

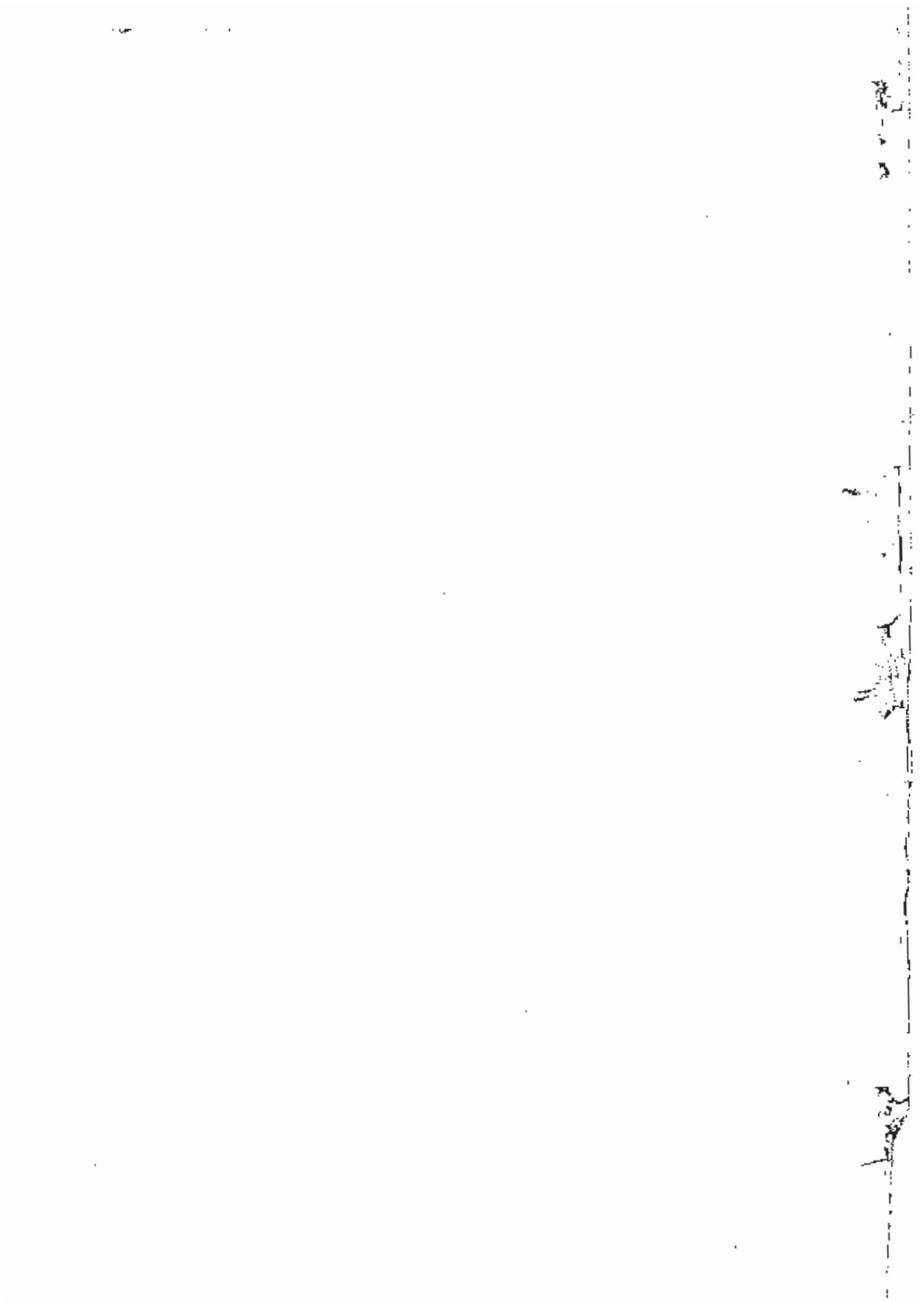
**BULLETIN
OF THE FACULTY OF ARTS**



**Vol. XVII
1963**

