

Transcription and Edited Text of *De Regimine Principum*
(ff.91v-93r, ll.5097-5187) by Thomas Hoccleve:

Edinburgh University Library MS 202¹

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Introduction

EUL MS 202 is a copy of *De Regimine Principum* (*The Regiment of Princes*) by Thomas Hoccleve (c.1368-1426). He was a scribe in London, an English poet, and also a clerk in the government office in the Privy Seal from about 1387 until very near his death. His profession as a clerk provides us with more documents than his contemporary writers, allowing us to speculate about the author. Also, his autobiographical references in his poetry enable us to reconstruct his life in detail. Hoccleve's first datable work is *Letter of Cupid* (1402): a translation of *Epistre au Dieu d'Amours* (1399) by a French female writer, Christine de Pizan. He was probably familiar with French through his work at the Privy Seal.

Hoccleve seems to have participated in a London writers' circle including William Langland, Henry Scogan, and John Gower. As a scribe, he copied Gower's *Confessio Amantis* with several scribes including the possible scribe of the Hengwrt and Ellesmere manuscripts, which contain *The Canterbury Tales* (Blyth). However, although there are similarities between his *Regimine* and Gower's *Confessio* including the form of advice and the sources, Hoccleve does not mention his debt

to Gower (Watt 159). Instead, Hoccleve in his *Regiment* salutes his “fadir,” Geoffrey Chaucer, and laments the death of his master and the greatest poet of his time. He was one of the earliest admirers of Chaucer in the fifteenth century, and his earliest poetry seems to engage in similar styles and topics to those of Chaucer. J. A. Burrow has suggested that Hoccleve’s English is the closest to that of Chaucer and acknowledged that their language was likely to be the metropolitan English of London in about 1400 (68).

As a matter of convenience, Ethan Knapp divides Hoccleve’s poetic works into three periods: from 1402-09 when he produced short poems of various kind of genres; from 1410-16 in which the political issues came to the centre of his works, and he wrote *De Regimine Principum* and other short poems; and during the final period after 1411, he wrote the series of poems usually called *Series* (192). After the middle period, he suffered from a mental illness for about five years and stopped writing: as a result, the network and connection with patrons that he built up were taken over by his contemporary writer, Lydgate. When Hoccleve recovered from his illness, the main concern of his poetry seems to have shifted to the religion from politics.

It is presumed that it was in 1411 or 1412 that Hoccleve produced his longest work, *De Regimine Principum*. Although there are forty-three surviving copies, which are likely to have been produced soon after the composition or at latest by the end of the fifteenth century, and though most of his other poems have his autograph, there is no surviving manuscript of *Regimine* written by himself. The number of manuscripts seems to show its notability, and, although the intended audience is explicitly Prince Henry, it is likely to have been a popular work that was widely circulated. However, the first English printer, William Caxton, did not print it. From the sixteenth century until recently, when the movement to reconsider the canon occurred and Hoccleve’s poetry was reevaluated, *Regimine* has been largely neglected.

According to the division by Knapp, *De Regimine Principum* was written during the middle period of Hoccleve’s career and associated with the political issues of the period. It was written shortly after the deposition of Richard II by the Lancastrian King, Henry IV. It resulted in raising doubts about the usurped Crown of Henry IV and the legitimacy of Lancastrian reign. Therefore, the claim of legitimacy was

one of the primary concerns of the lineage, and the work comments on the connection between Henry V's lineage and the English throne.

Regimine consists of advice written for Prince Henry (soon to be Henry V) on the vices and virtues that a prince should avoid or follow in order to be a good sovereign. It is composed of 5463 lines and is divided into two parts: an unusually long prologue followed by a formal address to the Prince, and a homily accompanied by an envoi. The prologue of more than 2000 lines takes the form of a pseudo-Boethian dialogue between Hoccleve's persona and an unnamed Old Man in which Hoccleve explains his financial situation. As he was promoted at the Privy Seal and had some junior clerks who worked under him, his wages seemed to become substantial, but he worried because it was paid irregularly. Such a self-reference helps us to reconstruct the author's life. In the address to the intended reader, Prince Henry, Hoccleve mentions three sources of the work: an epistle of Aristotle to Alexander the Great (*Secreta Secretorum*), Ægidius Colonna's guide to princes (*De Regimine Principum*) and a work of Jacobus de Cessolis (*The Book of Chess*).

According to Blyth, the homily has fifteen sections: (1) on the dignity of a king; (2) on a king's keeping his coronation oaths, and truth and cautious speech; (3) on justice; (4) on observing laws; (5) on pity; (6) on mercy; (7) on patience; (8) on chastity; (9) on the magnanimity of a king; (10) that a king must not base his happiness on riches; (11) on the virtue of generosity and the vice of prodigality; (12) on vice and avarice; (13) on a king's prudence; (14) on keeping counsel in all situations; and (15) on peace. The following excerpt is a part of the section 15, and it treats the subject of women.

