1-1-1967

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CHAUCER'S USE OF SETTING IN
TROILUS AND CRISEYDE

BY

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A Thesis
Submitted to the Faculty of Graduate Studies through the
Department of English in Partial Fulfillment
of the Requirements for the Degree of
Master of Arts at the
University of Windsor

Windsor, Ontario
1967
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ACKNOWLEDGMENTS

For three years my interest and knowledge in English mediaeval literature have been cultivated and nourished in studies at the University of Windsor; I cherish this chance to express my deepest gratitude to Miss L. Smedick Ph.D., who has taken great pains in guiding my mind to meet Chaucer and the Middle Ages, and who has also been patiently training my Chinese tongue to pronounce English.

I am also deeply indebted to the Rev. C.P.J. Crowley, Dean of Graduate Studies, who has encouraged me through all my language struggles. The Rev. F.J. Boland deserves my sincerest gratitude for the time he has generously taken in reading my thesis.

I should like to thank all the professors and my fellow-students in the English Department with whom I have shared classes. I derived benefit from every lecture and discussion that we shared, because these helped my knowledge of English language and literature.

There are several people who helped me shape this thesis into readable form. Among these I should like to say a special thank you to Mother M. Bernadette Wild who corrected my grammatical mistakes. Finally my thanks go to Mrs. R. Loucks, Mrs. S. Sax and Miss J. Hu who typed this thesis for me.
This thesis suggests an approach to Chaucer's Troilus and Criseyde through the various aspects of setting in the poem.

Part I is a general introduction to the history of the story of Troilus from the works of Dictys, Dares, Benoit, Guido, to Boccaccio's II Filostrato.

Part II is a broader view of the setting. Chaucer, as an engineer or an architect seems to furnish the love story with various elements as setting: time, place, character, mediaeval theology, courtly convention, the wheel of Fortune, and Boethian philosophy. Troy and its doom, which is revealed to Calchas, fortell the tragic fate of Troilus' love.

Part III deals with the major settings such as the constructive images of house and temple. Criseyde's housing problem links with the "dwelling" image used throughout the poem. Her appearance in the temple seems to generate Troilus' love for her.

In Part IV, the minor details of settings are discussed. The siege of Thebes seems to reinforce the tragic sense of the doom of Troy and of the story of Troilus' love. The bed image introduces the courtly lover's sickness and reveals the contrast between the character of Troilus and that of Criseyde. The garden, the parlour, and the window of Criseyde's palace reflect Criseyde's credulity. Also, the design of Pandarus' house reflects his cunning and practical personality.

In part V, the conclusion, the discussion focuses on the
Narrator of the poem who appears as a persona of the objective author, and also as a commentator from the audience. The close relationship between the audience and the narrator increases the audience's interest in the poem. Through the mediation of the narrator the audience can likewise accept the poem from an objective point of view.

The approach to Troilus and Criseyde through a tentative, detailed survey of the various facets of the presentation of the poem reveals the complexity of Chaucer's art.
CHAUCER'S USE OF SETTING IN TROILUS AND CRISEYDE

I. Introduction.

The Trojan legends, since Homer, have provided rich materials for writers. In the realm of English literature, Geoffrey Chaucer in the fourteenth century, has accomplished a peerless story of Troilus and Criseyde, based upon the legend of Troy. However, Chaucer shows his awareness of his predecessors' merits and mentions their names frequently in his poem.

But the Troian gestes, as they felle,
In Omer, or in Dares, or in Dite.
Whoso that kan may rede hem as they write.

His worthi dedes, whoso list hem heere,
Rede Dares, he kan telle hem alle ifeere--

But litel book, no making thow n'envie,
But subgit be to alle poeyse
And kis the stenpes, where as thow seest pace
Virgile, Ovide, Omer, Lucan, and Stace.

The poet is following a mediaeval convention in citing "authorities." In the Canterbury Tales, and in Chaucer's other poems, the narrator quotes from authorities in order to support his statements. Here, in the poem of Troilus and Criseyde, the poet decides to construct his poem around the familiar legend of the Trojan War.\(^1\) In order to appreciate his achievement in the construction of this poem, it is important

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to examine what has been inherited from predecessors.

Through the surviving records of their brief Latin prose epitomes of the Trojan War, Dictys Cretensis and Dares Phrygius were regarded as the mediaeval authorities for the Trojan legend. Dictys (about late fourth century) included Troilus's episode in his *Ephemeris Belli Troiani.*\(^3\) In his *De Excidio Troiae,* Dares (about sixth century) was the first to exalt Troilus to a place second only to Hector among the Trojan warriors, and Dares also inspired his successors' writing on Criseyde with his brief portrait of Briseis.\(^4\)

In the twelfth century, a French poet, Benoit de Ste. Maure, wrote the *Roman de Troie,* in which the separation of the lovers was first added to the legend. The main part of Benoit's work begins with the departure of Briseida (Chaucer's Criseyde) from Troy. Failing to understand the meaning of the name Briseida (daughter of Briseus), Benoit wrongly connected Calchas and Briseida as father and daughter. Troilus appears as a resentful warrior and has a very wretched death. Diomedes appears as a gallant—well-mannered, worthier in his knightly behaviour towards Briseida. Benoit also gave Briseida opportunities to rationalize her desertion of Troilus and preference for Diomede.\(^5\)

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The next prominent teller of the story of Troilus is Guido delle Colonne in his Latin prose *Historia Trojana* (c. 1287). Guido was credited with dissemination of knowledge of the Trojan legend.

In the fourteenth century, Giovanni Boccaccio (c. 1313-1375) wrote *Il Filostrato*, based upon his knowledge of the Trojan legend, together with his own love affair with Maria d'Aquino, and her final desertion of him. Boccaccio revised the plot and structure of the story in accordance with the code of courtly love. He changed the name of Troilus' beloved from Briseida to Criseida; created the entire first half of the poem, which recounts the wooing and winning of Criseida; and perhaps most important, added to the story the essential figure of Pandaro, the third person and a go-between for Troilo and Criseida.

Although Chaucer never mentions Boccaccio's name in his work, he is indebted to *Il Filostrato*. Yet Chaucer enriches the whole narrative with moral and philosophical reflections. In complaint, Troilus cries:

"O ye loveris, that heigh upon the whiel
Ben set of Fortune, in good aventure,
God leve that ye fynde ay love of stiel,
And longe mote youre lif in joie endure!
But whan ye comen by my sepulture,
Remembreth that youre felawe resteth there;
For I loved ek, though ich unworthi were."

(IV 323-329)

When Troilus is "so fallen in despair that day" (IV 954) and is on the verge of losing his beloved, he meditates on God's omniscience and man's free will in a passage totally indebted to Boethius' *Consolation of Philosophy*.

"For all that cometh, cometh by necessitie:
Thus to ben lorn, it is my destinee."

"That foresight of divine purveyaunce
Hath seyn alwey me to forgon Criseyde,
Syn God seeth every thyng, out of doutance,
And hem disponyth thorugh his ordinaunce,
In hire merites sothly for to be,
As they shul comen by predestyne,...

"Wher-fore I sey, that from eterne if he
Hath wist byforn oure thought ek as oure dede,
We han no fre chois, as these clerkes rede."

By means of many digressions from the main action, Chaucer rationalizes
the actions and thoughts of the characters. In Il Filostrato,
Boccaccio's Criseida only says, when she is going to the Greek camp:

"I shall show him Calchas how I can
find a remedy for aught that may
befall; and in his greed he will rejoice
in my return."

Chaucer gives further details of Criseyde's plan to deal with her father:
she will bring him some movable property which will make him greedy for
more, causing him to send her back to Troy; she will also persuade him
to come back to Troy on the basis of her being able to restore him to
favour with Priam. She says:

"The moeble which that I have in this town
Unto my fader shal I take, and seye,
That right for trust and for savacioun
It sent is from a frend of his or tweye,
The whiche frendes ferventliche hym preye
To send after more, and that in hie,
Whil that this town stant thus in jupartie.

".
I shal ek showen hum, yf pees bytide,
What frendes that ich have on every syde
Towards the court, to don the wrathe pace
Of Priamus, and don hym stonde in grace."

Furthermore, Chaucer's arrangement of settings enables him to transform

the characterization and to present more rounded character in appropriate situations.

From April to May, Troilus, the valiant knight, next only to Hector in esteem in Troy, becomes a gallant lover. As seasons change and time passes, Troilus' joys and woes in love follow closely the code of courtly love. He is totally an ideal courtly lover. Compared with Palamon and Arcite in the Knight's Tale, Troilus combines the roles of both Palamon and Arcite: he has woe in wooing as do both; he wins his lady, as does Palamon; and loses his lady, as does Arcite.

Chaucer's Pandarus is made a generation older than the Pandaro of Il Filostrato. This change complicates the character. Pandarus is both Criseyde's uncle and protector, and the faithful friend and sophisticated adviser of Troilus.

Criseyde is even more complex than the preceding Briseida, Criseida, etc. She is naive and dependent upon her uncle and other characters in the poem. At the same time, she is very practical and self-centered. She compromises with fate and accepts Diomede's love as well as that of Troilus.

Thus, Chaucer adopts elements from the earlier tradition but transforms them by the power of his artistry. The completeness, the sense of circle, the sense of unity, of the poem, rests not only on the notion of the wheel of Fortune as the basic philosophical background, but also on Chaucer's arrangement of time, place, and characters. The story leads up to the crucial period of the tenth year of the war that will ultimately be fatal to the Trojans. The time-span is included within the circle of seasons: Troilus' and Criseyde's love lasts from the genial spring.
Whan comen was the tyme
Of Apriil, whan clothed is the mede
With newe grene, of lusty Veer the pryme,

(I 155-157)

to the dying winter. When the snow melts, it revives the spring.

