

# Ecdotica

*Fondata da Francisco Rico,  
con Gian Mario Anselmi  
ed Emilio Pasquini †*



# Ecdotica

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# Saggi

## «AND LIF IS LUST». THE VARIANTS OF LUST IN CHAUCER'S «TROILUS AND CRISEYDE»

ADAM VÁZQUEZ

### ABSTRACT

In this article the variants of the word 'lust' are examined among 18 witnesses (16 manuscripts and two early-printed versions) of *Troilus and Criseyde*. The purpose is to show how textual variance gives the reader an insight of scribal dynamics. Thus, the comparison of contexts in which the variation of the word *lust* illustrates and furthers our understanding of textual transmission. Variance is further explained by a *continuum* in which *text* and *scribe* are opposite poles of an interaction that gives place to a diversity of changes, interventions, confusions, etc. Since this paper considers the literary work as the «workings of agency» which produces iterations and interpretations, scribal activity is particularly advantageous since it produces both, as Barry Windeatt explained, it is word-by-word literary criticism. Thus, through the lens of scribal activity, we can get a more comprehensive perspective of *Troilus and Criseyde* as a literary work.

### Keywords

Troilus and Criseyde, lust, textual transmission, Geoffrey Chaucer, variation.

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Before Geoffrey Chaucer started writing *The Canterbury Tales*, he was busy writing a poem situated in the Trojan war called *Troilus and Criseyde*. Chaucer's poem draws inspiration from various sources, mainly Boccaccio's *Filostrato*, to the point that Barry Windeatt's edition offers the Italian's text next to his edited version of *Troilus* so that the reader can compare and appreciate Chaucer's craft as a poet and translator. Like every edition, it advances a reading proposal; it illuminates an area of Chaucer's work that might have been ignored or not as prioritized as the editor deemed necessary. Textual criticism, as I understand it, seeks to do more than offer curated texts but also to reflect on the process that gave place to the work. As Windeatt has already addressed Chaucer's position as a translation, I do not intend to explore it further. Still, I draw inspiration from his contributions, which will be more evident in the following lines. Thus, in this text, I will focus on the variants of the word 'lust' among the textual tradition of *Troilus and Criseyde* to reflect on what it might tell us from its specific scribal process. By the end of this paper, I categorize the kinds of variation the evidence shows, which can also apply to other medieval textual traditions.

This essay is part of a more extensive study of *Troilus'* textual tradition. The Chaucerian poem exists in 16 manuscripts and two early printed editions that offer significant relevant readings for the textual critic interested in the archetype. However, this textual tradition poses a problem. From the beginning of the 20<sup>th</sup> century, W.S. McCormick stated that he could not successfully establish a satisfactory "pedigree" of the *Troilus and Criseyde* manuscripts (McCormick 1901, p. 298). It has been clear that this textual tradition needs much analysis. Fortunately, digital scholarly editing makes it possible to use phylogenetic software to analyze textual traditions and hypothesize about their genealogy. Literary works such as Geoffrey Chaucer's *Canterbury Tales* (Barbrook et al. 1998), Dante's *Commedia* (Dante 2010), and *Monarchia* (Dante 2006) have been subjected to this kind of analysis to further our knowledge of their textual traditions. The same can be done for *Troilus and Criseyde*.

Transcription and collation are necessary to use phylogenetic software. Elsewhere, I have explained the fruitfulness of this process (Vázquez 2021). Nevertheless, the analysis of witnesses always suggests different paths of research. As part of that project, and in every project that has at its heart the examination of a textual tradition, one must study previous scholarship. Barry Windeatt dedicates a section in the introduction of his edition to «the scribal medium». It is an adaptation of his previously published article «Chaucer and Boccaccio». Windeatt suggests that

modern Chaucer readers should not ignore the variants produced by scribal transmission since they are valuable for understanding Chaucer's work. Most likely, after collating *Troilus*' witnesses, he could not resist but to pursue the peculiarities he noticed throughout the witnesses, a phenomenon to which I can relate. Windeatt argues that: «With varying levels of attainment, the scribes – as the near-contemporaries of Chaucer – can offer us the earliest line-by-line literary criticism of Chaucer's poetry, a reaction to what in the poet's text makes it distinctive and remarkable in its own time» (Windeatt 1979, p. 120).<sup>1</sup> This article aims to exploit this notion and, as stated before, inquire what variants of the word 'lust' might tell us about the idiosyncrasy of Chaucer's scribes. By the end of the article, it will be apparent that the vitality, eagerness and desire of Chaucer's fictional world in *Troilus* is so infectious that it affects characters and scribes in their respective levels.

### *The Literary Work*

A notion of literary work is necessary to appreciate the work of scribes. Ideas about originality and copying have permeated through textual criticism. Debates on where the works of literature reside (compared to paintings, where *a priori* there is no doubt of the Mona Lisa's location, but one cannot be so sure of where exactly is *Troilus and Criseyde* or any other literary work) and how to study them have been the subject of many debates. Out of all the theoretical approaches, Paul Eggert's definition of a literary work as a «regulative concept» suits this article's purpose the best because it considers the interventions of the agents involved in literary production; in this case, the agents we focus on are scribes. According to Eggert, «[t]he work emerges not as an object but as a regulative concept that embraces the endless iterations of the text-document dialectic, a dialectic that inevitably involves the workings of agency and takes place over time» (p. 53). He specifies what the «workings of agency» are: «editing, as well as writing, copying and reading» (p. 54). In this sense, when one edits, one does within the work, and when a scribe copies, he or she also does. Therefore, by studying the fruits of copying, one engages with mul-

<sup>1</sup> Windeatt's article states that: «the responses of the scribes, however unconscious, can have a significant role for the modern reader of Ch. It is intrinsically unlikely that so much evidence from so many diverse and necessarily literate near-contemporaries of the poet should have no potential value as a contemporary commentary, line-by-line, upon the quality of the poetry that it transmits» (Windeatt 1979, p. 140).

multiple iterations within the work while simultaneously constituting it since copying and reading are among Eggert's «workings of agency». Multiple iterations instead of originality are the main focus of Eggert's position.

Literary theory has also dealt with the concept of 'copy'. The widely accepted idea is that a copy imitates the original. Thus, its resemblance and ability to represent the replicated object determine a copy's quality. However, some authors would argue that copies are the steps on which originality rests, thus, prioritizing the copy over the original. Jonathan Culler states «that the idea of the original is created by the copies, and [...] the original is always deferred – never to be grasped» (Culler 2000, p. 12).<sup>2</sup> Since iterations of a work are the manifestations of the workings of agency, studying the copies is engaging with the work to understand the scope of what it truly comprehends. In other words, if we bring together the notion of work as a «regulative concept» that embraces the multiple iterations and workings of agency with the deconstruction of the original/copy dichotomy, studying *Troilus and Criseyde* as a work implies necessarily to deal with the witnesses (multiple iterations) and understanding that the conditions in which these were made is fundamental. Taking this approach is not a curiosity that can be relegated to a note on the apparatus of an edition; it is bringing forward the work.

There are two additional reasons to focus on the copies and not the original: too much has been said on how to build a critical text, and in some ways, by comparing the texts of witnesses, the reader will likely also be thinking about the text – the archetype – that these witnesses evoke. Since copies and original are not exclusive terms but the constituents of dialectical interaction, it is impossible to talk about one without affecting the other.