Manuscript Description

MS 202, which contains only the text of *De Regimine Principum* in Middle English with more than one hundred marginal glosses mainly in Latin, is dated in the first half of the century like other surviving manuscripts. The glosses are largely from the Vulgate Bible (about one third), but Hoccleve also refers to classical authors such as Boethius, Isidore, Seneca, and others. MS202 is a very typical manuscript, lately rebound with brown leather and stamped "BIBLIOTHECA ACADEMIAE EDINBURGENAE" in the middle of both front and back covers in

300 x 200 mm. The parchment is slightly smaller: approximately 285 x 195 mm, and the front page is torn. Although the manuscript contains fifteenth century scribbles on the original flyleaf mainly in English, no names or marks of ownership are present. The first library shelf mark is probably of the eighteenth century, but it is not known how the Edinburgh University Library acquired this manuscript. On the other side of the front cover, there can be seen the inscription "D. b. VI. 7." written in black ink and then struck out with a pencil with the inscription "(Borl. 202)" added in pencil.

The codex consists of two paper flyleaves, one parchment flyleaf, ff.1-96 English vellum of the text and two paper flyleaves. On the recto of the second paper flyleaf, there is an English note such as "Poems by Thomas Occleve, or Hoccleve. MS. of the early part of the 15th century. See Warton's History of English Poetry. vol. II. p. 38. Lc. _." The original parchment flyleaf is somewhat small in size, 275 x 170 mm, and the scribbles across the page are almost illegible. Although there can be seen some words or sentences on the back of the parchment, they are also indecipherable.

The text has 96 folios, which have paginations in pencil on the upper right of the rectos. The codex is made up of quires of eight sheets, and every eighth folio verso has catchwords in black ink at the bottom of the pages. There are holes due to bookworms, in particular in the last ten pages. Although the edges of the parchments are damaged and soiled, in particular, a few pages from the beginning and towards the end, and there are relatively large holes within pages or edges (f.4, f.15, f.46, f.69, f.84), they are not obstructive to reading the text. The f.56 is also stitched with red thread (fig.1).

It has been suggested that MS 202 lacks at least two folios at the end, considering the missing stanzas and a comparison to the manuscript MS 19.1.11 (National Library of Scotland, Advocates' Library). Laing notes that on the penultimate paper flyleaf in both black ink and pencil: 'Two leaves apparently are wanting in this volume, and might be supplied from a similar manuscript in the Advocates' Library._viz 8 stanzas of the poem, and 3 additional stanzas, entitled Verba compilatoris ad Librum. and having this colophon, Explicit Liber de Principum Regimine." [Regimine.]' And below that, there is added a note in pencil as 'Ends with EETS ed. (1847) stanza 769. Stanza 770-777 and envoy 778-780 wanting.'

The ruling has four vertical lines and two horizontal lines on pages. Of the four vertical lines, two are for marginal glosses and the other two for texts. The texts are written within the frame, which is about 180 x 90 mm. Each page has four stanzas that consist of seven lines. (However, the first stanza in f.39r has eight lines.) There is no name or overt clue as to the identity of the scribe, but the script is very typical of the first half of the fifteenth century English secretary handwriting and relatively clear. The Latin glosses also seem to have been copied by the same scribe of the text. Those glosses are written in red ink, preceded by a paragraph mark in blue, but sometimes there are no paragraph marks, or they are written in faded black ink. On f.58r, there is a gloss written in faded black ink between the paragraphs. Two different types of paragraph marks are used in glosses: one is composed of double down strokes running the length of the gloss, and connected at the top, which bend towards the text and the other looks the reversed image of capital "D" or "P." Besides the glosses, there is a figure on f.23r, and a scribal comment "Thank gode" at the bottom of the f.52v (fig.2 and 3).

In the texts, most of the paragraphs have an initial letter coloured in plain red or blue alternatively, but the colour sometimes appears irregularly. Although the manuscript has no illustration or illumination, the first letter of the f.1r, capital "M," is painted blue (now faded) and flourished with red, pink and gold inks. And from the capital letter, a feather-like border extends above the text, and a simple border runs through the length of the text. Also at the bottom of the text, a plant-like decoration is drawn as if to enclose the text (fig.4). The f.37r begins with a capital "H" written in blue, and it occupies four lines (fig.5). This might suggest the end of the prologue. In addition, there are some capitals occupying two lines: f. 33r (W), f.39v (N), f.60r (M), f.62v (G), f.65v (L), f.70v (O), f.74v (A), f.80v (N), f.85v (N) and f. 87 (N). These are written in blue ink, and some of them are accompanied by Latin rubrics.

Note

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Transcription

— In this transcription, all the original layout, word division, spellings and capitalizations are preserved, and the line numbers correspond to those within the manuscript, though of course they are not provided in the original manuscript. To align the lines of the text and gloss, the gaps between paragraphs are adjusted when necessary.

— Abbreviations are expanded and indicated by italics.

— The scribe uses two styles of capital “I”: a tapering down stroke having a circle on the left side (looks like a reversed image of the letter “P”), or a tapering stroke with dots on either side, which seems to be usually used to express first person singular “I.”

