dante's Paradiso, Canto XXIII, the Virgin Mary is seen as a blue sapphire and functions as a representation of the place of the Incarnation. Third, Father Egan has pointed out that blue can be the symbol of heavenly contemplation, divine truth, constancy, fidelity, loyalty, honor, virtue, hope and especially constancy and fidelity in love (either
secular or divine); he concurs that blue is also the
color of the Virgin. Fourth, the Cursor Mundi, in
discussing the Virgin Mary as a mountain and castle into
which Christ came, says of the battlements:

Pe toiper heu neist for to find
Es alo bleu, men calis Ind,
Pe midward heu es hat i mene,
To sight it es ful selcut scene.

Pe midward heu hat es of Ind,
It es naman mai fairer find
Hat es takeing of al sothfast,
O tendernes and truth stedfast.
Sco served in vr lauerd dright
In mikenes suet, bath dai and night.
(9919-9922, 9991-9996)

Here we have the specific reference to India blue as
an emblem of the Virgin's steadfastness. In our poem,
steadfastness is taken to be one of the qualities of
those who enter under the India blue gate (line 251),
although this steadfastness devoted to a worldly object
of beauty only has the reality of a fading dream in
contrast to the real steadfastness of a virtuous soul
for Christ.

The azure stone which Voluptuousness wears is
light purplish blue in color. Father Eagan states that
the azure implied eternal fidelity, this interpretation
being based in part on Walter's gift of a gold and
azure ring to Griselda for a wedding gift in The Clerk's
Tale. As an inverse, Voluptuousness never intends
marital fidelity at all. And the violet flower which she wears also has further implications. Ferguson states that the violet is a symbol of humility and that Bernard called Mary the "violet of humility." As Virtue says of her, Voluptuousness is the opposite of humility: "In thy is pyrde." And Virtue finally states that all this gold and purple adds up to worldly vanity:

Thy purpyll garlandes couchyd with precious stone
Pure and resplendaunt is all thy apparaule
Aleyed gayly with perles many a one
Of purpyll colour of Tyre is thy mantavle
With precious stones beset as thvcke as havle
Thy gyrdyls gay, and rynges pleasaut to se
But what is this but worldly vanyte

Thus Voluptuousness is a combination of the gold and India blue rates, both colors being understood in their perverse sense: gold symbolizing unworthiness and superficiality; and blue symbolizing fidelity to an object of Fortune. The choice which the persona makes is inconsequential. Both ways lead to sorrow and enslavement in this world.

Finally, in relation to the Hercules reference, Voluptuousness or Lust introduces herself this way in Brandt:

Lo gorgays galantis: lo galantis here am I
Lo here fayre lust: full enmy to vertue
Clothyd in laurer: in sygne of victory
The large worlde I hole to my subdue
My stremynge standardes alayd with sundry hewe
In triumphant brightener than the sonne
I all the worlds to my Empyre haue wonne

Here Virtue is clothed in laurel, which we have already seen used as an emblem of perpetual chastity. Thus, by referring to Hercules, the poet again brings our attention to chastity and its values as opposed to lust. The dreamer misunderstands completely the Hercules example and the choice which he has to make. And he once again overlooks the importance of the laurel.

Believing however that he has made a wise decision, the persona praises the castle:

This castell then praysed I enflamed with loues fyre,
O precyous palavs of pryncely pulchrvtude
Walled with admantes whiche draweth by vvolence
Accordynge to thy power and thy stones fortitude
All thynges of yron/so this castell by influence
Draweth to hym hertes as I sawe & dyd prepence
Therfore castell Iesu the preserue
Lest by some perv we mvght be drvuen hens
For durynge lyfe and helthe I enterde the

to obserue.

(289-297)

The persona's present state of being, "enflamed with loues fyre," casts doubt on the reliability of his earlier claims to being rational ("I wyll endeuer me to reason to be conformable"(272) and "my mynde thus estaballysshed"(282), since a mind enflamed with love's fire (lust) is not controlled by reason and does not perceive good with the eye of reason. His resolve to
use reason, then, is really a resolve to put his reason at the service of his lust. While he intends to conform himself to reason, he never overcomes his lust. In his praise of the castle, the persona's view of it is the same as his view of the waters of lowliness: he asks Christ to preserve this castle as he earlier asked the Virgin Mary to preserve the stream. Both requests are inappropriate. Christ will never protect a castle devoted to the preservation and seduction of worldly Beauty. But by asking Jesus to preserve his vision, the persona has shown that his faith is shallow and self-regarding and thus can easily fail him in need. And this is exactly what happens at the end of the poem; after the vision has faded, the persona curses all as vanity and finds no solace in Christ at all, though he has invoked both Him and his mother throughout the poem.

Scene III (298-481) describes the final approach of the dreamer to the castle, his entrance through the castle gate and his positioning of himself to hear the plea which Desire will make to Beauty. In
lines 298-321, the dreamer meets Comfort who conducts him eventually to Kindness. Comfort tells the dreamer what he will find in the castle:

Ye shall se here she sayd many goodly pastvmes
Ye shall haue such Ioye as ofte hath not be sene
As lutyng dauncynge balades and rymes
Syngeynge pypynge ye shall se at sondry tymes
All maner of samynge ye shall se excercyzed
And upon all quarells troubles and crymes
Hyght sclene lystes be here oft enterprysed

(307-313)

All this corresponds to the rewards of the path under the golden scripture which applies to those who "lyst be lusty lepe daunce and synge" (244). This is the garden of pleasure which the dreamer claims he has rejected in favor of "virtue." In line 315, we find references to the "hall" and to "beaute" which again seem to suggest the pleasure-virtue dichotomy. But the joys described in the stanza just quoted apply to both paths, and Comfort implies that this is true. Comfort then does what her name implies; by promising him sensual pleasures, she comforts the dreamer, who is in haste to talk to Desire and to see Beauty.

Like Dame Idleness at the beginning of The Romance of the Rose, Comfort is the gate keeper to the first court-yard of the castle (332). Having to return to her gate, Comfort turns the dreamer over to Kindness,
who quickly notices that he is "enflamed with loues fyre"(326) and is in haste(345). When Comfort leaves, the persona sorrows:

   For sorowe wherof I was in maner dumme
   I was so mased...

   (333-334)

This shows his unstableness of mind and his fear of being left alone, two of his major psychological qualities.

In lines 338ff., the dreamer tells Kindness that Morpheus had helped him over many jeopardies in order to get to the castle and that Fantasy had moved him "to come into these partyes"(338). The dreamer then describes the "gardyn of affecciyon" as a "paradyse delycate and delycous"(352). This garden is environed with stones: emeralds, diamonds, amethysts, sapphires and turquoises. Line 351 seems to indicate that this may just be a list of precious stones: "With many other stones I lacke connynge them to shewe," and the text itself discourages one from attaching symbolic meanings to the stones because of the brevity with which they are mentioned. But, on looking closer, some patterns emerge. First, as Cornelius points out, the "stedfast Saphyr" is glossed by Trevisa as representing a heart which was "stedfast in goodnes."31 Here we are reminded
that the Virgin Mary appears as a sapphire. And the blue of the sapphire implies steadfastness. This blue sapphire is flanked in the list by the blue-violet amethyst and the blue turquoise. This prevalence of blue recalls the india blue scripture under which the persona passed in order to arrive at this garden of blue gems. If there is any richness in meaning to be ascribed to these gems beyond the references to blue, it is to be found only in extra-textual inference and thus can only be suggested as a meaning which is far from certain. I include the following interpretation merely as a suggestion.

In the Reductio morale, Berchorius states the ideal character of each gem; this gem-characteristic describes the gem's properties as they relate to the 'real' world of Christ and virtuous men. Here again, as in the gloss of the Phebus-Daphne story, the persona is blind to the significance of the stones. About emeralds, Berchorius states:

Smaragdus est vir perfectus qui pro certo debet habere virorem honestatis... Vel per istum lapidem qui per certeris viret intelligo puritatem nature angelice... Smaragdus est beata virgo propter virorem sue honeste conversationis; vel etiam qui libet vir perfectus; qui pro certo suis verbis et exemplis visum aliorum recreat et delectat et in eis vitium luxurie refrenat.32
This helps to explain why emeralds give a "free protecyon" to the garden; they restrain the sin of luxurie and provide a good example - they stand for the Virgin and for good men. The "percyng dyamonde" for Berchorius is also an emblem of the Virgin as well as a protection against undue concern with worldly vanities:

Talis est beata virgo que fuit parua firma et stabilis atque fortis....Item valet contra incubos, i contra luxuriam et contra phantasmata et somnia contra mundi vanam prosperitatem qui pro certo beata virgo adiuuat et supportat hominem sibi destructum ne ledatur vitis supradictis.33

Here dreams, lust and vain worldly prosperity are all linked; what a perfect description of the subject matter of Nevill's poem - a dream of lustful desire in which worldly goods and wealth are of prime concern in the seduction. Nevill's "amatiste amorous" is also glossed by Berchorius as a stone of love, but here of heavenly love:

Iste lapis significat charitatem que flammas bonorum exemplorum emittit et inter virtutes obtinet principatum....Numquam est amor dei otiosus. Vel potest dici de abstinentia et sobrietate que ebrietati et sule resistere comprobaturi et hominem etiam vigilem efficit et somnolentiam repellit.34

Caritas, instead of amor, is the true meaning of the amethyst. And since Nevill says that these stones form a "paradyse delycate," it is appropriate to note
that Berchorius refers to the amethyst's occurrence in Apocalypse XXI:

\[ \text{Iste lapis numerat in edificio novae Hierusalem: qui vere boni habent esse de civitate suprema paradisi.} \]

Nevill may have chosen his stones carefully. Finally, in regard to the sapphire, Berchorius strengthens our understanding of it by stating about Canticles VIII that:

\[ \text{Carbunculus est Christus propter ardorem charitatis; sapphirus est beata virgo.} \]

Again, the stone refers to the Virgin and the incarnation. If these citations from Berchorius show the spiritual meaning of the gems, then Nevill is using them all in their inverse meaning pointing to a worldly paradise of sensual love, instead of to the heavenly Jerusalem.

Having arrived at the garden, Kindness now gives the dreamer over into the care of Fantasy. At this point, the dreamer has taken up one more characteristic of the frustrated lover; for "his colour is pale and wanne" (368). After Fantasy and Kindness mutually charge each other to attend to their respective duties, Kindness leaves but her power remains behind:

\[ \text{Kyndnes departed yet her power was present Always with fantasy enclosed in her herte (378-379)} \]
Thus Fantasy retains the quality of Kindness "in her herte," the power of Fantasy-Kindness will prevail in this dream as it did not in the Phebus-Daphne story which helped to initiate the dream. (This is parallel to The Romance of the Rose in which Cupid's "comforts" to the dreamer are "Sweet Thought," "Sweet Speech" and "Sweet Sight.") As soon as Fantasy and the dreamer leap through the gate into the garden, however, the dreamer becomes nervous and upset:

When I sawe me enclosed about with a couerte
Set full of myrte trees the apple tre appered playne
Of pyrazus and Thysbe dystroved by loues darte
Whiche made me ofte to wysshe that I were out agayne

Alas quod I what sodavne adventyre
I se this worlde is but uncertayne
I was late Ioyus as euer was creature
And now I folysshly have locked me in loues chayne
I wene I be in laborinthus where mvnotaurus dyd remayne
A blynde Cupyde is this thy fuerdon
Makest thou folkes blynde doest thou so enterlavne
Suche louers as sewe to the for theyr padon.

(382-393)

The persona now fears that he is going to suffer the pains of lovers. According to Ferguson, the myrtle can be a symbol of love and therefore sacred to Venus. It is thus a fitting tree to introduce this section on lovers and Venus' power. The dreamer then notices the
apple tree of Pyramus and Thisbe; but the tree in the Pyramus and Thisbe story is really a mulberry tree, as related in Ovid and the medieval mythographers. Assuming then that this is not just a careless error of Nevill’s or of the printer, the apple tree may have added significance; as an emblem of the fall, the eating of the apple (malum) was the occasion of man’s fall into sin (malum). By using this tree instead of the traditional mulberry, Nevill implies that the love of Pyramus and Thisbe may be an analogue to the fall of man, insofar as any sinful act recreates the fall in the individual sinner. Here, lust not tamed by marriage often leads to tragedy. At any rate, the sorrow of love’s chain is also described by Caxton in his rendering of the tale when he says that the mulberry tree was a “tree of sorowe, of heevyness of mortal dolour.” 39 The sorrow of this story reflects the sorrow of the Phebus-Daphne fable and serves as a comment on the dream itself: men can be destroyed by “loues darte.” Lines 386-393 quoted above show the highest self-consciousness of the dreamer so far. He sees that he has foolishly locked himself in “loues chayne.” 40

Nevill has his persona state sorrowfully that, in getting himself in this state, he had forgotten two things: first, a poem of Alayn and second the verses of
Virgil:

I had forgotten the proces of alayne
I nothynze regarded the verses of vvrzyl
Whiche sayth to hyde colours is but vayne
The worst colour ofte taken the favrer abvdes styll
For these that be fayr ofte chaunze thevr wyl
(394-398)

Miss Cornelius is undoubtedly right in stating that these refer to Alain Chartier's La Belle Dame Sans Merci, already mentioned, and the Aeneid, Book II, lines 392ff. when Coroebus urges the Trojans to change armor; they do this, rescue Cassandra and then are recognized by Ajax and his Greeks who force them to retreat to another part of burning Troy. To the persona, the Virgil excerpt proves that:

Al thynxes as they shewe is not in substance
Which I perceyued now hath done me moche wyl
(399-400)

What the persona is saying here is that the appearance of a thing is often different from its reality. That is, the garden which at first looked like a real paradise (because of the gems) has now proven to be a place of sorrowful, enchained lovers. And, by forgettin Chartier's poem, the persona has forgotten for a moment that frustrated lovers often die.

But the real cause of his sorrow is that he fears that he will not be entertained by the "pastymes" of luting and singing which he believes Comfort has
promised him. The persona thinks that he will be
denied these sensual joys and that he is in a place of
pain and has thus been misled. As an antidote, Fantasy
states some conventional wisdom:

Doubte ye not but ye shall se thynge pleasaunte
If ye wyll be content to forbere a lytell space
For conforte aboute no man contynually is
attendaunte
None earthly creature shall stille stande in
her grace
Iove reconclyed after anre she foloweth apace
After a grete pery the wether semeth more clere
There is no man that hath ben in wofull case
But after that prosperyte is to hym more dere.

None erthly pleasure maye be atteyned without
payne

(410-418)

These maxims are expected to comfort the dreamer.
(The basic irony here is in line 415; for after the storm
at the end, the weather does not clear. The wisdom
which Fantasy gives then, in terms of the poem itself,
is false. And, more specifically, the dreamer himself
is in a storm of pain and sorrow at this present moment.)