### *The Variants of 'lust'*

Before navigating through *Troilus and Criseyde's* textual tradition searching for variants of 'lust', it is crucial to define the term. There is no better person to do it than Chaucer, or at least, Chaucer's Parson. In *The Parson's Tale*, in the lines dedicated to *Luxuria*, the Parson states that gluttony and

<sup>2</sup> Culler concludes on the mimesis/originality dichotomy: «Mimetic relations can be regarded as intertextual: relations between one representation and another rather than between a textual imitation and a nontextual original. Texts that assert the plenitude of an origin, the uniqueness of an original, the dependency of a manifestation or derivation of an imitation, may reveal that the original is already an imitation and that everything begins with reproduction» (Culler 1985, p. 187).

lechery are very close because they often work together. He reminds the audience that God dislikes lechery so much that he «dreynte al the world at the diluge» (Chaucer 2008, p. 317). The Parson goes on to emphasize that adultery is forbidden because the sacrament of marriage «was maketh by of God hymself in paradys» (Chaucer 2008, p. 317) and that it «bitokneth the knyttyng togidre of Crist and of hooly chirche» (Chaucer 2008, p. 317). Then, he explains that coveting someone else's wife is forbidden according to Saint Augustine and Saint Matthew, the latter who said, in the gospel, that «whose seeth a womman to coveitise of his lust, he hath doon lecherie with hire in his herte. Heere may ye seen that nat oonly the dede of this synne is forboden, but eek the desire to doon that synne» (Chaucer 2008, p. 317). This is the context in which the word 'lust' appears in *The Parson's Tale*. Therefore, it is reasonable to interpret lust as 'sexual desire'.

Another suggestion of how to interpret 'lust' according to *The Parson's Tale* can be found in the section dedicated to *accidia*. The effect of "Accidie" is that it will «nynymeth hym the love of alle goodnesse», therefore a person that falls victim to it will do «alle thyng with annoy, and with wrawnesse, slaknesse, and excusacioun, and with ydelnesse, and *unlust*» (Chaucer 2008, pp. 310-311). By referring to 'unlust', a word that formally is the contrary of 'lust', we can also infer that lust means to have a good disposition, to be able to appreciate 'alle goodnesse'. Therefore, 'lust' also stands for 'desire' (not necessarily sexual desire), 'eagerness', 'will'.<sup>3</sup>

With two functional definitions of lust inferred from a Chaucerian text, it is now possible to examine the diverse readings that witnesses register. To do so, I relied on Windeatt's critical apparatus. Digital collation was only conducted on three excerpts of *Troilus*: I 1-546; I 764-833; II 490-1225. So, the results of the digital collation will be confronted with Windeatt's apparatus, but the ones out of the sections that I analyzed rest on Windeatt's apparatus alone.

Overall, I found 26 *loci* in which where at least one witness read 'lust', 'lyst', or 'lusty'. I divided them into three groups: scribal variants, variants in which lust means 'desire', 'eagerness', or 'vitality', and the variants that could mean 'sexual desire'. Some readings could be in the second or third category. It is not surprising since literary texts have a degree of uncer-

<sup>3</sup> These definitions are also backed by the *Middle English Dictionary*: «(a) Desire, wish, will; a desire, a wish; (b) after (at, to) ~, according to (one's) wish, at (one's) pleasure; ayenes ~, against (someone's) wishes; contrary to desire, unwillingly; (c) physical desire, bodily appetite; fleshes (fleshli, lichames) lust(es, lichamlich lustes, flesh ~, ~ of bodi, lust(es of flesh); (d) sexual desire, passion; fleshes (fleshli, lichamlich) lust(es, foul (lecherous) lustes, unclene (lichames) ~, ~ of bodi (horedom, lecheri, luxurie); (e) the will»

tainty that requires an active reader. The following table presents the variants where the book and the line are first, then Windeatt's text, and finally the variant and the sigils of the witnesses in which the variant is present.

TABLE 1  
Variants of 'lust' in *Troilus and Criseyde*.

SPELLING VARIANT	'DESIRE, EAGERNESS, WILL, PLEASURE'	'SEXUAL DESIRE'
II 476 I shal myn herte azeins my lust constreyne lust] luste CpH3; liste H1	I 157 With newe grene, of lusty Veer the pryme lusty] ioly H2H4PhWn; forsyng H5	I 165 And namely, so many a lusty knyght lusty] yong H5
II 830 ffor euere mo, myn hertes lust to rente lust] luste Cp; liste D	I 733 But in his mynde of that no melodie of that no] no lust of Dg	I 443 ffor lust to hire gan quik- en and encesse lust] loue GgH5S1
III 1313 Of swich gladnesse, if that hem liste pleye liste] list to H5Sl; lest to PhR; lust to H3	II 159 In whom that alle vertue list habounde Gg In hom þat vertu euere in lust haþ bounde	I 462 And lif is lost, but 3e wot on me rewe And lif] Al my lyst H2Ph
IV 493 I that leuede yn lust and in plesaunce lust] list Ph	II 476 I shal myn herte azeins my lust constreyne lust] will H5Ph	I 462 And lif is lost, but 3e wot on me rewe lost] lust H5Wn
IV 1089 Hastow swich lust to hen thyn owen fo? lust] list JPh	II 752 Right 3ong, and stonde vnteyd in lusty leese in lusty leese] sorowles H5	I 984 As 3et, though that hire liste bothe and kowthe liste bothe and kowthe] lust loue nouht H4
IV 1091 Whi list the so thi self for- doon for drede list] luste Cp; lust ClH1; lest Ph	II 830 ffor euere mo, myn hertes lust to rente lust] lyf H2PhS2; loue H3	II 844 Of vertue roote, of lust fynder and hede lust] luf Cl fynder] fingir Gg
V 26 Of al his lust or ioies here- bifore lust] lustes D; lyst Ph	II 354 Whan euery lusty liketh best to pleye liketh] lestyþ GgH2Ph; lus- teth H3; listith H4HSJRCx	II 1134 Than to his lust— what sholde I more seye? lust] plesaunce H5

V 1255 What newe lust, what beaute, what science lust] liste H2Ph.	IV 493 I that leuede yn lust and in plesaunce lust] loue Gg	III 1422 Myn hertes lif, my trist and my plesaunce lif] lust R
V 1417 In 3ow lith, whan 3ow liste that it so be liste] lust H4	IV 1089 Hastow swich lust to hen thyn owen fo? lust] wil Gg	III 1690 ffor ech of hem gan oth- eres lust obeye lust] host R
	V 11 Ibrought a3eyn the tendre leues grene tendre] lusty Cx.	V 1831 Swich fyn his lust, swich fyn hath his noblesse his lust] hath lust. S1 lust] loue Cx
	EXCEPTIONS	
	III 1546 Desire al newe hym brende, and lust to brede lust] bost D	

It is not otiose to include what could be spelling variants because some of these may not be. The *Oxford English Dictionary*, in its definition for 'lust', provides a list of other languages. It says: «Danish lyst, modern Icelandic lyst (see list n. 4), which are cognate and synonymous but differ in declension» ('Lust, n.'). So 'lust' and 'list' are synonyms and cognates, and given the contexts in which they appear, it is difficult to assess if they were considered spelling variants or if there was a more specialized use of one or the other. The *Middle English Dictionary* says in its entry for list: «Some of the examples under *lust n.* may belong here» ('List – Middle English Compendium'). Thus, there is overlap and imprecision, precisely what the apparatus shows: some scribes will use one or the other. The form 'lyst' further complicates this situation.<sup>4</sup> If the scribes vacillated between forms, a medieval audience could also do between the sense of the words in specific contexts. However, by the distribution of the forms, it seems that 'lust' is more present in contexts where 'sexual desire' makes sense.

<sup>4</sup> Richard Osborn is said to be the scribe for Ph and sections of H2. Line I 462 reads in H2 «Al lyst is lost» and «Al list is lost» in Ph. Is that enough to indicate that either form was indistinct? Or is this only indicative of his practice?