(f.91v)

	Right ² so suche a pees Adam had <i>and</i> eue	22
¶ ¹ <i>Contra talem pacem</i>	whan þat he vn to hir desire obeied	
<i>loquitur . Christus . Matthew. xo.</i>	he was <i>per</i> caas a dradde hir for to greue	
<i>Non veni inquit</i>	wherfore he didde as þat sche hym seide	25
<i>pacem mittere sed gladium</i>	In þat obedience he foleide	
	ffor god hir hym bytoke hym to obrie	
	But I a dradde am þat I so fer seie	

(f.92r)

If ³ þis come vn to þe Audience	1
of wommen I am seur I schal be schent	
ffor þat I touche of suche obedience	

many a browe schal on me be bent

They wolen waite be equipollent

5

And somewhat more vn to her husbondes

As *somme* men seyn suche vsage *in* þis lond is

And⁴ it no wonder is as semeþ me

whan þat I me bethoght haue all aboute

þogh þat *wommen* desire souereynte.

10

And hire husbandes make vn to *hem* lowte

They made were of a ribbe it is no doute

whiche more stronge is *and* substancial

þan slyme of erþe *and* clenner þer with al.

Wherefore⁵ it semeþ þat þe worthynesse

15

Of *wommen* passith mennes in certeyn

And ȝit *somme* nyce men of lewdenesse

In reproof of hem holden þere ageyne

ffor croked was þat ribbe *and* speke *and* seyne

þat also croked is hir curtesie

20

But ageyn þat strongly wole I replie

For⁶ in þe writyng *and* in þe scripture

¶⁷*Secundum omnis*

Of Philosophres men may se *and* rede

philosophos. ffigura

Cerclely schap is moste <i>perfite</i> figure	<i>circularis est perfectissi</i>	
Betokenynge in Geometrie on hede	ma figura <i>et</i> significat	25
And cokednesse a part is þat may lede	in Geometria vnitatem	
Somwhat vn to a cercle or a compas	<i>et cetera</i>	
what so men seyn <i>wommen</i> stande in gode caas		

(f.92v⁸)

For ⁹ þere by schewep it þat cokednesse	1
Strecheþ vn to gretter <i>perfeccion</i>	
þan doth a thing þat is of euenesse	
of þis helpeþ no <i>contradiccion</i>	
ffor it is soth it is no <i>fiction</i>	5
Euery <i>perfite</i> body þat man may neuene	
Is round <i>and</i> coked <i>and</i> nat streit ne euene	
Begynne ¹⁰ first at heuene <i>and</i> round it ys	
The sonne <i>and</i> mone <i>and</i> þe sterres also	
heed of man þen mouth <i>and</i> herte Iwisse	10
Ben alle round <i>and</i> oþer ben þer mo	
þan I expresse as now but or I go	
3it schal I bet <i>wommanes pert</i> sustene	
So biddeþ pees <i>and</i> þat to folow I mene	

	Nowe ¹¹ for to speke or touchen of þe place	15
	In whiche þat man <i>and</i> womman naked were	
	Almizty god to womman schope suche grace	
	þat sche was formed in þe worthiere	
¶ ¹² Mulier form ata	In peradis men wote wel he made here	
fuit in <i>peradiso</i> et	But man ymade was oute of Paradis	20
homo in agro damas	In place of lesse worpinesse <i>and</i> pris	
ceno qui locus est		
<i>extra paradisum et cetera</i>	And ¹³ of þe manere of form acionn ¹⁴	
	Of boþe two herkneþ now wel I preye	
	þe tokene or þe significacionn	
	Of makynge of Adam may be no weye	25
	Streche to so gode ¹⁵ perfcite a goode I seye	
	As dede þe formacion of Eue	
	And þat as Swith as schal I preue	
(f.93r)		
For ¹⁶ more haue I for hir partie ȝit	¶ ¹⁷ <u>Secundum Augustinum</u>	1
makynge of Eeue tokned þe makynge	<u>et omnes doctores catho=</u>	
Of holy chirche <i>and</i> sacramentes of it	<u>licos.</u> fformacio eue	
As of þe side of Adam hym slepynge	Significauit forma	
Eeue was made so oure lorde Criste dyenge	cionem ecclesie <i>et</i> sacramen	5
vp on þe Crois . ¹⁸ holy chirche of his side	torum eius. Nam sicut Adam	

And þe sacramentes made were in þat tyde

dormiente formabatur

Eua *et* membra eius de

latere ipsius Ade. Sic

Christo dormiente in cruce

Fro¹⁹ tyme eek .²⁰ Criste was xij ȝere of Age

formabatur de latere

vn to xxxti he wiþ his moder ay

eius ecclesia *et* eius sacramen

was serueyng hir plesant²¹ wiþ plesant corage

ta. Beatus Bernardus

10

To teche humylite he took þe way

dicit. A tempore quo

ffrom heuene hider *and* mekenes verray

Christus erat duodenus

Taght he þe moste pertie of his lyf

vsque ad annum xxxmum.