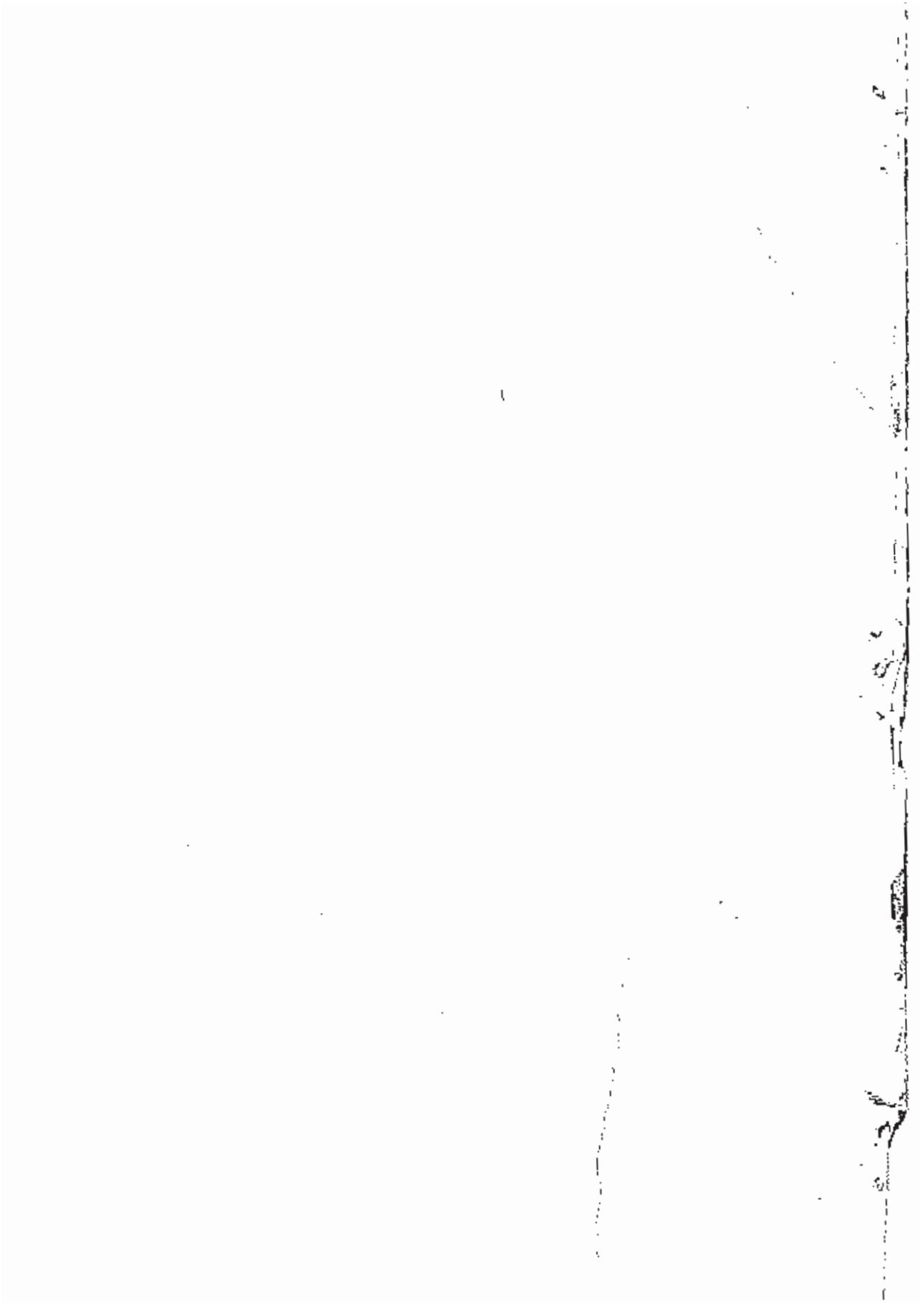
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**ALEXANDRIA UNIVERSITY PRESS
1964**



