1999

Henryson's "ballet schort": A Virgin Reading of The Testament of Cresseid

William A. Quinn

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In the final stanza of *The Testament of Cresseid*, Robert Henryson dedicates "this ballet schort" to "worthie wemen." Not surprisingly, little interpretive significance has been attributed to these two almost after-the-fact remarks made in the *Testament* about the *Testament*. Henryson’s dedicatory comments do document, however, his awareness of the *Testament* as a text to be read in a specific context. As a “ballet schort,” *The Testament of Cresseid* was explicitly conceived to be a set of documents compiled and presented in a very formal and deliberate fashion for a very specific readership. A *compilatio*, as distinguished from a mere *collectio*, offers "an orderly arrangement of materials." Clarifying Henryson’s conception of the *Testament* as a compilation

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1. *The Poems of Robert Henryson*, ed. Denon Fox (Oxford, 1981), line 610. Further references to Henryson will be from this edition and will be cited by line number in the text. Fox glosses "ballet" simply as "song, poem." In the commentary he notes (p. 383, l. 610) "In this context it is a deprecatory term."

and his expectations regarding its first readers proves to be, therefore, essential to our understanding of its tone, theme and unity. It is imperative to read Henryson’s libeling of Cresseid in terms of his chirographic self-consciousness regarding the Testament itself as a libellus because the presumptive misogyny of Henryson’s masterpiece—whatever its formal merits—increasingly offends our current conception of its common readers.

After centuries of rebuking false Cresseid, a dominant concern among critics has been to generate a more ameliorative interpretation of the Testament of Cresseid so that Henryson can be said to share some of Chaucer’s professed sympathy for Criseyde. Readers used to be able to maintain without apology that “Henryson goes beyond compassion to respect [for Cresseid]; he shows his heroine moving from self-pity to responsibility.” But Henryson, in the process of displaying the transformation of “fair Cresseid, the flour and A per sel Of Troy and Grece” (ll. 78-9) into a more pathetic victim of Amor, simultaneously makes the image of her inherited from Troilus and Criseye further more contemptible. As a reader of Chaucer, Robert Henryson shared with this English contemporaries what Seth Lerer has recently described as the “pre-humanist manuscript culture that permits a certain fluidity among the author, scribe, and reader... In contrast with the fixity of printed books, the medieval manuscript could circulate in constant stages of rescription.” But the worthy women of Scotland whom Henryson addressed as a particular coterie of readers of both Troilus and Criseyde and the Testament comprise a quite different type of target audience than those who seem to comprise the normative readers of Chaucer in England.

At the Testament’s conclusion, Henryson may have called his text a “ballet” simply because of its verse form. By acknowledging the shortness of the Testament, Henryson also confesses that he conceived this sequel to be a relatively diminished thing—a text much less ambitious and ambiguous, not to mention shorter than Chaucer’s Troilus and Criseyde. But Henryson’s presentation of the Testament as an addendum to Chaucer’s text anticipates a continuous reading sequence “as if they were unified work.” Henryson’s designation of the Testament as a “ballet,” his squire-text to Troilus and Criseyde, also plays against the more courtly connotations of the “balade” pre-
resented in Chaucer's own palinode in *The Legend of Good Women*. The conspicuous change in verse form that sets off Cresseid's lamentation in the *Testament* (ll. 407-69) likewise mirrors Chaucer's "balade."

As a sort of preface to the *Testament*, Henryson parrots the apology that Chaucer made near the end of his *Troilus*:

I haue pietie thow suld fall sic mischance!

yet neuertheles, quhat ever men deme or say
In scorneful langage of thy brukkilnes,
I sall excuse als far furth as I may
Thy womaneheid, thy wisdome and fairnes,
The quhilk fortoun hes put to sic distres
As hir pleisit, and nathing throw the gilt
Of the—throw wikkit langage to be spilt! (ll. 84-91).

Yet, nevertheless, the plot of the *Testament* proves to be heroically unforgiving. To Henryson, "pietie" could signify both "pity" and "piety," and the pun permits a response of either fuzzy compassion or righteous indignation to Cresseid's fragility.