while he was with his moder *and* his wif

fuit cum matre sua

seruiens ei in omnibus

que sciuit sibi placi

tura eo quod ad hoc

For²² sche was boþe two *and* syn sche hadde

ve[[]]²³

15

So longe of hire housebonde þe maistrie

vt doceret veram

wommen I trowe ben not now so madde

humilitatem *et cetera*

þat stile to for go nay suche folie

what man þat can in a womman espie

Is worþi schrieden be god saue hem alle

20

And grant hir hy corage nat appalle

Holy²⁴ writte seith if wommen souereynte

Of hir housbondes haue hou þat þei

vn to hir housebondes contrarious be

The text I wote wel is such but what þei

25

þat text I vnderstonde þus alwey

whan þat housebondes hem mystake *and* erre

Ageyn þo vices wyues maken werre

Notes

- ¹ Two different kinds of paragraph marks are used in the glosses of the manuscript. Here is a mark of double downstrokes running the length of the gloss, and connected at the top, which bend towards the text.
- ² Capital “R” coloured in blue ink.
- ³ Capital “I” coloured in blue ink.
- ⁴ Capital “A” coloured in red ink.
- ⁵ Capital “W” coloured in blue ink.
- ⁶ Capital “F” coloured in red ink.
- ⁷ This paragraph mark looks like a mirror writing of capital “D.”
- ⁸ There can be seen a large cross-like mark in faded brown on the left side of lines 1-5, which sometimes appears throughout the manuscript. It might be a reader’s note to mark an important passage or help them follow the text.
- ⁹ Capital “F” coloured in red ink.
- ¹⁰ Capital “B” coloured in blue ink.
- ¹¹ Capital “N” coloured in red ink.
- ¹² This paragraph mark looks like a mirror writing of capital “P,” but it is more faded than others.
- ¹³ Capital “A” coloured in blue ink.
- ¹⁴ The scribe works around a flaw in the parchment.
- ¹⁵ There is a subpunction (red line in the middle of the word): it might be a deletion.

- ¹⁶ Capital “F” coloured in blue ink.
- ¹⁷ This paragraph mark looks like a mirror writing of capital “P.” In this gloss, there are underlines, indicated in the transcription.
- ¹⁸ A dot in the middle of the line.
- ¹⁹ Capital “F” coloured in red ink.
- ²⁰ A dot in the middle of the line.
- ²¹ There seem to be another subpunction (dots below the line) to cancel the word.
- ²² Capital “F” coloured in blue ink.
- ²³ This line is illegible due to a wrinkle.
- ²⁴ Capital “H” coloured in red ink.

Edited text

This edition shows the text as closely as possible to the original manuscript. I have followed the original layout and spellings in general: “thorn” and “yogh” are shown as “þ” and “ȝ” respectively, and “u” and “v” are retained as the manuscript shows. However, the following changes were made in order to help reading:

- Each initial letter of the line is capitalized, and some letters in texts are capitalized or lowercased if necessary. Double “f” is replaced by the capital “F,” deleting the second “f.”
- Word divisions are normalised and punctuation has been inserted.
- All abbreviations and contractions have been expanded without notice.
- Scribal deletions and illegible letters are indicated with brackets.
- The original layout has been retained. However, all glosses, which are written in the margin in the manuscript, are placed in the right side of the edited text and italicized.
- Capitalization and word division in Latin glosses are corrected if necessary.
- Line numbers correspond to those within the manuscript, though they are not provided in the original manuscript.
- After the edited text, English translations of Latin glosses are provided as reference.

(f. 91v)

Right so suche a pees Adam had and Eue

¶ *Contra talem pacem*

22

Whan þat he vn to hir desire obeied;

loquitur: Christus . Matthew. x.

He was per caas a dradde hir for to greue,

Non veni inquit

Wherefore he didde as þat sche hym seide.

pacem mittere sed gladium

25

In þat obedience he foleide,

For God hir hym bytoke hym to obrie¹;

But I a dradde am þat I so fer seie.

(f. 92r)

If þis come vn to þe audience

1

Of wommen I am seur I schal be schent;

For þat I touche of suche obedience,

Many a browe schal on me be bent;

They wolen waite be equipollent

5

And somewhat more vn to her husbondes;

As somme men seyn suche vsage in þis lond is.

And it no wonder is, as semeþ me,

Whan þat I me bethoght haue all aboute,

þogh þat wommen desire souereynte,

10

And hire husbondes make vn to hem lowte;

They made were of a ribbe, it is no doute,

Whiche more stronge is and substancial
 þan slyme of erþe, and clenner þer with al.

Wherefore it semeþ þat þe worthynesse 15
 Of wommen passith mennes in certeyn;
 And ȝit somme nyce men of lewdenesse,
 In reproof of hem holden þere ageyne;
 For croked was þat ribbe, and speke and seyne
 þat also croked is hir curtesie; 20
 But ageyn þat strongly wole I replie.

For in þe writynge and in þe scripture	¶ <i>Secundum omnis</i>	
Of philosophres men may se and rede,	<i>philosophos. Figura</i>	
Cerclely schap is moste þerfite figure,	<i>circularis est perfectissi</i>	
Betokenynge in geometrie on hede;	<i>ma figura et significat</i>	25
And crokednesse a part is þat may lede	<i>in geometria vnitatem</i>	
Somwhat vn to a cercle or a compas;	<i>et cetera</i>	
What so men seyn, wommen stande in gode caas.		

(f.92v)

For þere by scheweþ it þat crokednesse 1
 Strecheþ vn to gretter perfeccion
 þan doth a thing þat is of euenesse;

Of þis helpeþ no contradiccion,

For it is soth it is no ficcion,

5

Euery perfite body þat man may neuene,

Is round and croked and nat streit ne euene.

Begynne first at heuene and round it ys;

The sonne and mone and þe sterres also;

Heed of man, þen, mouth, and herte Iwisse,

10

Ben alle round; and oþer ben þer mo

þan I expresse as now; but or I go,

Ȝit schal I bet wommanes pert sustene;

So biddeþ pees, and þat to folow I mene.