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AN APPROACH TO "TROIUS AND CRISEYDE"

By

AZZA KARARAH

In the prologue to "The Legend of Good Women" the God of love accuses Chaucer of being his "mortal fo" for having

Mad in English cek the book
How that Criseyde Troilus forsook¹

The dream-queen² who accompanies Cupid, orders the poet to do penance for having cast a slur on women by portraying the life of faithless Criseyde. He must spend the rest of his mortal days "yeere by yere".

In making of a glorious legende
Of gode women, maidenés and wyves,
That weren trewe in loving al hir lyves,
And telle of false men that hem bitrayen . . .³

A "litel penance" indeed, as Cupid remarks for one that "deserved sorer roe to smerte".⁴

But was Chaucer's "Troilus and Criseyde" really such a travesty against women? Queen Anne of Bohemia may have thought so, but

1. Edition W.W. Skeat. Text 'A' 264-265

2. The dream-queen voices the opinions of Anne of Bohemia, queen of England, under the cover of allegory. Lydgate corroborates this assumption, he says "This poete wrote at Request of the queene".

3. Prologue Text 'B' 483-486.

4. Cupid seems to be very ill informed indeed. He considers "The Roman de la Rose" which Chaucer translated, as a heresy against love, which it certainly is not. He then recommends certain authors for translation, among them, he mentions "Valerys" and "Jerome" who have both as Chaucer well knows, expressed very anti feminist opinions. c.f. Nevill Coghill "The Poet Chaucer" p. 100.

citee" can come from within and things of the spirit are always available for those worthy and ready to receive them. ¹ "And god, biholder and for-witer of alle thinges, dwelleth above; and the present eternitee of his sighte renneth alwey with the dyverse qualitee of oure dedes, dispensinge and ordeyninge medes to goode men, and tormens to wikked men" ².

The ending of "Troilus and Criseyde" is very much in this vein. Chaucer advises "yonge fresshe folkes" to :

Repeyreth hoom from worldly vanitee,
And of your herte up-casteth the visage
To thilke god that after his image
You made, and thinketh al nis hut a fayre
This world, that passeth one as floures fayre. ³

This is the ending towards which the poem has been leading from its very first line. The wheel of Fortune turns; and Man is helpless. It is this helplessness in the hands of fate that can clearly be discerned throughout the whole poem.

Criseyde is a chaste, modest widow, faithful in her black weeds to the memory of her dead husband. Fate and Pendarus, her uncle combine to throw her into the arms of the expectant Troillus; and it is Fate once more, that drove her out of Troy into the Greek camp. She is neither very good nor very bad, she is merely an ordinary woman with an ordinary woman's foibles and failings. C.S. Lewis Justly remarked that: "in happier circumstances she would have been a faithful mistress, or a faithful wife, an affectionate mother, and a kindly neighbour—a happy woman and a cause of happiness to all about her". ⁴ But her circumstances were far from happy. She is the daughter of Calcas, the priest who turns traitor against his own people and joins the Greeks because he

Know wel that Troye sholde destroyed be ⁵.

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1. c.f. "Chaucer and the fifteenth century" by H.S. Bennett. pp. 27-28.
 2. Boethius Book V. prose VI 328-1841.
 3. Troilus and Criseyde. V. 1837-1841.
 4. The Allegory of Love. p. 189
 5. Troilus and Criseyde I 68

He leaves Criseyde behind, all alone in a hostile city. Chaucer does not know whether she had any children or not, he "redo it nought" so he is content to "lete it goon"¹. Alone and,

"Wel nigh out of hir wit for sorwe and fere"²

She seeks Hector, the noblest of the Trojans, and she falls down at his feet and begs for mercy. Hector who was "pitous of nature" seeing that she was "sorowfully bigoon" and noting how "fair a creature" she was, had her dwell "in joye"³ with them in Troy.