## a) Images of foliage. Spring, love, and departure

In considering this ambivalence, the variant in II 354 «Whan euery lusty liketh best to pleye» where H<sub>3</sub> reads ‘lusteth’, is perfect for examining. Even though the sense of the line would not change dramatically, it is suggestive that H<sub>3</sub> reads «lusty lusteth» given the context of this line in which Troilus just received good news. Pandarus was successful in his efforts of convincing Criseyde to meet with Troilus and tells him that: «ffor the haue I my Nece of vices cleene, / So fully maad thi gentilesse triste, / That al shal ben right as thi seluen liste» (Chaucer 1984, III 257-259). Troilus has declared before that his lust is so intense it burns him; he is a ‘lusty’ that ‘lusteth’ to play, and H<sub>3</sub>’s readings suit this. Let us also consider the previous two lines, where a comparison between the lover and Spring is drawn: «But right so as thise holtes and thise hayis, / That han in wynter dede hen and dreye, / Reuesten hem in grene whan that May is» (Chaucer 1984, III 351-352). May is related to courtship in the tradition of medieval calendars,<sup>5</sup> the simile of a world full of possibilities and vitality suits a lover who knows that his desire will be fulfilled. Troilus is synchronized with the environment that surrounds him. The two following examples signal the same.

In Book One, the description of Spring is full of vitality. The *General Prologue* of the *Canterbury Tales* opens with the virtues of April. The narrative voice praises nature’s renewal and the suitable weather for pilgrimage. In the case of *Troilus*, it is also the proper time for religious activities, *Palladiones feste*, which lead to Troilus’ setting his eyes on Criseyde for the first time:

And so bifel whan comen was the tyme  
Of Aperil, whan clothed is the mede  
With newe grene, of *lusty* Veer the pryme,  
And swote smellen floures white and rede,

<sup>5</sup> Bridget Ann Henish states that: «Gemini, the Twins, is the sign for May. By long tradition, rooted in the old story of Castor and Pollux, it is personified by two young men, but gradually a different choice is made from time to time, and the two become a young man and a girl. They are shown as lovers, either exuberantly entwined or just beginning to enjoy each other’s company. In a thirteenth century sculpture on Amiens Cathedral, the couple are portrayed with touching tenderness, gently holding hands. Such an interpretation of the sign may have paved the way for the depiction of spring as a season of human courtship rather than of nature’s renewal, a presentation that became ever more popular as the Middle Ages drew to a close» (Henisch 1999, p. 189).

In sondry wises shewed, as I rede,  
 The folk of Troie hire obseruaunces olde,  
 Palladiones feste forto holde.

(Chaucer 1984, I 155-161)

Some witnesses substitute 'lusty' for 'ioly' (H2PhH4Wn). This shared variant must have been in these witnesses' common ancestor.<sup>6</sup> H5 reads 'forsyng'. Windeatt argues that 'ioly' is weaker than 'lusty' (Chaucer 1984, 95) and 'forsyng' paradoxically also seems like a more restrained and diluted version. This is also the first of many times that H5 will avoid the word "lust".

The beginning of Book Five describes Criseyde's departure from Troy. The time of year is the same, but this is a painful moment for the lovers:

The goldetressed Phebus heighe on lofte  
 Thries hadde al with hise bemes clene  
 The snowes molte, and 3epherus as ofte  
 Ibrought a3eyn the *tendre* leues grene,  
 Syn that the sone of Ecuba the queene  
 Bigan to loue hire first, for whom his sorwe  
 Was al that she deperte sholde amorwe.

(Chaucer 1984, V 8-14)

These green leaves are not lusty but tender. That is the case for all the tradition except for the text of Caxton's printed version that reads "lusty". This variant responds perhaps to the inertia that previous descriptions of the Spring set off. The portrayal of Spring ends here; however, some lines ahead, foliage imagery helps to express Troilus' despair:

This Troilus, with-ouen reed or loore,  
 As man that hath hise ioies ek forlore,  
 Was waytyng on his lady euere more,  
 As she that was the sothfast crop and more

<sup>6</sup> It goes beyond the present text's scope to present the evidence that shows that H2PHH4Wn share a common ancestor below the archetype. The phylogenetic analysis that I conducted shows that the number of variants that these witnesses share goes beyond polygenetic agreement, and the variety in the kind of variants they share ranges from the minute, monosyllabic words to substantive variation. Robert K. Root, who did not rely on Lachmann's method for his edition, acknowledges «[t]hat H2PhH4 are descended from a common ancestor, not Chaucer's original, is shown by their agreement in a number of readings manifestly corrupt» (Root 1916, p. 53). We also know that Wn agrees with these witnesses in lines I 1-546.

Of al his *lust* or ioies here-bifore.  
 But Troilus, now far wel al thi ioie,  
 ffor shaltow neuere sen hire eft in Troie.

(Chaucer 1984, V 22-28)

The narrative voice uses the expression ‘crop and more’ to signify ‘entirety’, that is, Criseyde was Troilus’ lust and happiness. D reads *lustes*, probably to be in concordance with ‘ioies’, and Ph reads ‘lyst’. The fact that ‘or’ is the conjunction means that these two elements are not synonymous; thus, ‘lust’ must mean something else or beyond ‘joy’. This image of foliage, along with the description of Spring and the tender leaves, build a scene in which Criseyde’s departure plucks Troilus’ desire away. Thus, it is poetic that the word ‘lust’ disappears from the description of Spring in most of the witnesses while Caxton’s reading reminds us that it could be there, but the lovers’ situation has gone in a different direction.

These metaphors of nature, leaves, and their absence, signify the end of the love affair. The excerpt where Troilus realized that «delibered was by perlement, / ffor Antenor to zelden out Criseyde» (Chaucer 1984, IV.211-212), which is the reason for her departure anticipates our collection of nature and foliage metaphors. The narrative voice says that Troilus was so disrupted by the news that:

And as in wynter leues ben birafte,  
 Ech after other til the tree be bare,  
 So that ther nys but bark and braunche i-lafte,  
 Lith Troilus byraft of eche welfare,  
 I-bounden in the blake bark of care,  
 Disposed wood out of his wit to breyde,  
 So sore hym sat the chaungynge of Criseyde.

(Chaucer 1984, IV 225-231)

Troilus is no longer a lusty tree full of leaves, Criseyde which was the ‘crop and more’ will be taken away, and this will not be the lusty Veer de Prime of joyful lovers; instead, it announces that Troilus will never see her again in the city.

b) Circumlocution. Indescribability, formal similarity, and decorum

H3 prefers the ‘lust’ form in a context that is full of eroticism. The following stanza is the best example where the consummation of Troilus and Criseyde’s affair takes place:

Of hire delit or ioies oon the leeste  
 Were impossible to my wit to seye;  
 But iuggeth 3e that han hen at the feste  
 Of swich gladnesse, if that hem *liste* pleye.  
 I kan namore, but thus thise ilke tweye  
 That nyght bitwixen drede and sikernesse  
 ffelten in loue the grete worthynesse.

(Chaucer 1984, III 1310-1316)

The narrative voice takes over but declares that it is impossible «to my wit to seye» anything about their joy. Then, it suggests to the audience that if they have experienced something similar, to judge how these lovers would want to play. This is an example of the indescribability *topos*, but the circumlocution's effectiveness around the consummation depends on the terms employed. In this case, it is up to the reader to decide if «lust to pleye» (H<sub>3</sub>H<sub>5</sub>PhRS<sub>1</sub>[H<sub>5</sub>S<sub>1</sub> list; PhR lest]) is more straightforward to connote 'sexual desire' than «liste pleye», or if the more subtle approach serves the lyrical construction in a better way.

Another example of the indescribability *topos* refers to a new encounter by the young lovers.

This is no litel thyng of for to seye;  
 This passeth euery wit for to deuysel;  
 Ffor ech of hem gan others *lust* obeye.  
 Ffelicite, which that thise clerkes wise  
 Comenden so, ne may nought here suffice;  
 This ioie may nought writen be with inke;  
 This passeth al that herte may bythyne.

