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

Edinburgh University Library MS 202

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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 Occele, 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

1 All images are reproduced with permission of the Center for Research Collections of the University of Edinburgh.
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)

|| contra tales pacem & whan þat he vn to hir desire obeied

loquitur . Christus . Matthew. xo. & he was per caas a dradde hir for to greue

Non veni inquit & wherfore he didde as þat sche hym seide 25

pacem mittere sed gladium & In þat obedience he folcide

ffor god hir hym bytoke hym to obrie

But I a dradde am þat I so fer seie

(f.92r)

If³ 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
And somwhat more vn to her husbondes
As somme men seyn suche vsage in þis lond is

And⁴ it no wonder is as semep me
whan þat I me bethought haue all aboute
þogh þat wommen desire souereynte.⁴⁰
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 erpe and clenner þer with al.

Wherefore⁵ it semep þat þe worthynesse
Of wommen passith mennes in certeyn
And þit somme nyce men of lewdenesse
In repreef of hem holden þere ageyne
þfor croked was þat ribbe and speke and seyne
þat also croked is hir curtesie
But ageyn þat strongly wole I replie

For⁶ in þe writynge and in þe scripture
Of Philosophres men may se and rede
Secundum omnis
philosophos. ffigura
Cerelely schap is moste perfite figure circularis est perfectissi

Betokenyngge in Geometrie on hede ma figura et significat 25

And crokednesse a part is þat may lede in Geometria vnitatem

Somwhat vn to a cercle or a compas et cetera

what so men seyn wommen stande in gode caas

(f.92v8)

For9 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

ffor it is soth it is no ficcion 5

Euery perfite body þat man may neuene

Is round and croked and nat streit ne euene

Begynne10 first at heuene and round it ys

The sonne and mone and þe sterres alssso

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

3it schal I bet wommanes pert sustene

So biddeþ pees and þat to folow I mene
Nowe[11] for to speke or touchen of þe place 15
In whiche þat man and womman naked were
Almiȝty 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 peradiso et
But man ymade was oute of Paradis 20
homo in agro damas
In place of lesse worpinesse and pris
ceno qui locus est

extra peradisum et cetera
Of boþe two herkneh 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 3it
makynge of Eeue tokned þe makynge
Of holy chirche and sacramentes of it
As of þe side of Adam hym slepynge
Eeue was made so oure lorde Criste dyenge
vp on þe Crois[18] holy chirche of his side

¶[17] Secundum Augustinum
et omnes doctores catho=
licos. flormacio eue
Significuit forma
ционem ecclesie et sacramen
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

Fro\textsuperscript{19} tyme eek.\textsuperscript{20} Criste was xij þere of Age formabatur de latere
eius ecclesia et eius sacramen
ta. Beatus Bernardus 10
dicet. A tempore quo

was serueyn g hir plesant\textsuperscript{21} wip plesant corage Christus erat duodenus
To teche humylite he took þe way vsque ad annum xxxmum.
dicit. A tempore quo

ffrom heuene hider and mekenes verray vsque ad annum xxxmum.

Taght he þe moste pertie of his lyf fuit cum matre sua

while he was with his moder and his wif serviens ei in omnibus
que sciuit sibi placi
tura eo quod ad hoc

For\textsuperscript{22} sche was boþe two and syn sche hadde ve[[]]\textsuperscript{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 schrined be god saue hem alle 20

And grant hir hy corage nat appalle

Holy\textsuperscript{24} writte seith if wommen souereynte
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.
Capital “F” coloured in blue ink.

This paragraph mark looks like a mirror writing of capital “P.” In this gloss, there are underlines, indicated in the transcription.

A dot in the middle of the line.

Capital “F” coloured in red ink.

A dot in the middle of the line.

There seem to be another subpunction (dots below the line) to cancel the word.

Capital “F” coloured in blue ink.

This line is illegible due to a wrinkle.

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
Whan þat he vn to hir desire obeied;
He was per caas a dradde hir for to greue,
Wherfore he didde as þat sche hym seide.
In þat obedience he foldeide,
For God hir hym bytoke hym to obrie 1;
But I a dradde am þat I so fer seie.

\( \textit{Contra talem pacem} \)
\( \textit{loquitur Christus . Matthew. x.} \)
\( \textit{Non veni inquit} \)
\( \textit{pacem mittere sed gladium} \)

(f.92r)

If þis come vn to þe audience
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
And somwhat 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,
And hire husbandes make vn to hem lowte;
They made were of a ribbe, it is no doute,
Whiche more stronge is and substancial

(pipe) slyme of erpe, and clenner pipe with al.