It so happened that on a feast day, she went to the temple and although she was "in widewes habite black" while all the other women were "ful wel arayed" yet in beauty stood she "makeless" and never was seen "under cloude blak so hright a sterre"⁴. Troilus, the king's son was also there, an unattached Troilus⁵ who makes fun of the knights and squires of his company who can so easily fall in love and who suffer "wo and penaunces" when their "preye is lost". This attitude of course, made the god of love angry and forthwith he determined to make this proud prince suffer for his arrogance. He took up his bow and "hit him at the fulle"⁶ so that

... he, that now was most in pryde above,
Wex sodenly most subget un-to-love.⁷

The object of his love was none other than the beautiful widow, Criseyde. His eye "smoot" her, and "ther it stente";⁸ "Blessed be love" says Chaucer "that thus can folk converte"⁹.

1. *ibid* 133.

2. *ibid.* 108

3. *ibid* 114-119

4. *ibid* 169-175

5. So unlike Boccaccio's Troilo

6. *ibid.* 209.

7. *ibid.* 231.

8. *ibid.* 273

9. *ibid.*

Fate, in the guise of the god of love was the cause of Troilus' passion for Criseyde. Everything that Troilus had derided and made fun of, he was now made to do and to suffer. This, says Chaucer should be a lesson to those proud folk who scorn love which "so sone" can the freedom of their hearts "to him thralle" ¹.

The helplessness of Troilus in the hands of Fate is here clearly apparent; it is fate that had willed him to fall in love with Criseyde and it is fate that will make him suffer for that love.

Troilus from now on becomes a "servant" of love and in the true tradition of courtly love, he can neither eat nor sleep and his sorrow is so great that it "shewed in his hewe" ². But he shrinks from telling Criseyde his love and suffers in his chamber till Pandarus, his friend comes to see him and makes him admit that it is love that has laid him so low. Troilus refuses to divulge the name of his lady for, full of humility, he thinks that she "nil to noon swich wrecche as I be wonne." ³ Pandarus scolds him for being so diffident and for despairing "thus causeless". With great difficulty Pandarus makes Troilus confess that his "swete fo" is called Criseyde

And wel nigh with the word for fere he deyde ⁴

Not so Pandarus, "Lord, he wase glad" ⁵ to hear that name, for Criseyde was his own niece and he had no doubt that he would be successful in pleading Troilus' cause with her. He promises that, "she of whom rist al thy wo, here-after may thy comfort been al-so" ⁶ for the wrath of the god of love is now "al apesed" and Pandarus hopes "of this to maken a good ende" ⁷.

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1. *ibid.* I. 232-235.
 2. *ibid.* I. 484-487.
 3. *ibid.* I. 777.
 4. *ibid.* I. 874-875
 5. *ibid.* I. 877.
 6. *ibid.* I. 944-5
 7. *ibid.* I. 973

Hope worked wonders in Troilus. He "lay tho no lenger down"¹ but was a very lion in the field of battle. In town, he was friendly and gentle with everyone and so handsome

That ech him lovede that looked on his face.²

It is this glamorous Troilus whom Criseyde sees from her chamber window riding past after "having put to flight the Grekes route"³ those same Greeks of whom she is "so ferd"⁴. He looked so "yong", so "weldy" that "it wan an heven up-on -him for to see"⁵ and withall "so lyk a man of armes and a knight" that he reminded everyone of "Mars, that god is of batayle"⁶. This sight would not normally have affected Criseyde in any special way. Undoubtedly, like all Trojans, she greatly admired Troilus who was second only to the mighty Hector in courage and like him was also endued with "moral vertu" and "voyde of vyces"⁷. But fortune willed it that she should be deeper affected by the sight of Troilus passing by on this particular day, and more personally involved, for not only was it that

bilsful Venus, wel arayed,
Sat in her seven the hous of hevne tho,
disposed wel, and with aspectes payed,
To helpen sely Troilus of his wo⁸

