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The Society for the Study of Medieval Languages and Literature Travel Bursary allowed me to visit the British Library in London and the University Library at Cambridge University this fall to examine several of the manuscripts of the *Boece*, Chaucer's Middle English adaptation of Boethius's *Consolatio Philosophiae*. I also was able to see a few of the manuscripts of Boethius's Latin *Consolatio* and accompanying Latin commentaries by Nicholas Trevet. Finally, my visit to these libraries gave me access to Chaucer's scientific work, *The Treatise on the Astrolabe*, which cooperates with the *Boece* as an important intertext with which I read Chaucer's subject of temporality in his dream visions and *Troilus and Criseyde*.

I examined several manuscripts that contain Chaucer's *Boece*: British Library Additional MS 10340, British Library Additional MS 16165, British Library Harley MS 2421, Cambridge, University Library MS Ii.1.38, and Cambridge, University Library MS Ii.3.21. My research is interested in Chaucer's use of Boethius's *Consolatio* as a framework for his poetry but also as a philosophical intertext that encourages an eye to Chaucer's representation of time and history. I argue specifically that Chaucer used his own translation of Boethius's text as a source for his poetic vocabulary and philosophical explorations of temporality in his pre-*Canterbury Tales* poetry. Reading the dream visions and *Troilus and Criseyde* within the same tradition as the *Boece* shows Chaucer using the metaphors of perspective for earth-bound contemplations. Examining these manuscripts helped me to consider how Chaucer uses the *Boece*, which contains numerous glosses, to silently displace the transcendent authority of the Latin *Consolatio*; his specific vocabulary is highlighted by the manuscript annotations, strengthening my sense of how the Boethian intertext permeates his poetry. The manuscripts of the *Boece* at the British Library and Cambridge University Library also suggested that scribes and compilers were responding to the Boethian and perspectival threads connecting Chaucer's works in the production of the manuscripts. Cambridge, University Library MS Ii.3.21, for instance, contains the *Boece*, the Latin *Consolatio*, and Chaucer's shorter lyrics, "Former Age," and "Fortune." In this manuscript, Chaucer's glosses, often beginning, "þat is to seyn," are not marked as interjections into Boethius's text, revealing the way in which the *Boece* actively assimilates the Latin original into Chaucer's own reading. Other manuscripts, such as British Library Additional MS 16165, demonstrate the scribe's (in this case John Shirley's) comprehensive understanding of Chaucer's *Boece* within its contemporary literary context, as it is compiled with John of Trevisa's *Translation of Nichodeme*, Chaucer's *Complaint of Anelida*, and several of John Lydgate's works. Marginal notes seem to emphasize the glossator's concerns with temporality in the primary works of Chaucer and Boethius, as well.

The emphasis on perspectivalism that appears in the manuscripts of the *Boece* was also pertinent to the manuscripts containing Chaucer's *Treatise on the Astrolabe*. At the British Library, I examined Sloane MS 314 and Additional MS 23002, the former of which contains diagrams accompanying the literal discourses of vision and a visual representation of distance in the work. These illustrations helped me understand how Chaucer's metaphorical treatments of perspective in his poems find literal expression in a discourse of vision and distance in manuscripts of the *Treatise*. Chaucer's fascination with astronomy corresponds to broader philosophical interests in celestial phenomena and the question of one's place in the universe. His study of the celestial motions that help an individual physically orient himself or herself in relation to time and space thus bridge the theoretical representations of time in the poetry to the

more literal representations in the manuscript drawings, which show concerns with geometry and directionality. Comparable visual astronomical representations appear in the copy of the Latin *Consolatio* with Trevet's commentary in British Library Additional MS 22766, and an astrological calendar appears in British Library Additional MS 19585, which also contains Boethius's *Consolatio* accompanied by Trevet's commentary. These manuscripts helped me envision the *Boece* within the rich manuscript tradition of the *Consolatio* as it circulated in late medieval England. The scribes who copied the manuscripts with Trevet's commentaries seem to have been particularly responsive to the conceptual challenges of perspectivalism and directionality posed by the *Consolatio*.

Finally, my examination of manuscripts containing Chaucer's poems, particularly *Troilus and Criseyde*, revealed the glossing traditions that emphasize Chaucer's meditations on time, history, and other Boethian concerns. British Library Harley MS 2392, for instance, contained Latin marginal glosses concerned with temporality. Overall, with the aid of the Society, I was able to use the manuscripts to develop a new angle for my dissertation project. Understanding history in the selection of poems at the basis of my dissertation depends on seeing Chaucer as a Boethian poet—a poet who not only translated the *Consolatio*, but also engaged deeply with the structures, themes, and aesthetic of this work—and working with the manuscripts that contain the *Boece* and Chaucer's poems shed light on how Boethius's ideas form an authoritative and historically-concerned philosophical intertext in much of Chaucer's poetry. Furthermore, this study demonstrated the extent to which audiences, scribes, and compilers were aware of the themes of time and perspective that connected Chaucer's works to each other and to the broader *Consolatio* tradition.