Troilus' sorrow resumes:

The gold-ytressed Phebus heighe on-lofte
Thries hadde alle with his bemes clene
The snowes molte, and Zepherus as ofte
I-brought ayen the tendre leves grene,
Syn that the sone of Ecuba the queene
Bigan to love hire first for whom his sorwe
Was al, that she departe sholde a-morwe.

(V 8-14)

The physical settings of the poem are shifted, through the focusing on Criseyde, from the enclosed city to the open field of the Greek camp. From Troilus' point of view, the panorama of the setting is broadened from the sight of Troy and its environs, to the view of the universe. Troilus remains as a "watcher" throughout the poem: at first, with earthly pride (I 210) he watches ladies of his town in the temple (I 185-187). At the end, within heavenly peace, he watches the spheres—the stars and planets (V 1812-1813); he also watches the whole earth from the eighth sphere (V 1807-1809).

Henry W. Sams analyzes the poem and finds there are dual time schemes in Chaucer's *Troilus and Criseyde*. The time-scheme in the first three books is of two months duration—from April to May. In the beginning of Book V (V 8-14), the audience finds that Phoebus has melted the snows three times since the story began. Yet Chaucer uses the image of the various seasons to reflect the shifting fortune of the lovers. Their love begins and prospers in spring and ends with winter, the waning of the year. See H. W. Sams, "The Dual Time-Scheme in Chaucer's *Troilus*," in *Chaucer Criticism*, ed. Richard J. Schoeck and Jerome Taylor (Indiana, 1961), II, 180-185.
The characters also function effectively with balanced proportion to develop the story. It seems Chaucer brings them from individuality to society and then returns them to their origins. At first the characters are introduced one by one; then at the climax, the three major characters meet; and at the end, each one is separated from the others. Criseyde appears initially in a perilous situation, but is settled under Hector’s protection in Troy (I 119). Troilus is presented as the haughty prince of Troy, but is caught by love at his first sight of Criseyde (I 225-231). Pandarus comes to the scene as Troilus’ true friend in need. He offers help enthusiastically (I 1059-106h). Through his loyalty to Troilus, Pandarus contrives to fulfil Troilus’ wish of love. Sincerely, he thinks

... on this mater,
    And how he best myghte hire [Criseyde] biseche of grace
    And fynde a tyne therto, and a place.
(I 1062-106h)

Pandarus, at the proper times and places, does draw Troilus and Criseyde together (III 69ff., III 953ff.).

In ending the poem, Chaucer redivides the characters. Criseyde leaves the main stage of Troy for the Greek camp. Pandarus, in anguish, utters his inability to assist Troilus:

"My brother dear, I may do the namore.
What sholde I seyen? I hate, ymys, Criseyde; ..."
(V 1731-1732)

"God woot that it a sorwe is unto me!"
(V 1739)

"And fro this world, almyghty God I preye
Delivere hire soon! I kan namore seye.
(V 1742-1743)

Pandarus disappears from the scene.

Troilus, in the beginning, is lonely and longing for love and
ends his love in solitude, but up in the heaven in bliss.

His lighte goost full blissfully is went
Up to the holughnesse of the eighthe spere,
In convers letyng everich element;
And there he saugh, with ful avysement,
The erratik sterres, herkenyng armony
With sownes ful of hevenyssh melodie.

(V 1808-1813)

Throughout the poem, the sense of completeness and unity domi­
nates. Troy seems ever in its doomed situation. Time elapses and
spring revives, and each character returns to his original static
quietude.
II. Broader Views of the Settings.

The traditional background—the historical development of the poem—has been surveyed above. Next, the study of the settings—the physical background of the work—is adopted as a means of approaching the poem. First of all, my intention is to take a bird's-eye view above the whole work. Many literary critics have made their own interpretations, concerning one particular aspect of the poem: the courtly tradition,¹ the tradition of Boethian philosophy,² of the special mediaeval astronomical point of view concerning destiny or fatalism.³ Regardless of how convincing the statement may be, partial discussion of the poem on a certain conventional topic is incomplete for appreciation of the poem. One of the great interests of Chaucer's art is the involved, complicated and complex nature of his works. The purpose of this paper is to suggest a way to approach the poem through a comprehensive view by way of a study of the settings.

Chaucer states directly that his main purpose in composing the poem is to tell the sorrow of Troilus. In the opening stanza, Chaucer says:

¹ For example, see C. S. Lewis, The Allegory of Love (New York, 1958), and T. A. Kirby, Chaucer's Troilus: A Study in Courtly Love (Gloucester, Mass., 1958).


The double sorwe of Troilus to tellen,
That was the kyng Priamus sone of Troye,
In lovyng, how his aventures fallen
Fro wo to wele, and after out of joie,
My purpos is, er that I parte fro ye.

(I 1-5)

and he repeats:

In which ye may the double sorwes here
Of Troilus in lovyng of Criseyde,
And how that she forsook hym er she deyde.

(I 54-56)

Immediately, the melancholy tone of the poem is set; the story seems to be a tragedy, and the tragic notion can be found in the settings.

As Chaucer invokes the Fury Tisiphone at first (I 6-7), and ends his poem with a praise to the Christian God (V 1835-1869), he implies theological settings; Chaucer echoes the melancholic tone of Boethius in his Consolation of Philosophy. Chaucer bids the lovers to be aware of the changing temperament of love, as the pagan god who often gives false pleasure to man. He reminds lovers of Love's ill nature:

... Thynketh how that ye
Han felt that Love dorste yow displese,
Or ye han wonne hym with to gret an ese.

(I 26-28)

and shows them:

Swich oeyne and wo as Loves folk endure
In Troilus unsely aventure.

(I 34-35)

Also, he points out the true God's benignity, who brings eternal bliss to man:

Thus biddeth God, for his benigne,
So graunte hem soone owt of his world to pace,
That ben despeired out of Loves grace.

(I 40-42)
Troilus, at first, has not believed in the power of Love, and later is fooled by Love, and suffers a great grief in falling in love with Criseyde, in wooing her, and in being deserted by her. In Troilus' great despair, the Boethian complaint of the unfair God's omniscience and the insufficiency of man's free will has been adopted to reinforce Troilus' railing spirit. Totally lost in his wrong belief in fortune, Troilus cannot recognize the truth, and puts the blame on an omniscient God.

"That purveyor hath seyn before to be.
Wherfore I sey, that from eterne if he
Hath wist byforn oure thought ek as oure dede,
We han no fre chois, as thise clerkes rede."

(IV 977-980)

This incomplete adoption of a passage from Boethius' *Consolation of Philosophy* not only indicates Troilus' blindness in his sorrow of love, but also prepares the way for his final recognition of true love and the true God, which is expressed in the epilogue of the poem. Just as Philosophy tells Boethius to get off the wheel of fortune, and to ignore the worldly life, so Chaucer advises the young lovers to lift their love to the true God, who will never forsake them:

0 yonge freshe folkes, he or she,
In which that love up growtheth with youre age,
Repereyth hom fro worldly vanyte,
And of youre herte up casteth the visage
To thilke God that after his ymage
Yow made, and thynketh al nys but a faire
This world, that passeth soone as floures faire.

And loveth hym, the which that right for love,
Upon a crois,oure soules for the beye,
First starf, and roos, and sit in hevene above;
For he nyf falsen no wight, dar I seye,
That wol his herte all holly on hym leye.
And syn he best to love is, and most meke,
What nedeth feynede loves for the sake?

(V 1835-1848)
Since Boethius' theology is a conventional mediaeval idea, Chaucer is not only following tradition in adorning his plot of the poem, but is also taking advantage of Boethian ideas to add philosophical depth to the poem.

Likewise, Chaucer adopts the image of constellation to give his poem a celestial setting. In harmony with the tragic story of Troilus, Apollo's prophecy is revealed to Calchas, the seer. In his essay, "Destiny in Chaucer's Troilus and Criseyde," W. C. Curry suggests that Apollo's unappeasable enmity towards the city of Troy may be revealed in the movement of stars. That is to say, the city's imminent destruction is bound up with the movement of the stars. Calchas receives this announcement of the doom of Troy through his knowledge of astrology.

Now fel it so that in the town ther was Dwellynge a lord of gret auctorite, A gret devyn, that clepid was Calkas, That in science so expert was that he Knew wel that Troie sholde destroied be, By answere of his god, that highte thus, Daun Phebus or Appollo Delphicus.

So whan this Calkas knew by Calkulynge, And ek by answer of this Appollo, That Grekes sholden swich a peple brynge, Thorugh which that Troie moste ben fordo, He caste anon out of the town to go: . . .

Apollo's revelation increases the sense of fatality of the story, and as a kind of topic sentence, introduces the series of astronomical settings. In Book II, Venus and Luna, in the sense of both pagan goddesses and their symbolic stars, are exerting a powerful influence upon the characters. When Pandarus sets out to woo Criseyde for Troilus, the moon shines favourably and Pandarus goes on to carry out his mission with confidence.
Remembryng hym is erand was to doone
From Troilus, and ek his grete emprise;
And caste and knew in good plit was the moone
To doon viage, and took his weye ful soone
Unto his neces palays ther biside.

Troilus, after being captured by love, submits his prayer to Venus and praises her frequently:

..."O Venus deere,
Thi myght, thi grace, yheried be it here!"

..."O Love, O Charite!
Thi moder ek, Citherea the swete,
After thiself next heried be she,
Venus mene I, the wel-willy planete!"

Through being in Venus' favour, Troilus gets his love.

And also blissful Venus, wel arrayed,
Sat in hire seventhe hous of hevene tho,
Disposed wel, and with aspectes payed,
To helpe sely Troilus of his woo.
And, soth to seyne, she nas not al a foo
To Troilus in his nativitee;
God woot that well the sonner spedde he.

In Book III, Chaucer also figuratively uses the image of constellations as deus ex machina. When Crisseyde is invited to Pandarus' house, the celestial agents—the moon joined with Saturn and Jupiter in Cancer—bring such a deluge of rain that Crisseyde is forced to stay at Pandarus' place.