It is paradoxically the very brevity and restricted focus of the *Testament* that often makes Henryson seem so much more hostile towards Cresseid than Chaucer had been towards Criseyde. Whereas Chaucer had finally renounced the "brotelnesse" of all the world (*T&C*, V, l. 1832), Henryson denounces only one woman's "brukkilnes." And if Henryson wrote primarily for male readers—whether Scottish nobility, England's New Men, medieval clerics or modern critics—then the *Testament* can still be read, as it long has been, as an inherently misogynist exemplum because hostile readers generate hostile readings. Conversely, sympathetic readers are tempted to gloss the narrative facts.

Because Robert Henryson was a cleric, all his compositions are vulnerable to allegorical interpretation. Several apologists have sought to justify the *Testament*’s more punitive portrait of Cresseid by deliteralizing Henryson’s characterization and then reading her as a personification of the wayward human will. Such allegoresis may redeem the text from charges of misogyny, but such a reading through the surface of Henryson’s poem also generates some remarkably heartless responses to the plot. Any reading of the text that defines Cresseid solely as an abstraction "misses," as John MacQueen observed, "the

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6 *The Riverside Chaucer*, 3rd edn., ed. Larry D. Benson (Boston, 1987), F-Prologue, ll. 249-69. Further references to Chaucer will be from this edition and will be cited by line number in the text.
fullness of human reference” and the “immediacy” of Henryson’s characterization.7

The intermittent, at times brutally laconic, at times strangely digressive, commentary of the narrator of the Testament precludes a completely abstract interpretation of Cresseid’s personal degradation. There is, for example, no satisfactory way to erase the judgmental tone of Henryson’s apostrophe:

how was thow fortunait,
To change in filth all thy feminite,
And be with fleschelie lust sa maculait,
And go amang the Greikis air and lait,
Sa gightlike takand thy foull plesance! (ll. 79-83).

Though surely invested with allegorical significance, the text of the Testament does not present Cresseid as if she were just another translation of Eurydice. The Testament, by virtue of Henryson’s very ambivalence regarding his quasi-anchorite Cresseid as a heroine-victim, seems not so fully philosophical, nor completely satirical, not damning nor adequately sympathetic towards Cresseid; Critical discourse on the Testament similarly works through a polarity of judgment and sympathy,8 according to Fradenburg.

An absolutely allegorized (i.e., degendered) interpretation of Cresseid per se risks dismissing both feminist objections and most modern interest in the poem at once. The extra-fictional direct address to worthy women in the Testament’s final stanza resists such neutering, however. To comprehend the tonality of the Testament, it is crucial to conceive Henryson’s initial anticipation of a rather restricted audience of contemporary female readers. The text thus anticipates (or fabricates) an audience quite distinguishable from “we” the readers of Orpheus and Eurydice (ll. 628-33) with whom Henryson prays.

A widespread, but largely undocumented, assumption identifies the first female readers of the Testament with the ladies of court—Scottish, Greek, Trojan and (if we include the putative noblewomen to whom Chaucer had apologized) English alike. But it is difficult to imagine such women reading the more distasteful if not abusive implications of the Testament other than as Christine de Pizan read her copy of The Lamentations of Matheolus. Furthermore, since the Testament seems so emphatically “intended for a Christian audience” (Fox, p. 279), I would suggest that Henryson (though not intending to exclude pious noblewomen as well) targeted his darker portrayal of Cresseid primarily to female and religious and literate and theologically sophisticated


and clean readers—that is, to nuns (perhaps sisters or merely bedeswomen who actually ministered to lepers).