Having stated these superficial maxims, Fantasy then
gives an exemplum to prove them: the Hippomenes-Atalanta
story (419-445). Just as the Phebus-Daphne fable served
to introduce the subject of the dream vision, so this
Ovidian fable serves as Fantasy's introduction to the
successful pleas of Desire for Beauty's favors; in itself,
it is like the Phebus-Daphne story - an analogue of
Desire seeking Beauty. After narrating the fable, Fantasy glosses it:

Suche was his fortune by his great boldness
Though he it were to his paine yet it sate
him pleasure
For Venus in conclusion doeth bold lovers redres
As ye may se dayly in ure

Fantasy can draw this fatuously optimistic conclusion because she has failed to "turn the page" and thus discover that Atalanta and Hippomenes are finally transformed into beasts. In the *Argumenta Metamorphoseon Ovidii: Narrationes Fabularum*, Lactantius states that the sin of the lovers was ingratitude to Venus and the performance of a sacriligious act in a temple; in light of the prophecies, Atalanta should have remained a virgin:

Atalante Schoenei filia, cum de conjuzio
sciscitata esset, et monita ut nulli
jungeretur, quia omnium virginum per-
niciissima erat, petentibus procli lezm
proposuit, eius conjuzem futuram, qui se
cursu pedum antecississet, victo autem
necem statuit. Quam cum Hippomenes Venerem
ex progenie Neptuni intenso amore
diligeret nec morem certaminis expavesceret,
Venerem in malis habuit auxilio. Nam ex
Amaseno agro, qui est in insula Cypro, ei
tria mala aurea donavit, ut in cursu
projiceret virgini; futurum enim, ut
cupiditate eius tardaretur impetus, ea
dum peteret. Cuius monitis Hippomenes
consecutus victoriam, postea inratus
adversus deam cognitus est. Itaque
impulsu eiusdem deae, matris deum lucum
dum transgrediuntur, quem Echion terrae
filius sacraverat, non tenuerunt cupiditatem
qui in adversus religionem in sacrato

(442-445)
Through Hippomenes "gate her to be his worldly make" (441), his and Atalanta's happiness was short-lived. When read through to its end, the fable cannot be interpreted optimistically.

Caxton also gives the fable a gloss which differs from that of Fantasy; Atalanta signifies the "delytes of the world chaunceable which allway flee without beynge ferme and faste. And they destroye them self that must put hem self to payne|trauayll to zete|haue it." Caxton goes on to describe this kind of person: "There is none that can so fast renne for to reteyne her, that may come and reteyne her in parfayt Ioye." These men who run after vain worldly joys finally "abandonne theyre goodes and theyre hertes to alle Inyquytees." The Atalanta story describes men who engross themselves in worldly delights.

Fantasy has misled the dreamer by implying that a painful life will eventually be transformed into a pleasureful one if a man has "feruent stedfastness" as did Hippomenes. The dreamer seems to forget his former woe because of Fantasy's promises, and he and Fantasy come to a garden of flowers. The rose, the
basic symbol for the object of love, presides over the flowers and is "moste in value." Next, the persona sees the marygold, the narcissus and the hiacynth. The stories of these flowers are presented in a series of one-or two-line condensations. Like the two major frame stories of Phebus-Daphne and Hippomenes-Atalanta, the fables of these three flowers are found in the Metamorphoses. The marygold and the hiacynth are flowers formed from two dead lovers of Phebus, and they structurally bracket the reference to Narcissus. The garden then is a memorial for dead lovers, like Daphne and Pyramus and Thisbe. But having been influenced by Fantasy's interpretation of the Atalanta fable, the dreamer finds this garden of dead lovers very pleasant: "This som thynge pulles up my herte & encreseth mv confort"(458).

Caxton interprets the flowers in a way which reveals the blindness of the dreamer to the immediate issue. Caxton glosses Clytie, the marigold, as a "flour of loue," reflecting the sorrow of her death caused by the lack of Apollo's love.45 The hiacinth, says Caxton, is "a flour in which is written Phebus' sorrow;" it is a "purple flour fayre;" and "in this flour was founden writon an intercession of sorowe."46 These two stories of love, sorrow and death frame the
Narcissus fable, about which Caxton remarks:

Narcissus for his beaute was proude in so moche that in alle the world he sought and supposed he hade none lyke to hym....And he beheld so much his vayne beaute that his death came to hym thereby and became a floure such as the psalmvste speketh that in the mornynge it flouryssheth and in the euennynde it falleth and fadeth. How soche is come to noughte the vayn beaute of the peple. He is attrete foole for this beaute soone passeth leseth the love perdurable and seeth hym self in the derke peyne of helle.47

This fable is the archetype of Desire's search for Beauty and demonstrates that this garden, which honors Narcissus and his attachment to worldly beauty, can only be a place of sorrow and spiritual death. When Caxton says of Narcissus that "he sought and supposed that he hadde none lyke to hym...And he beheld so much his vayne beaute that his death came to hym thereby," he mirrors the traditional gloss of Narcissus as an emblem of amor sui (an interpretation used later by Ben Jonson in Cynthia's Revels I, 11, 89, when Eccho calls Narcissus' pool the "Fountayne of selfe-Love.")48

The passion of the persona and Desire also has its source in amor sui. Consequently, line 458, quoted above, demonstrates precisely the wrong response to what the dreamer has just seen and reflects his confused state of mind.
Having shown the dreamer the garden of flowers, 
Fantasy leads him to Eloquence who is found at the 
well of Helicon (463). In the next stanza (466-473), 
we learn that Eloquence is the servant of Beauty and 
that she knows of Desire’s plea. Eloquence then leads 
the dreamer to an arbor where they can listen to 
Desire’s plea but can see nothing, since the branches 
are bent tightly together. Thus the power of poetry, 
the well of Helicon, is now controlled and used by 
Venus’ court; for Eloquence represents the rhetorical 
power of Desire’s plea. As Cupid ascended the mountain 
of Pernassus at the beginning and as the dreamer praised 
the laver of lowliness above the well of Helicon, so 
now Helicon’s powers have been diverted into the service 
of amor.
Scene IV (482-585) begins with Fantasy's appeal to Beauty to hear the plea of Desire who is now in deep grief. Beauty tells Fantasy that Credence and Eloquence must be summoned before she will hear Desire's plea "lest there happeneth some offence." This implies that there are unstated rules of propriety for this plea which must be observed: the plea must follow certain rhetorical forms (Eloquence), and it must be genuine and true (Credence). These two forces act as a protective device against unjust pleas and preserve the dignity of Beauty, as Disdain says:

Quod dysdayne it is mete my lady have preemynens
Lyke as becometh her estate and noblenes

(496-497)

Disdain is interested in preserving respect for Beauty's social status. No country fellows or lowly people will be permitted to win Beauty. In spite of (or because of) this careful preparation, Desire's impatience causes him to act precipitously. Thinking that Fantasy delays too long in summoning Credence and Eloquence, Desire says that he fears failure because of Disdain (503-505), as he impatiently begins his advance, Disdain gives a warning cry:

Lo quod dysdayne se ye this sodayne chaunce
Here is desyre what sodayn smoke caused this
Drawe the trauers quod Beaute let us here this utteraunce
He entred and kneled downe and spake nothynge amyss

(510-513)
By drawing open the curtain, Beauty, unlike the excitable Disdain, shows her willingness to hear Desire.

Desire then makes his plea: Beauty, you have your power under the auspices of Venus, and you control all lovers who wish to gather flowers in your garden; Cupid has "bewrapped myne herte so sore" that no earthly comfort remains in me; I cannot sleep and am very troubled; Cupid has hit me with a golden dart that pierced to my heart's root, and I have cried out to him; your Beauty is the cause of my pain, and I trust that your Pity may restore my health; therefore Beauty, please cure my woe.

Desire ends his conventional plea with a reference to his lack of wealth and connects this lack to the need for Pity:

No worldly riches to you I can promise Moste I can saye is that ye shall be my moste conforte But God which to al folkes after theyr merites can deuyse Rewarde or punishment moste erally he doeth sorte He is the lorde of pyte Iusques a la mort Gyue you rewarde and preserue you at all houres Of perfyte loue he bereth a pryncy porte And to encrease my loye I aske no more but yours (554-561)

Lacking money, the appeal for Pity becomes even more poignant (hilarious?) than it would usually be. He throws himself before Beauty as might a soul before his God, devoid of any worldly things which could help his plea.
The lover's redemption is based on the pity of the judge, the beloved. Therefore, in Scene V, Pity (that love in the lady which might seek to heal the lover's wound) will speak in Desire's behalf. Desire himself has said all he can say: "to encrease my love I ask no more but yours."

Disdain is quick to chastize Desire. She calls him a "proude presumptuous person" and predicts that his pride will have a fall (562-569). Disdain implies that Desire should have more respect for Beauty and that he will be put in his place along with other presumptuous lovers. Desire, just feeling the courage of adventure, is astonished by this "sodayne rebuke" and humbly admits that he has been presumptuous but that he has trusted Hope and Fantasy and that they are really to blame (570-577). Perceiving that Disdain will never permit him to attain Beauty, Desire calls "hertly" out to Pity: "to dysdayne in open audyence then spake pyte" (585). Taking over the defense of Desire, Pity engages in a debate with Disdain, comprising Scene V (586-753).
Lines 586-614 are a prelude to the formal debate. Pity answers Disdain's "sodayne rebuke" by saying that Desire has spoken no "ungodly wordes" in the presence of Beauty and that he has not displayed any pride. To counter this, Disdain switches the blame which she had originally placed on desire to the "fyrst bryngrers," Comfort and Kindness(596). Having evaded Pity's argument, Disdain asks what the rules for the debate will be: "I wyll fyrst know your rule/what wote ye where ye be."

Pity states elaborately that Beauty will weigh the reasons which each of them will put forth(602-609); the purpose of the "argument" will be to search out Desire's "true entent." Like Pity, Disdain also refers to Beauty as "my lady"(604,610) and agrees to submit to her judgment. Disdain pridefully emphasizes her feudal relationship to Beauty by stating that she owes no obligations to Pity: "But I owe to you no seruyce I holde of you no landes"(612). Disdain here reveals her social snobbery and consciousness of money; she believes that human relationships should be dominated and ordered by property and rank.
Having insulted Pity, Disdain states the first formal point of the debate: Desire has approached Beauty "without leave" and has therefore committed a "grete offence" (615-617). Pity replies that Desire intended no "dyspleasure," that he has ordered himself "by measure" and that he has not offended Beauty (618-625). Since Desire was not seeking "folde ne treasure," and since Cupid had constrained his heart ("his courage") to make haste, Desire did not ask permission to approach Beauty.

The basis for this argument parallels the distinction already noted in the Prologue between the two classes of men: the greedy men and the lovers. Since Disdain has already revealed her respect for property rights, Pity emphasizes that Desire has sought Beauty for love and not for money.

Refusing to acknowledge the rebuttal of Pity, Disdain states her second objection: Desire should go to Venus if Cupid has caused his pain; he should not come to Beauty at all (626-633). Disdain in no way mocks or condemns the cult of Venus; for she calls Venus an "excellent goddesse." Nor does Disdain object unconditionally to her lady being loved. She merely demands that certain rules be adhered to in order to prevent the chaos which might occur if wealthy women were deluged by requests of love from men poorer than they.
Against Disdain, Pity makes three points. Desire is to be commended because he approached Beauty directly and did not try to "compass" her "by more crafty wayes." "Compass" here means "to attain by crafty means;" the M.E.D. cites this use as common from 1351. Second, Desire has a "good courage" and thus dared to speak openly. Third, his "feruent loue" caused him to tell the truth regardless of consequences.

The next stanza (642-649) seems complicated at first. Since the stanza is headed by the rubric "dysdayne," we assume that it is all spoken by Disdain. But this is not true. Just as the persona speaks in a section which is headed by the rubric "Morpheus" (144-145) and just as Morpheus and the dreamer both speak in the same stanza without the guide of clear punctuation or rubric (203-205), so here needed punctuation is lacking. At the beginning of the stanza, Disdain casts sarcastic insults on Desire's fervent love:

\[
\text{Wene ye he be so feruente nay I waraunt you he shall} \\
\text{Yf neuer more trouble came to his herte.} \\
(642-643)
\]

Since the next two lines defend the genuineness of Desire's love, they cannot be spoken by Disdain; rather, Pity speaks here:

\[
\text{Wene ye without cause he wolde to her loue gyue}
\]
Not knowynge her mynde to make hym so to smerte (644-645)

To refute this, Disdain accuses Desire either of deception and of feigned love or of being a victim of Cupid, an alternative which she does not dispare.

He can well ynowe the fayne loye Cuyde layde apace
De arte amandi whiche teecheth one to love
Or els the squyer of venus dyd hym in the euenynge starte
And so to cast his fantasy hym sodaynly dyd moeue (646-649)

As Professor Huppe has suggested, "aparte," being a variant spelling of "apert," means "exposed to view, open or public." The M.E.D. records this use from 1393. The phrase does not mean "laid aside." By reading Ovid's Ars amatoria, here loosely paraphrased as "de arte amandi," one can learn the techniques with which to feign the arts of love and may thus be successful in winning the love of a wealthy woman. The association between feigned love and Ovid's poem should be remembered, since the persona quotes from this work in the Conclusion.

Perceiving that Disdain fears that Desire is feigning his love and that Disdain will possibly accept an argument based on Cupid's power, Pity assures Disdain that Desire has not feigned his love: "He is not cristened that can suche countynaunce fayne"(651). She then recounts the Ovidian fable of Jupiter and Danae as proof that Desire is being compelled by Cupid.
Pity states that Cupid forced Jupiter to love the girl and that she granted him love because of his grief and his complaint, both of which were believed to be sincere. Thus, "promise and oaths" assure the genuineness of the plea. While this appears to be a harmless argument, Pity has chosen the wrong Ovidian fable to prove her point.

The reference in Ovid's *Metamorphoses* is just a passing comparison. Acrisius denies that Bacchus is a son of Jove just as he also denies that Perseus is the son of the union of Jupiter and Danae (Book IV, 610ff.). There is here no mention of Cupid and no plea of Jupiter; it is just a conventional tale of Jupiter raping a girl, with Juno's anger following in due course. Pity has embellished a story of rape so that it appears to prove the genuineness and reliability of promises and oaths. Caxton finds a kernel of meaning in the story, a kernel of which Pity is not aware. Caxton relates the story in this way:

Acrysius had a right fair daughter courteous and wyse, there was none fairer in alle Grece. This damoselle was named Danes, her fader dyde doo enclose her in a tour for to be kept...she sholde not be corrupte of
any man by prayer ne by yeftes ne by force.