But O Fortune, executrice of wyrdes,
O influences of thise hevenes hye!
Soth is, that under God ye ben ours hierdes,
Though to us beastes ben the causes wrie.
This mene I now, for she gan homward hye,
But execut was al bisyde hire leve
The goddes wil; for which she moste bleve.

The bente moone with hire horns pale,
Saturne, and Jove, in Cancro joyned were,
That swych a reyn from heven gan avale,
This storm assists Pandarus to gain his objective of leading Troilus to meet Criseyde. Noticeably also, Troilus appeals for assistance in love to every planet, except Saturn, for Saturn was considered the cold and dry planet and symbolized misfortune. Later, in Book IV, the Furies and Mars are indicated as the main forces to conduct the movement of Troilus' fate to adversity. Chaucer addresses them for assistance in writing on the change of Troilus' fortune.

Meanwhile, when Criseyde hears the news that she has to go to the Greek camp in exchange for Antenor, her first reaction is sobbing in complaint:

"Allas!" quod she, "out of this regioun I, woful wrecche and infortuned wight, And born in corsed constellacioun, Moot goon, and thus departen fro my knyght."

Drawing upon mediaeval belief that the arrangement of the constellations affected events and men's lives in the world, Criseyde blames her misfortune on her birth under a cursed star. Similarly, Chaucer gives a harmonious celestial setting at the end of the poem.
compensation to Troilus, his soul is lifted by Mercury up to the eighth sphere is heaven.

And ther he saugh, with ful avysement,
The erratik sterres, herkenyng armonyne
With sownes ful of hevenyssh melodie.

(V 1811–1813)

Morton W. Bloomfield, in consideration of the tradition of the ogdoad (eighth sphere) and the role of Mercury as psychopomp, thinks that Chaucer makes use, consciously or unconsciously, of an old tradition in placing his hero for all eternity in the sphere of the fixed stars. Since antiquity, there was a tradition of a starry fate for the departed soul. Later, under the influence of astrology, Platonism, and oriental religions, the concept that the good soul ascends to the spheres after death became more popular. Possibly, through the influence of Dante and Boccaccio, who had been influenced by the concept of the ascent of the soul, Chaucer has some awareness of it too.

The elevation of Troilus into heaven indicates also that Chaucer deliberately arranges levels in his settings. There are theological settings and astronomical settings at the higher level, and other settings on the lower level of the earth.

Social relationship between characters is the most important linkage of the story on the earthly level of the poem. As examined above, Chaucer's avowed intention is to tell Troilus' sorrow. Before he introduces the chief characters, he mentions the illicit and

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unnatural love of Paris for Helen (I 62), which anticipates Troilus' love for Criseyde. The traitor Calchas is mentioned as the father of Criseyde. Criseyde seems to have inherited the potentiality of betrayal. Hector, Troilus' oldest brother, is presented as having pure sympathy and noble friendship when he promises to protect Criseyde:

Now was this Ector pitous of nature,  
And saugh that she was sorwfully bigon,  
And that she was so fair a creature;  
Of his goodnesse he gladede hire anon,  
And sayde, "Lat youre fadres treson gon  
Forth with meschaunce, and ye youreself in joie  
Dwelleth with us, whil yow good list, in Troie."  

(I 113-117)

Since Troilus is second only to Hector, Hector's noble character serves as a guide to Troilus', as is revealed later in Troilus' victories in battles and in his close friendship with Pandarus. Thus, before the main characters (Troilus, Criseyde, and Pandarus) appear, a background of sadness and human kindness is determined by the portrayal of Paris, Helen, Calchas, and Hector.

The major setting of the poem is Troilus' sorrowful love. His beloved lady is in need of protection just as the city of Troy needs to be defended. Both the lady and the city are threatened and later conquered by the Greeks. Within the war the city Troy and Troilus' love seem to be parallel.

Love comes to Troilus at the least expected moment. It is during the critical war, and happens when Troilus is scorning those who are in passionate love. Even when any of his companions lets his eyes fall upon a woman, Troilus teases him:

"I have her! told, pardieux, of youre lyvyngs,
Ye loveres, and youre lewed observaunces,
And which a labour folk han in wynnynge
Of love, and in the Kepyng which douteaunces;
And whan youre prey is lost, woo and penaunces.
O veray fooles, nyce and blynde be ye!
Ther nys nat oon kan war by other be."

(I 194–203)

Troilus' haughtiness is punished by Love, as he falls in love at the first sight of Criseyde in the temple of Palladion.

With a look his herte was a-fere,
That he that now was moost in pride above,
Wax sodeynly moost subgit unto love.

(I 229–231)

Above all, Troilus' beloved is a widow and the daughter of a traitor. This love, which seems unattainable, simultaneously grants woe and pain to Troilus. The unexpected love complicates the plot, in that the prince needs a third person (Pandarus) to link himself to his lady. Love also provides an opportunity to bring in the mediaeval scheme of courtly love. Troilus is one of the most noble and brave princes in Troy, and the city relies on Troilus and his fellow warriors to guard its safety; but Troilus is longing for his love or death. So, Troilus' love affects his life, and his life influences the defence of the city.

Yet Troy is in a perilous situation, since the Greeks are laying heavy siege, and will come into the city sooner or later. Inside the city, Hector's sympathy with Criseyde, Pandarus' and Deiphebus' friendship for Troilus, and Troilus' heroic fame are the safeguards of Troilus' love. On the other hand, the existence of Troy depends upon Troilus and his warriors continuing bravely to oppose the Greeks. But Apollo has revealed the fruitless result of the Trojans' resistance to Calchas; Troy is doomed to be destroyed. The life of
the city seems to be a manifestation of fate. The unsteady situation of Troy affects the lives of its dwellers. The wartime setting provides the occasion for a perfect portrait of a brave warrior in Troilus, who can perform the heroic deeds associated with the courtly lover. When Pandarus goes to Criseyde's palace to reveal Troilus' love for her, it is exactly at that moment that the gallant quality of Troilus has entered into Criseyde's heart, Troilus passes by her chamber window after victory in battle. Criseyde is very much impressed by his appearance and "to hirself she seyde, 'Who yaf me drynte?" (II 651).

Above all, Criseyde's personality is paralleled by the perilous situation of the city of Troy. Troy depends upon the warriors' protection; Criseyde is also depending upon strong heroes for her life. Troy is betrayed by Calchas, and Criseyde is left by her traitorous father and is bereft of her husband during the war (I 92-126). Criseyde is never in security. At first she begs on her knees for Hector's protection while she stays in Troy. She is obedient to Pandarus, and wishes to do whatever Pandarus wants her to do. Thus, she never has to take responsibility for what she does. She accepts Troilus' love because of Pandarus' persuasion, and because of the chance that Troilus passes her window twice (II 610-651, II 1247-1295). On the second occasion she sees Troilus from her window:

... hire Criseyde\textsuperscript{7} liked al in-fere,
His person, his array, his look, his chere,
His goodly manere, and his gentilesse,
So wel that revere, sith that she was born,
He hadde she swych routh of his destresse; ... (II 1266-1270)
To Criseyde, it seems her fate to receive Troilus' love. In her rationalization over Troilus' love, she thinks:

"...how he able is for to have
Of al this noble town the thriftieste,
To ben his love, so she hire honour save.
For out and out he is the worthieste,
Save only Ector, which that is the beste;
And yet his lif al lith now in my cure.
But swich is love, and ek myn aventure."

(II 736-742)

And she determines:

"I love oon which that is moost ententif
To serven wel, unweri or unfeyned,
That evere was, and leest with harm desteyned."

(II 838-840)

Later her acceptance of Diomede's love and her own rationalization (V 1054-1085) are in the same fashion.

Retornyng in hire soule ay up and down
The wordes of this sodeyn Diomede,
His grete estat, and perel of the town,
And that she was allone and hadde nede
Of frendes help;

(V 1023-1027)

She resolves on loving Diomede faithfully, to lessen the guilt of her conscience.

"What helpeth that to don my blame away?
But syn I se ther is no bettre way,
And that to late is now for me to rewe,
To Diomede algate I wol be trews."

(V 1068-1071)

All these events concerning Criseyde's personality are pavement or basement for Chaucer's furnishing of Criseyde's character in the explicit statement of the last book.

She sobre was, ek symple, and wys withal,
The best ynorisshed ek that myghte be
And goodly of hire speche in general,
Charitable, estatlich, lusty, and fre;
Ne nevre mo ne lakked hire pite;
Tendre-herted, slydynge of corage; . . .

(V 820-825)
In short, Criseyde's betraying of Troilus is the heart of the image of breaking-up. The sad love story is paralleled and fully reinforced by the cracking situation of the city of Troy. While the city is surrounded and destroyed by the victorious Greeks, the love between Troilus and Criseyde is threatened and ruined by the Greek warrior Diomede. In Deiphoebus' trophy—the armour of Diomede—Troilus finds the brooch he gave to Criseyde, and bitterly says:

"Thorugh which I se that clene out of youre mynde
Ye han me cast; and I ne kan nor may,
For al this world, withinne myn herte fynde
To unloven yow a quarter of a day!"

(V 1695-1698)

Troilus transforms his sorrow to wrath against the Greeks.

And dredeles, his ire, day and nyght,
Ful cruwely the Grekis ay aboughte;
And alwey moost this Diomede he soughte.

(V 1755-1757)

Symoathetically, Chaucer adds that, despite Troilus' brave hunting of Diomede in battle, and killing of many Greeks, Fortune does not allow Troilus to end Diomede's life. As the Trojans strive in vain to protect their city, Troy is destroyed, and Troilus dies without revenging himself.

But weilawey, save only Goddes wille!
Despitously hym Troilus slough the fierce Achilles.

(V 1805-1806)
III. Major Settings.