It is admittedly highly speculative to propose an original milieu for the proper interpretation of a composition whose author remains all but anonymous. And it remains impossible to name any one religious house or hospital of Scotland as the Testament's dedicatory site. At the very least, however, the minimal biographical data which do survive regarding Robert Henryson support the plausibility of my hypothesis that the Testament was originally intended for religious women rather than the notion that he wrote it for the fair ladies of court. A convent of readers, who had already committed themselves to a life of chastity (like those whose investiture I believe Henryson celebrates in the "Garmont of Gud Ladies"), would have seemed truly worthy of the poet Henryson's magisterial ministry. Ironically, this more restricted conception of the Testament's original audience invites a more tonally satisfactory (if not a conventionally feminist) reading of the text. The critical consensus that Henryson intended to correct Chaucer's apparent laxity regarding Criseyde can be maintained. But a sororial predisposition towards Cresseid generates a less rigorist interpretation of Henryson's compilatio.

A number of architectonic analyses have been proposed for the Testament's series of sequential, but discrete and tonally discordant, scenes. John MacQueen, for example, divides the Testament into eight sections that alternate narrative episodes with "something of value to its understanding or interpretation."

John McNamara has found the metalanguage of the Testament's commentaries and its self-consciousness regarding literary tradition more thematically significant than its narrative action. Jane Adamson reads the poem as consisting of an overture, three sections and a finale. Lois Ebin perceives the action of the Testament to be structured around three contrasts between the narrator's expansively rhetorical style and his compressed moralizing style. Malcolm Pittock orders the Testament around a dialectic of at least three fictive personae. Whatever schema is perceived or imposed on the whole, Henryson bridges the Testament's multiple segments with explicit references to various documents precisely defined as such—that is, as identifiable texts which Henryson himself has "Compilyt" (I. 60) and here submits to readers as legal affidavits. Worthy women readers will judge Cresseid's case by this book. The very title of the Testament advertises Henryson's prevailing scribal/legal consciousness. The Testament subsequently delineates at each transition as at its

conclusion the clerical consciousness that Henryson shared with its readers as a community of *literatilae*.10

According to Fox, the "probably authorial" title of the *Testament* (p. civ) properly refers only to Cresseid’s "legacie," not to her "lamentatioun" (l. 597). Unable to retrieve the brooch and belt which she had surrendered to Diomede, Cresseid wills the ruby ring that Troilus had so recently given her with the *Testament* back to him. Cresseid swoons and dies in mid-line (l. 591), at the very moment when the act of writing this legal document reminds her of Troilus’ gifts. Her legacy remains unfinished and—from a strictly legalistic point of view—should not have been initiated, because medieval lepers were not allowed to bequeath their property.11 Nevertheless, Cresseid’s last will is fulfilled by an unnamed fellow leper. This enigmatic, perhaps even incredible, keeping of her covenant pleads, but hardly guarantees, that an analogous hope may be held for the disposition of her penitent soul.

The medieval genre of literary testaments allows ready extension of Henryson’s title to designate, by synecdoche, more than just the quoted text of lines 577-91, "though Henryson does not seem to be indebted to any of them" (Fox, p. civ). By metonymy, "Henryson’s title can also denote the testimony of Cresseid’s entire vita. Henryson’s specific use of the term *testament* cannot, however, be disassociated from its scriptural applications. The *MED* documents use of the term *testament* as a title of the two principal divisions of the Bible as early as 1300.12 Henryson’s title suggests a certain highly conceived though not entirely serious analogy between his "ballet schort" and Holy Writ. Since the term was more commonly associated with the New *Testament* than with the Old,13 Henryson’s ironic title implies this text’s intention to correct any quasi-Pelagian expectations that his co-readers of *Troilus and Criseyde* might have brought to one of its sequels.

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10Fox observes "the most obvious link, perhaps" that binds the *Testament of Cresseid*, the *Moral Fables* and *Orpheus and Eurydice* "is that they are all rather bookish" (p. 276). Alice S. Miskimin sees Henryson as writing primarily for manuscript readers (p. 206) in *The Renaissance Chaucer* (New Haven, 1975). John MacQueen, however, distinguishes the reading context of the *Moral Fables*, intended primarily for middle-class male readers, from that of the *Testament*, which he supposes to have been meant for female aristocrats despite its transparent anti-courtliness (p. 86).


12See *MED*. s.v. "testament" def. 5a, citing *Cursor Mundi*.