Jupiter loued merauillously the faire Danes.
And seyde that lytel sholde he presyn hys
deyte hys wytt yf he myght not have his wyll of her. Then Jupiter
made redy hys Ayre and transformed hym
in to rayne of golde And entred in to the
tour wher as the mayde was shette in wher
as the yatte was closed no wyndowe And ther
this god discovered hymself to the mayde And
Joyned wyth her carnally.

He then glosses the meaning of the fable in his "sens hystoryal"
section:

Jupiter for tacompllyshe his desyre of the
mayde saf so larpely of hys rycche tresoure
to them that kepte the toure and the keyes
thereof that for the yeftes and ryckesses they
suffred hym to entre in to the toure wher dane
was, and lette hym have tyme and layzer to goo
and speke to the mayde. to whom he dyde
so moche what by hys prete yeftes and his
fair speche humble requeste: that he had
of her hys wylle playsyr. This faire Danes
conceyued of Jupiter whyche thynge myghte
not be longe hyde...it is labour lost for
to shette and closse up man and that it is
nothynge so stronly shette up but that a rycche
man may for ryches goods have it...as fer
as he be large of yeftes of honour and humble
in his requeste.2

Unlike Pity, Caxton does not mention Cupid; rather Caxton
states that any rich man can overcome any maiden, whose
father has enclosed her to protect her virginity, by riches,
gifts, fair speech and humble request. The story relates
the yielding of a girl to carnal pleasure because of a
desire for wealth. No "oaths" or "promises" are mentioned
here. Thus Pity uses a story which she thinks describes the
way the "rentil" men of the Prologue operate, while she is really using one which describes the greedy women who accommodate lusty men:

But loue of golde/these dayes blynthed the syght
Of men and women/hauynge theyr deuyte
Onely for mede to do theyr appetyte.

(33-35)

Through this story, the two groups again are reduced to one group: a lover can seduce his woman by appealing to her greed. Neither Pity nor Disdain understand the meaning of this fable; Nevill has used this fable in order to alert the reader to the superficiality of Pity's understanding and the falseness of her arguments as well as to the deficiencies of Disdain's powers of perception.³

Disdain replies that oaths and promises are nothing but wind and refers to Paris' betrayal of Enone, after he had promised to marry her(658-665). Pity counters by claiming that Desire's actions, unlike the poverty-striken Paris, will follow his words. Appealing to the standard of Love, Disdain then accuses Desire of laboring for riches:

Perchaunce that was more for ryches than for loue
Or bycause of her fretes parentage he dyd to her sewe
So many one hath done as by experyence I can prove
Whiche appereth so euedently that I need no exemples shewe
Mo laboreth for lucre when a thynge is fallen newe
Than by fervent loue to attayne hault nobleres
Whiche causeth oft ladyes in heuy case to rewe
And be more ware to whome they theyr myndes expresse

(674-681)
Disdain does not condemn ideal "suerent loue;" she questions the purity of Desire's motives, while implying that his labour may be for money. (Again, two groups of men are referred to.) Pity refutes the argument of Disdain by saying that the actions of Desire do not show any fear of shame, fear which would have been apparent if he were looking for money; his actions do not bear out Disdain's suspicions. Pity claims that Desire has acted out of "pure loue" with no monetary motives tainting his actions.

Admitting defeat, Disdain switches the debate from the subject of the purity of Desire's motives to that of the stability of his "pure loue;"

Admytte it was for loue yet many are chaunzeable
Thowhe longe it hath contynued in approved kyndenes
Was not Jason to Medea longe a youreable
Yet after it chaunzed he refused her in proces
What cruelle herte had he whiche for her gentylnes
In none other wyse dyd her recompence
(690-695)

To this, Pity cites the history of Pyramus and Thisbe to prove that lovers can be stable. Pity's use of this fable is unconsciously ironic, since this fable has previously caused the dreamer much grief. As he enters the gate, he sees the "apple tre" of Pyramus and Thisbe who were "dystroyed by loues darte"(384). Being reminded of the pains of lovers, the dreamer wishes that he had never entered the garden. Being unlike many medieval lovers
(like Troilus) who find a perverse pleasure in their amorous suffering, the dreamer sees this story as no inducement to continue to follow love's commandments. Pity's use of the fable is inappropriate. While trying to prove the steadfastness of lovers, she succeeds rather in recalling a fable of lovers who died because they were locked in "loues chayne."

Perceiving that this method of citing fables could continue indefinitely, Disdain proceeds to the core of the argument: what sort of love is most durable?

All these hystoryes are not profe suffycyent Seth hystoryes of bothe partes are ryght notable Therfore with these reasons I wyll not be content But I wyll you put a questyon good and reportable Whether loue comynge by effeccyon be more durable Or loue comynge by condicyons heron shall be our argument Me thynke loue comynge by condicyons is lesse varyable How thynke ye now speke shewe your mynde & entent (706-713)

As stated here, the central problem with which the rest of the debate will be concerned is whether love from affection or love from "condicyons" is more stable. Though it is implied that one type of love is preferrable (just as the dreamer believed, but wrongly, that the two gates really led to two different paths), neither Pity nor Disdain reject Cupid as their lord; Disdain says of her ideal lover that:

So durably he trustes that loue wyll last
He weneth that Cuypde be so contynuall a lorde
(744-745)

Therefore, the problem is not whether cupidinous love should be encouraged; rather, we are to decide what source of love will lead to the most stable form of cupidinous attachment. The debate is about means, not ends.

Pity defends the stability of her type of love by claiming that affectionate lovers can revive their affection after a long absence whereas lovers "by condycyons" cannot:

Loue is a conioynynge of two hertes for a season
Thoughhe perauenture they contynue not long in a place
Yet in theyr absence suche loue encreaseth a pace
Where as yf it came by condycyons it coude not reuyue
But yf so were they myght be in suche case
That they myght contynue togyder all theyr lyue.
(716-721)

That is, absence makes the true heart grow fonder.

Disdain refutes this plea for passionate love by saying that her lovers can overcome long absences because the "remembraunce" of their past joys while together will revive their former happiness:

Yes the remembraunce therof remayneth in memory
And contynueth longe to theyr grete conforte
In what frendely maner and how gentelly
His loue to hym dyd at sondry tymes resorte
Fyndynge with hyn goodly pastymes and dysporte
Hauynge no lust frome hym to dysseuer
Me thynke of suche as are of this sorte
Loue sholde contynue and last for euere.
(722-729)
This is a description of an affection centered on warm companionship between equals. Disdain argues persuasively by claiming that the remembrance of these quiet joys can be just as powerful a force for the revival of love as can the sorrows of passionate lovers when separated. This is Disdain's strongest argument to this point. For the first time, her position seems very attractive; the ideal of love given here seems to be a more mature one than Pity's ideal of infatuation. Disdain's exit from the garden at the end of the vision may imply that Beauty and Desire can never attain this kind of love, even if they are married. For their marriage will never be one between equals; it will rather be one based on a servant-Lady relationship.

Knowing that she cannot refute Disdain's claim, Pity states that "love by efficacyon entreth the herte more depe" and that it is therefore more stable. Disdain argues that her type of lover believes that the "condycyons" are in none other as "substancyall and stedfast" as in the woman whom he loves. This is an appeal to the "substantiality" of the "condycyons" or personal qualities of the woman and is intended to refute Pity's claim that lovers by "condycyons" are attached only to external circumstances.

Where is thoder yt one suche corne dyd repe
He wolde to her be aswell agreeable.

(736-737)

Disdain claims that the attachment to the lover's "condycyons" is just as real as the affection of the heart which Pity's lover has. Since the conditions are not merely products of Fortune's wheel, no storms can blast the love:

So that all worldly stormes can not blowe downe his mast
Not Eolus yf he came with his moost stormy blast
Nor thesyphone caude cause betwene theym dyscorde
So durable he trustes that loue wyll last
He weneth that Cupyde be so contynuall a lorde

(741-745)

Disdain here accepts the value of stable love operating under Cupid's power. The reference to "thesyphone" recalls Chaucer's use of the "cruwel Purie" in Troilus and Criseyde. In the first two stanzas of Book I, Tisiphone is called a "goddesse of torment," and Chaucer, himself a "sorwful instrument," asks the aid of her painful laments in helping him to help lovers to complain. But in Troilus and Criseyde, the discord which Tisiphone can bring is directly connected with the cupidity of the lovers; their pain is like that inflicted by a hellish fury. If the same argument holds for Nevill's poem, then, since the lovers praised by Disdain are under Cupid's power, they too will suffer the pains of Tisiphone. This would be true despite Disdain's confident denial that Tisiphone could cause them discord. Unknown to herself, Disdain
is inviting the pains of Tisiphone upon lovers who depend on Cupid.

Pity finally replies to Disdain that her theory of "condycyons" is simply incorrect, implying that "condycyons," as functions of external fortune, are not stable and that when they vanish, so will the love which was based upon them:

Consider the grounde and than it discours
Where the grounde fayleth can be no sureance
Cessante causa cessat et effectus
Take awaye the condycyons where is the remembrance
All is clene gone but where effeccyon doeth enhaunce
There is no chaunce but love perpetuall
No dyspleasure can dyspoynt theyr desyred dalyaunce
But be entred in the boke of fame to be memoryall

(746-753)

The nonspecificity of "grounde" frustrates all attempts to define precisely what sort of causes could fail and thereby cause the "condycyons" and "remembrance" to disintegrate. But I suspect that "condycyons" most probably refer to monetary wealth, youthful beauty or any number of such things. C.S. Lewis may be correct in seeing this love as dependent on "community of tastes and interests, and companionship." Pity believes that her type of love is more stable and substantial because it comes from an affection which is not grounded on some external quality of the loved one. Disdain defends lovers who base their love on gentility, friendliness, good manners, pastimes and "dysporte" (724-726); there is no personal infatuation at the origin of their union. (Also, "loue comynge by
condycyons " does not refer to arranged marriages, since the concept of marriage is not compatible with the gist of Pity's argument in the stanza just cited: marriage, unlike a "condycyon," cannot be dissolved under normal circumstances.)

After Pity's last defence, Disdain is eager to continue but is interrupted by the arrival of Credence. From Disdain's point of view, the debate is not finished. If left uncontrolled, Pity and Disdain would wage continual war. There is no possible reconciliation between these two principles of love from infatuation and affection versus love inspired by outward circumstances. Each of these positions is deficient in itself; neither side has a complete, workable way to approach living in the world. Though they both have agreed that Desire's love is genuine and not feigned, they disagree about how probable it is that his love will continue and be stable.

vi

Scene VI, 754-801, narrates the arrival of Credence and Beauty's acceptance of Desire; the words of "Thauctour" frame this section. The arrival of Credence emblemites
Beauty's decision that Desire's plea is credible and her belief that his love is not feigned, she decides that he is not simply following Ovid's Ars amatoria as a lover's handbook. Credence apologizes for not coming immediately, saying that she did not wish to give "hasty credence." Beauty thanks Credence for coming in "good season" and tells her that "Betwene Pity and Dysdayne hath ben a sore argument." This apparently has been unpleasant to Beauty because she commands them to argue no more: "But I commaunde you two to cese your plees and warre." This verbal war has been an externalization of the working of Beauty's mind which resulted in her final decision. When Beauty decides that Desire's pleas are credible, Credence arrives; Beauty then can cease her inner struggle, emblemized by the arguments of Disdain and Pity. By making up her mind, Beauty momentarily reestablishes order in her "garden of affections." By transcending their controversy, Beauty establishes the possibility of restructuring human relationships and presents a proposition of which neither Pity, Disdain nor Desire has conceived:

And you desyre I wyll to my fauour take
Syth me to please adventuere so well ye darre
I were to blame yf I sholde you forsake

Forther I wyll that ye enioye and procede
The moost parte of this gardyn of affeccyon
Yf ye lacke ony thynge ye shall haue it at nede
And for the tender zele amyte and dylecyon
That I haue to you ye shall haue proteccyon
Ouer me and myn durynge my mortall lyfe
I wyll moreouer be subdued to your correccyon
If it lyke you to mary me & haue me to your wyfe
(783-793)

The cruces of this speech are Beauty's attitude to love and the way in which she requests Desire to assume a new and unexpected relationship to her. Her speech is rational and calm, unlike Desire's initial speech to her (514-561), in which he complains of his pain caused by love's dart.

She accepts Desire into her favor because he has dared an adventure in order to please her. This is a very humble and unexpected action because Desire had originally requested that Beauty do something to please him, to ease his pain. In his first speech, Desire approaches Beauty as an empress, a goddess who could redress his woe (548) and save him from great jeopardy. He never claims that he is doing something to please her because this would have been interpreted as a prideful remark. Beauty thus removed herself from the pedestal of courtly affection on which Desire had placed her with his subservient tone.

Beauty does this as a preparation for her reversal of the "courtly" roles (in which the woman is a goddess sought in a demeaning fashion) and for her transformation of this "courtly" code, about which Disdain and Pity have just been arguing. Beauty declares that she has "tender zele amyte and dyleccyon" for Desire; that is, her affection for him is superior in kind to Desire's
cupidinous infatuation and somewhat similar to Disdain's description of the type of affection which her ideal lovers have (722-729). She forbids Desire to continue his immature infatuation and his impassioned pleas by requesting him to accept a role as her husband and the protector of herself, her family and her property, a role in which this infatuation would be more comic than it already is. Marriage, a possibility never raised by Disdain or Pity (or, if suggested through the implication of "love comyng be condycyons," never discussed) and an idea not specifically entertained by Desire in his first plea, has now been proposed as the only rational solution to Desire's dilemma.

vii

In Scene VII, 802-822, Desire expresses his pleasure. The rime-royall stanzas serve to break the octaves which we have been reading and to lend a dignified tone to Desire's thankfullness. In the first stanza, Desire claims that he is thankful even though he does not fully comprehend her kindness.
Desire also claims that he does not have the ability which beauty thinks he has but is joyous that she has ennobled him and increased his dignity. Only in these lines (807-808) does Desire express any reaction to the marriage proposal which Beauty has just made. But even here, Desire does not respond to the way in which marriage, as a sacrament, could transform their relationship; rather he sees it as an incidental aid to his possible rise in social rank.

In the next stanza, Desire reveals his sensual interests:

O what worlde brought forth your body delvcyouse
What parentes gate suche one to be so amerouse
Your countenaunce doeth reloyse me & encreseth my myrthe
Your vertue proueth your parentage to be of noble byrthe

(812-815)

In view of these excellent qualities, Desire promises to be eternally under Beauty's control. His diction and sentiments are Petrarchan and are probably meant to be read lightly.
As longe as the fodes renne with water vyoilent
As longe as shadowes shall about hylles appere
And whyle there shall be ony sterres in the fyrmament
So longe shall your loue my herte and body stere
Your honour and name shall be expressed without fere
Syth ye be not varyaunt but stedfast and substancyall
Therefore god you ac quy te with Ioye perpetuall.
(816-822)

Desire still has not assumed any control over himself
or over Beauty; he has not yet begun to be a man by whom
Beauty can be "s subdued." Having been presented with a
marriage proposal, Desire continues to speak like a "lover"
who is subject to the guiding direction of his lady's
love. He makes no attempt to begin to play the role of
"houstone and lorde." Furthermore, the irony of committing
oneself to the "unvarying and steadfast" object of Beauty,
which fades within the hour, marks Desire as a fool. He
is not transformed by the possibilities of the offer of
marriage which Beauty has made to him.