but also Pandarus, her uncle had just paid her a visit and had apprised her that

The noble Troilus, so loveth thee,
That, bot ye helpe, it wol his bane be.⁹

-
1. *ibid.* I. 1072.
 2. *ibid.* I. 1078.
 3. *ibid.* II. 613
 4. *ibid.* II. 124.
 5. *ibid.* II. 636-7
 6. *ibid.* II. 630.
 7. *ibid.* II. 163-182
 8. *ibid.* II. 680-3
 9. *ibid.* II. 319-320

To this he had added that it lies in Criseyde's power "to make him live or deye"¹.

Criseyde watches Troilus riding by "on his baye stede, al armed, save his heed, ful richely", the hero, the man who next his brother Hector, is the "holdere up of Troye"² and her thoughts make her "wex al read" for she can hardly believe it that this is really

he
which that myn uncle swereth he meet he deed,
But I on him have mercy and pitee³

Alone in her room she begins to debate with herself what her future course of action will be and what she is to tell her uncle if he were "for to press" Troilus "upon her". It is unlikely that Criseyde possessed, at this stage any deep feelings for Troilus. Love was entirely one sided as far as she was concerned and this is obvious when we consider her unemotional attitude when she ponders over her situation and recalls all her uncle had told her about Troilus. She knows that he is gentle, brave, worthy, handsome and in every respect all that a woman could wish for, and he had actually chosen her, he who

able is for to have
Of al this noble toun the thriftieste,
To heen his love.⁴

This thought fills Criseyde with pride. She knows that she is beautiful "and so men seyn in al the toun of Troye"⁵ Why should it then be strange that Troilus should think the same; "what wonder is it though he of me have joye?"⁶

This element of vanity, is one of her main characteristics. C.S. Lewis regards fear as Criseyde's "ruling passion", she is afraid, he says.

1. *ibid.* II. 322.

2. *ibid.* II. 644

3. *ibid.* II. 653-655

4. *ibid.* II. 736-739

5. *ibid.* II. 748

6. *ibid.* II. 749.

"of loneliness, of old age, of death, of love and of hostility, of everything, indeed that can be feared."¹ This is quite true and is apparent throughout the poem. Even when she is most in need of protection she is afraid of giving way to love and we overhear her saying to herself :

 allas sin I am free
Should I now love, and putte in Jupartye
My sickerness, and thrallen libertee ?
Alas, how dorste I thenken that folye ?²

But surely such a kind of fear is common to many people and most women in her position and circumstances would have felt the same. Criseyde is a woman in whom the instinct of fear is brought very much to the fore by the (unfortunate) occurrences that happen to her. But the main characteristics in her nature that rule her judgement and make her act in a certain way are, I think, her kindness and her vanity. She is extremely kind hearted and shows it in her solicitude for her uncle's safety and in the way she gives way to Troilus, out of pity. Criseyde is also a vain woman, proud of her beauty and Pandarus knows this very well for he says to her when he is trying to further Troilus' suit

 Wo worth that beautee that is ruthless³

And he reminds her that each hour that passes takes away some of her beauty and therefore "er that age thee devoure" she should

 Go love, for, olde, ther wol wol wight of thee⁴

She recalls all this when she is alone in her chamber and she reminds herself furthermore that Troilus is her king's son and might harm her if she were to repulse him and she asks herself

 Now were I wys, me hate to purchace,
 With-outen nede, ther I may stonde in grace ?⁵

-
1. Allegory of Love p. 185.
 2. Troilus II. 771-774.
 3. *ibid.* II. 346.
 4. *ibid.* II 393-396.
 5. *ibid.* II. 708-714

She seems rather calculating here, and more like her Italian counterpart. Yet there is a great deal of difference between the two women. Criscida is the calculating wanton who does her own planning and is never taken by surprise; she is frank, open and knows exactly what she wants, she is the usual type of woman found in Boccaccio's tales. But Chaucer's Criseyde is much more complex because she is less sure of herself and cannot easily make up her mind. It is this indecision that makes her appear, to critics like Coghill as "an enigma" and makes him say that "one is never quite certain whether what she says and does springs from calculation or from impulse"¹ Indeed, Criseyde is a very elusive creature, or appears to be so, may be because she does not feel strongly enough about anything and is therefore susceptible to every sudden thought that comes to her mind as well as to any outside element that can influence her.