Nowe for to speke or touchen of þe place

15

In whiche þat man and womman naked were;

Almizty God to womman schope suche grace

þat sche was formed in þe worthiere,

In Peradis men wote wel He made here;

¶*Mulier form ata*

But man ymade was oute of Paradis,

fuit in paradiso et

20

In place of lesse worþinesse and pris.

homo in agro damas

ceno qui locus est

And of þe manere of formacionn

extra paradisum et cetera

Of boþe two, herkneþ now wel I preye;

þe tokene or þe significacionn

Of makynge of Adam may be no weye

25

Streche to so (gode) perfite a goode I seye,

As dede þe formacion of Eue;

And þat as swith as schal I preue.

(f.93r)

For more haue I for hir partie 3it.

¶*Secundum Augustinum*

1

Makynge of Eeue tokned þe makynge

et omnis doctores catholicos.

Of holy chirche and sacramentes of it;

Formacio eue

As of þe side of Adam hym slepynge

Significauit forma

Eeue was made, so oure Lorde Criste dyenge

cionem ecclesie et sacramen

5

Vp on þe Crois. Holy chirche of his side

torum eius. Nam sicut Adam

And þe sacramentes made were in þat tyde.

dormiente formabatur

Eua et membra eius de

latere ipnius Ade. Sic

Christo dormiente in cruce

Fro tyme eek. Criste was xij 3ere of age

formabatur de latere

Vn to xxxti, he wiþ his moder ay

eius ecclesia et eius sacramen

Was serueyng hir (plesant) wiþ plesant corage;

ta. Beatus Bernardus

10

To teche humylite, he took þe way

dicat. A tempore quo

From heuene hider, and mekenes verray

Christus erat duodenus

Taght he þe moste pertie of his lyf

vsque ad annum xxxmum.

While he was with his moder and his wif.

fuit cum matre sua

servieus ei in omnibus

que sciuit sibi placi

tura eo quod ad hoc

For sche was boþe two and syn sche hadde

ve()

15

So longe of hire housebonde þe maistrie,

vt doceret veram

Wommen I trowe ben not now so madde

humilitatem et cetera

Þat stile to for go; nay suche folie

What man þat can in a womman espie,

Is worþi schried be God saue hem alle,

20

And grant hir hy corage nat appalle.

Holy writte seith, if wommen souereynte

Of hir housbondes haue, hou þat þei

Vn to hir housebondes contrarious be;

The text I wote wel is such but what þei

25

Þat text I vnderstonde þus alwey,

Whan þat housebondes hem mystake and erre,

Ageyn þo vices wyues maken werre.

Note

- ¹ It might be the scribal error for “obeie.”

English translation of Latin glosses

(from *The Regiment of Princes*. Edited by Charles R. Blyth.

<<http://d.lib.rochester.edu/teams/text/blyth-hoccleve-regiment-of-princes>>)

f.91v: Against such a peace Christ speaks, Matthew 10[:34]: “I came not, he said, to send peace but the sword, etc.”

f.92r: “According to all the philosophers, the circle is the most perfect figure and in geometry signifies unity”

f.92v: “Woman was formed in Paradise and man in the field of Damascus, which is a place outside of Paradise, etc.”

f.93r: “According to Augustine and all the Catholic Doctors, the formation of Eve signified the formation of the church and its sacraments. For just as, Adam sleeping, Eve and her parts were formed from the side of the said Adam, so Christ, sleeping on the Cross, there was formed from His side, etc.” The blessed Bernard says: “From the time when Christ was twelve until He was twenty, He was with his mother, serving her in all ways He knew pleasing to her; He came into the world so that He could teach true humility”

Appendix

fig.1. f.56r.