The broader view of the poem shows its general plot—a tragic story of Troilus' love, paralleling the fate of Troy. As mentioned above, there is a sense of circling in the poem. There are alternations of seasons, the turning of the wheel of Fortune, and the cyclic relationship among the characters. That is, each character is related closely to others by family bond or by firm friendship; each person's action or reaction affects or reflects the actions of the others. Also, Chaucer seems even to combine tragedy and comedy in the circle.

In April, Troilus first falls in love with Criseyde and climbs "on the staire"—the wheel of Fortune (V 215). In the hot summer, Troilus' love reaches consummation. Yet, at the end of the third winter, Troilus' love is threatened. Then the following spring comes, Criseyde deserts Troilus, and Troilus feels that he is cast down by Fortune.

And therewithal his body sholde sterde,  
And with the sterde al sodeynliche awake,  
And swich a tremour fote aboute his herte,  
That of the fere his body sholde quake;  
And therewithal he sholde a noyse make,  
And same as thogh he sholde falle depe  
From heighe o-lofte; . . .  

(V 253-259)

Finally, Troilus' soul goes to the eighth sphere to enjoy eternal peace.

Criseyde is the daughter of the traitor, Calchas, and the niece of Troilus' bosom friend, Pandarus. The latter relation assists Troilus' approach to Criseyde, but Calchas' state is a factor which jeopardizes the continuance of Criseyde's love for Troilus. It is
through the close relationship between Troilus and Pandarus, and between Pandarus and Criseyde, that Troilus is able to be rewarded with Criseyde's love. At the end, Pandarus regrets the friendship (and implicitly his relationship to Criseyde) and his efforts to help Troilus to get over his first sorrow—love-longing—because it seems that he has led Troilus to the second sorrow of being deserted by love.

Near the end of the poem, Chaucer addresses his completed work:

Go, litel bok, go, litel myn tragedye,
Ther God thi makere yet, er that he dye,
So sende myght to make in some comedye!

(V 1786-1788)

Within the complete cycle of the tragic love-story, minor comic events occur. Troilus is rewarded with Criseyde's embrace, and in between the two events that constitute his "double sorrow", he utters joy at Criseyde's love and shows his gratitude to Pandarus.

He ^Troylus seyde, "O frend of frendes the alderbeste
That evere was, the sothe for to telle,
Thow hast in hevene ybrought my soule at reste
Fro Flegetoun, the fery flood of helle; . . ."

(III 1597-1600)

Moreover, the whole poem may be viewed as a comedy since Troilus is ultimately "redeemed"—that is, translated to the eighth sphere.

Therefore, the structure of Troilus' story includes a small comedy of Troilus' requited love within a tragedy of Troilus' losing of his love, and both are included within the larger circle of the final comedy of Troilus' redemption.

Chaucer's narrative seems to be about the eternal struggle of humanity against something beyond its own control. Time, place and character become instruments for narrating this struggle. The ordi-
nary elements of setting, namely time and place, have already been considered. Character, however, may be seen as a further, less obvious element of Chaucer's setting. The characters manifest the haughty nature of man arguing blindly for free will and conceiving plots to build up unlawful relationships of love, all the while ignoring the manoeuvring of nature, which in the poem is presented under the guise of the pagan gods and the stars. Yet only because of God's benignity does man enjoy harmonious peace. Therefore, even the characters sometimes seem like pieces of furniture in Chaucer's constructing. Rarely are the characters in action; they usually make static appearances. Crisseyde is first depicted standing in silence in the temple:

And yet she stood ful lowe and stille allone,
Byhynden other folk, in litel brede,
And neizh the dore, ay undre shames drede,
Simple of atir and debonaire of chere,
With ful assured lokyng and manere.

(I 173-182)

She seems to be presented there to be watched, as are the other belongings of the temple. Just as the temple and the images of gods are worshipped by the people, so Crisseyde is adored and glorified by Troilus. Troilus, on the whole, is even more motionless—either watching, listening or lying weening on his bed. Pandarus is the most active person among them all. His underlying mission is to act as a co-between for Troilus and Crisseyde, but most of the time he is only talking or joking. Throughout the whole poem, there are only a few lines of explicit characterization given by Chaucer (V 320-323).

At the end of the poem, Pandarus explicitly declares his inability to help Troilus out of sorrow.
"God woot that it a sorwe is unto me!
And dredeles, for hertes ese of yow,
Right fayn I wolde amende it, wiste I how.
And fro this world, almyghty God I preye
Delivere hire soon! I kan namore seye."  

(V 1739-1743)

Pandarus disappears from the stage after this. Minor characters also appear and disappear with little comment.

In spite of the static quality of most of the characters, Chaucer presents compound and complex settings through juxtaposing the virtuous human relations—the sympathy of Hector, the loyalty of Pandarus, the generosity of Deiphebus, and the passion of Troilus—with faulty human nature, especially in the selfishness and betrayal of Calchas and Criseyde. Within this complex web of settings, the fact of human frailty and blindness to truth seems to be Chaucer's moral of the poem, if there is any intentional moral. Nevertheless, Chaucer only presents the actual complicated life of the world—a world often ignorant of the benign governing of the Almighty above it.

Furthermore Chaucer's use of constructive images—images associated with constructing—reinforces the complex design of the poem and makes it into a solid structure. The house image is one of the most dominant. In his essay entitled "Some Structural Functions of Lyrics in Chaucer's Troilus and Criseyde" Mr. Artem Lozynsky discusses particularly Chaucer's use of the house image in connection with the word "dwell". He feels that Chaucer takes advantage of the various meanings of the word "dwell", which can be used as a verb and as a substantive.
The Middle English Dictionary and scholars such as A. C. Baugh and F. N. Robinson define the word "dwell" as having a wide range of meanings. What follows is a combination from various sources.

**dwell:** a sojourn, stay, delay.

_make a dwell:_ to linger, tarry.

_dwellen:_ to dwell, remain, tarry, survive; to procrastinate; to linger, take time; to have one's abode, reside, live; to be contingent or depend upon something; to inhabit a country.

_dwellen with:_
- to cohabit with somebody; to be in the condition of a follower or attendant;
- to be physically attached to something;
- to adhere to; to press upon somebody in combat;
- to remain in a certain condition or state;
- to continue to be (as specified);
- to continue to belong (to somebody); to continue in existence; to continue steadfastly; to persist in an action.

_make dwellinge:_
- to delay; to make a habitation;
- to make a pause or digression in a narrative;
- to make a staying (in a place);
- to wait.

_make a dwellinge:_
- to stay, to continue on (in) office,
- to continue in existence.

A brief survey of the use of the word "dwell" in the whole poem will provide a clear illustration of Chaucer's house imagery. The story of Troulus starts with Calchas' discovery that Troy is in too
perilous a state for him to remain dwelling in the city and
... to the Greekes oost ful pryvely
He stal anon.  

(I 80-81)

Calchas' treason is contrary to the sense of stillness of staying and dwelling. Also, Calchas' desertion of Troy and his removal to the Greek camp may be taken as his changing of his house—his dwelling—from one place to another. His foreknowledge of the doom of Troy causes him to become a traitor, and this betrayal shades the unfortunate love affair between Troilus and Criseyde. While the tragedy of Troilus begins with Calchas leaving his native dwelling, Chaucer ends the poem metaphorically with Troilus' soul being lifted to heaven "ther as Mercurye sorted hym to dwelle" (V 1827).

Noticeably also, physical dwelling and metaphysical dwelling are juxtaposed when Crisseyde leaves Troilus:

For which Crisseyde moste out of the town,
And Troilus shal dwelien forth in pyne
Til Lachesus his thred no lenger twyne.  

(V 5-7)

Crisseyde follows her father's steps and goes to live in a tent in the Greek domain, while Troilus remains in a "dwelling" of pain—an emotional condition.

Mr. Lozynsky suggests also that Chaucer, by using the word "dwell", makes both his material and his telling of it a kind of house, in which the reader dwells. Metaphorically, the narrator moves the reader from "house" to "house", and the reader is engaged with him in the process of building and furnishing on a different level, as the characters in the story are engaged in a similar
Thus, Chaucer is "building up" his settings through his house image. The effectiveness of the house image on the whole, and its connection with the comprehensive reading of the poem, are significant as revealed above. Next, a detailed survey of the settings is intended.

Studying the importance of the house image is one way of seeing Chaucer's use of the settings. In Book I, having been deserted by her father, Criseyde is immediately faced by a "housing" problem in Troy. She seeks refuge and security from Hector, who grants her residence in Troy and promises protection (I.119-131). Hector's assistance gives a solid foundation for Criseyde's staying in Troy. Ironically, Criseyde is safe from other men (I 122) in Troy, but she seems prepared to generate Troilus' passion. Obviously, Chaucer constructs his plot step by step. As in a mason's laying of bricks, the first layer of foundation is firm and solid. Before giving ground for Troilus to love Criseyde, Chaucer makes sure of Criseyde's dwelling in Troy, and also arranges the shadows of the possibility of a tragedy: Troy is perilous, Criseyde's dwelling in Troy has been a problem as a result of her father's treason.

The second important house mentioned is that of Deiphebus. Deiphebus is Troilus' most beloved brother (II 1386-98). Under the excuse of securing his niece's dwelling in Troy, Pandarus asks Deiphebus to give a dinner-party to introduce Criseyde to the royal

family. In Il Filostrato, Boccaccio only suggests the intimacy of Deifebo and Troilo (Canto VII 79ff.)\(^5\). Chaucer, in addition to strengthening the relationship between Troilus and his brother, enlivens the role of Pandarus in this part. By Pandarus' ingenuity, a meeting of the royal family in Deiphebus' house is held, particularly for the formal meeting of Troilus and Criseyde. This house, which belongs to one of Troilus' close kinsmen, is used as another step for the lovers to ascend into closer acquaintance. It serves as a vestibule to the establishment of Troilus' and Criseyde's love.