13See *MED*. def. 5b, citing Dunbar.

14"To vouchen sauf, ther nede is, to correcte." *Troilus and Criseyde*, V, l. 1858.
For both Robert Henryson and his readers, Geoffrey Chaucer had become a corpus of “all that Chauceir wrait” (l. 64). Opening a text of Chaucer, Henryson first describes the contextual ambiguities of his own status as its reader. The beauty of the night does not suit such a “cairfull dyte” (l. 1). Nor does the winter cold uplift such an old lover’s nature, even if fortified by “phisike” (l. 34). From a schoolmaster of Dunfermline and student of Chaucer, the inherent bravado of such an amorous boast sounds both inappropriate and un-Chaucerian, unless deliberately absurd and comically subversive. Henryson's prefatory appreciation of the Evening Star and the moon, if read immediately after a reading of Chaucer’s text, likewise sounds somewhat antithetically allusive. Henryson echoes the imagery but not the tone of the two stanzas that initiated the “Canticus Troili” (T&C, V, ll. 638, 645). This echo is much louder if read, as cued, immediately after Book V of the Troilus. The frost forces Henryson “aganis my will” (l. 21) indoors. Venus ascends in opposition to Apollo’s descent, an “astronomically impossible but aesthetically necessary” proposition. 15

In his own palinode to Troilus and Criseyde, Chaucer had gladly exclaimed “Farewel my book and my devocioun”! (LGW, F, l. 39). But at the start of his own book, Henryson re-enters the library (“oratur,” l. 8; “chalmer,” l. 28). The reader in the text then stokes the fire, pours a drink and critiques a text in hand. The first “quair” explicitly identified as such within the Testament of Cresseid is a manuscript of Book V of Troilus and Criseyde. As Chaucer had himself so often confessed to do, Henryson reads Chaucer primarily to distract himself. Book V of the Troilus itself presented its readers with a liber which Chaucer had compiled out of subtexts (i.e., the “Canticus Troili” and the litterae exchanged between Troilus and Criseyde). As its reviewer, Henryson sees the obvious discord between the delit of Chaucer’s “joly veirs” and the doctrine of the “cairis” which the “Canticus Troili” in particular conveys. The “sport” (l. 40) of reading Troilus and Criseyde proves to be cold “comfort”(l. 37) at best.

Henryson opens “ane uther quair” (l. 61), and it is this unauthorized continuation of Chaucer’s text that provides the truly problematic “narratioun” regarding Cresseid’s subsequent crimes and punishment (ll. 65-6). The actual plot of Henryson’s alternative testament begins when Diomede dismisses Cresseid with a “lybell of repudie” (l. 74). The term libell here specifically denotes a bill of divorce. Malcolm Pittock, affirming that Cresseid has no legitimate claims on Diomede, reads this preemptive legal maneuver as a “gratuitous piece of cruelty.”16 In the tit-for-tat of the lex talionis, Cresseid

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responds to Diomede’s rejection by renouncing Cupid, who in turn denounces Cresseid. Cresseid’s clean exclusion (l. 132) by both Diomede and Cupid darkly anticipates the redemptive renunciation that the Testament will ultimately ask its worthy women readers to vow. But by submitting the text of Diomede’s libel in evidence, Henryson also lends some credence to the initial legitimacy of Cresseid’s claim; the legal text itself documents Diomede’s anxiety regarding his contractual obligations to Cresseid “Per conubia nostra, per inceptos hymenaeos” (Aeneid, 4. 316).

Although it is neither necessary nor possible to imagine that Cresseid’s subsequent suffering is not the punishment due her infidelity to Troilus, and although her possibly syphilitic leprosy seems to suit her alleged promiscuity (ll. 76-7), these more cruel and unusual libels—given the restricted testimony of the Testament’s narrative—comprise only circumstantial charges, the result of interpreting Cresseid’s case in terms of other quairs. Cupid will rebuke her for “leuing vnclene and lecherous” (l. 284), but he subpoenas Cresseid to his seemingly balanced planetary court primarily on a charge of apostasy (l. 274; see Fox, p. lxxxvi).