We find her reacting to the love song that Antigone sings in the garden and later when she is lying in bed, to the "lay of love" that the nightingale "ful loude sang". The dream she has, when she finally falls asleep, is very revealing. She sees an eagle, with feathers white as ivory digging his claws in her breast plucking her heart out, he then puts his heart in its place and flies away "with herte left for herte"². This dream, more than anything else, shows quite clearly how love is forced upon Criseyde and how helpless she is in the hands of a superiour power.

In contrast with Criseyde's indecision and uncertainty, we have Pandarus who seems to have only one thought in his mind and one sole aim towards which he is striving regardless of anything in his way. He wishes to make Troilus happy by bringing Criseyde to his arms so he musters all his powers to that end. He finds his niece reluctant so he attempts to win her over by all sorts of tricks. He flatters her vanity by praising her for having "caught" "swich boon" as Troilus "withoute net"³ and he tries to arouse her pity by depicting the sorry state Troilus is in and he tells her that it lies within her power "to make him live or deye"⁴ but if she be without pity or compassion, "than

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1. *The Poet Chaucer* p. 74.
 2. *Troilus* II. 925-931.
 3. *ibid.* II. 585.
 4. *ibid.* II. 322

is it harm ye liven" ¹. After that he tries to dispel her fears and to assure her that no harm is meant to her honour and he begs her to trust him, him her uncle who would "lever thou and I and he were hanged, than I sholde been his haude." Finally, when he beholds how angry she is at his proposal and when she upbraids him bitterly, he pretends to be deeply hurt and swears that he had never "mente harm or vilanye" ² he adds that

sith I see my lord mot nedes dye,
And I with him, here I me shryve, and seye
That wikkedly ye doon us bothe dye ³

and he vows to starve himself to death so as to die with his friend. So saying, he prepares to leave her presence. But Pandarus knows his niece full well and knows this kind of play acting will affect her. He is not disappointed, for Criseyde acts in the way he expected her to. She decides to be kind to Troilus for she had

lever maken him good chere
In honour, than myn emes lyf to lese⁴.

Criseyde may think that it is she who is taking a decision but in reality she is like a puppet, skilfully manipulated by her uncle.

Pandarus now tries to arrange a meeting between Troilus and Criseyde and he promises the prince that he will "the dear un-to thy howe dryve". ⁵ He forms an ingenious plan whereby Criseyde is to meet a party of Trojan notable at the house of Deiphobus, the favourite brother of Troilus, in order to help her against

som men wolden doon oppressioun,
And wrongfully have hir possessioun⁶.

-
1. *ibid.* II. 350.
 2. *ibid.* II. 437.
 3. *ibid.* II. 438-441.
 4. *ibid.* II. 471-2.
 5. *ibid.* II. 1535.
 6. *ibid.* II. 1418-1419.

Troilus is also to be among the guests, but he is to feign sickness so that he may be given a room apart. Everything works according to plan and only

God and Pandarus wiste al what this mente ¹

They all agree to come to Criseyde's aid and Helen innocently suggests that Troilus should also be induced to take her part. With some clever machination, Pandarus manages to take his niece who is "al innocent" of his "entente" into Troilus' chamber which is "but lyte".² There she beholds "his manly sorwe" which "mighte han maad an herte of stoon to rewe" meanwhile Pandarus urges her to "make of this thing an ende, or slee us bothe at ones".³ What can a pitiful woman like Criseyde do? She accepts his "servyse", but warns him that