His apparent lack of interest in the marriage
proposal can also be understood in terms of his name. Since
Desire is Lechery and since marriage is theoretically the
cure for this sin, a proper marriage to Beauty could mean
the death of Desire. If satisfied, he would cease to
exist, Lechery being dependent on frustration. Therefore,
instead of conforming himself to the demands of Beauty's
proposal of marriage, Desire continues to speak to Beauty
with rhetoric proper only to a servant of Cupid.
Because she actually speaks so little in the debate, it is rather difficult to make specific comments on the nature of Beauty. Basically, she is a personification of a desired object. In so far as she has to make a decision between the claims of Pity and Disdain, she has some relevant parallels in medieval literature written prior to and contemporary with Nevill. An analysis of these parallels will give us a perspective on Beauty which the text itself does not offer, except in an oblique way, since her decision, in favor of Pity and Desire, leads to a chaotic party in the garden. This fact implies that Beauty might have done well to reject Desire.

In The Book of the Duchess (1144-1297), the Knight relates his two attempts to gain "the noble yifte" of his lady's mercy. At first, he approaches her as an object of worldly beauty; he says that she was "so semely on to see." Huppé and Robertson state that in his first supplication to her, "he is asking for a wrongful mercy which in fact signifies surrender to desire." When she answers "nay" to his plea, the Knight momentarily becomes idle and full of sorrow:

I durste no more say thertoo
For pure fere, but stal away;
And thus I lyved ful many a day,
That trewely I hadde no ned
Perther than my beddes hed
Never a day to seche sorwe;
I fond hyt redy every morwe
For-why I loved hyr in no gere.
(1250-1257)

Recovering from this, the Knight now reformed in desire, asks for and receives her mercy. Huppe and Robertson explain this action:

In his enforced separation from her, when the desires of the flesh have been refused, he has learned to love her for her virtue; he has come to a realization of the nature of true love; he is no longer moved by simple natural desire, but has made a rational selection of an object worthy of love. Instead of his earlier foolishness, the Knight wished now to defend the lady’s name, to keep her from shame, and to serve her. The relationship he desired was not physical worship but spiritual direction. He wished her to become his spiritual overlord. Seeing that he meant no harm, the lady granted his wish, allowing him to serve her.

The power of mercy must be carefully used. It must be withheld if the person requesting it has only erotic desires. But, if he wishes to serve someone other than himself, then the other person (the lady) can give him her mercy and take him into her service, thus soothing his pain. In Nevill, Desire is like the Knight when he first seeks the mercy of the lady; he is mostly interested in her “body delycyouse” (812). Arguing from this example in The Book of the Duchess, Beauty would have been more than justified if she had rejected Desire. In giving her mercy to one interested in sensual desires, she has
misused her mercy, a complementary quality to her beauty. Here, though, the parallels with Chaucer's poem end. The lady, Blanche, never makes an offer of marriage to the Knight; rather the relationship remains one of Lady and servant, not Lady and Lord.

In *The Parlement of Foules*, a lady also refuses to grant her mercy to a suitor. Having been besieged by the cupidinous rhetoric of the three male eagles, the formal asks that Nature give her a year in which to decide and refuses to serve Venus or Cupid:

"I wol nat serve Venus ne Cupide, Forsothe as yit, by no manere weye." (652-653)

Huppe and Robertson comment on this section:

Perhaps she hopes that the tercelet will abandon romantic passion in favor of simple mating. Unaware of the full implications of the situation, and unable to remove Venus and Cupid from their control of man's desires, Nature grants the formal's request. As the rest of their analysis shows, the tercelts, servants of Cupid and Venus, frustrate both the natural sexual drives and marriage itself. Chaucer here demonstrates that it is wrong for ladies to take pity on cupidinous lovers. In Nevill's poem, Beauty might have done well to treat Desire just as the formal treated the tercelets.

In *Merciles Beaute*, a poem of questionable
Chaucerian authorship, the first two parts of the triple roundel are a conventional complaint of a lover to a beautiful woman whose pity no man may attain. In the third part of the roundel, the lady mocks the foolishness of the pained lover by saying that she is free from all the sickness of love (a sickness which induces leanness):

Sin I fro love escaped am so fat,  
I never took to ben in his prison lene;  
Sin I am free, I counte him not a bene.  
(27-29)

Beauty treats the lover for what he is: sick, foolish and thin. Cupidinous love is an object of mockery and scorn. Though numerous other examples could be selected from Chaucer to indicate his scorn of the unnatural lover, these three are sufficient to establish his opinion.

In La Pelle...e Sans Mercy, the same detached and scornful attitude is assumed by the lady toward the lover. Early in the poem, La Belle Dame tells Lamant that no lady ever seriously listens to the clever rhetoric of suitors:

Ladies be rat so simple, thus I mene,  
So dul of wit, so sotted of foly,  
That, for worsdes which sayd ben of the splene,  
In fayre langage, paynted ful plesauntly,  
Which ye and mo holde scoles of dayly,  
To make rem of gret wonders to suppose;  
But sone they can away their hedes wrye,  
And to fair speche lightly their eres close.  
(325-332)

Having proclaimed her superiority to the lures of rhetoric, La Belle Dame proceeds to argue much as Disdain
does in Nevill's poem: she is against submitting to a male simply because he is in pain. La Belle Dame suspects that Lamant is Faux Semblaunt, a character who, after winning her favors, will ruin her reputation by gossip and whose affection will not be stable. She finally reveals her "marble herte" by showing Lamant what the source of his pain is:

My hert, nor I, have don you no forfeyt,
By which ye shulde complayne in any kynde.
There hurteth you nothing but your conceyt:
Be juge your-self; for so ye shal it fynde.
Ones for alway let this sinke in your mynde -
That ye desire shal never rejoysed be!
Ye noy me sore, in wasting al this wynde;
For I have sayd y-nough, as semeth me.

(789-796)

By putting the blame for his sickness on Lamant himself, La Belle Dame makes a proper use of her Pity and her Reason. It is true that Lamant eventually dies of grief and that the poem ends with an appeal to women not to be pitiless like La Belle Dame; but the poem seems rather to demonstrate the sickness of love and its disastrous consequences.

In addition to these four poems, The Interlude of Calisto and Melebea, a play roughly contemporary to Nevill's poem (it was printed circa 1530), shows a concern with the problem of denying one's favors to a lover. In this interlude, sometimes named Beauty of Women, Calisto, through the craft of the bawd Celestina, seeks to win the
physical love of the maiden, Melebea. Having consented to receive Calisto in bed (902-913), Melebea is visited by her father, Danio, who tells her of a dream which he has had (950ff.) in which a "foule rough bych" (961) leads Melebea to a pool of "foule stynkyng water" (956).

Perceiving that the "bych" is Celestina, Melebea confesses to God that she improperly "dyd consent/In mynd" (1021-1022) to Calisto's sexual desires. Danio assures his daughter that she will receive God's grace and forgiveness and ends the interlude with this moral:

Lo here ye may see what a thynk it is
To bryng up yong people verteously
In good custome/....
Wherefore ye vyrgyns and fayre maydens all
Unto this example now take good heed
Serve god dayly the soner ye shall
To Honeste and goodnesse no dout procede
And god shall send you euer his grace at nede
To withstand all euyll temptacions
That shall come to you by any occasions

(1044-1046a, 1051-1057)

He concludes by saying that fathers, mothers and rulers should guide strictly young folk so that they are occupied "in some good bysynes/Not in idell pastyme or unthryftnes" (1061-1062). The example of this interlude shows that authors other than Nevill were concerned with the problem of the preservation of chastity. Here, though, Melebea, the beautiful object, is saved from misusing her Pity; Beauty in Nevill is not as fortunate. 11
These examples demonstrate that beautiful and desirable women can, quite properly, refuse to take pity on a lover in pain and distress. In fact, not to do so would be to submit oneself to the lover's cupidity. A correct use of Pity, in harmony with Justice, can occasionally reform the lover and show him the misguided nature of his passion. On the other hand, if the lover is totally submerged in idolatry, the refusal of the lady may kill him; a lover like Troilus can be driven by the loss of his beloved to seek death. There are at least three alternatives to this death or unhappiness: the lover can be transformed into an admirer of his beloved's virtues instead of her physical body and be accepted into her service, as in The Book of the Duchess; the lover can overcome his cupiditas in marriage, as Palamon does in The Knight's Tale; the lover can be inspired by the virtues of his lady to seek communion with God (the source of her virtues), as in La Vita Nuova. In Nevill's poem, Beauty attempts to comfort Desire by suggesting marriage. But Desire continues his role as lover. It is probable that Beauty has simply misjudged her man and that she is extremely naive about what he seeks and about the way in which to use her Pity. If the marriage were to be respectable, there would be no reason for Disdain to leave at the end of the poem and no reason for
the dream to end, symbolically, as a tempestuous storm.

viii

In Scene VIII(823-854), the formal action of the dream vision ends. At the command of Beauty, Desire advances to her chair; Disdain becomes envious and angry and leaves the court of Beauty saying:

I wyll nolenger tary I wyll fo hers
Syth that as soone is auauenced a man of yesterdae
Hauynge no good property as one that without offence
Hath contynued from yonge age in se-uyse alway. (827-830)

Her final words emphasize her concern with property and wealth. She objects to Desire because he is poor and because his love is new, and therefore not necessarily stable. She believes the young, rich long-attendant lover should be given preference.12 This hypothetical young lover is probably one of whom she would approve and one who has “loue comynge by condycyons;” her real objection to “loue comynge by effeccyon” is that its origin is often too recent to promise stability of the affection.

Pity gloats over Disdain’s departure by parodying one of her early arguments - that Desire has advanced
"without leue"(615):

Than pyte sayd what sory grace
Where ls dysdaync is she gone without leue
For sothe that were a very heuy case
Yet I trust it sholde not many folkes greue.
(835-338)

All lovers in the garden are glad to be rid of Disdain; her departure is heralded by "Noyse rumour and fame" and encourages the lovers to lose their fear. They begin "to complyne to theyr ladyes they went all alone"(842) and finally make their 'moan'.

And some were sped and went out at the gate
Where as afore there coude not have passed one
Fantasy stode alwaye so contynually thereat.
(844-846)

With Disdain gone, the successful lovers can freely leave the court which she has been dominating. The departure of Disdain leads to the departure of Fantasy(846). But why should Fantasy and Disdain now be shown to be so closely associated and why should their departures coincide with the disappearance of Morpheus, of which we learn in the next stanza?

Whiche lyberty encreased amon-ye them suche loyes
That me thought I herde the sownynge of many an instrument
Whiche grete tryumph & penytrable noyse
Caused Morpheus to vanysshe incontynent
Because it was not necessary he sholde be present
But auoyde from thens where is noyse and company
When he was gone I waked and sodaynly dyd sprent
So astonyed I knewe not where I was perftyely.
(847-854)
With Fantasy and Disdain gone, those left in the garden engage in a sort of Bacchic revelry, being freed from the Apollonian strictures of Disdain, the lovers revel in their new freedom and speed out of the garden gate. They find themselves no longer confined in the illusory world of unending courtly pleas which are always thwarted by Disdain, a world of Fantasy, where only the wish, not the act, is real. But this liberty has little to do with the marriage contract which Beauty has offered to Desire; the lovers in the garden seem totally unconcerned with marriage. For their world, in which cupidinious pleas are now readily accepted, is just as much a world of illusion as the one over which Disdain and Fantasy had ruled. In the corrupted earthly garden in The Parliament of Foules, Chaucer describes the kind of figures who rule the lovers in Nevill’s garden of affection; these figures are described in the group with Cupid, Venus and Priapus:

Tho was I war of Plesaunce anon-ryght,
And of Aray, and Lust, and Curteysie,
And of the Craft that can and hath the myght
To don hy force a wyght to don folye -
Disfigurat was she, I nyl nat lye;
And by hymself, under an ok, I pesse
Saw I Delyt, that stod with Gentilesse.

I saw Beaute, withouten any atyr,
And Youthe, ful of same and jolyte;
Pooleshardynesse, Flatterye, and Desyr,
Messagerye, and Meede, and other thr -

(218-228)
Chaucer here shows Desire and Beauty at their worst; both are associated with the "Craft" that leads men to folly, that is, cupidinous desire and its clever ways of finding satisfaction. Now that Nevill's lovers have been freed from Disdain and her frustrations, they can induce their own set of fantasies and follow their own "Craft."

Finally, the music, the noise, "the sownynge of many an instrument" and the "company" cause Morpheus to leave; on the literal level, sleep is impossible when loud noise is heard. Allegorically, the tumultuous sounds destroy the vision. The loud noise signals both the climax and the simultaneous destruction of the vision; that is, the culmination of the illusory vision in this loud noise destroys the vision itself. When fulfilled, the dream becomes self-destructive and cannot be maintained. Its dissolution is part of its very nature.
In the first stanza of the Conclusion, the persona awakens and tells us the real cause of the noise and minstrelsy in the garden:

The daye was comyn and kest a dymme lyght
The sonne under clowdes by weder tempestyouse
Oryble thonder & lyghtnyrnye sore troubled my syght
And therewith a betynge shour a storme rygorouse
Waked me out of slepe it was so Jeoperdouse
And wheres as I wened I had be waked with mynstrelsy
It was contrary whiche made my mynde so troublouse
That I coude no waye rest neyther syth stande ne lye
Than I remembred all my dreme and fantasy
Sayenge for the remembrance of this sodayne chaunse
I entende to wryte the maner nerof ryght shortly
That folkes may consyder this worlde is but straunse
(855-866)

Far from being harmonious music, the "sownynge of many an instrument" is actually the dream equivalent to a tempestuous lightning storm. Physiologically, the storm awakens the dreamer by its noise. In the early morning, the light is dim, the sun hidden by violent clouds. The great joy and song caused by the "lyberty" in the garden is a horrible storm. Ruled by Pity and her joys and free from the limitations of Disdain, the revelry in the garden of pleasure is a light-obscuring storm in the consciousness of man. The vision of the garden has not been a positive force.
The significance of the inharmonious music in the garden may be clarified by recalling a classic instance of the imagery, as, for instance, at the beginning of The Knight's Tale where Theseus and Hippolita are welcomed into Athens with harmonious wedding music:

And thus with victorie and with melodye
Lete I this noble duc to Athenes ryde.
(871-872)

This music occurs again at the end of the tale in celebration of another marriage:

And thus with alle blisse and melodye
Hath Palamon ywedded Emelye.
(3097-3098)

The music complements the blessedness of their marriages. In contrast to this harmony, the "sownynge of many an instrument" in Nevill, being parallel to a storm, reveals that Beauty's marriage proposal has been frustrated; Desire remains a lover and never becomes a good husband.