Thereafter, Pandarus arranges further meetings for the lovers. In Book III, he even provides his own house for a private gathering. His cunning plot is helped by fate, which grants stormy weather. Owing to the storm, Criseyde has to stay at Pandarus' palace; this enables Pandarus to lead her to the special chamber which he has prepared, with a secret "stewe"—a closet—for Troilus to hide in.

It seems significant that Troilus discovers Criseyde for the first time in the temple, a public place, among all kinds of people next, they make formal acquaintance at Deiphebus' house, among his royal kinsmen. Compared to the previous occasions, the meeting at Pandarus' palace is more private, being confined to the three principal characters. In the temple where Troilus first catches sight of Criseyde, he is among a group of young knights. At Deiphebus' house, the dining company—Helen, Pandarus, Criseyde, Antigone, Tarbe (Criseyde's sister), and others—is anxiously discussing Troilus' illness, while he lies, lonely, in an upstairs chamber.

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Criseyde is led to meet Troilus through the large crowd of the temple, then through a royal dinner party, and finally to the bedchamber at Deiphebus' palace. Then in Book III Pandarus leads the lovers to a most private chamber, where there will be just the three of them. Criseyde's maids are even kept away from this room so that Troilus and Criseyde are able to enjoy their meeting. Furthermore, Pandarus cunningly makes Criseyde take an oath that she has no lover. Troilus rushes into the room and kneels in front of Criseyde's bed. He begs her mercy and faints because of the thought that he has hurt Criseyde's self-respect. Pandarus, acting as director, never loses an opportunity to assist Troilus, and throws Troilus into the bed, into Criseyde's arms. Humorously, this skillful opportunist remarks at this moment:

... "If ye be wise, Swouneth nought now, lest more folk arise!"

(III 1189-1190)

In this scene Chaucer grants Pandarus the total manoeuvring force; even the supernatural forces are conforming to his plot. And Pandarus is almost equated with the Almighty:

But, God and Pandarus wist al what this ments.

(II 1561)

Yet Pandarus' choice of his own house for setting in which to further his scheme, and his employing of all the possible chances, should remind the reader of the skill of the author in using settings to continue his story. Pandarus is but the puppet, directed by Chaucer to advance the cunning plot. When the lovers have been drawn together away from the crowd, in the most enclosed chamber, the narrator adds:
Nought endeth it to yow, syn they ben met,
To axe at me if that they blithe were; . . .

(1691-1692)

Before long, after the consummation of their love, Troilus' and Criseyde's joy comes to an end. Meanwhile, the house image breaks asunder. Criseyde is obliged to leave her lodging in Troy when Calchas requests that she come to the Greek camp. That she leaves an apparently well-established city and goes to the Greek camp insinuates that the action is foolish. Also, in moving from a lodging that is a palace to a tent, Criseyde seems to lose her security. Her action parallels her desertion of the well-established love with Troilus for a shaky new love with Diomede. She is in need of protection and, therefore, dependent upon Diomede. But ironically, of course, she is more secure, since she leaves a city which is doomed to destruction, and forsakes her secret, hopeless love with a doomed prince, Troilus, to accept a promising, willing Greek warrior, Diomede. In the same fashion that she previously rationalized Troilus' love for her, Criseyde repeats her brooding thoughts over Diomede's courtship.

When she first heard about Troilus's love for her, Criseyde

. . . gan to caste and rollen up and down
Within hire thought his excellent prowess,
And his estat, and also his renown,
His wit, his shap, and e'k his gentilesse;

(II 659-662)

and now, having listened to Diomede's praying for her "mercy",

Cris eyde goes into her tent, and meditates:

Pee tornyng in hire souls ay up and down
The wordes of this sodeyn Diomede,
His grete estat, and peresl of the town,
And that she was allone and hadde nede
Criseyde's longing for a solid shelter makes her swear, though betraying Troilus, her future faithfulness to Diomede:

"Thei sol seyn, in as mucche as in me is,
I have hem don dishonour, weylaway!

And that to late is now for me to rewe,
To Diomede algate I wol be trewe."

It seems that in using the house image Chaucer leads his readers to look first from outside the "house" of the love affair, then from within. The narrator leads the audience closer to the lovers and into sympathy for them by narrowing the focus of the scene: from the temple of Palladion (I), through Criseyde's garden and Deiphebus' palace (II), to the bed chamber at Pandarus' house (III). Finally in Book V, when the lovers are separated, the narrator guides the audience away from the Trojan battlefield, or any particular house, and into a cosmic domain, where the audience seems to be asked to dissociate itself from Troilus' love, and is advised to lift its heart to Christ—true and eternal love. Thus, the house image is established alongside of Troilus' love. The city of Troy, along with Hector's protection, Deiphebus' dining hall, and Pandarus' bedchamber, encloses the warmth of Troilus' and Criseyde's love. The lovers' joy ends with the departing of Criseyde from the lodging in Troy. Echoing Calchas' betrayal of his city, Criseyde is shamed forever for deserting Troy and Troilus. Although Chaucer does not explicitly associate the fall of the city with the end of Troilus' love-affair, it is known that Troy is destroyed soon after the events of the poem. In the readers' mind, the fall of Troy is
left as the resounding of the cracking of Troilus' love.

Besides palaces and houses, the temple is another significant setting in the poem. In Book I, the temple of Palladion serves as a symbol of gathering. People come together in the temple for the purpose of worshipping as well as for attending a spring fair. Criseyde appears among the worshippers. Into this temple, Troilus walks with pride, thinking that he is free from the folly of the god of love. Ironically, he scorns people striving for and doting on their love.

"O veray fooles, nyce and blynde be ye! Ther nys nat oon kan war by other be."

But before he goes out of the temple, Troilus is caught by Love in watching Criseyde.

The temple of Palladion has another important aspect, however, besides that of gathering-place. It symbolizes divinity. Within the divine building, Crisseyde first comes into Troilus' eyes and heart. She surpasses the rest of the people in the temple and is isolated from the public.

"She stood ful lowe and stille allone, . . ."

Her beauty stimulates Troilus' love and inspires his courtly manners, and Crisseyde herself is glorified and deified by Troilus' worshipping of her. Troilus calls out "mercy" right after he finds Crisseyde in the temple (I 276). Merely by looking at his lady, Troilus seems to be excited and inspired.

And of hire look in him ther gan to quyken
So gret desir and such affeccioun,
That in his hertes botme gan to stiken
Of hir his fixe and depe impressioun.
Lo, be that leet hymselven so konnynge,
And scorned hem that Loves peynes dryen,
Was ful unwar that love hadde his dwellynge
Withinne the subtile stremes of hir yen;
That sodeynly hym thoughte he felte dyen,
Right with hire look, the spirit in his herte.

(I 295-307)

As the temple is of the noble and divine domain, so the love
of Troilus and Criseyde, which starts within the temple, is lifted
up to a divine state. Moreover, the structure of the temple is
identified with the shelter of their love. This particular place is
ever cherished by Troilus. Despairing, he seeks consolation there
in Book IV, and there Pandarus finds him.

Goth Pandarus, and Troilus he soughte,
Til in a temple he fond hym al allone,
As he that of his lif no lenger roughte;
But to the pitouse goodes everichone
Ful tendrely he preyed, and made his mone,
To doon hym sons out of this world to pace;
For wel he thoughte ther was non other grace.

(IV 946-952)

Pandarus urges Troilus to take practical action by going to
Criseyde’s house and contriving better plans for the future (IV 1086-
1123). The temple and the house serve a function in revealing the
difference between the idealistic temper of Troilus and the
practicality of Pandarus.

In Book V, while waiting for Criseyde’s return, Troilus goes
to visit the places in which he and his beloved have enjoyed their
love. From a panoramic view of the city, Troilus points out the
temple of Palladion:

"And in that temple, with hire eyen cleere,
Ye kaushte first my righte lady dere."

(V 566-567)
Just previously to this Troilus had visited Criseyde's empty palace; he praised the building:

"O paleis, whilom crowne of houses alle,
Enlumyned with sonne of alle blisse!
O ryng, for which the ruby is out falle,
O cause of wo, that cause hast ben of lisse!
Yet, syn I may no bet, fayn wolde I kisse
Thy colde dores, dorste I for this route;
And farwel shryne, of which the seynt is oute!"

(V 547-553)

It is significant that Criseyde's house and domain is compared to a shrine. In a sense, Criseyde's palace takes the place of the temple; at the same time, Criseyde is glorified as a saint.

In connection with the outcome of Troilus' ascending into heaven at the end of the poem, the temple seems a limited enclosure of the relation between gods and man. Inside the temple, Troilus never does have free will. Though he scorns worldly love at first, he is punished by Love when he falls in love with Criseyde. Inside a temple, he cannot see the choice of man's free will clearly. Only when his soul is lifted to the heavens, beyond the covering of the roof of a house or a temple, and is dwelling among the omniscient gods, can he see the earth as it is—or as the narrator would have us believe it to be. Only at the level above, can he really scorn worldly events.

And down from thennes faste he gan avyse
This litel spot of erthe, that with the se
Embraced is, and fully gan despise
This wrecched world, and held al vanite
To respect of the pleyn felicite
That is in hevene above; . . .

(V 1814-1819)

After showing Troilus' final realization of the "vanite" of "this wrecched world" and "the pleyn felicite" "in hevene above", the
narrator advises the young folks to lift their love to the true God (V 1835–1855). Being led away from Troy, and less involved in the worldly surroundings, the audience may also see clearly the implication of man's free will to choose between the eternal love of God and the momentary lust of the world.
IV. Minor Details of Setting.

Chaucer shifts his major settings frequently from general historical background to personal, private surroundings. The minor settings, however, are sometimes significant also, in that they reflect and foreshadow the main plot of the story of Troilus and Criseyde.