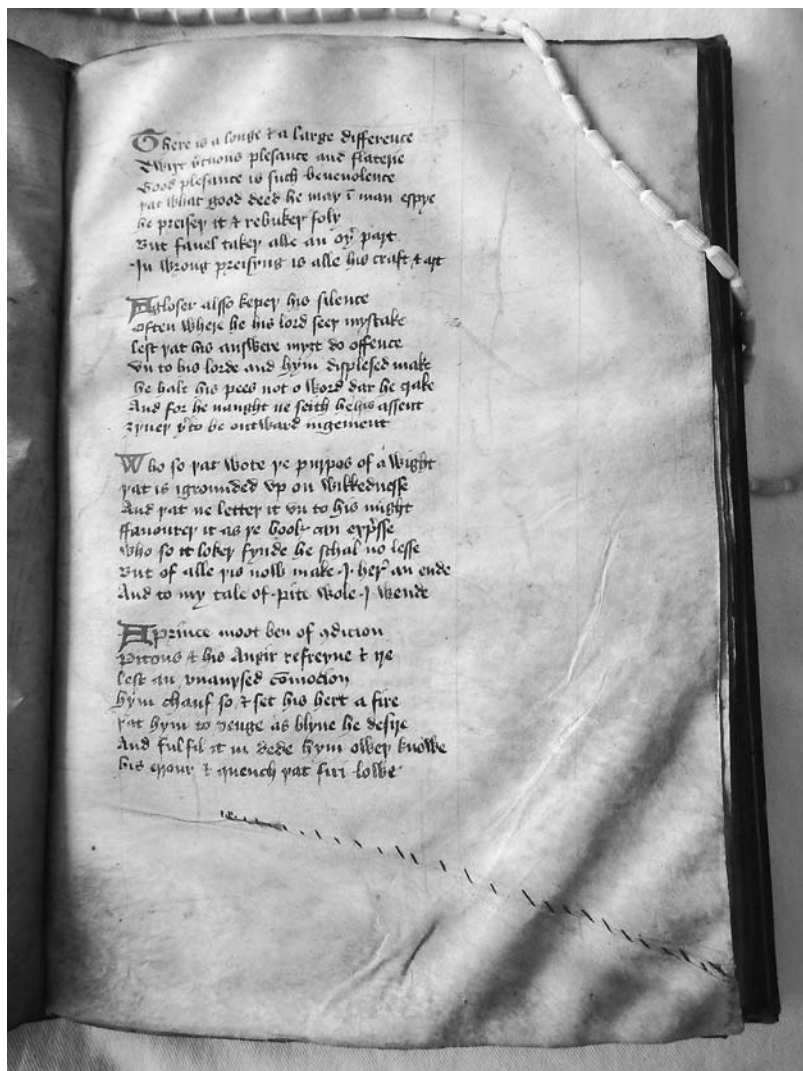


fig.2. f.23r.

had neuer wife yet while it was me yet
 so pat. i. had siluer reasonable
 by litle the was somewhat concuable

 But now for pat. i. have but a lute
 and lute am here aft to have lute
 in dulle that can to me no pite
 i am so drad of monys stantnesse
 can myn hert ys al naked of lutenesse
 today me hert to gett a golden salve
 and what i. have i. wole it thy son halve

 Some as for me nouthet abant ne yet
 but if i. wase algaies what be to de
 for to be patient rede i. son lere
 for any thinge thy holde hrt on hys side
 by rede what it wate fone for ye hie
 wate of needthe rede i. dunc
 for bett rede can i. none be i. m

 My fone for pat. i. have but a lute

fig.3. f.52v.

to conferme i. pat is a mst dede

 Thank you

fig.4. f.1r.

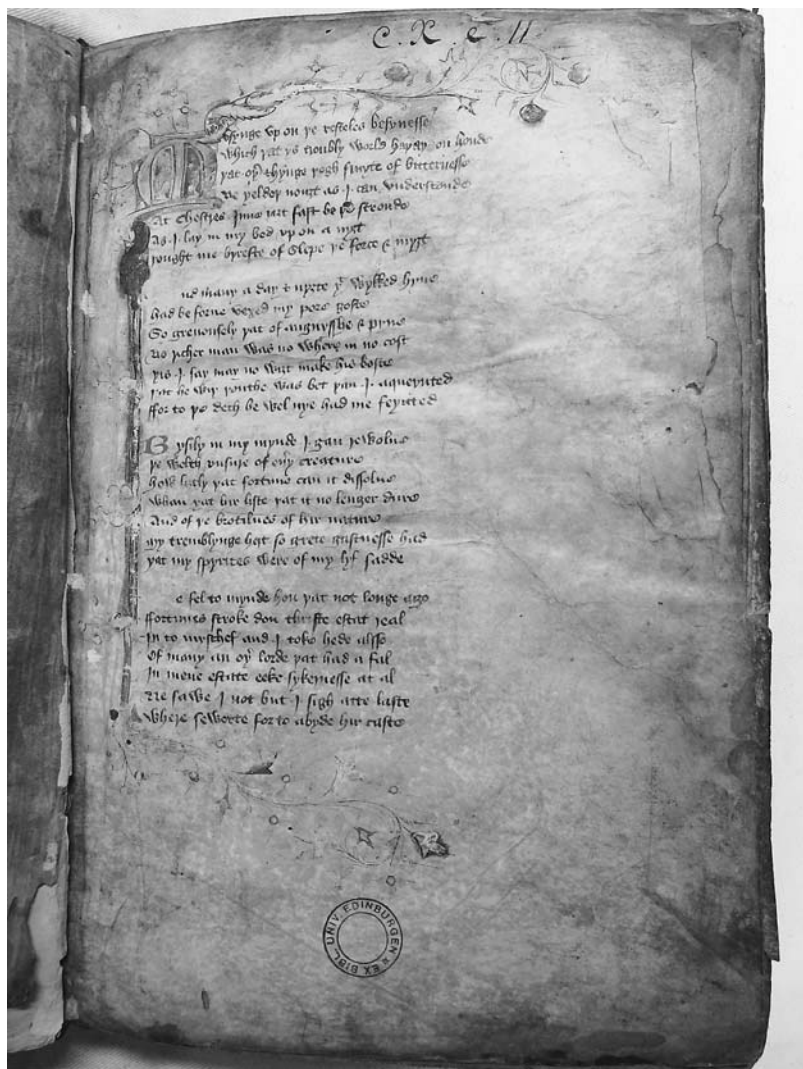


fig.5. f.37r top.