(Chaucer 1984, III 1688-1694)

To understand R's variant 'lust]host,' it is essential to go back and establish the encounter's locations. Pandarus planned the first meeting. It happened in his house: «As forto bryngen to his hows som nyght / His faire Nece and Troilus yfere» (Chaucer 1984, III 514-515). Another encounter will be set by Pandarus also at the same place (Chaucer 1984, III 1669-1670). In addition to facilitating the lovers' meeting, Pandarus has also acted as a guide for Troilus and Criseyde. This is probably why, immediately after the narrative voice has said that no one can make justice to the lover's passion with words, although most witnesses read «ffor ech of hem, gan others lust obeye» (Chaucer 1984, III 1690), R reads «host obeye». It is unclear if this is a reading mistake due to similar word forms

since 'lust' makes better sense. However, that possibility would also explain why D reads 'bost' in line III 1546 «Desire al newe hym brende, and lust to brede» (Chaucer 1984). This line's background is of Troilus after returning to his "paleys" from his first encounter with Criseyde. It is possible to think that his arrogance was growing, however just some lines before we read that his desire for Criseyde burns him: «Thynkyng how she, for whom desire hym brende» (Chaucer 1984, III 1539). In both cases, the reader must jump through hoops to make sense of the variants in contexts where 'lust' fits better. Still, the formal similarity between the words seems like a more parsimonious explanation for variation, rather than some uneasiness with the implications of sexual desire.

The separation of lovers at the crack of dawn had to play an essential role in *Troilus and Criseyde*. In this case, the rooster 'comune astrologer' (Chaucer 1984, III 1415) along with «Lucyfer, the dayes messenger, / Gan for to rise and out hire hemes throwe» (Chaucer 1984, III 1417-18) will announce that the lovers must part ways. Criseyde says to his loved one:

«Myn hertes *lif*, my trist and my plesaunce,  
That I was born, allas, what me is wo,  
That day of vs moot make disseueraunce;  
ffor tyme it is to ryse and hennes go,  
Or ellis I am lost for euere mo.  
O nyght, allas, why nyltow ouere vs houe,  
As longe as whan Almena lay by loue?»

The erotic context contributes to R's reading: 'hertes lust'. This is parallel to another substitution case: «ffor euere mo, myn hertes lust to rente» (Chaucer 1984, II 830) which is in the opening lines of Antigone's song. In this case, H<sub>2</sub>PhS<sub>2</sub> read 'lyf' and H<sub>3</sub> reads 'loue'. While the heart's love, life (vitality), and lust signify essential aspects of the self, they are distinct elements. Let us compare these variants to the list of elements with which Troilus serves Criseyde in his letter in Book V: «With herte, body, lif, lust, thought and al» (Chaucer 1984, V 1319). All of them are essential, all of them are distinct. Thus, the connotations are different, and these substitutions suggest a reaction from the scribes due to their sense of decorum.

An opposite point in the love affair of Troilus and Criseyde is at the beginning of Book Four. We have dealt above with the parliament's exchange of Criseyde for Antenor. In conversation with Pandarus, Troilus pronounces the following words:

«If thow hast had in loue ay yet myschaunce,  
 And kanst it not out of thyn herte dryue,  
 I that leuede yn *lust* and in plesaunce  
 With here as muche as creature on lyue,  
 How sholde I that foryete and that so blyue?  
 O where hastow ben hid so longe in muwe,  
 That kanst so wel and formely arguwe?»

(Chaucer 1984, IV 491-497)

Pandarus is trying to convince him to love someone else than Criseyde. Troilus argues that he cannot change his heart because he has «leuede yn lust and in plesaunce». However, Gg reads 'love' and Ph 'list'. Between 'love' and 'list', the latter seems more suitable for this context. *Filostrato's* text reads «lieto e goioso» ('happy and joyful' according to Barney's translation (Chaucer and Boccaccio 2006, 248)). Still, it reveals that Gg's scribe preferred to change the word to avoid the erotic sense.

### c) Meanings other than sexual desire

As the categories show, lust is not always about sexual desire. There is a verbal exchange between Pandarus and Troilus in Book One. Troilus is «as stylle as he ded were» (Chaucer 1984, p. 723) because he keeps the pain of his love secret. Even though Pandarus attempts to get through him, Troilus does not respond. Pandarus opts for a more energetic intervention and yells:

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

(Chaucer 1984, I 729-735)

*Accidia* is consistent with Troilus' symptomatology. Dg reads «no lust of melodie» in line 733. This particular reading opposes 'slombrestow' and 'litargie' to the pleasure of music. Pandarus compares Troilus to a donkey because both would not react. He indicates that donkeys are not capable of desiring melody. We saw before that the Parson defines it as 'unlust' and an incapability to enjoy 'alle goodnesse'. So this reading takes Troilus' state further by being emphatic, although the whole stanza's idea remains the same.

Another example of lust, meaning something other than sexual desire, is present in Book Two. Pandarus tells Criseyde that Troilus «so loueth the, / That, but 3e helpe, it wol his bane be» (Chaucer 1984, II 319-320). Then, he advises, «That 3e hym loue a3eyn for his louynge (Chaucer 1984, II 391), which causes her immense distress: «she began to breste a-wepe a-noon» (Chaucer 1984, II 408). Then Pandarus tries to turn the situation around and asks her to reconsider her position since if she does not correspond to Troilus' love, he and Pandarus will die of sorrow. Criseyde shows resistance, although there is also a hint of interest. With this background, it is possible to read the stanza in which lust by no means can connote 'sexual desire'.

“Of harmes two the lesse is forto chese;  
 3et haue I leuere maken hym good chere  
 In honour than myn Emes lyf to lese. –  
 3e seyn 3e no-thing elles me requere?”  
 “No, wis,” quod he, “myn owen Nece dere.”  
 “Now wel,” quod she, “and I wol doon my peyne;  
 I shal myn herte a3eins my *lust* constreyne.”  
 (Chaucer 1984, II 470-476)

Criseyde accepts to show Troilus a pleasant demeanor so that her uncle does not die. After she makes sure that he does not request anything else from her, she states that she will sacrifice for her uncle and go against her wishes. In this context, Criseyde's wishes are to save her honor from disgrace. This explains why H5 and Ph substitute 'lust' for 'will'. It is a non-problematic and straightforward reading. Whether 'lust' is ironic in that context is a possibility that these two witnesses cancelled. An analogous example is «A3eins thi lust that helpeth the to thryue» (Chaucer 1984, II 1057), where 'lust' means 'will' again. Both examples use the phrase «against my/thi lust», so we can conclude in this case, it means 'against my/your will.'

#### d) Confusion

There are at least a couple of variants resulting from confusion. It is the case of H4 in Book One. The line is difficult to interpret.<sup>7</sup> Pandarus talks to Troilus about Criseyde and reflects on the appropriate kind of love

<sup>7</sup> Modern editors fluctuate as to how to read this line. Stephen Barney annotates for this line: «Even though she might both be pleased to and know how to (engage in

for her. He debates between «Celestial, or elles loue of kynde» (Chaucer 1984, I 979). Ultimately, Pandarus says:

«And for to speke of hire in specyall,  
 Hire beaute to bithynken and hire youthe,  
 It sit hire naught to hen celestial  
 As 3et, though that hire *liste* bothe and kowthe;  
 But trewely, it sate hire wel right nowthe  
 A worthi knyght to louen and cherice –  
 And but she do, I holde it for a vice.»