Among the minor settings, the image of the siege of Thebes may be considered first, for it is mentioned significantly twice in the poem (II 81-107, V 1485-1496), and is parallel to the basic setting of the siege of the Trojan War. Thebes is first mentioned when Criseyde and two other ladies sit in a paved parlour at her palace, listening to another maiden reading the geste of the siege of Thebes. At this very moment, when a romantic atmosphere already exists, Pandarus comes in intending to introduce his noble friend, Troilus, into Criseyde's heart. Criseyde outlines the passage that they have read to Pandarus:

"This romance is of Thebes that we rede;
And we han herd how that kyng Layus deyde
Thorough Edippus his sone, and al that dede;
And here we stynten at thisse lettres rede,
How the bishopp, as the book kan telle,
Amphiorax, fil thorugh the ground to helle."

(III 100-105)

Since Criseyde seems to be taking joy in Amphiorax's fall, who was one of the Seven against Thebes, her sympathy towards Thebes is implied. As she is a Trojan within the Greek siege, she is apparently comparing Troy to Thebes. Then her attitude towards Thebes becomes a revelation

1 Chaucer's classical authority for the siege of Thebes is the Thebaid of Statius, of which a Latin summary is inserted in the MSS. of Troilus and Criseyde. See Robinson, The Works of Geoffrey Chaucer, "Note" and "Proper Names", p. 818 and p. 993.
of her anxiety about the siege of Troy, and also a reminder to the reader of the perilous situation of Troy. Troy is no less doomed than was the other city. Therefore, Thebes echoes and foreshadows the fate of Troy.

Pandarus' reaction to Criseyde's reading of the siege of Thebes is far different from Criseyde's inclination. She worries about her living in Troy, if Troy falls, and tells her uncle that the best news she expects is the retreat of the Greeks (II 120-124). Pandarus objects to her interest in the siege of Thebes and draws the topic of their conversation back to practical life. He disapprovingly says to her that they should leave the twelve volumes of the geste alone.

"But lat be this, and telle me how ye fare."

(II 109)

He coaxes her to take off her widow's habit and to accept her fortune.

"For prouder womman is ther noon on lyve, And ye it wist, in al the town of Troye."

(II 138-139)

Pandarus keeps on joking and chattering with Criseyde. Not for nearly two hundred lines in the poem does he reveal the important information that he has been concealing:

"The noble Troilus, so loveth the, That but ye helpe, it wol his bane be."

(II 319-320)

The second significant reference to the siege of Thebes occurs in Cassandra's interpretation of Troilus' dream after Criseyde has left Troy for the Greek Camp (Book V). Troilus has an ill omen in the dream, that a boar is set between Criseyde and himself. Cassandra, the sybil and sister of Troilus, interprets the boar as the image of
Diomede, who will hinder the reunion of Troilus and Criseyde (V 1513-1519). Cassandra traces back the ancestry of Diomede to the hero, Meleager, who slew the fierce boar that Diana had sent to plague the impious Greeks. Tydeus, whom Chaucer treats as a descendant from Meleager,\(^2\) comes to Thebes and claims the rule of the city (V 1186-1187). Diomede is the offspring of the boar-killing hero. To the reader, the boar image is clearly meant to be Diomede, though Troilus refuses to accept the interpretation in his first reaction to his sister's prophecy. Since the boar is an image of victory, Diomede's status is elevated and the potentiality of his winning in love increases. Meanwhile, Troilus is doomed, and his fate is foreshadowed by his dream associated with the fall of Thebes. Thus, mention of Thebes not only prefigures the fall of Troy, but also suggests the failing fortune of Troilus.

Other minor settings are the individual chambers. In Troilus' bedchamber, a viewer can only find a single piece of furniture, the bed. Chaucer makes no effort to describe any other object in Troilus' room. The bed, appearing alone as it does, signifies the loneliness and isolation of the hero. Furthermore, the bed serves as an image of the conventional despair and sorrow of the courtly lover. It seems to be a supporter of the heaviness of love-sickness and sorrow, as Troilus often sinks into his bed while seeking consolation. But the bed is also like a vessel, which keeps and maintains, or brews and ferments its contents. Once Troilus lies on his bed, he reveals

his inability to react or proceed in a certain situation. In bed he often becomes much more depressed, and even desires death (I 420, 460, 573, et passim).

"... I wol be ded.
O deth, that endere art of sorwes alle,
Come now, syn I so ofte after the calle, ..."

(IV 500-520)

For instance, right from the temple of Palladion, where Troilus is attracted by Criseyde's outstanding beauty, Troilus comes home to his bed, sick and lonely:

And whan that he in chambre was allone,
He doun upon his beddes feet hym sette,
And first he gan to sike, and eft to grone,...

(I 358-360)

Thus gan he make a mirour of his mynde,
In which he saugh al holly hire figure; ...

(I 365-366)

"Alas! what is this wondre maladie?
For hete of cold, for cold of hete, I dye."

(419-420)

Troilus has been introduced within the courtly convention. He performs two roles: that of a haughty knight and warrior, and that of a groaning lover in a lonely sick-bed. Throughout most of the poem, Troilus can be found in bed groaning for love, unless he is coming back from the battlefield. Pandarus is the first to discover Troilus' chamber and sees the prince brooding and moping in bed. In the course of Pandarus' confidential talk, the truth of Troilus' sickness is revealed. Pandarus says:

"I wol parten with the al thi peyne,
If it be so I do the no comfort,
As it is frendes right, soth for to seyne,
To entreparten wo as glad desport,
I have, and shal, for trewe or fals report,
In wrong and right iloved the al my lyve:
Hid nat thi wo fro me, but telle it blyve."

(I 589-595)

At last, Troilus answers:

"Love, ayains the which whose defendeth
Hymselfen most, hym alderlast avaylleth,
With disespeyr so sorwfulli me offendeth,
That streight unto the deth myn herte sailleth."

(I 603-606)

In an attempt to solve the problem, Pandarus manages to bring an initial consolation to Troilus by leading Criseyde to him in his alleged sick-bed in Deiphobus' house (III 139ff.). Later, Pandarus temporarily cures Troilus' love-sickness by throwing him into Criseyde's bed at Pandarus' own palace (III 512). Yet, at the end, Criseyde is sent to the Greek camp, and Troilus again buries himself in his own bed (V 22 ff.), groaning and longing for his love again. But after experiencing the dream of the boar and the sight of Criseyde's brooch on Diomede's armour, Troilus realizes that Criseyde is betraying him. Once he knows he is deserted, he leaves his sick-bed, and becomes a fiercely fighting warrior.

And dredeles, his ire, day and nyght,
Ful cruwely the Grekis ay aboughte;
And alway moost this Diomede he soughte.

(V 1755-1757)

In contrast to the simple presentation of Troilus' dwelling, Criseyde's house is depicted as elaborate and complicated, befitting the beautiful and complex heroine of the poem. When Troilus is alone in his bed, he is always in a sorrowful and miserable state; but for Criseyde, her appearances in bed are mostly pleasant. She has a promising love-dream (III 925-931); and while still in bed
on the morning following her stay at Pandarus' palace she jokes with her uncle (III 1555-1575). Only on one occasion is her connection with her bed similar to Troilus' relation with his: she experiences despair and sorrow when she is informed of the news that she has to leave Troy.

Criseyde, ful of sorweful pite,
Into hire chambrre up went out of the halle,
And on hire bed she gan for ded to falle,
In purpos neevere thennes for to rise; . . .

(IV 731-734)

Besides the bed-chamber, however, Criseyde's palace has a beautiful garden, a "paved parlour", etc. As has been discussed above, when Pandarus comes to give her the message of Troilus' love, Criseyde is with lady-companions enjoying the reading of the romance of Thebes in her "paved parlour" (II 82). This incident may suggest that love is established within Criseyde on firm ground--"paved", solid, and ready for love. Having been impressed by Troilus' love for her, Criseyde in her private room feels as if she has drunk a love-potion (II 651). Later, with a heart filled with love, she goes to join three nieces (II 814) in her blossoming May garden--the proper setting for the cultivation of love.

This yerde was large, and rayled alle th' aleyes,
And shadowed wel with blossmy bowes grene,
And benched newe, and sanded alle the weyes,. . .

(II 820-822)

Meanwhile, their entertainment is changed from reading the siege of Thebes to listening to a Trojan love song by Antigone, Criseyde's niece (II 827-875). Criseyde has just been debating within herself whether or not to accept Troilus' love. She has thought about Troilus' nobility and his knighthood, about the
possibility that her love might make her forfeit her liberty (II 773),
about untrue manhood (II 786), and people's wicked tongues (II 785, 801).

In the midst of her tempest of hope and fear,

Now hoot, now cold; but thus, bitwixen tweye,
She rist hire up, and wente here for to pleye.

Now, Antigone bursts forth into her enrapturing love song.

. . . "O Love, to whom I have and shal
Ben humble subgit, trewe in myn entente,. . .

"For nevere yet thi grace no wight sente
So blisful cause as me, my lif to lede
In alle joie and seurte, out of drede.

"Al dредde I first to love hym to bigynne,
Now woot I wel, ther is no peril inne."

This song reflects and consoles Criseyde's heart. The garden
scene heightens the impression that Criseyde is not able to resist
being led into love. It also intensifies the reader's interest in
the mental state of the heroine.

Noticeably, the beautiful garden scene presents an optimistic
view. There is a youthful and growing yearning for life in the
"blosmy bowes grene" (II 821). It is also in this garden that
Pandarus delivers Troilus' first love-letter to Criseyde (II 1114-
1117). Her acceptance of his letter (II 1155-1161) and eagerness to
read it (II 1174-1179) are evidences of yielding. The genial aspect
of Troilus' and Criseyde's love that is presented here stands out
in the tragedy of the poem. This bright flowering garden can also
be seen as an ironic contrast to the dire background of the Trojan
Criseyde's chamber is also an enclosure for meditation, as is that of Troilus. After Pandarus left her with the information of Troilus' love,

Criseyde aros, no lenger she ne stente,
But streght into hire closet wente anon,
And set hire doun as style as any ston,
And every word gan up and down to wynde
That he had seyd, as it com hire to mynde;

And wax somdel astoned in hire thought,
Right for the newe cas; but whan that she
Was ful avysed, tho fond she right nought
Of peril, why she ought afered be,
For man may love, of possibilite,
A woman so, his herte may tobreste,
And she naught love ayein, but if hire leste.