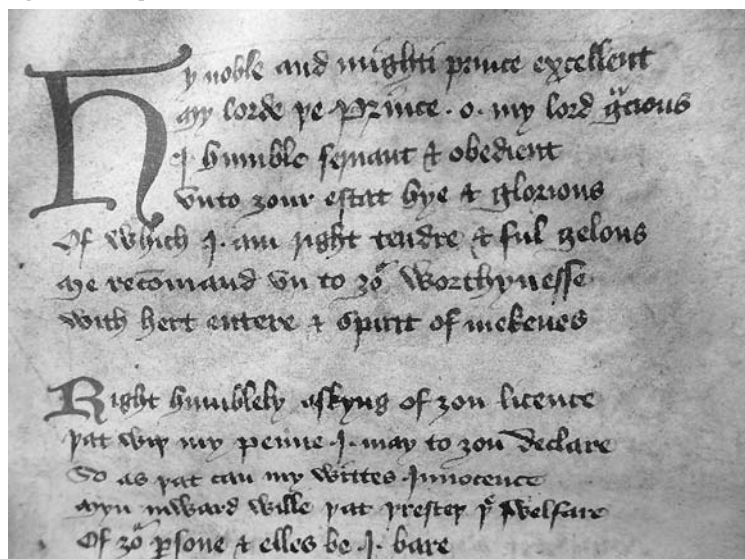


fig.6. f.91v bottom.

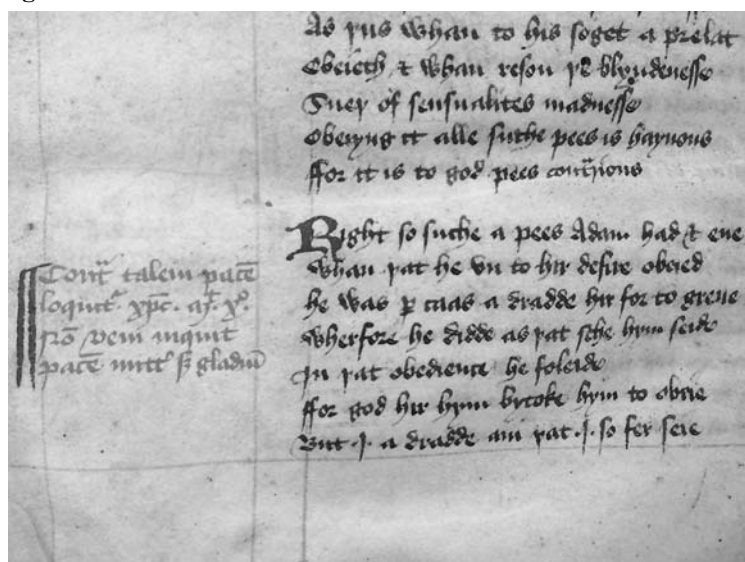


fig.7. f.92r top.

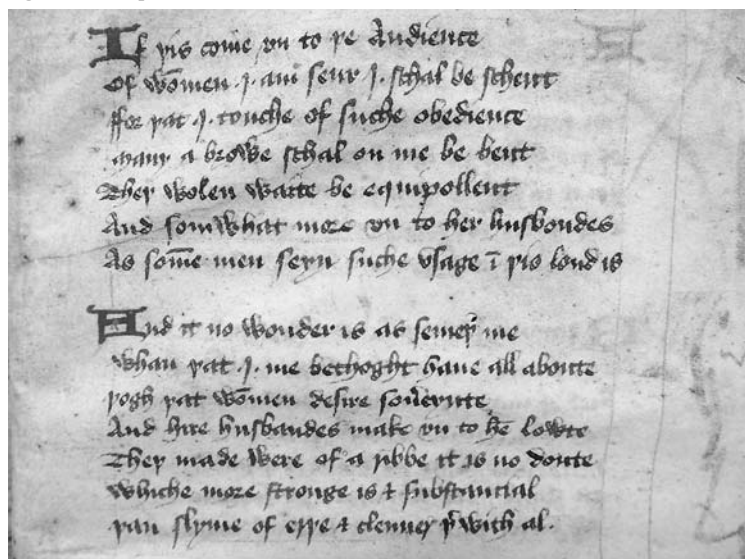


fig.8. f.92r bottom.

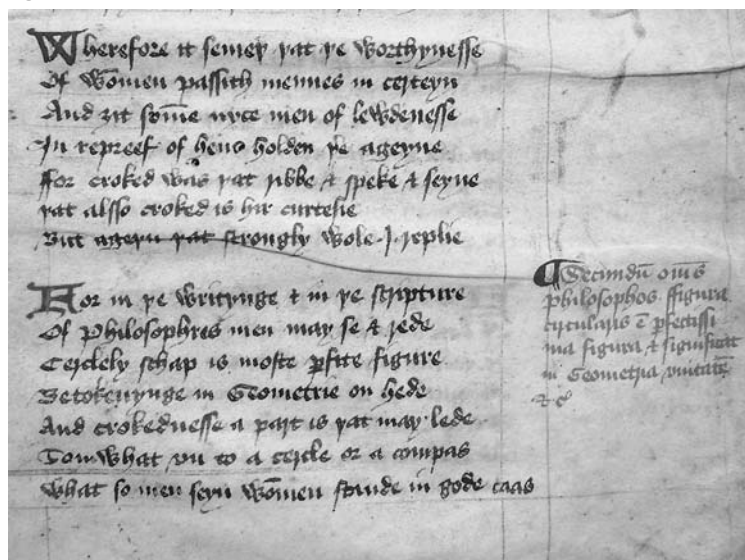


fig.9. f.92v top.