(Chaucer 1984, I 981-987)

Line 984 refers again to the two (bothe) kinds of love: celestial or earthly. However, for the H4 scribe, neither the referent nor the sense of the line was clear. H4 reads, «As yit / thouh that hir lust loue nouht» which simplifies the idea. While most witnesses preserve the dilemma between earthly and celestial love and how Criseyde could have both if she wanted, even though it is better suited for her to love a «worthi knight», H4 states that if she did not desire love, considering her beauty, she should decide to correspond Troilus. This variant also changes the rhyme, and overall, this stanza is very unstable.<sup>8</sup>

Another reading that was the product of miscopying is in Gg. This variant does not require any background; however, the way it affects the text gives *lust* a face that is nowhere else in the text. Pandarus is in conversation with Criseyde. She asks how Hector performed in battle, and Pandarus takes the chance to talk about Troilus:

«fful wel, I thonk it god,» quod Pandarus,  
 «Saue in his arme he hath a litel wownde,  
 And ek his fresshe brother, Troilus,  
 The wise, worthi Ector the secounde,  
 In whom that alle vertue *list* habounde,

heavenly love)» (Chaucer and Boccaccio 2006, p. 61), while James M. Dean and Harriet Spiegel interpret: «It did not suit her to be spiritual / At this time, although she liked and knew both [kinds of love: spiritual and physical]» (Chaucer 2016, 36). Windeatt does not comment on this line. Notice how the referent for 'both' changes according to the editor.

<sup>8</sup> The stanza in H4 reads: «And forto speke of here in specyall / Here beute / to bethynkyn in her thought / It sit here not / to be celestially / As yit / thouh that hir lust loue nouht / But treuli it sit her / bi hym me bouht / A worthi knyht to louyn 7 cherise / And but she do / I holde it for a vise.»

As alle trouthe and alle gentillesse,  
Wisdom, honour, fredom, and worthinesse.»

(Chaucer 1984, II 155-161)

Pandarus says that virtue likes to be abundant in Troilus. A very straightforward couple of lines praising Hector's brother follow with a list of virtues. But line II 159 in Gg reads «In hom þat vertu euere in lust haþ bounde». In this witness, lust binds the virtues in Troilus. It is a commonplace that sexual desire enhances a lover's good character traits.<sup>9</sup> Troilus changes in battle because of his enamourment:

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

(Chaucer 1984, I 477-483)

Thanks to Gg, it is a possible interpretation to attribute Troilus's courage to his lust for Criseyde. A copying blunder brought a positive aspect of lust that was not explicitly present in this literary work.

#### e) The unique case of H5

By looking at Table 1, it is noticeable that H5 substitutes the word lust several times. Out of the 26 variation *loci* reported in Table 1, H5 appears with substantial variants in seven of them. That is 27%, although, in some *loci*, H5 will agree with other witnesses. Above, I already mentioned that H5 avoids the word "lusty" in Spring's description and substitutes it

<sup>9</sup> An example of this common place can be found in the Hispanic *Libro de Buen Amor*. The archpriest explains that courting a woman has great benefits: «el amor faz sotil al omne que es rudo, / faze fablar fermoso al que antes es mudo, / al omne que es covarde fazlo muy atrevudo, / al perezoso faze ser presto e agudo» (Ruiz 1990, c. 156). This is also present in Capellanus' love treatise: «Love causes a rough and uncouth man to be distinguished for his handsomeness; it can endow a man even of the humblest birth with nobility of character; it blesses the proud with humility; and the man in love becomes accustomed to performing many services gracefully for everyone. O what a wonderful thing is love, which makes a man shine with so many virtues and teaches everyone, no matter who he is, so many good traits of character!» (Capellanus 1990, p. 31).

with 'forsyng'. In the next stanza, there is a description of the festivity in Book One, which precedes Troilus' speech reprimanding the young folk susceptible to the temptation of love. So far, Troilus has never been in love, and his speech will accentuate his falling for Criseyde. The relevant aspect of the scenery is that nature and people, in general, are affected by the influence of Spring:

And to the temple in al hir beste wise  
 In general ther wente many a wight  
 To herknen of Palladion the seruyce;  
 And namely, so many a *lusty* knyght,  
 So many a lady fressh and mayden bright,  
 fful wel arayed, both moeste, mene, and leste,  
 3e, bothe for the seson and the feste.

(Chaucer 1984, I 162-168)

The knights, presumably, are Troilus' men. Lines ahead, we read: «This Troilus, as he was wont to gide / His 3onge knyghtes, lad hem vp and down» (Chaucer 1984, I 183-184). This line describes knights as young, which is one of the meanings that 'lusty' has. One could speculate that the occurrence of 'yong'<sup>10</sup> lines ahead influenced H5's scribe into writing, «[a]nd namly so many ayong knyght». What is certain is that this scribe has substituted the word *lusty* twice in the space of nine lines.<sup>11</sup>

Almost immediately after the *Canticus Troili* (I 400-434), where the son of Priam has surrendered himself to the god of love, the narrative voice describes Troilus' state:

So mucche, day by day, his owene thought  
 ffor *lust* to hire gan quiken and encresse,  
 That euery other charge he sette at nought;  
 fforthi ful ofte, his hote fire to cesse,  
 To sen hire goodly lok he gan to presse;  
 ffor ther-by to hen esed wel he wende,  
 And ay the ner he was, the more he brende.

(Chaucer 1984, I 442-448)

H5 reads 'love', but these are the effects of lust; there is no question: the fire, the burning, the single-mindedness of the lover that cannot think about anything else, and the yearning to see Criseyde's gaze again. It par-

<sup>10</sup> That is the spelling in H5.

<sup>11</sup> The line where H5 substitutes 'lusty Veer de pryme' for 'forsyng' is I 157.

ticipates in the tradition that considers that: «Love is a certain inborn suffering derived from the sight of and excessive meditation upon the beauty of the opposite sex» (Capellanus 1990, p. 28). In this case, the H5 scribe is not alone since Gg and S1 also substitute 'lust' for 'love'. According to the quotation by Capellanus above, love is an acceptable reading; yet, it is also a less explicit one. The narrative voice has also mentioned lines before: «The fyre of loue» (Chaucer 1984, I 436). But 'lust' is also pertinent. In Capellanus, lines ahead from this definition of love, we read that: «For when a man sees some woman fit for love and shaped according to his taste, he begins at once to lust after her in his heart» (Capellanus 1990, p. 29).<sup>12</sup> Lust is related to fire; in the second stanza of his *Canticus*, Troilus says: «And if at myn owen lust I brenne» (Chaucer 1984, I 407). Furthermore, this line translates line 5 of Petrarch's sonnet CXXII «S'a mia voglia ardo, onde'l pianto e lamento» (Petrarca 2006) where 'voglia' means 'desire', 'will' and 'ardo' means 'I burn'. Given the precedent, it is no surprise that the H5 scribe substituted 'lust' for 'love'.

In Book Two, Criseyde is debating whether she should consider Troilus as her lover. She is in a very favourable position in which she does not need anything:

"I am myn owene womman, wel at ese,  
I thank it god, as after myn estate,  
Right 3ong, and stonde vnteyd in *lusty* leese,  
With-ouen ialousie or swich debate;  
Shal noon housbonde seyn to me 'chek mate'.  
ffor either they ben ful of ialousie,  
Or maisterfull, or louen nouelrie.

(Chaucer 1984, II 750-756)

Criseyde says that she is free in a delightful pasture to portray her very comfortable situation. Once again, nature reflects the state of one of the lovers. H5's scribe substitutes 'in lusty leese' for 'sorowles'. While it is true that Criseyde is in a good situation, without jealousy or debates, without sorrow, in its effort to go around the beautiful pasture, the H5 scribe has produced an image that is not as aesthetically pleasing.

When Pandarus gives his niece Troilus' letter, Criseyde does not react with enthusiasm; she takes the paper and asks his uncle to abstain from bringing her love letters:

<sup>12</sup> «Nam quum aliquis videt aliquam aptam amori et suo formatam arbitrio, statim eam incipit concupiscere corde», Andreas Capellanus, *De Amore* I.

fful dredfully tho gan she stonden styлле,  
 And took it naught, but al hire humble chere  
 Gan forto chaunge, and seyde, "scrit ne bille,  
 ffor loue of god, that toucheth swich matere  
 Ne brynge me noon; and also, vnclе deere,  
 To myn estat haue more rewarde, I preye,  
 Than to his *lust*—what sholde I more seye?"