(II 598-609)

Chaucer adopts from Boccaccio and narrates at length Criseyde's rationalization of her attitude about returning Troilus' love (II 659-812). She thinks about the pros and cons of their love, and comes to a practical conclusion:

" . . . He which that nothing undertaketh,
Nothyng n'acheveth, be hym looth or deere."

(II 806-807)

it is in her "closet" that she writes her first letter to Troilus

And into a closet, for t'avise hire bettre,
She wente allone, and gan hire herte unfettre
Out of desdaynes prison but a lite,
And sette hire doun, and gan a lettre write, . . .

(II 1215-1218)

Later, in her father's "faire bright tent" within the Greek camp, and again in bed, Criseyde rationalizes her relationship with Diomede. In a single stanza, Chaucer shows the brief meditation of

Criseyde. She decides that she is alone and needs a friend, and therefore accepts Diomede's love (V 1023-1029). Therefore, the image of chamber and particularly the image of bed seem to imply, besides the union of the lovers, their separateness and loneliness before and after.

In addition to her garden and chamber, the window of Criseyde's palace functions significantly, in two ways. First, it is only at Criseyde's palace that a window is mentioned in an important way. It is an opening of the closed building, through which Criseyde meets the outside world. By Chaucer's original addition, Criseyde meets the eyes of Troilus through the window of her house just as she is thinking over Pandarus' revelation. Chaucer lets Troilus pass by Criseyde's window in his victorious state (II 505-6307). Next time, Pandarus leads his niece to the "wyndowe next the strete", and she sees Troilus riding on a horse in their direction (II 1186-1192). It seems to be a hint that Criseyde herself might be a person with a soul exposed to the world, ready to accept others' offerings and willing to give whatever she has—even her beauty. Secondly, the window also serves as an entrance of influence from outside. The voice of the crowd, which praises Troilus, reaches Criseyde through her open window. The sight of Troilus' victory and knightly ride becomes meaningful for Criseyde through this window. Thus, the window is an entrance to let the love-potion pour into Criseyde's widow's heart. Through the senses of sight and hearing, Criseyde's love for Troilus is generated: ears and eyes are the entrances by which the outer world reaches the soul. Ironically, being a widow and inside a house, Criseyde has an open window and open heart for
worldly affairs. She appears gullible and easily persuaded, since she obeys and believes whatever she is told by Pandarus, Diomede and even a crowd in the street. Thus, the window at her palace may be not only—as physical setting—an entrance for outside influence, but also a revelation of Criseyde's character; that she is:

Charitable, estatlich, lusty, and fre;
Ne nevere mo ne lakked hire pite;
Tendre-heried, slydyng of corage; . . .

(V 823-825)

The window is also the major difference between Troilus' house and Criseyde's. Troilus' palace is an isolated enclosure, in which Troilus is always confined by himself or with his close friend while, Criseyde's palace has an open garden and an open window for contact with the outside world. This fact can be connected with her rationalization and introspection about people's reaction to her accepting and deserting Troilus. She is much more concerned about people's opinion that Troilus is; she is afraid of jealousy (II 753), wicked tongues (II 785, 804), and is conscious of her reputation:

"What trowe ye the peple ek al about
Wolde of it [if she and Troilus should run away] seye?
It is ful light t'arede."

(IV 1569-1570)

"Allas! of me, unto the worldes ende,
Shal neyther ben ywritten nor ysonge
No good word, for thise bokes wol me shende.
O, rolled shal I ben on many a tonge!"

(V 1058-1061)

Chaucer uses the openings of the blossoming garden and the window at Criseyde's palace to reveal her credulity. She is inclined to depend upon anyone to whom she can become attached.

At Deiphebus' house, besides the aspects mentioned in chapter III,
there is another minor detail in setting that is worth noting. The stairs in Deiphbus's house serve an outstanding function; they show a further development of Troilus and Criseyde's love and elevate the state of love. The dinner party Deiphbus gives is held downstairs, while the allegedly sick man, Troilus, is lying upstairs. Helen and Deiphbus are anxious to have Troilus cured, and come upstairs to see Troilus first. Troilus gives them a letter from Hector, and they go downstairs into the garden to read it. Criseyde, aware of her own healing power for Troilus' illness ("Best knowd I yet ben hys leche" [II 1582]), performs her actual healing in her meeting with Troilus in the upstairs chamber. Her greeting words soothe Troilus, when she explains her two reasons for coming to him:

"First, you to thonke, and of youre lordshipe eke
Continuance I wolde yow biseke."

(III 76-77)

Accepting his love, she says:

"And shortly, deere herte and al my knyght,
Beth glad, and draweth yow to lustinesse,
And I shal trewely, with al my myght,
Your bittre tornen al into swetenesse; • • •"

(III 176-179)

The discussion and concern of Helen, Deiphbus and the rest of the company about the method for curing Troilus ("And every wight gan waxen for accesso/ A leche anon," [II 1548-1549]) are inferior to Criseyde's remedy of granting love to him. Criseyde cures Troilus' sickness of heart right in the chamber upstairs, while the rest of the relatives and friends discuss or offer suggestions for therapy downstairs. Love is situated higher than the humanity of Troilus'
folks, as manifested by the choice of an upper chamber. Noticeably, Chaucer starts a new book for emphasizing the first meeting of Troilus and Criseyde, though the dinner party at Deiphebus' house is carried on from the previous book. Also, the stairs that the characters have to climb before they meet in the chamber may be considered an actual development of plot. Besides reminding the reader of the author's carefully laid, step-by-step construction of his story, the ascending stairs may also be connected with Troilus' climbing up on the wheel of Fortune (1215), when Love first catches him. Now it is Criseyde's turn to climb up Fortune's wheel. She ascends, physically and figuratively, to accept Troilus' love.

Pandarus' house is also similar to his personality: cunningly designed, and suitable for all occasions. He takes advantage of all the situations and persons available which may help him to bring Troilus and Criseyde together. Chaucer grants Pandarus the utmost power in manoeuvring events. Pandarus has endeavoured to find out the cause of Troilus' illness, and desperately tries to cure him. He takes a role similar to Cupid's and Mercury's when he delivers Troilus' message of love to Criseyde. Later, he appoints himself to plot and create an occasion, as Jove does, for the lovers to meet. He makes Deiphebus and the others help without their being aware of their own contribution. Further, he chooses his own house as the stage on which to carry out his plan. Fortune becomes his co-conspirator when he invites Criseyde to supper at his palace. A heavy rainfall hinders his niece's departure, and enables Pandarus to lead Criseyde to a room which seems especially prepared for her. This bedchamber at Pandarus' house is unusually designed and different from
the other ones described. It is a private enclosure, from which
even the chambermaids are kept away. Pandarus tells his niece,

... "Here at this closet dore withoute,
Right overthwart, youre wommen liggen alle,..."

(III 634-695)

But there is a secret small room and a secret door attached to the
chamber. In the darkness of the night, Pandarus opens the "stuwe
doore".(III 698)--the door of a small room, where has kept Toilus
during supper--and through a trap-door he brings Troilus into
Crisseyde’s room. He lets Troilus hide in the shadows and he himself
starts a conversation with Crisseyde. Deliberately he impresses her
with Troilus’ faithfulness in love, and makes her submit to his own
governance (III 945). Then he leaves Crisseyde and Troilus alone
with their passion. Pandarus’ appearances and departures through the
secret door and his slipping into the darkness in this scene are
always well-timed.

Though Pandarus intervenes in the course of Troilus’ and Crisseyde’s
love as a _deus ex machina_, he is still a mortal. The setting of this
scene at Pandarus’ palace reveals his limitation. The event takes
place on a dark, stormy night (III 624-626). He does his action
when

The sterne wynd so loude gan to route
That no wight oother noise myghte heere: ...  

(III 743-744)

The trap-door and the secret closet also indicate the secrecy of the
meeting of these lovers. Not only must Pandarus operate in darkness
and secrecy; he can intervene only for those close to his reach. He
does temporarily give Troilus relief from pain when he first unites
the lovers. But once Crisseyde leaves Troy and goes beyond the other end
of the battle-field, Pandarus is ineffective. He appears as the practical mortal man, endeavouring vainly to go beyond his ability. Throughout the whole poem, his appearance is temporary, as is Troilus' and Criseyde's love, and as are Pandarus' unfruitful efforts to appease Troilus' sorrow. Pandarus is presented in the middle of the first book, prospers in the second and third books, and finally fades away into obscurity through Book IV, disappearing before the poem ends.
V. Conclusion.

Chaucer builds up the story of Troilus and Criseyde carefully. While adopting conventions, he adds his own invention. Throughout the poem the audience is made constantly aware of the existence of the narrator. Not only does Chaucer use the physical background of Troy, mediaeval theology and determinism, the conventional code of courtly love, and his characters as instruments and ornaments to convey the story of Troilus; but he also presents the narrator of this poem in a way related to setting. Dorothy Bethurum¹ points out that although Chaucer emphasizes the narrator's detachment and ignorance—he does not "dar to love for myn unliklynesse" (I 16)—and has him insist throughout the poem that he is completely dependent on "myn auctour"; nevertheless this narrator is more deeply involved than other narrators in Chaucer's works. (Cf. the narrators of The Book of the Duchess, The House of Fame, The Parliament of Fowls, The Romaunt of the Rose, etc.) This poem is not a description of a dream or a vision, but is a romance, a straight narration, and the narrator must be a sympathetic participant in order to give his audience a concrete story. The narrator seems to be a figure pertaining to both the story and the audience, for at the same time he presents the story and represents the audience by commenting on it. His asides give introduction to and explanation of the essence of his story.