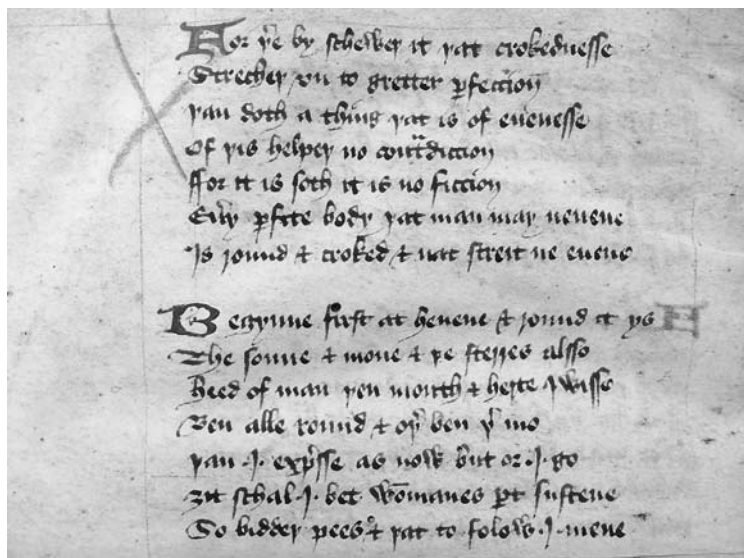
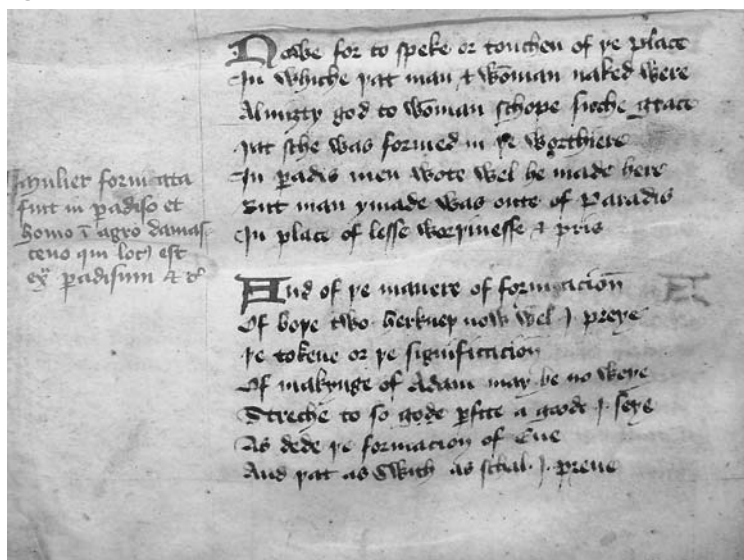


fig.10. f.92v bottom.



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Transcription and Edited Text of *De Regimine Principum*
(ff.91v-93r, ll.5097-5187) by Thomas Hoccleve:

Edinburgh University Library MS 202

Satomi Hamada

Abstract

This is a transcription and edited text of an extract from Edinburgh University Library MS 202, *De Regimine Principum* (*The Regiment of Princes*). The author, Thomas Hoccleve, was a scribe in London, an English poet, and also a clerk in the government office in the Privy Seal. He was one of the earliest admirers of Geoffrey Chaucer in the fifteenth century, and, in *Regiment*, he salutes his “fadir,” Geoffrey Chaucer, and laments the death of his master and the greatest poet of his time. J. A. Burrow has suggested that Hoccleve’s English is the closest to that of Chaucer and acknowledged that their language was likely the metropolitan English of London in about 1400 (68).

De Regimine Principum, which is Hoccleve’s longest work, was probably written in 1411 or 1412, shortly after the deposition of Richard II by the Lancastrian King, Henry IV. The work comments on the connection between Henry V’s lineage and the English throne because the claim of legitimacy was one of the primary concerns of the lineage. This work consists of advice written for Prince Henry (soon to be Henry V) in regards to the vices and virtues that a prince should avoid or fol-

low in order to be a good sovereign. It consists of 5463 lines and is usually divided into two parts: an unusually long prologue followed by a formal address to the Prince, and a homily of fifteen sections accompanied by an envoi. This excerpt is a part of section 15 on peace, and it treats the subject of women.

Although EUL MS 202 is rebound, the script itself is dated to the first half of the fifteenth century. There is no name or overt clue as to the identity of the scribe, but this writing is very typical of the first half of the fifteenth century English secretary handwriting, and the Latin glosses in the margin seem to have been copied by the same scribe. Unfortunately, it is not known how the Edinburgh University Library acquired this manuscript. In spite of its notability in the fifteenth century, *Regimine* has been largely neglected from the sixteenth century until recently, when the movement to reconsider the canon occurred and Hoccleve's poetry was reevaluated, and it is not likely to be enough investigation of his work and language. However, given the characteristic of his works, that is, his English being representative of London English about 1400, and the themes and forms that he employed in the early period of his career, which seem to follow those of Chaucer, a close examination of his works by analyzing the text and comparing the manuscripts will contribute to linguistic, literary, and historical research on Chaucer's time and afterwards.