(Chaucer 1984, II 1128-1134)

As can be inferred by now, H5's scribe substitutes 'lust' for 'pleasance'. Although Criseyde's demand is practically the same, 'pleasance' is the weaker option in this context. The *leitmotif* of the rejection of lust in H5 indicates that these substitutions are not accidental.

It is then ironic, to say the least, that H5 turned lust into a lifestyle. Let us return to Book One after Troilus has recited his *Canticus* and a couple of stanzas after the line about lust that grew for Criseyde. The narrative voice informs the audience that every single hour of the day, Troilus says to himself the following words:

"Good goodly, to whom serue I and laboure  
 As I best kan, now wolde god, Criseyde,  
 3e wolden on me rewe, er that I deyde;  
 My dere herte, allas, myn hele and hewe  
 And lif is lost, but 3e wol on me rewe."

(Chaucer 1984, I 458-462)

«If you, my dear heart, do not show pity of my pain, my health, my aspect, and my life will be lost.» These are the words that Troilus says to Criseyde in his mind. The last line presents exciting variants. For example, H2 and Ph (which at this point share a scribe) read «Al my lyst is lost»,<sup>13</sup> which gives the stanza a whole new meaning. All desire is lost if Criseyde does not correspond to Troilus' love. In this witness, the triad *health, aspect, life* is substituted for *health, aspect, desire*.

Nevertheless, H5 goes even further. In what must be an accident or some sort of lapsus, H5 reads: «And lyf is lust». <sup>14</sup> That is, if Criseyde does not take pity on him, his health, his aspect, and in general, his life will be desire. One cannot establish anything for sure, but it seems reasonable to say that lust was in the back of the mind of this scribe.

<sup>13</sup> 'List' in Ph.

<sup>14</sup> Wynkyn de Worde's text reads «And lyves lust», which could be a possessive.

Let these examples suffice to explore the scribes' tasks, interventions, reactions, and interpretations. If we examine these groups of variants: Images of foliage. Spring, love, and departure; Circumlocution. Indescribability, formal similarity, and decorum; Meanings other than sexual desire; Confusion; The unique case of H5, we see that the circumstances in which variation occurs are not particular to *Troilus and Criseyde*. The first case rests in the denotative capacity of the word 'lust', its ability to allude to something more than its immediate meaning. Given that the purpose is to go beyond itself, the subtlety can go past a scribe or result undesirable.

The second case is part of the poetic love conventions, where what must be understood needs not to be said. Every word surrounding the lovers' encounter adds to the subtextual eroticism in such a complex poetic context. It is similar to the first case since the purpose is not to be direct. It is an example of how with allusions and indetermination, poetry is more than information alone. The third case is about the word's multiple meanings, but it points to the opposite direction of the first two cases. However, these three can be grouped since they are similarly explained; their semantic or spelling instability brings them together, given that 'list/lyst' is very close in meaning and form. Thus we have a first group, the spelling/semantic variants.

The variants grouped under the subtitle *Confusion* are of a different sort since it is their similarity is not semantic but material, either graphic or auditive, since 'hap bounde' and 'habounde' are very similar readings in both realms.

Finally, the last case is the noticeable intervention of a scribe. Thus, we have three groups: semantic/spelling variants, material variants, and scribal intervention. It is also significant that these three groups of variants can be placed in a continuum where the opposites poles are text/scribe. The first two groups present variation that has to do more with the text itself, either the diversity of instability of meaning and form, while the third group is more related to the apparent scribe's personal bias. These groups may overlap and are just some of the reasons why variation may occur in the medieval copying dynamic. Nevertheless, these three groups exemplify some aspects of medieval transmission. By looking at the fruits of the scribal medium, we inhabit the world that produced *Troilus and Criseyde*. Barry Windeatt states that:

To ignore the evidence of the scribes except in so far as it can be categorized for the editorial purpose of determining originality is to pursue a modern ambition to create a text free from its scribal medium. This is in itself essentially a

falsification of how the poem was first read, through the medium of scribal copies with all their built-in adaptations and interpretations of the poet's intentions. (Windeatt 1979, pp. 140-141)

Thus, the work comprehends all its iterations and interpretations. The scribal response is particularly privileged since, as Windeatt says, it is word-by-word literary criticism and interpretation. Their copies are the earliest and most immediate record of access to the authorial text. They also play a crucial role as early disseminators of the work. 'Lust' provokes responses that are noteworthy for a modern reader. It is also clear that its place in this literary work is fundamental. When Troilus dies, the narrative voice summarizes his life in one stanza that is full of anaphora:

Swich fyn hath, lo, this Troilus for loue,  
Swich fyn hath al his grete worthynesse;  
Swich fyn hath his estat real aboue,  
Swich fyn his *lust*, swich fyn hath his noblesse;  
Swich fyn hath false worldes brotelnesse:  
And thus bigan his louyng of Criseyde,  
As I haue told, and in this wise he deyde.

(Chaucer 1984, V 1828-1834)

Caxton's text reads 'loue' instead of 'lust'. But love has already been mentioned in the first stanza line. It is more than evident that Troilus' lust must be highlighted along with his love, value, and nobility. In Chaucer's *Boece*, one can read that: «ordenaunce of thynges is bounde with love, that governeth erthe and see» (Chaucer 2008, p. 420). In the case of the fictional world of *Troilus and Criseyde*, April, with its soothing rains, witnesses the lusty leaves and where the lust and fire go together; one can agree with Richard Osborn and H5's scribe and conclude that *all life is lust*.

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- Root 1916 = Robert K. Root, *The Textual Tradition of Chaucer's Troilus*, London-New York, Oxford University Press, 1916.
- Ruiz 1990 = Juan Ruiz *Libro de Buen Amor*, edited by Jacques Joset, Madrid, Taurus, 1990.
- Vázquez 2021 = Adam Vázquez, «Transcribing and Collating for Digital Stemmatology», in *Digital Studies / Le Champ Numérique* [Forthcoming].
- Windeatt 1979 = B.A. Windeatt, «The Scribes as Chaucer's Early Critics», *Studies in the Age of Chaucer* i, 1 (1979), pp. 119-141, <https://doi.org/10.1353/sac.1979.0007>.

*Appendix*

- A London, British Library, Additional 12044  
Cl New York, Morgan Library, M 817  
Cp Cambridge, Corpus Christi College, 061  
D Durham, University Library, Cosin Ms. V.ii.13  
Dg Oxford, Bodleian Library, Digby 181  
Gg Cambridge, University Library, Ms. Gg. 4.27  
H1 London, British Library, Harley 2280  
H2 London, British Library, Harley 3943  
H3 London, British Library, Harley 1239  
H4 London, British Library, Harley 2392  
H5 London, British Library, Harley 4912  
J Cambridge, St. John's College, L.1  
Ph San Marino, Huntington Library, HM 114  
R Oxford, Bodleian Library, Rawlinson Poet. 163  
S1 Oxford, Bodleian Library, Arch. Selden B.24  
S2 Oxford, Bodleian Library, Arch. Selden Supra 56,  
Cx William Caxton's printed version  
W Wynkyn de Worde's printed version

# Norme editoriali

Sin dalla sua fondazione *Ecdotica*, proponendosi come punto di incontro di culture e sensibilità filologiche differenti, ha sempre lasciato libertà agli autori di indicare i riferimenti bibliografici secondo la modalità **italiana** o **anglosassone**. È fondamentale, tuttavia, che vi sia omogeneità di citazione all'interno del contributo.

I testi vanno consegnati, con la minor formattazione possibile (dunque anche senza rientri di paragrafo), in formato Times New Roman, punti 12, interlinea singola. Le citazioni più lunghe di 3 righe vanno in carattere 10, sempre in interlinea singola, separate dal corpo del testo da uno spazio bianco prima e dopo la citazione (nessun rientro).