For the narrated fact of her very explicit blasphemy against a fictitious god, which as Scheps points out, “takes place not only within Venus’s temple but on a day specifically devoted to her worship” (p. 84), Cresseid is then served with another libellus. Like Chaucer, who had Criseyde fear primarily the prima facie significance of “libel” (i.e., slander), Henryson has Cresseid herself dread “giuing...the pepill ony deming! Of her expuls fra Diomeid” (ll. 118-9). In the Testament, her formal “reprufe” (l. 280) then manifests itself as the concrete text of this planetary court’s accusatory libel. Fox glosses “lybell” as a “formal declaration” and notes its Biblical associations. The fact that Diomede has his repudiwm “send to” Cresseid indicates Henryson’s clear conception of this “lybell” as a written document.\(^\text{17}\) In medieval Latin, the term is used in several specifically legal applications including accusations, slanders, and confessions.\(^\text{18}\) With much ceremony but little deliberation, Cresseid is found guilty. Saturn takes “on hand” the sentence of Cupid’s court (l. 309)—the physical document “Contening this sentence diffinityue” (l. 333), that is.

With compensatory vividness, Cresseid then suffers both physically and emotionally. And it is the very graphicness of her humiliation “sa deformait,/ With bylis blak” (ll. 394-5) that proves so tonally and thematically problematic. As court recorder, Henryson himself maintains the sang-froid of a lawyer-priest trying to act the fair and neutral witness of events. Within the fictional

\(^{17}\)See MED, s.v. libel (Le n. def. (a) “A formal written statement.”

\(^{18}\)See J. F. Niermeyer Mediae Latinitatis Lexicon Minus (Leiden, 1976), sv. libellus. Ironically, the term “libellus” had been used to designate the document that certified the willingness of early Christian apostates to offer pagan sacrifice and thus escape persecution; see The New Catholic Encyclopedia (Washington, D. C., 1989), sv. “libellatici.”
confines of one episode, however, Father Calchas embodies this same clerical consciousness (ll. 106-7). And through Calchas, Henryson can imply his own futile compassion for Cresseid. He mourns with his daughter “full lang” (l. 379). He also provides her with daily alms (l. 392). But his paternal compassion is muted by both the paraphrase and the brevity of this scene in the Testament. Henryson’s text does not quote and, therefore, neglects to reenact Calchas’ lamentation. Calchas’ corporal works of mercy provide Cresseid with some physical and emotional sustenance, but the pagan priest cannot heal her. Henryson translates Calchas, whom Chaucer had ordained a priest of Apollo, into a priest of Venus, as if he changed cults when he changed allegiances from Troy to Greece. I do not, however, think that Calchas fully “becomes the voice of a contrasting love, not eros but agape.”

Although some readers attribute a much more compassionate tone to the text for Calchas’ sake, Henryson the reader-narrator maintains his own extratextual aloofness as a disciple of Mercury, “god of eloquence” (Orpheus and Eurydice, l. 213), who within the Testament is himself imaged, by a book-maintained convention, “With bulk in hand” (l. 239). The Testament’s explicit textuality thus comprises more than just a supplemental motif conjoining discrete episodes. Henryson’s presentation of Cresseid’s story as a compilation of documents cues its readers to pick up the Testament itself with comparable aloofness. Mercury himself personifies the inherent contrariness of the reader’s relation to her texts. As the groom of Philology and patron of rhetoric, Mercury guides the poet’s compilation of witnessing documents. As psychopomp, however, Mercury will also escort Cresseid’s ghost to hell (cf. T&C, V, I. 1827). As Alison of Bath once noted, “The children of Mercurie and of Venus/ Been in hir wirkyng ful contrarius” (CT, III, II. 697-8).