Wherefore it semel pipe pipe worthynesse

Of wommen passith mennes in certeyn;

And 3it somme nyce men of lewdenesse,

In repreef of hem holden pipe ageyne;

For croked was pipe ribbe, and speke and seyne

(pipe) also croked is hir curtesie;

But ageyn pipe strongly wole I replie.

For in pipe writynge and in pipe scripture

\(\text{Secundum omnis}\)

Of philosophres men may se and rede,

\(\text{philosophos. Figura}\)

Cerclely schap is moste perfite figure,

\(\text{circularis est perfectissi}\)

Betokenynge in geometric on hede;

\(\text{ma figura et significat}\)

And crokednesse a part is pipe may lede

\(\text{in geometria vnitatem}\)

Somwhat vn to a cercle or a compas;

\(\text{et cetera}\)

What so men seyn, wommen stande in gode caas.

(f.92v)

For pipe by schewep pipe pipe crokednesse

\(1\)

Strechepe vn to gretter perfeccion

(pipe) doth a thing pipe is of euennesse;
Of þis helpeþ no contradiccion,
For it is soth it is no ficcion,
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 alsso;
Heed of man, þen, mouth, and herte Iwisse,
Ben alle round; and oþer ben þer mo
Þan I expresse as now; but or I go,
Þit schal I bet wommanes pert sustene;
So biddeþ pees, and þat to folow I mene.
Nowe for to speke or touchen of þe place
In whiche þat man and womman naked were;
Almiȝty 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 peradiso et
In place of lesse worbinesse and pris. homo in agro damas
ceno qui locus est
And of þe manere of formacionn extra peradisum et cetera
Of boþe two, herkneþ now wel I preye;
Þe tokene or þe significacionn
Of makyng of Adam may be no weye
Streche to so (gode) perfite a goode I seye,
As deye þe formacion of Eue;
And þat as sith as schal I preue.

(£93r)

For more haue I for hir partie ȝit.  • Secundum Augustinum 1
Makyng of Eue tokned þe makyng  et omnis doctores catholicos.
Of holy chirche and sacramentes of it;
As of þe side of Adam hym slepyng
Eeue was made, so oure Lorde Criste dyenge
torun eius. Nam sicut Adam
tum eiusmod et sacram
Vp on þe Crois. Holy chirche of his side
dormiente formabatur
And þe sacramentes made were in þat tyde.
Eua et membra eius de
latere ipnius Ade. Sic
Christo dormiente in cruce
Fro tyme eek. Criste was xij ȝere of age
formabatur de latere
Vn to xxxti, he wiþ his moder ay
eius ecclesia et eius sacramen
ta. Beatus Bernardus 10
Was serueyng hir (plesant) wiþ plesant corage;
ta. Beatus Bernardus
dicit. A tempore quo
To teche humylite, he took þe way
Christus erat duodenus
From heuene hider, and mekenes verray
vsque ad annum xxvmum.
Taght he þe moste pertie of his lyf
fuit cum matre sua
While he was with his moder and his wif.
servieus ei in omnibus
que sciuit sibi placi
tura eo quod ad hoc

For sche was boþe two and syn sche hadde
So longe of hire housebonde þe maistrie,
Wommen I trowe ben not now so madde
þat stile to for go; nay suche folie
What man þat can in a womman espie,
Is worþi schrined be God saue hem alle,
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
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. 5. f.37r top.

fig. 6. f.91v bottom.
fig.7. f.92r top.

If vos come on to ye audience
of women, I say for my part I shall be silent
for ye part and rule of such obedience
shall be as she is as she be bent
for us that are holy in holy shall be in holy
do good she be appointed
and somwhat more on to her husbands
as some men fer a siche usage it pro bund is

And it no wonder is it some
when putt I me besought none at all about
some for women I me say sanner
And the husbands make on to be better
they made more off a siblic it is no siblic
which more strong is t substantial
you siblic of esse 4 sennis Frith al.

fig.8. f.92r bottom.

Wherefore it sene in ye westynesse
of women passed meanes in estern
And yet some over men of scherene
In respect of his goden ye negene
For cursed ones put siblic a siblic a siblic
put also evoked to sit esterthe
But which put strongly shole-ysycke

Hec in ye westynge + in ye seyture
of philosophed men may se a sibec
Of which shope in most ester figure
Settynge in Geometric on sibec
And esterthe a part is put may sibec
Dream that put to a sibec & a compass
What some fer women sibec in sibec can.
fig.9. f.92v top.

fig.10. f.92v bottom.
fig. 11. f.93r top.

fig. 12. f.93r bottom.
Bibliography


[https://archive.org/details/deregimineprinc00jacogoog](https://archive.org/details/deregimineprinc00jacogoog)


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 secretory 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.