

- has been suggested representation of the parliamentary proceedings in Book IV reflects Ch's view —
 'What is undeniably true is that Chaucer has created a real sense of parliament, and makes the exchange of Criseyde for Antenor depend on its deliberations, in a way that has no parallel in any of his sources'
- dramatises parliamentary assembly headed by a president (iv. 211-17) with unruly and foolish commons (iv. 183-96) represented by a prince of the blood (iv. 558-60)
- description of 'peple' as fierce 'as blase of straw iset on fire' (iv. 184) has been taken as passing allusion to figure of Jack Straw and Peasants' Revolt of 1381
- long tradition linking Troy with London — held that Britain founded after the sack of Troy by Brutus, who gave land its name — Geoffrey of Monmouth told how Brutus chose to build his capital on the banks of the Thames: 'There then he built his city and called it Troia Nova. It was known by this name for long ages after, but finally by a corruption of the word it came to be called Trinovantum'
- Liber albus, 15th C handbook of City of London customs, 'recalls that the city now called "London", founded in imitation of Great Troy, was constructed and built by King Brut, the first monarch of Britain, being at first called "New Troy" and afterwards Trinovant, and it also claims that the city possesses the liberties, rights, and customs of the ancient city of Troy and enjoys its institutions'
- according to Walsingham and Knighton Nicholas Brembre, 14th C mayor of London (attacked in 1386 parliament and executed 1388), had planned to change name of London to Little Troy and intended (with help of Richard II) to become Duke of Troy
- Gower now refers to London as 'the town of newe Troye' (Confessio amantis 37) — Vox clamantis: dreams of how New Troy pillaged by peasants as Old Troy was sacked, concludes sadly of London 'No boldness of a Hector or a Troilus defeated anything then'
- just as fate of Ch's Troilus identified with that of Troy, in Richard of Maidstone's poem celebrating reconciliation of Richard II with London, calls London Trenovant/Nova Troja and king Troilus/Little Troy
- in one traditional interpretation fall of Troy understood to stem from neglect of Pallas, or wisdom, and reversion to fleshly lust and idolatry — is Ch drawing analogies between this interpretation and the political/moral instability of England at the time
- 'Intriguing connections link Troilus with Ch's earlier dream poems as framed narratives exploring the relation between books and experience, and the theme of love, but he also moves beyond the dream poems in narrative technique and the thematic potential this is used to explore'

Text:

- Joseph of Exeter's *Ilias* v. 799, 834, Benoît de Sainte-Maure's *Roman de Troie* for Criseyde's change of heart v. 1037, 1044, 1051 and return of Troilus to role in events of the war v. 1562, 1753, 1758
- claims that source lacks info that Fil contains e.g. i. 132-3, invents irretrievable omission by source which Fil nowhere claims to have made e.g. iii. 501-4
- 'It is often possible that, while Ch knows a particular text well and can go to it directly for some parts of Troilus, he may also be influenced in other contexts by the use of that same text by a third writer'
- v. 561-81 adapted from Fil v. 54-5 but also influenced by Petrarch Sonnet 112; T as raging bull iv. 239-41, imitates Boccaccio imitating Dante imitating Virgil
- possible use of Boccaccio's *Il Filocolo*, treatment of romance of Floris and Blanchefleur — both the romances of learned poets who 'approach their stories with comparable erudition, and yet also with comparable sensibility and delicacy in treating the emotions' — resemblance between allusion to classical poets at the end of Troilus and Boccaccio's 'closing injunction to his "little book" *Filocolo* not to presume to be where Virgil, Lucan, Statius, Ovid, or Dante are read' — romance used to explore interplay between pagan and Christian in exploration of love
- no extant evidence other than Ch for the reading of Italian poems until maybe 16th c. — speculation whether Ch would have expected his unacknowledged sources to be recognised
- *Il Filostrato*: prob written c. 1335 — many interpolations and omissions and where followed closely it is rephrased and rewritten
- 'Chaucer must have worked with a copy of the Italian in front of him as he created the draft of his poem' — the openings of ~46 stanzas out of the 57 which make up first part of Fil can be found incorporated in the openings of 46 out of 78 in first half of Book I of Troilus — Fil provides 'much of the dramatic "script" of the two romances in terms of what the characters do'
- i. 456-69 'Chaucer can be seen subtly recasting his source, re-expressing the terms and values in which Troilus conceives of his love for Criseyde, introducing those thematic elements of feudal service, illness and cure, endurance and death, which will mark the Troilus'
- when working adopting and adapting, he seems engaged in a 'paynted proces' ii. 424, overlaying the existing structure with his own tones so that things seen in a different light — also small touches and emphases, poem apologises for words that have been 'in eched for the beste' iii. 1329
- Dares and Dictys: authorities on Trojan war for medieval writers, present themselves as eyewitness accounts of siege of Troy, thought to have Greek originals written 1st C, extant Latin of Dictys dates from 4th and Dares 6th — as eyewitnesses, felt to have advantage over Homer who was later and suspected of