This music and noise should also be seen against the background of Chaucer's The Parlement of Poules, which provides a wider range of reference than The Knight's Tale. In the earthly garden of paradise, all sounds are harmonious:

On every bow the bryddes herde I synge,
With voyes of aunget in here armonyne;
(190-191)

Of instruments of strenge in accord
Herde I so playe a ravyshyng sweotesse,
That God, that makere is of al and lord,
Ne herde nevere better, as I sese,
Therwith a wynd, unnethe it myghte be lesse,
Made in the leves grene a noyse softe
Acordant to the oules song alofte.
(197-203)

Of this, Huppe and Robertson state:

The garden is filled with the sound of
stringed instruments, harmonizing with
the sound of the wind flowing through the
leaves and with the song of the birds. The
harmony, like the music of the spheres,
is that of God's creation...The garden
mirrors Paradise in its fullness of heavenly
light and harmony.¹

At the end of the poem, the birds sing after they are
mated. Though, as Huppe and Robertson have pointed out,
the mating of the birds and their song praising St.
Valentine cannot be compared with human marriage and
wedding music, the song(680-692) expresses the highest
degree of natural harmony of which the birds are capable.²
But since this joy may represent "the joy of the worldling
which "slit so yerne"", the song ends in shouting:

And with the shoutyng, whan the song was do
That foules maden at here flyght awey,
I wok, and othare hokes tok me to,
To rede upon, and yit I rede alwey.
(693-696)

Huppe and Robertson state:

As the song of the birds which is heard
in the earthly paradise is a harmonious
song in praise of God, the discord and cackling
which we hear in the assembly of the birds is
a sign of the corruption of that harmony.³

In Chaucer's poem, the music becomes shouting; in Nevill
it becomes, and symbolically is, a storm.
Thinking that he has been awakened by minstrelsy, the persona discovers that the real cause is a storm. This realization troubles his mind so that he can not sit, stand or lie; he is totally disoriented. He promises to write down his vision and the remembrance of its "sodayne chaunge" to show men that "this worlde is but straunge." His poetic purpose reveals his ignorance. To any one familiar with medieval philosophy, the statement that "the world is strange because things can suddenly change" would be dismissed as uncharacteristic of this period; sudden and unpredictable change was understood to be part of the providential plan for a world existing within time and subject to sinful powers. The persona is magnificently naive in implying that change is a "straunge" phenomenon. However, this remark might also be read in a straightforward manner; the world is "straunge," wondrous, extraordinary or apparently not rational as proved by the fact of change. In this sense the statement would be commonplace and proverbial. But, as we find in the next stanza, the persona is troubled essentially by the cessation of his vision; the "sodayne chaunge" which he observes is the change from the seemingly paradisal garden to the storm, the change from viewing an illusory world of heart's desire to viewing the real, empirical world.
In lines 866-878, the persona goes to his window to look for the castle of pleasure and its inhabitants:

Yet to the wyndowe I walked a softe pace
Ofte syghynge and sobbynge with an heuy herte
To se where I coude espye of pleasure the palace
Or of thynhabytantenes therof perceyue ony parte (866-870)

Seeing nothing of this castle, he exclaims:

I loked for all these yet I sawe none alas
Whiche brought to mynde wordes of salomon of wysdome recorder
Vanitas vanitatum & omnia mundi vanitas. (876-878)

The persona has confused his dream world of heart's desire with the real world. That is, the substance of his vision, that poor freemen can court and marry rich ladies, has no existence in the world. But perhaps the meaning is even more precise than this. For the storm is really not a function of the marriage proposal of Beauty, but rather is part of the libertine actions of the lovers in the garden. When Beauty accepts Desire, she does it under the sacramental control of marriage. But the lovers in the garden use these pleas with no mention of marriage. Though attempting to establish Desire as her head and thereby to transform his humble and painful pleas, Beauty apparently fails to change him or the lovers in the garden. While she is right in insisting on marriage as the answer to cupidinous pain, she indirectly destroys the power of Disdain, which has its place, if not misused, as a protector
of wealthy women against greedy, poorer suitors; she thus lets 'pity run in gentle hearts' unchecked by Disdain. The lovers' liberty becomes a chaotic storm; reason is abandoned. By using her power of pity in a naive but well-meaning way, Beauty inadvertently lets cupidinous forces gain control of her garden. The persona understands none of this and misses the importance of the marriage proposal. He also overlooks the fact that the music which accompanies the lovers is, symbolically, a storm (though he recognizes the relationship of the storm and the music on a literal level). By this failure, he reasons that, since his vision has vanished, since freedom to indulge in cupidity does not exist in his world, and since Bacchic revelry seems to be a vanishing illusion, all is vanity.

This conclusion is the height of folly. Not only has the persona ignored the real meaning of his vision; he has also concluded that all is vanity simply because cupidinous desires are satisfied only in one's dream world. In Christian terms, the cessation of cupidinous desires or a realization that their satisfaction is always insubstantial is a great blessing and shows one that they, the desires, are full of vanity to begin with. But "all" is not vanity just because the satisfaction of these particular desires is insubstantial.
The persona glosses his dream incorrectly. He goes on to compare the death of his dream world to the death of famous men; since all worldly things die, all is vanity, he reasons. In lines 879-890, he gives a long list of dead heroes and their skills. The comparison between the death of these men and their work with the death of his cupidinous dream is inappropriate and illogical. While the persona is theoretically correct in perceiving that all works of this world pass away, he fails to understand the other part of this proposition, namely, that some earthly work positively serves God's purposes (though, theoretically, all acts, a priori, serve God's ends).

In relationship to the value of one's work in the world, the persona has compiled a list which does not form a coherent whole. Different examples in it mean different things. For instance, the strength of Sampson, the prudence of Solomon, the chastity of Lucretia, the four doctors of divinity and the philosophy and logic of Aristotle really have served to further the reign of charity on earth, if perceived correctly. The eloquence of Ulysses and the orations of Cicero can possibly be used for Christian purposes, though they are capable of misuse. The riches and opulence of Crassus are proverbially emblems of greed. Alexander's conquests were used by medieval authors both to praise the crusading and missionary
spirit and the spirit of martial order and to condemn excessive war and conquest, depending on the particular argument of the author citing the example. The persona's use of these examples is too simplistic. Just to say that all is vanity because all men die is too facile; it is not an adequate response to the complexities of man's life or the uses he makes of his abilities. It is ludicrous to compare the worth of the writings of the four fathers to the egocentric dream which the persona has brought upon himself. The worth of one obviously far surpasses that of the other. The persona has failed to distinguish between good and bad works, between Christian and pagan work. From this basic confusion, the muddled thinking of the next two stanzas proceeds.

Lines 891-902 express the persona's final view of work in the world:

Be not all these departed frome this transitory lyfe
Yet theym to dyuers places our creatour dyd name
With egall iugement without debate or stryfe
Accordynge to theyr merytes he dyd rewarde or blame
Therfore for your soules helth use vertue & drede shame
And as to the worlde laboure alway for loue
That ye may perpetually reyne in good fame
It shall be to you all ryches aboue
As by experyence oftymes it doeth proue
Of suche as haue had subjets without loue thm to drede
Prom they be of power than they do theyr mynde remoue
And so theyr maysters fayle whan they haue nede.

Since all men dio and are judged, therefore men should be virtuous and dread shame and labor for love in order
to reign perpetually in good fame which is above all riches in real value. As a logical statement (based on a "therefore" proposition) following from lines 855-890, this last stanza is confused. While the moralizing of lines 891-898 seems correct, if somewhat conventional, it is internally inconsistent. For we have already been told that all the great works of the men of the past are full of vanity; now we are asked to labor for another vain earthly reward, "good fame." From a medieval point of view, what should follow from the vanitas list is a call to a life of prayer, not a call to labor for earthly good fame.

The major problem of this passage is the exact meaning of the phrase "as to the worlde laboure alway for loue." The persona recommends that we should labour this way for our "soules helth." The reason for the obscurity of this passage (which has a sense of rhetorical holiness about it) is again the basic confusion of the persona about the ways and uses of love. "As to the worlde" reveals the persona's entire point of view. As a parallel phrase to "Worczyng and wandryng, as the worlde asketh" in Piers Plowman (I, 19), which can signify either the plowman who works hard and devotedly as the world requires or those men who "putten hem to pruyde" (I, 23) and whose work does not bear fruit, "as to the worlde" could theoretically mean that men should labour lovingly in order to praise God.
But the persona uses the phrase "labour alway for loue" to mean "labor always in order to get Love" or "labor always for Venus." This interpretation is strengthened by the subject of the next stanza: how to win and keep a mistress' love. The persona does not use "loue" as a synonym for caritas. If he had done so, he would have said "labour alway with loue;" he sees the labor of love not as an end in itself as a praise of God but as an action which will result in "good fame," an egotistic concern.

"Shame" (895) is a worldly concern which the devout Christian should be willing to ignore; it is also associated with the cult of love (903-914). And the example (900-902) which the persona chooses to define his position also reveals a worldly regard: 'as experience proves, in regard to masters who have subjects who dread them without love, these subjects will turn their minds away from their masters when the latter are out of power so that they will fail their masters when their masters are in need.' Thus the persona tries to prove that love of subjects will lead to the good fame of the loving lord who will be helped by his subjects if he is out of power; therefore, good fame (as a product of love) is more worthwhile than riches which, like power, can fail. "Loue" again is linked to the earthly welfare of the one who
loves and to his personal good fortune.

The problem of "love" here is connected directly with that of "good fame" and "shame," which unquestionably are concepts of the human, earthly world as distinguished from God's heavenly kingdom, where men are interested in "salvation" and "guilt." (Men dealing with men speak of shame; men dealing with God speak of guilt.) B.C. Koonce has clearly delineated this problem of fame:

True fame is heavenly fame, which has its beginning and end in God. God's own fame, or glory, expresses his perfect goodness and is manifested in the praise given him by his creatures... In man's pristine state of innocence, no distinction existed between heavenly and earthly fame. As long as Adam lived in harmony with God, his own fame was fame in heaven, his actions and speech a glorification not of himself but of God and the divine image within. But with the Fall human fame acquires new meanings: for Adam's sin, symbolizing the mind's turning away from God to the world, involved an irrational confusion between temporal and eternal glory. Unlike heavenly fame, which lies in the opinion of God, earthly fame comes to mean the opinion of man's fellow creatures, whose judgments may be equally impaired as a result of Adam's sin... Man's life since the Fall is portrayed ideally as a pilgrimage from Babylon to Jerusalem, from the false glory of the world to the glory of the heavenly city. Fame, like other temporalia such as honors and riches, is a gift which God allows man in making his journey. When sought for its own sake, it leads to idolatry, a glorification of God's gifts as objects of worship. When based upon charity and good works, it is a means of glorifying God and achieving salvation.... Although fame acquired through charity and good works may be manifested in human praise, its
value is established not by the outward acclaim of men but by an inward relationship between man and God. Therefore, says John of Salisbury, echoing Augustine, if praise is won in the right manner it rests upon a foundation laid by the individual himself. When properly achieved, earthly fame is an "accident" or "shadow" of virtue (virtus).⁵

Our persona seems to be interested both in heavenly reward, since he speaks of judgment (891-894) and also in earthly fame (895-902). The problem is that he never reveals any understanding of fame as a gift from God to man and always seems to relate the concept of fame to well-being in this world. Finally, the persona does not understand that earthly praise and fame given by men is just as full of vanity and just as transitory as Ulysses's eloquence or Alexander's conquests. The persona displays a superficial philosophy; while saying that all men's works are full of vanity in the face of death and judgment, he nevertheless recommends that we labor for love so as to reign always in earthly good fame, a fame which is itself part of the transitory world. All this moralizing (which in another context might be more sound) has been inspired by his despair over the disappearance of his dream world of heart's desire. While there may be some conventional wisdom here, its genesis is from a sinful source, despair; therefore, its application is confused.

In apparent contrast to his despair over the vanity and transitoriness of all human endeavors, the persona
finally explains what he means by the phrase "as to the worlde laboure alway for loue." Having not understood at all that the libertinism of the garden is a tempestuous storm and exists only in the fantasies of dreams, the persona now advises his readers to become lovers like Desire: "louers of ladyes amyable." He then gives his list of love's statutes (903-914):

1. Lovers must be diligent and not slothful.
2. Lovers must be agreeable to the pleasures of their ladies.
3. Lovers must "fyxe" their minds; they must be attentive to their ladies.
4. Lovers must be secretive, stedfast without mutability, bold and courageous.
5. All commandments of ladies must be fulfilled with quickness and hasty speed.
6. Lovers must have agility.
7. Lovers must be continually present or else, as Ovid says, "an absent love vanishes and a new one takes its place."

This list is ultimately based on Ovid's *Ars amatoria* (Book II, 156-730) and has its parallels in *De arte honeste amandi*, *The Temple of Glas* and *The Court of Love*. The *Ars amatoria* is a manual which attempts to instruct men in the winning and keeping of mistresses. It has nothing to do with marriage. By quoting from this text in line 914 (a line taken from *Ars amatoria*, II, 358), the persona shows that he has learned nothing at all from Beauty's submission to Desire, a submission theoretically based upon marriage. Thus, in line 908, when the persona recommends that the love relationship be kept secret, he is necessarily speaking
of extra-marital affairs, which demand secrecy. As Andreas Capellanus has stated in Rule XIII (Chapter VII): "When made public love rarely endures." And Marie de Champagne says that 'love' cannot exist within marriage. Through the use of Ovid and the echoing of Capellanus, Nevill's persona shows that he has no interest at all in marital love and is like the lovers in the garden at the end of his vision; neither gives any attention to Beauty's plea for marriage. Speaking comically, Ovid gives much the same advice as our persona (who speaks seriously): in the *Ars amatoria* II, 156ff., Ovid satirically advises that in order to win the desired mistress, the lover should do all she commands(197ff.), never be sluggish(229ff.), be close to her constantly (336ff.), and should do everything secretly(639ff.) so that all his love is a "furtivum...opus"(730). If all this advice is followed, the persona implies, lovers like Desire will always be successful.

But not only is this success extra-marital; it is also a success against which Disdain has preached:

He can well ynowe the fayne loue Ouyde layde aparte De arte amandi whiche techeth one to loue
(646-647)

The persona advises the use of the very book which Disdain has ridiculed and which Pity has stated that Desire did not use, since his love was genuine. By recommending a book whose use even Pity has rejected, the persona shows
his insensitivity to the debate and his superficial understanding of the dream vision; he also tacitly gives his approval to the reign of libertine chaos in the garden, a chaos resulting from the successful application of Ovid's rules. Finally, the persona's use of Ovid (914) undermines one of the major justifications for "lovecomynebyeffeccyon;" if one's lover is out of sight, a new lover can easily make his advances. This moral emphasizes the superficiality of an infatuation which does not run deep into the soul. That is, this warning reveals the limitations of the type of love for which he has just advised us to labor.