The narrator establishes at first a very intimate relationship with the audience. He addresses the audience in the second person,

¹ See Dorothy Bethurum, "Chaucer's Point of View as Narrator in the Love Poems," in Chaucer Criticism, II, 211-231.
as the partner of a conversation. The narrator is referred to as "I", the first person in the conversation, and often the compound first-person pronoun is used for both himself and the audience in his comments. For example, when Chaucer rephrases Boccaccio's question as to who could reproduce Criseyde's lament on the coming separation, he infuses the answer with humanity:

How myghte it evere yred ben or ysonge,  
The pleynyte that she made in hire destresse?  
I not; but, as for me, my litel tonge,  
If I discryven wolde hire hevynesse,  
It sholde make hire sorwe seme lesse  
Then that it was, and childisshly deface  
Hire heigh compleynte, and therfore ich it pace.  

(IV 799-805)

Sometimes, the narrator gives the humorous remarks of a kind heart.

When Criseyde catches sight of the Prince on horseback, and falls into meditation on love, the narrator wishes that this sight may have had a proper effect on the lady.

To God hope I, she hath now kaught a thorn,  
She shal not pulle it out this nexte wyke.  
God sende me swich thornes on to pike!  

(II 1272-1274)

Before consummation of the love the narrator expresses his sympathy with the lovers and would have an end of their unhappiness:

But now help God to quenchyn al this sorwe!  
So hope I that he shal, for he best may.  

(III 1058-1059)

He is also glad to see that the lovers enjoy their love

. . . But al swich hevynesse,  
I thank it God, was torned to gladnesse.  

(III 1399-1400)

Apart from invocations to gods, "thou", or "yow" is used only to address the audience. For example, the audience receives advice
at the end of the poem.

O yonge, freshe folkes, he or she,
In which that love up groweth with youre age,
Repayreth hom fro worldly vanyte,
And of youre herte up casteth the visage
To thilke God that after his ymage
Yow made, and thynketh al nys but a faire
This world, that passeth soone as floures faire.

(V 1835-1841)

The narrator expresses his consideration for the audience's interest in the story of Troilus only, and will not go into long digression. Yet, ironically, he often does go into long digressions, and this may be a revelation of the character of the good-natured narrator. He will not deal with the destruction of Troy,

For it were here a long digression
Fro my matere, and yow to long to dwelle.

(I 143-144)

but goes on in seven more lines concerning the situation of the siege of Troy. However, the narrator is very considerate and careful. He does not wish to offend any bright, gentle ladies on account of Criseyde's flaw. He says to his audience:

Bysechyng every lady bright of hewe,
And every gentil womman, what she be.
That al be that Criseyde was untrewe.
That for that gilt she be nat wroth with me,
Ye may hire giltes in other bokes se;
And gladlier I wol write, yif yow leste,
Penelooees trouthe and good Alceste.

(V 1772-1778)

Establishing even warmer contact in the relationship between the narrator and the audience, Chaucer frequently employs the pronouns "we" and "us."

Now let us stynte of Troilus a throwe,
That rideth furth, and lat us torne faste
Unto Criseyde, that heng hire hed ful lowe.

(II 687-688)
When Criseyde dreams, the narrator suggests changing his topic:

Now lat hire slepe, and we oure tales holde
Of Troilus, that is to paleis riden
Pro the scarmuch of the which I tolde, ...  

(II 932-934)

At Deiphebus' party,

But fie we now prolixitee best is,
For love of God, and lat us faste go
Right to th'effect, withouten tales me,
Whi al this folk assembled in this place;
And lat us of hire saluynges pace.

(II 1564-1568)

When Deiphebus and Helen read a letter from Hector the narrator adds,

Now lat hem rede, and torne we anon
To Pandarus, that gan ful faste prye
That al was wel, ...  

(II 1709-1711)

After letting the lovers formally meet at Deiphebus' house, the narrator suggests,

Now lat hire wende unto hire owen place,
And torne v / e  to Troilus ayein, ...  

(III 218-219)

The narrator gives a comical scene of Pandarus and Crisyde, and wishes to lead the readers' attention to Troilus, to reveal his joy in his love,

Now torne we ayeyn to Troilus,
That resteles ful longe abedde lay, ...  

(III 1583-1585)

All these incidents show the intention of the narrator to share his actions with the audience. These incidents also reveal how Chaucer links the narrator and the audience as co-workers for the creation of the poem. This close relationship between the narrator and the audience serves as a reminder to the readers of Chaucer's objectivity in the poem. He does not take sides with any characters, shows no preference for any particular doctrine or theories which he deals with, such as the courtly tradition,
Boethian philosophy, the argument about necessity and free will, the conventions of Destiny and Fortune. However, if one sees that Chaucer uses characters to liven the statement concerning those traditions, one can find that the narrator takes part as a functioning persona. This persona serves to convey the author's remarks and to arouse the audience's sympathy with the narration. The narrator seems a piece of the poem's property, making a bridge between the narration, and the audience. His modesty and naivete attract more attention and arouse more interest in the audience for the narration. Once the sympathetic relation between audience and narrator is established, the audience accepts the poem easily, although the author's final epigram seems to have the tone of a "moral Gower".

In the structure of the whole poem, the narrator occupies a prominent role. In Book I, an exposition, the narrator collects all the materials for the background of his story. The city of Troy, the main characters and the particular growing springtime are indicated all at once by the narrator, for he associates the Trojan tradition in the audience's memory with the doomed, yet heroic history of Troilus. Throughout Books II and III, Chaucer makes the narrator a commentator from the audience. (Cf. the quotations on pages 53 of this conclusion; there is more use of the pronouns "we" and "us" in Books II and III.) Pandarus has led the audience from palace to palace, from public gathering to private lovers' rendezvous. Thus, up to Book III, the structure of the love story is reaching its climax. In Book IV, Chaucer delves deeper into human hearts. The narrator reveals the retrospection and introspection of Troilus, and the lover's complaint against changing fortune. Here the story comes to the turning point.
In Book V, the denouement, Troy is no longer a centre of attention. The narrator leads his audience to view his creation apart from the earth. The setting of the final scene is the elevation of Troilus' soul to the "eighth sphere", from which a bird's-eye view of the whole story is presented. Through the narrator, Chaucer explicitly advises all young lovers to waste no passion on earthly joy, but to contribute it to glorification of the mightiest.

And loveth hym, the which that right for love
Upon a crois,oure soules for to beye,
First starf, and roos, and sit in hevene above;
For he nyl falsen no wight, dar I seye,
That wol his herte al holly on hym leye.
And syn he best to love is, and most make,
What nedeth feynede loves for to seke?

(V 1842-1848)

Thus in addition to the drama—performed on the heroic battle-field of Troy, in accordance with the code of courtly love, shadowed under the convention of Fortune, and resonant with the Boethian complaint—the love story of Troilus and Criseyde is ended with an epilogue of great lyrical beauty and quality, and coloured by a religious spirit.

Chaucer tells his story through a vivid narrator, with complex setting and artistic unity. The doomed history of Troy foretells the tragedy of Troilus' love. The time-scheme artistically relates the three-year love story to the cycle of the seasons. Each character seems to be indispensable and closely related to the others. Just as the audience needs the narrator to mediate between itself and the poem, the lovers depend upon Pandarus' mediation. In accordance with mediaeval skepticism, the characters and narrator show both

scorn and respect for the pagan deities. Boethian free will is ironically presented. Despite Hector's protest, the Trojans decide in their parliament and insist that they should give Criseyde to the Greeks in exchange for Antenor. Ironically, Antenor later becomes a traitor to the city. Man has free will to choose, but like the Trojans, man often chooses the wrong. The narrator comments on the Trojans' choice:

O Juvenal, lord! trew is thy sentence,
That hitel wyten folk what is to yerne
That they ne fynde in hire desir offence;
For cloude of errorr lat hem not discerne
What best is. And lo, here ensemple as yerne:
This folk desieren now deliveraunce
Of Antenor, that brought hem to meschaunce.

For he was after traitour to the town
Of Troye; alsa, they quytte hym out to rathe!
O nyce world, lo, thy discrecioun!

(IV 197-206)

Yet Troilus has blindly fallen in love; when his lady is leaving him (Book IV), he complains of the limitation of man's "fre chois".

"Whar myght I wene, and I hadde swich a thought
But that God purveyeth thyng that is to come
For that it is to come, and ellis nought?"

(IV 1065-1067)

Nevertheless, Chaucer ends the poem and consoles his audience with the eternal love of Christ.

Through this detailed survey of the settings of this poem, one can appreciate more the complexity and refinement of Chaucer's work and agree with Lydgate's tribute:

My maister Chaucer ¥at £at/ founde ful many spot
Hym liste not pinche nor gruche at euery biot
Nor meue hym sylf to perturbe his reste
I haue herde talle but seide alweie the best
Suffering goodly of his gentilnes
Ful many thing enbracid with rudnes . . .

Nor will anyone be surprized to hear Hoccleve likening Chaucer to Aristotle in philosophy and to Virgil in poetry. Hoccleve addresses Chaucer:

Also, who was hier in philosophie
To Aristotle, in our tonge, but thow?
The steppes of Virgile in poesie
Thow filwedist eeke, men wot wel y-now.

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3 Lydgate was one of Chaucer's disciples. These lines are from *The Hystorye, Sege and Dystruccyon of Troye*, quoted in Caroline G. E. Spurgeon, *Five Hundred Years of Chaucer Criticism and Allusion* (Cambridge, 1952), part I, p. 25.

4 Hoccleve was a fifteenth century writer and an admirer of Chaucer. These lines are from the *Regement of Princes*, quoted in Sourgeon, *Chaucer Criticism and Allusion*, part I, p. 22.
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