In counterpoint to the Testament’s assembling of written subtexts, certain interludes dramatize the alternative futility or the folly of the (mis)spoken word. Most notably, Cupid rigorously holds Cresseid to her oral contract. She is condemned for breaking one speech-act (her vow to Venus) with another (her blasphemy). Isolated from any audience within the text, Cresseid then moans aloud (ll. 405-6). Her complaint, formally excerptable as a rhetorical exercise composed in imitation of Ovid’s Heroides or Chaucer’s Anelida and Arcite, transforms itself into an admonitory text addressed to “ladyis fair” (l. 452). What Henryson designates as Cresseid’s chiding against destiny (l. 470), what her sister-leper calls spuming against the wall (l. 475)—what Chaucer himself had repeatedly called “grucching” against necessity—brings Cresseid

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19Pittock, op. cit., p. 212.

to the threshold of redemption, to acknowledgment of "the law" as written (l. 480). And in this court, in this poem, all the talk of other men (ll. 85-6), all the characters' speeches, the pagan gods' several pronouncements, Cresseid's complaint, and even the narrator's own (though I think only metaphorical) claim to be speaking the Testament may be read as disquisitions regarding the more fixative implications of what has been written.

The encounter between a triumphant Troilus and his fully fallen Cresseid provides the dramatic climax and the single most moving scene of the entire Testament. Yet, the diction of this scene consistently underlines its illusory features. Henryson pays particular attention to the visual nature of Troilus' and Cresseid's mutual misapprehension:

Than vpon him scho kest vp baith hir ene,
And with ane blenk it com into his thocht
That he sumtime hir face befoir had sene,
But scho was in sic plye he knew hir nocht;
3it than hir luik into his mind it brocht
The sweit visage and amorous blenking
Of fair Cresseid, sumtyme his awin darling (ll. 498-504).

Deformity and shame make it plausible that Cresseid's identity remains now hidden from Troilus, but her failure to recognize him poses an often-observed puzzle. Speculation that leprosy actually blinded Cresseid "will not hold water" (Fox, p. 378, l. 518) Whether plausible or not, this vignette does present a stark contrast to Henryson's equally remarkable scene in which Orpheus recognizes Eurydice despite the fact that she was so "Lene and dedelike, pitous and pale of hewe" (Orpheus & Eurydice, l. 349). Cresseid, however, has become as absent to Troilus as has the author Robert Henryson to his text's readers.

Cresseid has quite literally lost her identity in the eyes of Troilus whose imagination generates instead a surrogate illusion:

Na wonder was, suppois in mynd that he
Tuik hir figure sa sone, and lo, now quhy:
The idole of ane thing in cace may be
Sa deip impresit in the fantasy
That it deludis the wittis outwardly,
And sa appeiris in forme and lyke estait
Within the mynd as it was figurait (ll. 505-11).

Cresseid has become a speculum, not just a reflective glass, but an exemplum and, as such, a didactic text that needs to be transcribed faithfully lest any idol

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21Fox, pp. 177-8, ll. 505-11, ll. 505-6, l. 507, l. 508, and l. 518.
erratum be substituted for the imprint of her true figura.  

Having succeeded in rivaling Chaucer’s careful delight, Henryson continues the Testament for another hundred lines. If read solely as a melodrama, the text’s denouement serves little affective purpose. For the sake of the Testament’s complete doctrine, however, three more documents need to be presented in evidence. After quoting Cresseid’s self-reckoning (ll. 546, 569-74), when all “this was said,” Henryson finally has her simply sit down and write “hir testament” on paper (ll. 575-6). Some would read this ultimate gesture by Cresseid, her penitent assumption of the scribe’s role, as a redemptive act. But pauper Cresseid’s disposal of all her worldly goods is written in a world without access to absolution. Strict, albeit lamentable, orthodoxy has Cresseid’s soul dwell with the pagan damned (l. 587).

Henryson does have Cresseid commit herself to chaste Diana (l. 587). But Cresseid’s desire for a chaste death records only one last futilely pagan gesture on her part. She prays to the same goddess in whose “oratorie” (CT, I, l. 1911-2) Emily’s prayer in “The Knight’s Tale” to remain “a maiden al my lyf” (CT, I, l. 2305) had been refused. Henryson cannot allow Cresseid to name the alternative dispensation offered by Christ “uncircumscript” (T&C, V, l. 1865). The Testament of Cresseid, thus, irrefutably vindicates Chaucer’s ultimate (though perhaps too tardy) contempt for “pagan cossed rites” (T&C, V, l. 1849)—with a vengeance.