In the last stanza of the Conclusion, the persona reveals his confused state of mind:

These reasons revolued in my remembraunce
Whan that sorowe was somthynge modefyed
Than grete trouble my mynde dyde enhaunce
What sholde be cause that I had be ocuppyed
With this dreme yet shortly I aspyed
That this amorous study of Cupyde and Phebus
Was cause therof whiche coude not be denyed
Therfore in mynde I dyd playnly duscus
That I wolde study nomore and specyally thus
I wolde muse no more in the euenynge so late
But conclude this shortly in wordes compendious
Lest I sholde be as I was erste in myserable estate

(915-926)

Having experienced the great melancholy and sorrow expressed earlier in his vanitas appeal, the persona now condemns his whole experience of studying-dreaming-
despairing as a painful and useless act. He decides never to study or read again and never to muse so late in the evening. The persona's position is directly antithetical to Chaucer's position at the end of *The Parlement of Foules*. In discussing the ending of this poem, Huppe and Robertson state:

The lesson of the poem is like the lesson which African learned: the vanity of the world and of the lovers of the world. Having seen this vanity clearly, Chaucer repeats the avowal he made at the beginning of the poem:

> Of usage - what for lust and what for lore-
> On bokes rede I ofte, as I yow tolde.(15-16)

Now he says,

> I wok, and othere bokes tok me to
> To reede upon, and yit I rede alwey.
> I hope, ywis, to rede to som day
> That I shal mete som thynge for to fare
> The bet, and thus to rede I nyl nat spare.

(695-699)

Reading is the symbol of the good life. It delivers the mind from the spears of desire and lifts it to the truth of heaven. Chaucer hopes to follow this wisdom.9

In a footnote, they add:

In devoting himself to reading, Chaucer is, in effect, avoiding the operations of "Cupide,oure lord," and staying well away from the Temple of Venus with its jealous sighs and Priapean frustrations. It was reading which enabled him in the first place to see these things in their proper perspective and to describe them for his readers. That is, the final statement about reading is thematically an integral part of the poem and is neither merely decorative nor merely autobiographical.10
Our persona's rejection of reading as an integral part of right living reveals his final ignorance; he does not know how to make good use of the things of this world. And he remains blind to the fact that it is not reading and studying in themselves which have brought on his sorrow but rather his own incomplete and incompetent reading. The persona refuses to see that it is he himself and his perceptions of what he has read that have induced the dream. As Ovid says in his Remedia amoris (757-758, 766, quoted above), love poetry can induce painful and frustrating visions. This is exactly what has befallen our persona. The cure for this pain, says Ovid, is not to stop reading but to read books which will cure your sorrow. This is similar to Chaucer's advice at the end of The Parlement of Foules; but Chaucer also sets up reading as more than a cure. He presents it as a way of life. To refuse to read and to think is a type of intellectual suicide which our persona assents to as a misguided cure for sorrow. This position follows inevitably from the persona's confused application of the vanitas motif, itself a kind of thinking which can lead to despair (accidie) if not balanced by Christian consolation. As the persona has formerly cut himself off from human companionship, so now he separates himself from all intellectual endeavor. He ends up alone and
with no integrated vision either of himself, of his relationship to the world about him, or of his dream.

Professor Francis X. Newman has described the usual characteristics of a dream vision and of its persona:

The typical structure of the dream poem is analogous to this ultimate comic pattern. At its beginning we meet an ordinary man alone and confused in an incoherent world. In the course of his dream this hapless wanderer is gradually initiated into an imaginative world which, under its fictive veil, reveals a wider and more coherent sense of experience than the dreamer has previously known. The dream world is... the same world the dreamer began in, the only world there is, but now appearing as a place of meaning to which he can begin to perceive his relationship. From the dream world he is returned to the world of experience, but this world is now no longer simply opaque or baffling. By virtue of the insight of the dream, he can now see in this world and, seeing, can begin to act in a directed and vital way. The movement of the dream poem is thus circular, but it circles back to a fresh beginning. It is a movement from isolation to the possibility of incorporation, from confusion to coherence, from lethargy to act, from death-like stupor to the rebirth of life, from woe to weal - in short, comedy.

The actions of Nevill's persona and his total dream experience do not conform to this paradigm. In Nevill, there is no movement from isolation, there is no rebirth. The poem ends, as it began, with the persona in a state of intellectual lethargy and stagnation. In trying to
avoid his original "miserable estate," the persona merely slips into a deeper stage of this unhappiness. In contrast to the comic pattern outlined above by Newman, Nevill's poem follows a "tragic" pattern, but one devoid even of the realization, by the damned, of their real state, as in Othello. For the persona remains blind to his real predicament: that it was his own self, "enflamed with loues fyre", which drove him to read love poems and to dream his vision. By blaming his reading, the persona fails to go to the cause of his motivation to read, his own troubled heart, itself a slave of Cupid. Having seen a seemingly paradisal vision which faded, the persona rejects reading and dreams and thereby consigns himself forever to the hellish realm described in lines 903-914, the world of the cupidinous idolator seeking to win his mistress' favors.

The finality of his blindness is echoed in the French epigram following line 926: "Volunte ie ay mais ie ne veulx mon cuer chaungner" ("but I resolved that I did not wish to change my heart"). Desiring to transcend the transitory and insubstantial quality of dreams, the persona decides to remain just the way he is, controlled by a heart "enflamed with loues fyre." Having resolved never to change his heart, he cuts himself off from all possibility of salvation from his despair.
For a proper view of the Epilogue, the relationship between the Introduction, Body and Conclusion of the poem and the Prologue must be stated. Desire's successful courting of Beauty has disappeared like the illusion that it is, and the blind persona, looking out into the real physical world for his vanished vision, has failed to find it and has indulged in despair, confused moralizing and questionable advice for lovers. He finally decides to reject reading and thereby hopes to avoid a future occurrence of the painful vision which he believes his reading has induced. The persona nevertheless counsels lovers to continue to act like Desire; that is, he hopes that the cupidinous actions in his vision will be continued in the real world.

While this indicates the pervasive confusion of the dreamer, it also sharpens our understanding of the Prologue, the tone of which is basically comic in contrast to the despair and stoic resignation of the dreamer at the end. The Prologue has offered the following ideas about the poem to be read:
1. the poem will illumine young hearts with friendship;
2. it will relate matters unknown and give examples to all who intend to practice the art of love;
3. the poem will give pleasure to gentle people;
4. it will "comforte them that brenne in louynge fyre".

The final despair of the dreamer and the insubstantiality of his vision completely frustrate the completion of these promised aims. Just as the dreamer finds no comfort, so lovers, like him "enflamed with loues fyre," will also find only frustration.

Thus the dream vision does not correspond to the claims made for it in the Prologue. This fact strengthens our previous reading of line 10, "Bookes to endyte of maters ryght uncouthe" refers to the fact that the meaning of the poem will not be related in an unambiguous manner but rather in a way which is "very unrecognizable" and "not straightforward." This theory of writing in which the meaning (fruit) of the poem is veiled or hidden and therefore must be searched out "beneath the surface" has been thoroughly discussed by Huppe and Robertson. Speaking to an audience of lovers, Coplande uses "maters ryght uncouthe" to emphasize that these matters cannot be simply the arts of love, arts which would not be unknown to such an audience. To become more perceptive, the lovers must see that the cupidinous rhetoric of the poem is just
chaff. If they, like the dream persona himself, are misled by the surface rhetoric of the poem and if they fail to pierce this outer shell, they will end up like the persona - blind and confused. But if they recognize that this shell of rhetoric leads only to frustration, they may find the fruit of the poem, this fruit being simply a restatement of the traditional knowledge that cupidity can only lead one to a state of despair, a state in which one uses wrongly the things of this world.

By promising a consolation which does not literally occur, the Prologue is distanced from the dream vision and the persona's reactions to it. The distance of the Prologue, strengthened by the comic debate of Nevill and Coplande, carries over to the Epilogue, especially the first two stanzas, which also have a comic tone. In both these sections, Nevill presents himself as a poet serving demanding audiences; his role here as a humble poet distinguishes him from the bumbling, confused narrator of the dream vision. In his Epilogue, Nevill, the author, uses the "envoy," a form common in many medieval poems. Chaucer used the form extensively. At the end of Troilus and Criseyde, he sends his tragedy out into the world: "Go, litel bok, go, litel myn tragedye" (V, 1786). Though this stanza is not marked by an "envoy" rubric, the form is clear. Chaucer also advises his poem to have
humility: "But subvit be to alle poesye" (V, 1790).
He then expresses concern for the preservation of his meter:

And for ther is so grete diversite
In English and in writyng of oure tonge,
So pray I God that non myswrite the,
Ne the mysmetre for defaute of tonge.

(1793-1796)

The three standard parts for the "envoy" section are here used: sending the book out; advising it not to be proud in face of all the poetry of the past; hoping that the style and meter will be preserved. Chaucer uses the "envoy" section in other shorter poems. In "Fortune," it begs that men may have better success in the world. In "Truth," it advises all men to begin their pilgrimage and to cease being a thrall to this world. In "Lak of Stedfastnesse," it gives moral advice to Richard III. In "The Complaint of Venus," it asks excuse for the author's poor rhyming because of his old age. Thus, Chaucer's "envoy" can advise morally and make excuse for poor poetry. A survey of the "envoy" in the fifteenth century will show a considerable variety in the use of this convention.

At the end of The Temple of Glas, Lydgate uses the "Go, litel book" formula in a section not marked off by a formal "envoy" rubric.
The poet humbly claims that his book is "rude" and gladly offers to correct any offensive parts. This contrasts with Chaucer's plea that no one mismeter his lives.

In The Kingis Quair, James I assumes an exaggerated tone of humility in his address:

Go litill tretise, nakit of eloquence,
   Causing simplese and povertee to wit;
And pray the reder to have pacience
   Of thy defaute, and to supporten it,
   Of his pudnese they brukilnese to knytt.
And his tonz for to reule(n) and to stere,
That thy defautis helit may ben here.

The tone of this stanza is significantly different from Chaucer's in Troilus and Criseyde. For Chaucer pleads that no one "myswrite the." But James I theoretically welcomes revisions of his rude poetry by anyone who is able. In the "Verba Translatoris" section in La Belle Dame Sans Mercy, Sir Richard Ros, translating Chartier, imitates Chaucer and the humility of James I:
Go, litel book! god sende thee good passage!
Chese wel thy way: be simple of manere;
Loke thy clothynge be lyke thy pilgrimage,
And specially, let this be thy prayer:
Un-to hem al that thee wil rede or here,
Wher thou art wronz, after their help to cal
Thee to correcte in any part or al.

(829-835)

At the end of The Pastime of Pleasure, Hawes gives
his "envoy" section a unique title, which might well be
adopted as the formal name for this topos, which is usually
referred to as an 'apology.' Hawes calls it "The excusacyon
of the auctore." In the second stanza in this section,
Hawes speaks of the art of writing as a way to avoid the
sin of idleness:

Go lytell boke I pray god the saue
Frome mysse metrynge/by wronz Impresyon
And who that euer lyst the for to haue
That he perceyue well thyn entencyon
For to be grounded withoute presumpcvon
As for to eschewe the synne of ydlenes
To make suche bokes I apply my besynes

(5803-5809)

This emphasis on writing books as a way in which to avoid
sloth is a significant addition to the fifteenth-century
tradition of the "envoy." In the next stanza, Hawes
says that Lydgate, his "mayster," avoided sloth by writing:

Whiche in his lyf the slouthe dyde eschewe
Makynge grete bokes to be in memory

(5814-5815)

Nevill begins his "enuoye" by departing from the
traditional "Go, litel bok" phrase:
Go humble style submytte the to correccyon
Be not so bolde to presume to the presence
Of ony but suche as be enuyronde with effeccyon
Let them arrect theyr eeres to rebuke thy neplyence
To them thou perteynest of due congruence
Let them more curvously thy rurall termes affyle
How thou sholdest be amended they haue best intellygence
Therefore submytte the to theym my poore & humble style

(927-934)

This extensive concern with rhetoric marks this envoy as
different from any previously encountered in the fifteenth
century. Nevill directs the poem to those who are "enuyronde
with effeccyon," "the yonse tender hertes" of the Prologe.
He says that his poem may be guilty of "neglience" and
desires that this audience of lovers 'polish skillfully
his rural terms,' his "poore and humble style." While
this may sound like a traditional "excusacyon," it
recalls and contrasts with the Prologe in which Coplande
praises the elegance of Nevill's rhetoric, stating
specifically that it is not "rude."

In termes freshe/thevr courage to endewe
Not with rude toyes/but elegant and newe

(13-14)

a promise apparently borne out, though not consistently,
by the aureate diction of passages such as lines 802-822
and apparently denied by the plain style of passages
such as lines 98-109.

In the next stanza, Nevill takes a new tack. Although
he continues to assert his use of "low style," he does not
suggest that readers polish it; instead, he defends it as appropriate:

\textit{Yf ony that be more sad deleytynge in grauyte}  
\textit{And yf forther age wolde azayne the gyue euydence}  
\textit{Sayen age they were well occupuyd that were}  
\textit{troubled with the}  
\textit{Wrote not Cuyde in as low style whiche yf}  
\textit{they prepence}  
\textit{They may thynke that I to auoyde of slouthe}  
\textit{the vyolence}  
\textit{Made this without cloke or rethorycall language}  
\textit{Thynkynge that I ought not of due convuynence}  
\textit{Wryte the in so hyghe style as wyse storyes}  
\textit{and sage}

(935-942)

Speaking to men "more sad deleytynge in grauyte" - to the more philosophically minded - he claims that he has avoided the "hyghe style" which is appropriate only to "wyse storyes and sage" in order "to auoyde of slouthe the vyolence," a sloth which can lead one to indulge improperly in "cloke" or "rethorycall language." The low style is appropriate to stories about love, like his dream vision and Ovid's \textit{Ars amatoria}. This defense of a low style contradicts the advice just given to the lovers, who were supposed to polish his rural terms. The fact that Nevill gives different advice to different audiences suggests that he is consciously mocking both audiences for their artistic prejudices and thereby forcing the truly perceptive reader to a conclusion which goes beyond the limited points of view of both these groups.\textsuperscript{2} His mockery of both audiences lies in the fact that he
fictionally rejects all claims of moral seriousness for his poem, thereby refuting Coplande's claim that the poem "concerneth reason of lauryate prauye;" if it included this, then it would be a 'sage' story. By trying to ingratiate himself with the opposing tastes of two audiences, Nevill indicates that he respects neither and that he is trying to write a new kind of poetry: a poetry of mixed style which has wisdom in it. Again Nevill has posited two major groups and shown that they both expect the wrong thing. Whereas, in the Prologue, Coplande contrasted the lovers and the greedy men (a contrast which suited his pecuniary interests), so here Nevill contrasts the lovers and the men who like serious, philosophical poetry. As an omniscient author, Nevill approaches these groups from a distanced perspective, seeing the limitations of each group.