Il richiamo alla nota è da collocarsi dopo l'eventuale segno di interpunzione (es: sollevò la bocca dal fiero pasto.<sup>3</sup>). Le note, numerate progressivamente, vanno poste a piè di pagina, e non alla fine dell'articolo.

Le citazioni inferiori alle 3 righe vanno dentro al corpo del testo tra virgolette basse a caporale «...». Eventuali citazioni dentro citazione vanno tra virgolette alte ad apici doppi: "...". Gli apici semplici ('...') si riservino per le parole e le frasi da evidenziare, le espressioni enfatiche, le parafrasi, le traduzioni di parole straniere. Si eviti quanto più possibile il *corsivo*, da utilizzare solo per i titoli di opere e di riviste (es: *Geografia e storia della letteratura italiana*; *Nuova Rivista di Letteratura Italiana*; *Griseldaonline*) e per parole straniere non ancora entrate nell'uso in italiano.

**N.B:** Per le sezioni *Saggi*, *Foro* e *Questioni* gli autori\le autrici, in apertura del contributo, segnaleranno titolo, titolo in inglese, abstract in lingua inglese, 5 parole chiave in lingua inglese.

Si chiede inoltre, agli autori e alle autrici, di inserire alla fine del contributo indirizzo e-mail istituzionale e affiliazione.

Per la sezione *Rassegne*: occorre inserire, in principio, la stringa bibliografica del libro, compresa di collana, numero complessivo di pagine, costo, ISBN.

Indicare, preferibilmente, le pagine e i riferimenti a testo tra parentesi e non in nota.

Nel caso l'autore adotti il **sistema citazionale all'italiana** le norme da seguire sono le seguenti.

La **citazione bibliografica di un volume** deve essere composta come segue:

- Autore in tondo, con l'iniziale del nome puntato;
- Titolo dell'intero volume in corsivo; titolo di un saggio all'interno del volume (o in catalogo di mostra) tra virgolette basse «...» (se contiene a sua volta un titolo di un'opera, questo va in corsivo);
- eventuale numero del volume (se l'opera è composta da più tomi) in cifra romana;

- eventuale curatore (iniziale del nome puntata, cognome per esteso), in tondo, preceduto dalla dizione ‘a cura di’;
- luogo di edizione, casa editrice, anno;
- eventuali numeri di pagina, in cifre arabe e/o romane tonde, da indicare con ‘p.’ o ‘pp.’, in tondo minuscolo. L’eventuale intervallo di pp. oggetto di particolare attenzione va indicato dopo i due punti (es.: pp. 12-34: 13-15)

In **seconda citazione** si indichino solo il cognome dell’autore, il titolo abbreviato dell’opera seguito, dopo una virgola, dal numero delle pp. interessate (senza “cit.,” “op. cit.,” “ed. cit.” etc...); nei casi in cui si debba ripetere di séguito la citazione della medesima opera, variata in qualche suo elemento – ad esempio con l’aggiunta dei numeri di pagina –, si usi ‘ivi’ (in tondo); si usi *ibidem* (in corsivo), in forma non abbreviata, quando la citazione è invece ripetuta in maniera identica subito dopo.

Esempi:

A. Monteverchi, *Gli uomini e i tempi. Studi da Machiavelli a Malvezzi*, Bologna, Pàtron, 2016.

S. Petrelli, *La stampa in Occidente. Analisi critica*, iv, Berlino-New York, de Gruyter, 2000<sup>5</sup>, pp. 23-28.

Petrelli, *La stampa in Occidente*, pp. 25-26.

Ivi, p. 25.

*Ibidem*

La citazione bibliografica di un **articolo pubblicato su un periodico o in volume** deve essere composta come segue:

- Autore in tondo, con l’iniziale del nome puntato
- Titolo dell’articolo in tondo tra virgolette basse («...»)
- Titolo della rivista in corsivo
- Eventuale numero di serie in cifra romana tonda;
- Eventuale numero di annata in cifre romane tonde;
- Eventuale numero di fascicolo in cifre arabe o romane tonde, a seconda dell’indicazione fornita sulla copertina della rivista;
- Anno di edizione, in cifre arabe tonde e fra parentesi;
- Intervallo di pp. dell’articolo, eventualmente seguite da due punti e la p. o le pp.

Esempi:

A. De Marco, «I “sogni sepolti”: Antonia Pozzi», *Esperienze letterarie*, a. xiv, vol. xii, 4 (1989), pp. 23-24.

M. Gianfelice, V. Pagnan, S. Petrelli, «La stampa in Europa. Studi e riflessioni», *Bibliologia*, s. ii, a. iii, vol. ii, 3 (2001), pp. v-xii e 43-46.

M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monumenti», *Italia medioevale e umanistica*, LX (2019), pp. 1-32.

Nel caso che i **nomi degli autori**, curatori, prefatori, traduttori ecc. siano più di uno, essi si separano con una virgola (ad es.: G.M. Anselmi, L. Chines, C. Varotti) e non con il lineato breve unito.

I **numeri delle pagine** e degli anni vanno indicati per esteso (ad es.: pp. 112-146 e non 112-46; 113-118 e non 113-8; 1953-1964 e non 1953-964 o 1953-64 o 1953-4).

I **siti Internet** vanno citati in tondo minuscolo senza virgolette (« » o < >) qualora si specifichi l'intero indirizzo elettronico (es.: [www.griseldaonline.it](http://www.griseldaonline.it)). Se invece si indica solo il nome, essi vanno in corsivo senza virgolette al pari del titolo di un'opera (es.: *Griseldaonline*).

Per **contributi in volume o catalogo di mostra**, aggiungere "in" dopo il titolo del contributo.

Se è necessario usare il termine *Idem* per indicare un autore, scriverlo per esteso.

I **rientri di paragrafo** vanno fatti con un TAB; non vanno fatti nel paragrafo iniziale del contributo.

Nel caso in cui si scelgano **criteri citazionali all'anglosassone**, è possibile rendere sinteticamente le note a piè di pagina con sola indicazione del cognome dell'autore in tondo, data ed, eventualmente, indicazione della pagina da cui proviene la citazione, senza specificare né il volume né il periodico di riferimento, ugualmente si può inserire la fonte direttamente nel corpo del contributo.

La bibliografia finale, da posizionarsi necessariamente al termine di ciascun contributo, dovrà essere, invece, compilata per esteso; per i criteri della stessa si rimanda alle indicazioni fornite per il sistema citazionale all'italiana.

Esempi:

- Nel corpo del testo o in nota, valido per ciascun esempio seguente: (Craig 2004)

Nella bibliografia finale: Craig 2004: H. Craig, «Stylistic analysis and authorship studies», *A companion to Digital Humanities*, a cura di S. Schreibman, R. Siemens, J. Unsworth, Blackwell, Oxford 2004.

- Adams, Barker 1993: T.R. Adams, N. Barker, «A new model for the study of the book» in *A potencie of life. Books in society: The Clark lectures 1986-1987*, London, British Library 1993.

- Avellini et al. 2009: *Prospettive degli Studi culturali*, a cura di L. Avellini et al., Bologna, I Libri di Emil, 2009, pp. 190-19.

- Carriero et al 2020: V.A. Carriero, M. Daquino, A. Gangemi, A.G. Nuzzolese, S. Peroni, V. Presutti, F. Tomasi, «The Landscape of Ontology Reuse Approaches», in *Applications and Practices in Ontology Design, Extraction, and Reasoning*, Amsterdam, IOS Press, 2020, pp. 21-38.