The punishment of Cresseid actually seems to offer a dark parody of the disciplines freely accepted by nuns. Her final chastity has been enforced by quarantine. Her poverty (l. 598), not glad and willful (cf. Henryson’s “Abbey Walk,” l. 50), but imposed by law. Her silent humility has been mandated by death. Cresseid might have suffered into sainthood and hagiography had she lived later, but her penance within this short ballad’s fictive boundaries re-

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mains fruitlessly entertaining to the false gods (from their victim’s completely limited point of view).

Lois Ebin reads Henryson’s very Chaucerian questioning of the poetic medium as a dominant concern of both the Moral Fables and Orpheus and Eurydice. “By directing attention away for the transitory and the ephemeral to enduring concerns and by teaching readers to distinguish true wisdom from its false imitation, poetry offers an antidote to human blindness.”

Whatever the specific disposition of Cresseid’s late chaste soul, the Testament next records the hearsay (“Sum said...”) that Troilus provided a gray tomb (l. 603) for her corpse. Henryson ends his short ballad with particular note being taken of the inscription written “In golden letteris” (ll. 604-6) on that blank stone. In fictional terms, this brutally brief (and perhaps even glibly alliterative) epitaph records the first vita of Cresseid—a single-sentence epitome of her “ressoun” to be remembered:

Lo! fair ladyis, Cresseid of Troyis toun,
Sumtyme countit the flour of womanheid,
Under this stane, late lipper, lys deid! (ll. 607-9).

This citation of Cresseid’s first testimonial, if indeed addressed to the secular flower of Scotland, perpetuates nothing but a critique of Cresseid’s mundane appetitiveness—a memento mori not welcome as such to ancient, medieval or modern ladies. But if the worthy women to whom the Testament itself was originally addressed had already renounced Cupid and all his pomp, then this seemingly negative history of the apostate Cresseid does not gratuitously abuse all “womanheid.” It should not be anthologized as an addendum to the book of Jankyn. Rather, it presents a just verdict, both honestly sympathetic and scrupulously honest, regarding Cresseid’s unredeemed humanity.

So read, the Testament confirms an a priori renunciation of Cupid by documenting the tragedy of Cresseid’s ex post facto reneging. Henryson celebrates, by antithesis, the abstention of celibates (whether female or male), who have freely retired to a truer oratory, who have not (like both Cresseid and the narrator) been forced to retreat under cold compulsion to sterile books. So read, the Testament harmonizes with moralized interpretations of such analogously short ballads as Ovid’s Epistles which the medieval accessus had appropriated to exhort perseverance in the chaste life.

The last discrete text submitted as part of the composite Testament is its final stanza. The last seven lines, which label all the rest a “ballet schort,” also function as an implied envoy. Here and now (l. 610), whether by actual recitation or by manuscript presentation, a more present voice addresses his readers.

23Ebin, op. cit., p. 55.
Henryson does not advise us (l. 612) to persevere in *amors fin*. Nor does he invite us to condemn Cresseid. Rather, the *Testament* upholds our conviction to renounce all mundane "deceptioun" (l. 613), including the very act of reading libellous texts.

Cresseid's precedent texts, including the one in *Chaucer*, came to the library of Henryson's worthy women as courtly entertainments, ludic redactions of a pagan and therefore passé tragedy. Henryson, however, has presented his synoptic *Testament*, including its commentary, to a readership of worthy women for their "worschip and instructiou[m]/ Of cheritie" (ll. 611-12). In the end, Henryson's *Testament* renounces its component subtexts by calling for a virginal abstention from any such uncircumscribed ballad reading. As for Cresseid, the "lipper" encased in his *liber*, Henryson affects only once more the affectionate voice of Chaucer (Fox, p. 383, *ll. 615-16*) and then will "speik of hir no moir" (l. 616).

*University of Arkansas*