He claims that the poem is not a wise or sage story, since it has a low style. This complements the statement in the Prologue that the poem will "conforte them that brenne in louynye fyre". The author implies that a handbook for lovers or a work which will console their pains cannot be considered on the level of heroic or moral stories and should be compared therefore to the amorous subjects of Ovid and his plain style. But, as already proved, the vision itself does not console at all.
Therefore, because of this discrepancy and because there do exist in the poem passages of high rhetorical language, it is not improper to conclude that the author is lying, fictively, to us through his pose as an "apologizer" to the serious readers. This lie or "cloke" implies that we are to search for a deeper meaning concealed by the mixed style of the poem and by the poet's feigned appeal that the poem has no wise meaning. Since the poem does not fulfill its expected function of consolation for lovers, what does it mean? Does it have a sage meaning?

In speaking of the eloquence and obscurity of the prophets, Augustine writes:

> It is therefore incumbent upon me to say something of the eloquence of the Prophets, where many things are obscured by tropes. The more these things seem to be obscured by figurative words, the sweeter they become when they are explained.

This doctrine has two parts: the meaning of Old Testament literature is often obscured by eloquence; to see the meaning by piercing through the obscurities and the rhetoric is a pleasureful mental occupation. (I have alluded to this theory before in the citation to Pruyt and Chaf.) At several points in his poem, Nevill has inserted difficulties into the story (the Ovidian fables, the two gates, the river crossing, the final orgy) to alert the reader to the fact that the dream persona
understands none of these difficulties and is therefore blind. This forces the reader to search out a meaning in the poem beyond the feeble powers of the persona. And by means of the inconsistencies implied in the two stanzas which we have just discussed, the reader is led to look behind the eloquence of the poem. But in contrast to Augustine's understanding of the prophets and their message (a result of special grace given by God), there is no explicit doctrine of charity to be found in Nevill's poem even when the rhetoric is pierced. This itself, however, is the only comment needed on the vision and the dreamer. At the end of The Miller's Tale, the forces of chaos and lust dominate; Nicholas and Alisoun have enjoyed themselves and have convinced the community that John is insane. The conclusion is the comment on and meaning of the story: it is a tale of lust, craft and gullible superstition cleverly exploited for eroticistic ends. In Nevill's poem, the bleakness of the ending is more obvious than in The Miller's Tale, which has ribald humor as its dominant narrative tone. Nevill's persona falls into despair, recommends endless courting and finally refuses to read or study; he blindly advises us to follow actions, which, in terms of the dream, have been found to be illusory. There does not need to be any cleverly hidden kernel of charity in the text in order for us,
Christian readers, to evaluate the persona's mental condition.

Thus, the advice given in the last two stanzas is ironic. If the lovers seriously apply themselves to polishing up the "rurall termes," they will begin to read carefully and will finally perceive the self-destructive nature of their desire. They will find comfort only if their lustful fires are extinguished. Likewise, Nevill satirizes the intellectuals who refuse to read anything unless its surface story points to traditional wisdom. To these, Nevill playfully recommends his humble style, hoping that it might at least persuade them to read his poem once, if they have ever read and enjoyed their Ovid.

The last 29 lines of the Epilogue contain little of note, except that this is the first instance in English poetry of such an Envoy which goes into detail about the process and difficulty of printing. In lines 943-949, the "Lenuoy de Robert Coplande lymprimeur" sends the book to Nevill and hopes that he will graciously overlook any mistakes caused by ink not quite dry. Then follows a stanza praising Nevill and one praising Henry VIII. In the last stanza Coplande himself reappears from the stanzas of the Prologue and asks Nevill's pardon for his incorrect French and for the entire "envoy" section which he has included without asking Nevill's
permission. He pays indirect homage to Nevill's education and refined skill in versifying by saying that, since he, Coplande, has not been formally schooled, his speech is "homely" and "not fine." While this is mainly a show of proper humility, it also recalls Nevill's reference to his "poore & humble style" (934). Coplande uses this as a good defense for himself against any objections of Nevill, though these are highly improbable.

The Epilogue ends like the Prologue, with a French proverb: "En passant le temps sans mal penser." This is intended to be a final comment on the persona in the poem. 'To pass the time without thinking evil' is exactly what the persona has not done. He has dreamed a vision in which cupidity momentarily finds satisfaction. Upon seeing this disintegrate, he falls into despair and advises men to continue their attempts to secure a mistress. His vision and his reactions to it are tainted with evil thoughts, thoughts devoid of any idea of proper marriage and imprisoned by the rhetoric of cupidity.

The persona's final state of mind is his own just reward. The "Ballade royalle" to Henry VIII ends with the old proverb: "Et honny soit qui mal y pense." By dreaming cupidinous visions and finding their insubstantiality upsetting to his mind "enflamed with loues fyre," the persona receives evil for thinking evil. He becomes an icon of eternally frustrated desire, devoid of books, thoughts and friends.
Since *The Castell of Pleasure* was first published about 1517, we may assume that it was written no more than two years before this, when Nevill was eighteen or nineteen years old. Though the following is not offered as any type of biographical criticism, it gives a sense of the concerns of the times which may have contributed to Nevill's subject matter. In his book *Skelton: The Life and Times of an Early Tudor Poet*, H. I. R. Edwards, in introducing Skelton's relationship to the Howard family, relates the following story about Thomas Howard II and his marriage to Elizabeth Stafford, daughter of the Duke of Buckingham:

So at Shrovetide 1513 Lord Thomas was a guest at the stately castle of Thornbury, covertly sizing up the Stafford sisters in the intervals of riding over the Duke's three parks and assisting him at his favourite sports of horse-breaking and relic-visiting. Almost at once Thomas's choice fell on Elizabeth. Rarely nineteen to his forty, she was so much more sprightly and intelligent than the others that it was hardly a question of choosing at all. But there was a snap. Girl as she was, Elizabeth was already bespoken. In her own blunt phrase, written twenty-four years later, the Duke 'had bought my lord of Westmoreland for me.' This was little Ralph Neville, later the fourth Earl. In Thomas's
eyes it was of far less moment that this was also a love-match - that indeed, according to Elizabeth, 'he and I had loved together two year.' Possibly Elizabeth was exaggerating; it was a way she had. And there is something to be said for Thomas's scorn of a passion which began when the boy was scarcely twelve and the girl seventeen. All the same, the romantically inclined will be pleased to note that, after the eventual wreck of her marriage, Ralph Neville was the only man who stood by his boyhood sweetheart when all her family - even her own children - turned their faces against her.

However, as we have more than once had occasion to observe, Tudor love-affairs had nothing to do with marriage. For Lord Thomas the only obstacle was her father's contract with the Nevilles. The rest was mere childish folly. So, in his plausible way, he set to work on Buckingham. What arguments he used we do not know; but they ended in his carrying off the desolate girl, together with a dowry that would to day be nearly £ 50,000, plus a goodly share of the Stafford wardrobe and jewelery, and an assured income for his bride of 500 marks or, in modern money, £10,000 a year. It seemed an excellent bargain - until he settled down to live with a wife who hated him.

(pp. 201-202)

William Nevill could only have been a distant cousin of Ralph Neville, Ralph being a Westmoreland and William being a Latimer. (It should here be noted that The Dictionary of National Biography makes Ralph Neville only one year, not five years, younger than Elizabeth. And, further, Ralph, at the time of the marriage of Elizabeth to Thomas Howard II, was still a ward of Elizabeth's father, Sir Edward Stafford and soon after married Elizabeth's younger sister, Katherine.) Nonetheless, William was only
two years older than Ralph and it is not impossible that they had met. For William's grandfather (Sir Humphrey Stafford) on his mother's side (Anne) was a relation of Sir Edward Stafford, Duke of Buckingam, "the richest man in England," as Edwards says (p.201). Due to Buckingham's fame, it is likely that William Nevill had heard of the marriage problem of Ralph Neville. In fact, it would be very surprising if he had not heard this bit of social news, William's father being a trusted courtier of Henry VIII and prominent enough a man to attend Wolsey's reception of the cardinal hat in 1515. Thus William was the second son of one of the most prominent men in England and assured of access to court and national news.

It is of interest to establish the possibility that William Nevill would have heard of Ralph Neville's misfortune, since this misfortune and the social problems which surround it, namely, whether people should marry out of personal infatuation or by family contract without regard to personalities, are treated extensively in The Castell of Pleasure. In the figures of Pity versus Disdain, the poem investigates the claims of lovers versus the claims of wealth and family, a common Tudor problem and one which is still somewhat familiar to us 'moderns.'
CHAPTER I


4In particular, see entries in the Bibliography for the following authors: Aswell, Bain, Brown, Fox, Freeman, Gluck, Lane, MacQueen, Markland, Preston, Rohrberger, NonHeyn.


CHAPTER II


2Ibid., pp. 55-72.

3Ibid., p. 45.
CHAPTER III


3 Huppe and Robertson, Pruvt and Chaf, pp. 35-41.

4 Ibid., pp. 147-148.


6 H.S. Bennett, RES, VI (1930), pp. 462-464.


8 Ibid., pp. 256-259.


12 P. Cuidii Nasoris Metamorphoseos: Libri moralizati cum pulcherritis fabularum principalium figuris (Lyons, Iacobus Mareschal, 1519), (IC/BK v.CLXXVII, p. 433), Pxxi I I I V.

Petrus Archerius, Ovidius moralizatus, being a separate edition of Reductorium morale Lib XV, cap. ii-xv (Utrechti: uitgeven door het Instituut voor laat Latijn der Rijksuniversiteit, 1962), pp. 41-42. The Ovide moralise complements the basic gloss of this tale as an example of virginity preserved (Ovide moralise: Poème du commencement du quatorzième siècle publié d'après tous les manuscrits connus par C. de Boer (Amsterdam: Johannes Müller, Februari, 1920)). The Phébus-Daphne story is discussed in Tome I, Livre I, lines 2661-3260. The "Sommaire" section states: "Dane, fille d'un fleuve, c'est à dire douée d'un tempérament froid, représente la virginité; elle finit par être changeée en arbre, parce que la parfaite pureté ne connaît plus aucun mouvement charnel, et cet arbre est un laurier, qui, comme la virginité elle-même, verdoye toujours et ne porte pas de fruit. Le rôle donné à Phébus est ici peu clair; l'auteur a suivi "l'intervention" qui l'appelle "dieu de sapience," mais la façon dont le commentateur latin se représente le rapport de ce dieu avec la virginité figurée par Daphné est obscur pour nous et l'a été pour son imitatateur. Celui-ci ajoute d'ailleurs, de son cru, une "autre sentence": Dane représente la vierge Marie, aimée par celui qui est le vrai soleil: Apollon se couvrant du laurier qui est Danc, c'est Dieu qui s'enveloppe du corps de celle dont il fait sa mere." Thus, all these mythographers agree in seeing Daphne as an emblem of virginity (or the Virgin Mary herself). In Lydgate's Reason and Sensuality, lines 2468ff., it is said that Daphne was turned into a laurel by the gods so that her virginity would be preserved. These references begin a series of references to virginity throughout the poem. As we shall see, the Virgin's color, blue, is important in connection with the gate which the dreamer chooses. Also, the fables of Danae and Atalanta are often glossed by referring to the Virgin. When put together, these oblique references form a matrix of meaning, by understanding the nature of the Virgin, we can see more clearly the cupidity of the persona and of Desire, a cupidity which is to be contrasted with the purity of the Virgin.
Notice also the use of the verb "allicere" to imply a condition of being seduced into evil acts. This may add to our understanding of the use of "talecte" in line 7 of the Prologue: "Younse tender hertes/talecte with amyte." Though "talecte" probably means "to illumine" (as already pointed out), there may be an implication here that to be illumined with friendship is the same act as to be seduced by friendship. In any case, "talecte" may imply some type of sexual seduction.


CHAPTER IV


Ibid., p. 143, n14.

Huppe and Robertson, Fruyt and Chaft, pp. 40-41.

Ibid., p. 40, n10.

Perchorius, Ovidius moralizatus, pp. 161-162.


University Microfilm Reel #134. STC #12947.

Ibid., copied from the beginning of the poem.


Ibid., p. 141.
11. Ibid., p. 154.


12. Ibid., pp. 463-464 (Section 100, lines 60-78).

13. Ibid., pp. 32-33 (Section 6, lines 106-134).

14. Ibid., pp. 92-93 (Section 20, lines 49-64).


16. In my recent correspondence with Roberta Cornelius, she has given me two places in England to which to write for assistance in securing a copy of this un-reprinted book.

CHAPTER V


3. Ibid., p. 445, lines 1338-1344.


5. Roberta Cornelius, in her dissertation, The Figurative Castle, lists both these references. Unfortunately, I found them in her dissertation only after spending much time finding them myself.


9. Petrus Berchorius, *Reductorium morale* (B. Rembolt for Claudius Chevallon), Lib XI, F CCXXXVIIr. "Tales such mountair] sunt viri sancti et perfecti: quia vere versus celum eriguntur per contemplationem/spem et affectionem,... Mons est vir perfectus: qui pro certo potest flere mons tribus modis: scilicet per terremotum divini timoris et sui discussionis per mare et per amaritudinem penitentie et contritionis: per flumina lachrymarum et devotionis scientia vel compassionis,... Mons iste est religio vel status perfectionis .....Mons est paradisus: ubi est lux eterni splendoris et perfecte cognitionis.... Sedebit populus meus in pulchritudine pacis in tabernaculis fiducie in requie opulenta."


11. To see if this group of animals has significance, one's initial impulse would be to consult standard bestiaries, discover the significance of each animal and expect that their combined implications might add up to some total meaning which would define precisely the nature of the castle which they adorn. But in the standard bestiary, the meaning of each animal either can be one of several things (usually pointing to some quality of Christ) or can be nothing specific at all (in the case of the tiger). We thus are forced to select one of a multitude of possible meanings or create a meaning ourselves; and both these possibilities are undesirable. Like White's translation of The Bestiary, Renaissance emblem books like Alciati's *Emblemata cum commentariis amplissimis* are not helpful. For instance, Alciati does not discuss the tiger, unicorn or griffin. He identifies the elephant with pax, but the elephant which he describes is not the elephant with a castle on his back which we find in Nevill (p. 734).
glosses leo as custodia, terror, ira and dominatus (p. xlvi, 86), and none of these suggestions help to elucidate Nevill's list. Other medieval sources like Dante also do not seem helpful. Dante uses the lion in Inferno I to describe the sin of violence, but this surely does not help to explain the lion in Nevill. And, in the heavenly parent on the top of Purgatory, the griffin appears as Christ, a suggestion likewise not applicable here.