Se si fa riferimento ad una citazione specifica di un'opera, è necessario inserire la pagina:

- (Eggert 1990, pp. 19-40) (nel testo o in nota)

In bibliografia finale: Eggert 1990: Eggert P. «Textual product or textual process: procedures and assumptions of critical editing» in *Editing in Australia*, Sydney, University of New South Wales Press 1990, pp. 19-40.

- In caso di omonimia nel riferimento a testo o in nota specificare l'iniziale del nome dell'autore o autrice.

### *Referaggio*

Tutti i contributi presenti in rivista sono sottoposti preventivamente a processo di *double-blind peer review* (processo di doppio referaggio cieco) e sono, pertanto, esaminati e valutati da revisori anonimi così come anonimo è anche l'autore del saggio in analisi, al fine di rendere limpido e coerente il risultato finale.

# Editorial rules

Since its very beginning *Ecdotica*, intending to favour different philological sensibilities and methods, enables authors to choose between different referencing styles, the Italian and ‘Harvard’ one. However, it is fundamental coherence when choosing one of them.

All the papers must be delivered with the formatting to a minimum (no paragraph indent are permitted), typed in Times New Roman 12 point, single-spaces. All the quotes exceeding 3 lines must be in font size 10, single spaces, separated with a blank space from the text (no paragraph indent). Each footnote number has to be put after the punctuation. All the footnotes will be collocated at the bottom of the page instead of at the end of the article.

All the quotes lesser than 3 lines must be collocated in the body text between quotations marks «...». If there is a quote inside a quote, it has to be written between double quotes “...”. Single quotation marks (‘...’) must be used for words or sentences to be highlighted, emphatic expressions, paraphrases, and translations. Please keep formatting such as italics to a minimum (to be used just for work and journal titles, e.g. *Contemporary German editorial theory*, *A companion to Digital Humanities*, and for foreign words.

N.B.: For all the sections named *Essays*, *Meeting* and *Issues*, the authors are required, at the beginning of the article, to put the paper’s title, an abstract, and 5 keywords, and, at the end of the article, institutional mail address and academic membership.

For the section named *Reviews*: reviews should begin with the reviewed volume’s bibliographic information organized by:

Author (last name in small caps), first name. Date. Title (in italics). Place of publication: publisher. ISBN 13. # of pages (and, where appropriate, illustrations/figures/musical examples). Hardcover or softcover. Price (preferably in dollars and/or euros).

In case the author(s) chooses the Italian quoting system, he/she has to respect the following rules.

The bibliographic quotation of a book must be composed by:

- Author in Roman type, with the name initial;
- The volume’s title in Italics type; paper’s title between quotation marks «...» (if the title contains another title inside, it must be in Italics);
- The number of the volume, if any, in Roman number;
- The name of the editor must be indicated with the name initial and full surname, in Roman type, preceded by ‘edited by’;
- Place of publishing, name of publisher, year;

- Number of pages in Arab or Roman number preceded by 'p.' or 'pp.', in Roman type. If there is a particular page range to be referred to, it must be indicated as following pp-12-34: 13-15.

If the quotes are repeated after the first time, please indicate just the surname of the author, a short title of the work after a comma, the number of the pages (no "cit.," "op. cit.," "ed. cit." etc.).

Use 'ivi' (Roman type) when citing the same work as previously, but changing the range of pages; use *ibidem* (Italics), in full, when citing the same quotation shortly after.

Examples:

A. Montevercchi, Gli uomini e i tempi. Studi da Machiavelli a Malvezzi, Bologna, Pàtron, 2016.

S. Petrelli, La stampa in Occidente. Analisi critica, iv, Berlino-New York, de Gruyter, 2005, pp. 23-28.

Petrelli, La stampa in Occidente, pp. 25-26.

Ivi, p. 25.

Ibidem

The bibliographic quotation of an article published in a journal or book must be composed by

- Author in Roman type, with the name initial;
- The article's title in Roman type between quotation marks «...» (if the title contains another title inside, it must be in Italics);
- The title of the journal or the book in Italics type;
- The number of the volume, if any, in Roman numbers;
- The year of the journal in Roman number;
- Issue number (if any), in Arabic numbers;
- Year of publication in Arabic number between brackets;
- Number of pages in Arab or Roman number preceded by 'p.' or 'pp.', in Roman type. If there is a particular page range to be referred to, it must be indicated as following pp-12-34: 13-15.

Examples:

A. De Marco, «I "sogni sepolti": Antonia Pozzi», *Esperienze letterarie*, a. xiv, vol. xii, 4 (1989), pp. 23-24.

M. Gianfelice, V. Pagnan, S. Petrelli, «La stampa in Europa. Studi e riflessioni», *Bibliologia*, s. ii, a. iii, vol. ii, 3 (2001), pp. v-xii e 43-46.

M. Petoletti, «Poesia epigrafica pavese di età longobarda: le iscrizioni sui monumenti», *Italia medioevale e umanistica*, LX (2019), pp. 1-32.

In the case of several names for authors, editors, prefacers, translators, etc., they must be separated by a comma (e.g. G.M. Anselmi, L. Chines, C. Varotti).

The number of pages and the years must be written in full (e.g. pp. 112-146, not 112-46; 113-118 not 113-8; 1953-1964, not 1953-964 or 1953-64 or 1953-4).

When referencing web pages or web sources, a suggested format is the http:// address without inverted commas.

For papers in books or catalogs, please add “in” after the title.

Use TAB for paragraph indent (excluding the first paragraph of the paper).

The author(s) can as well opt for the ‘author, date’ system (often referred to as the ‘Harvard’ system), including in the text very brief details of the source from which a discussion point or piece of information is drawn. Full details of the source are given in a **reference list** or **Bibliography at the end of the text**. This avoids interrupting the flow of the writing. As the name suggests, the citation in the text normally includes the name(s) (surname only) of the author(s) and the date of the publication and it is usually included in brackets at the most appropriate point in the text.

When the publication is written by several authors (more than three), it is suggested to write the name of the first one (surname only) followed by the Latin abbreviation **et al.**

When using the ‘author, date’ system, writing a **Bibliography** is fundamental as far as giving all the details about the publication in question. The main principles to compose a Bibliography are the following:

- a. the surnames and forenames or initials of the authors; all the names must be written even if the text reference used is ‘et al.’
- b. the book title, which must be formatted to be distinguished, the mostly used way is to put it in italic.
- c. the place of publication;
- d. the name of the publisher.
- e. the date of publication;

H.W. Gabler, G. Bornstein, G. Borland Pierce, *Contemporary German editorial theory*, University of Michigan Press, Ann Arbor, 1995.

In case of papers or article in an edited book, following details should be included:

- the editor and the title of the book where the paper or article is
- the first and last page number of the article

H. Craig, «Stylistic analysis and authorship studies», in *A companion to Digital Humanities*, ed. by S. Schreibman, R. Siemens, J. Unsworth, Blackwell, Oxford, 2004.

P. Eggert, «Textual product or textual process: procedures and assumptions of critical editing», in *Editing in Australia*, University of New South Wales Press, Sydney, 1990, pp. 19-40.

In case of papers or article in Journals:

- the name and volume number of the Journal
- the first and last page number of the article

G.T. Tanselle, «The editorial problem of final authorial intention», *Studies in Bibliography* 26 (1976), pp. 167-211.

In the last three examples, it is the title of the book of journal that has to be italicised; the highlighted name is the one under which the work has to be filed and, eventually, found.

When referencing web pages or web sources, a suggested format is the `http://` address without inverted commas.

#### *Peer review*

*Ecdotica* is a double-blind peer-reviewed journal by at least two consultants. All publications in the journal undergo a double-blind peer review process through which both the reviewer and author identities are concealed from the reviewers, and vice versa, throughout the review process.

The publication of an article through a peer review process is intended as a fundamental step towards a respectful and ethical scientific and academic work, improving the quality of the published papers; standards are, so far, originality in papers, coherence, precise references when discussing about corrections and amendments, avoiding plagiarism.

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