12 Nevill, The Castell of Pleasure, p. 121.

13 In regard to the subject of Hercules and his choice, refer to Erwin Panofsky, Hercules am Scheidewege und andere antike Bildstoffe in der neueren Kunst: Studien der Bibliothek Warburg, XVIII, Leipzig and Berlin, 1930. More recently, see Theodor E. Mommsen, "Petrarch and the Story of the Choice of Hercules," JWCI, XVI (1953), 178-192. Mommsen corrects Panofsky's failure to mention the choice of Hercules as Petrarch uses it. Outside of this, he agrees with Panofsky's statement that (as Mommsen paraphrases it) "the great popularity of the theme in antiquity as well as in the Renaissance and afterwards is striking in contrast to its complete absence from the work of medieval writers and artists. According to Panofsky, "the topic was revived in literature only around the year 1400," making its first appearance in Coluccio Salutati's treatise De Laboribus Herculis" (p. 178). This last work has recently been edited by B.L. Ullman, De Laboribus Herculis, 2 Vols, Zürich, 1951. In this edition, see pp. 181-182 (3.7.1: 3.7.2) for references to Hercules and his choice. Mommsen describes Salutati's treatment of Hercules: "Salutati, like Petrarch, combined Cicero's account of the choice of Hercules with the traditional allegory of the Pythagorean letter and also employed once, in the letter addressed to Giovanni of Siena, the phrase in bivio, which Petrarch had used in the same connection" (p. 189). It seems that the use of Hercules' choice by Nevill may be its first occurrence in English poetry.

15. Ibid., p. 287.
16. Ibid., p. 305.
17. Ibid., p. 288.
18. Ibid., p. 299.
21. Ibid., facing p. 65.
22. Ibid., facing p. 112.
23. Ibid., facing p. 128.
24. Ibid., facing p. 144.
26. Ibid., p. 22.
27. Ferguson, Signs and Symbols in Christian Art, p. 40.
29. Ibid., p. 297.
30. Ibid., p. 289.
32. Ercorius, Reductorium morale, Lib XI, F CCLVII.
33. Ibid., Lib XI, F CCXLIII.
34. Ibid., Lib XI, F CCXLIIP.
Fantasy continually misleads the persona, especially in her improper reading of the Hippomenes-Atalanta story. She tells the persona what he wants to hear and gives him a vision which gratifies momentarily his desires. She is the principle in the mind which allows immediate gratification of egotistic desires to take place. In this role, she is similar to Fancy in Skelton's Manifeste, ed. by Robert Lee Ramsay (London: Oxford University Press, 1908, EETS, 98). At the beginning of this play (contemporary in composition to Nevill's poem), Fancy, having the specific quality of Larcesse, gradually diverts Marnificence (and his controlled and reasoned use of his wealth) away from the control of Measure, who, with Felicity, controls Liberality. Fancy, like Fantasy, leads Marnificence down the rosy path of self-desire. But, unlike Nevill's persona who ends in despair, Marnificence is finally rescued from suicide by Good Hope. Also, in The Faerie Queene (Book One, Canto I, stanza XIV), the dream that Morpheus brings is called an "ydell dreame" which with "false shewes" might "abuse his fantasy." This indicates that Fantasy, like other faculties, can be used and abused. St. George's fantasy is of course abused, and he thus dreams of "loves and lustfull play."

Perfuson, Signs and Symbols in Christian Art, p. 34. Professor D'Arcesare has suggested that the myrtle may also be a symbol for immortality, though it is not used this way in this context.


Berchorius gives the Pyramus and Thisbe fable a gloss which continues the set of oblique references to the Virgins. In the Cvidius moralizatus, he compares Thisbe to the Virgins: "Ista historia potest allegari de passione et incarnatione christi. Pyramus est dei filius. Tisbe vero anima humana quae se principio multum dilexerunt et per caritatem et amorem coniunx1 inuicem decreuerunt....et sub mori
arbore id est sub cruce ad fontem baptismi et gratiae
inulcit consentire....Et ideo tusc id est fidelis
anima debet per compassionem eius de passionis
gladio se transfinire et eandem poenam mentaliter
sustinere. Vel dic quod ista puella est virgo maria
ad quamdiu filius per incarnationem venit et sub
crucis arbori e mori voluit. Ipso vero per
compassionem eius gladio se transfodit (p. 74-75).
The Ovide moralise echoes this by saying that the
story shows that man should live for the love of God
and not for the love of this world and that he must
imitate by his death Jesus' death; we must be martyrs
for love: "Li saint martir, qui despisent/Le
monde et pour Dieu se livroient/A tous martires
endurer" (Tome II, Livre IV, lines 1208-1210).
All these love stories point the reader to God and
his kingdom, not the garden of affection.


43 Ovid, Metamorphoses, trans. by Caxton,
Vo. II, 30 sheets in.

44 This theme of engrossment in worldly
delights is echoed by Perchorius in the Cvidius
moralizatus. He identifies Hippomenes as the
devil and the three apples as the temptations
of the world: "Vel dic quod ista nympha est anima
quam diabolus hippomenes temptationibus persequi
non cessabit ut ipsam per malas concupiscencias
capiat et pudiciciam gratiae ipsa tollat. Ipso
tamen quandoque taliter per dissensus peccata fuit
et per bona opera currut quod ad ipsam diabolus non
attingit. Sed pro certo quando videt quod ipsam
superare non potest tria poma aurea id est tria
mundi delectabilia scilicet diuitias, delicias,
et honores ipsa solet offerre; et sic dum circa
ista tria anima solet vacare neces se habet a cursu
bonorum operum se retardare. Sic igitur fit quod ista
tria poma per auritiam quantum ad diuitias; per
luxuriam quantum ad delicias; per superbiam quantum
ad eminencias; consequitur et diabolo per vitia
conjuratur et sic eius spiritualis virtutis violatur" (p. 156).
This emphasizes Caxton's interpretation. In
the Ovide moralise, after noting one interpretation in
which the lovers' transformation is seen as a fall from
grace, the three apples are interpreted as representing faith, hope and charity: "Par Athalenta peut l'en prendre/Sainte Yglise, la preuz, la bele,/Vierze curieuse et isnele/A corre humblement, sans bouffoi,/
Au cours de la divine foi//Par Ypomanes puis entendre/ Ceulz qui jadis suelent reprendre/Les cOlours de Sainte Yglise,/Come saint Pol et saint Lenise.//
Et Damedieu lor fist secours/Donant lor trois pomes dorees,/Ce sont trois vertues esmereeS,/I'une est fois, l'autre est esperance/ Et la tierce, qui plus avance/Tout home, est voire charite.'" (Tome IV, Livre X, lines 4037-4102).

45 Ovid, *Metamorphoses*, trans. by Caxton, Vol. I, 107 sheets in. Being somewhat more harsh than Caxton on the envious Clytie, Berchorius states in the Ovidius moralizatus: "Vel dic quod clytie significat animam peccatricem quam pro certo sol iustitiae christus non dignatur respicere inmo ipsam vilipendit" (p. 80). And the Ovide moralise' echoes this: "Clytie la folle envieuse/Despiseresse et desdigneuse/Qui de Dieu soloit estre azie//.... Clytie, si con dist la fable/Avoit grant ire et grant envie/Des biens et de la bonne vie/Que leuchote tousdis menoit.//.... Clytie fu de Dieu despite./La malolte gent maldite,/Plaine d'orzveil et de folie/ Et d'envieuse dilonie./Het Diex, qui het tous envieus,/Tous felons, tous malicieux" (Tome II, Livre IV, lines 1822-1824, 1831-1834, 1868-1873). These references have only tertiary significance for the text itself.

46 Ovid, *Metamorphoses*, trans. by Caxton, Vol. II, 8 sheets in. The Ovide moralise explains Hiacynthus as a martyr: "Par Jacintus, sans rien mesprendre,/Peut l'en les apostres entendre/ Et les martirs, que Diex ama/Tant, qu'amis et filz les clama/
Et citolens de paradis/Qu'it tant amarent Dieu jadis/
Et tant furent plain de sa grace" (Tome IV, Livre X, lines 3444-3450).


interpretation: "Dic quod Echo significat adulatores qui et montes id est praelatos....Echo sunt quaedam littoriosae et brisosaes mulieres....Pro certo isti in fonte mundanae prosperitatis videntes vmbram et eminentiam status su quae omnia transeunt sicut vmbra" (Ovidius moralizatus, p. 71). The Ovide moralise interprets Narcissus as an emblem of pride: "La "fontaine Narcisi" donna son nom à la ville de "Narci" et à une fleur. La beauté physique "petit vault, qui se pol dure et si tost fault," C'est à cause de leur orgueil que Dieu a chassé les mauvais anges du Paradis. La fleur représente celle dont "li Psalmistres dist qu'au main, florist, au soir est chatoire et fletrie;" la vanité. Narcisse est encore l'homme orgueilleux qui se mire "au faulz miroirs de cest monde," et qui s'enivre du "bevrage plein d'amertume" qui donne toujours plus soif" (Tome I, Livre III, Sommaire). Commenting on this fable in "The fable of Ouid treting of Narcissus, translated out of Latin into Englyssh mytre, with a moral ther unto (1560)," Douglas Bush, in Mythology and the Renaissance Tradition in English Poetry (New York: W.W. Norton and Company, Inc., 1963), p. 47, cites Boccaccio's gloss of the story: for Boccaccio, Echo is "the voice of earthly delights and vanities which lures men to their ruin." For this reference, see Giovanni Boccaccio, Genealogie Leorum Gentilium Libri (Pari: Gius. Laterza and Figli, 1951), Vol. I, Liber Septimus, p. 381, lines 1-10. For each fable, I have consulted the Genealogie but have found that it was helpful only in this case.

CHAPTER VI


2 Ibid., Vol. I, 128 sheets in.

3 Bercchorius reads this fable again as a reference to the Virgin or to virgins: "Ista puella potest significare virginem gloriosam quae in cista fidel
custodita: eti a Ioue id est a spiritu sancto
eritit impreaennata et descendente pluiva aurea id
est del fillo in premium vteri virginallis perseum
id est christum deum et hominem concepit" (Cvildius
moralizatus, pp. 82-83). And the Cvilde moraliz
takes this one step further: "Danae'est le sein
de la Vierge, la naissance de Persee represente
celle du Christ., Acrisius signifie le peuple
hebreu qui persecute le Sauveur." (Tome II, Livre
IV, Sommaire). This sum of references to the
Virgin reinforces the reading of the gaarden of
affection as an upside down paradise, in which the
fairest hill since the Incarnation has been transformed
into a worldly temple of delights.


5 Line 803 reads: "I cannot comprehend your
attainable kindness." The M.E.D. defines "compass"
as "to comprehend, understand, interpret" as common
from 1400. But the M.E.D. does not list "compassable."
The O.E.D. defines it as "attainable" and cites its
first use in 1581. Feeling that this meaning does not
fit smoothly into the context, Cornelius has suggested
that it may mean "gracious" or "conceding." This
suggestion seems improbable, since none of the
meanings of "compass" or "compassen" could easily
be transformed into this meaning by the "able"
suffix. "Attainable" is probably the best meaning,
being understood in relation to its root meaning:
"capable of being encircled."

6 Huppe and Robertson, Prust and Chaf, p. 85.

7 Ibid., pp. 87-88.

8 Ibid., p. 142.

9 See CHAPTER III, footnote 10.

10 The Interlude of Calisto and Xelebea

11 As Professor Weld has pointed out, this
subject was also treated in 1576 in a pageant and
tournament called "The Fortune of Perfect Beauty."
in which the four foster children of Desire besiege the Castle of Perfect Beauty (inhabited by Queen Elizabeth) and are at length defeated (see W.W. Greg, A Bibliography of the English Printed Drama to the Restoration (London, 1939-1962), Vol. I, pp. 156-157).

12 Professor Weld has suggested that "a man of yesterdaye" may refer to a member of the older nobility, many of whom were killed in the War of the Roses. If so, Disdain's remark would be snobbish, an insult addressed to the mushrooming new nobility.

CHAPTER VII

1Huppe and Robertson, Fruyt and Chaf, p. 114.
2Ibid., p. 143.
3Ibid., p. 143.
4I have corrected slightly Correlius' translation of this passage.
5B.G. Koonce, Chaucer and the Tradition of Fame, pp. 15-19.
7Ibid., p. 171.
8C.S. Lewis comments on this passage: "Thus Nevill warns lovers to be 'secret,' not noticing that there is now nothing to be secret about" (The Allegory of Love, p. 255). Lewis here fails to distinguish Nevill the omniscient author from the confused persona who gives this advice.
9Huppe and Robertson, Fruyt and Chaf, pp. 144-145.


CHAPTER VIII

1 Huppe and Robertson, *Prunt and Chaf*, pp. 6-7.

2 Though the O.E.D. cites a use of "rural" in prose in 1470 and then in Lyndesay's *The Monarchie* in 1555, Nevill's use of the term to describe rhetorical principles may be preceded in English poetry only by its use in Alexander Parclay's *The Eclogues* (1514), ed. by Peatrice White (London: Oxford University Press, 1928; *EETS*, 175). In "The Prologue" to his translations, Parclay echoes Hawes' concern with sloth and addresses himself to the problem of style as appropriate to subject matter, a problem which Nevill treats extensively in his *Epilogue*. Parclay first introduces the idea of "plain style" as appropriate to the speech of shepherds: In this saide maner the famous Theocrite First in Siracuse attempted for to write Certayne Ecloges or speeches pastorall, Inducing Shepherdes, men homely and rurall, Which in playne language, according to their name, Had sundry talking, sometime of mirth and game, Sometime of thinges more like to grauitie, And not exceeding their small capacitie. (19-26)

Following Hawes, Parclay also speaks of sloth: Dull slouth eschewing, my selfe to exercise In such small matters, or I durst enterprise To hyer matter................................. (51-53)

Finally, Parclay states that rhetoric must be appropriate to its subject:
It were not fitting a heard or man rurall
To speake in termes ray and rhetoricall.
So teacheth Horace in arte of poetry,
That writers namely their reason should apply
Mete speeche appropring to euyry personare.
After his estate, behauour, wit and age.

Since "rurall termes" probably means low style
or humble style in Nevill, Barclay's importance for
Nevill is not in the pastoral mode as distinct from
the dream vision. Rather, following Horace, Barclay
firmly states the principle that style must mirror
its subject, an idea which Nevill cleverly manipulates
in the Epilogue.

3Augustine, On Christian Doctrine, trans.
by D.W. Robertson, Jr. (Indianapolis: The Bobbs-
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