A Kinges sone al-though ye be, y-wis,
Ye shul na-more have soverainetee
Of me in love, than right in that cas is;
Ne I nil forbere, if that ye doon a-mis,
To wrathen yow. ⁴

Then she "him in armes took, and gan him kisse" ⁵

Pandarus has succeeded in driving the "deer" into Troilus' arms, but he afterwards appears conscience-stricken at what he had done and accuses himself of becoming

Bitwixen game and earnest, swich a mene
As maken wommen un-to men to men to comen ⁶

He has proved, as he says, a "traytor" to his niece "of vyces clene" who had never done "ais". He therefore begs Troilus to keep the matter secret and ever to remember that "firste vertu is to kepe

1. *ibid.* II. 1561.

2. *ibid.* II. 1646.

3. *ibid.* III. 113-119.

4. *ibid.* III. 170-174

5. *ibid.* III. 182.

6. *ibid.* III. 253-255.

tonge".¹ Troilus assures Pandarus that he considers the service had done him, neither a "shame" nor a "jape" and begs him "for the love of god, this grete empryse, perform it out; for now is moste nede."² He promises to be careful and he is true to his word for neither by utterance or deed does he ever betray his love for Criseyde to anyone. Indeed his manner is so perfect that Criseyde begins to think that love

al come it late

Of alle joye hadde opned hir the yate³

and she "thonked god she ever with him mette". Not only did she find him discreet and secret, but he is also as "a wal of steel" on which she can lean and "she was no more afered".⁴

It now only remained for Pandarus "to bringe to his hous som night, his faire nece, and Troilus y-fere"⁵. So he asks her to have supper with him at his house, she laughs at this and "gan hir faste excuse". He insists so much that she finally accepts but only after Pandarus assures her that Troilus is out of town. After supper "she took hir leve, and nedes wolde wende" but "Fortune excourtruce of wierdes" now takes over and Criseyde is prevented from leaving by a torrent of rain that from "hevene gan avale".⁶ She reluctantly agrees to spend the night at her uncle's house. In the middle of the night, Pandarus appears in her room through a trap door and he tells her that Troilus had just arrived, (this is not true as the prince had been hiding in the house waiting for such an opportunity) and he describes to her how he is wasting for love of her begs her to have pity on him. Criseyde is at her "wittes ende"⁷ and when Troilus actually comes before her and falls down on his knees in front of her she is filled with pity and her heart softens towards this knight who suffers so for her sake. She bids him sit beside her and she speaks to him in

1. *ibid.* III. 232-394

2. *ibid.* III. 416-417.

3. *ibid.* III. 468-469.

4. *ibid.* III. 470-483.

5. *ibid.* III. 514-515

6. *ibid.* III. 617-626.

7. *ibid.* III. 931.

was not deep or genuine enough. She liked him well and admired him for his excellent qualities, she was also grateful to him for his love and the protection he gave her, but when the real test came of her affection for him, she could only say

I hadde a lord, to whom I wedded was,
The whos myn herte al was; til that he deyde;
And other love, as helpe me now Pallas;
Ther in myn herte nis, ne never was.¹

C.S. Lewis claims that "Troilus and Criseyde" is "a great poem in praise of love" (2) It is a great poem indeed, but not in praise of earthly love which it depicts as transitory and at the mercy of so many outside elements, but rather as Coghill says, we see Chaucer at the close of the poem, stepping aside from the "discarded French philosophy of love and from the Italian tale of love which he had been so long in telling and gathers his poem into a great doxology."³

Chaucer makes the spirit of Troilus look down on "this litel spot of erthe" and he

fully gan despyse
This wretched world and held al vanitee⁴

All indeed, is vanity, except divine love, love of him who

nil falsen no wight, der I seye
That wol his herte al hoolly on him leye.
And sin he best to love is, and most meke,
what nedeth feyned loves for to seke ?

On this note ends the poem of "Troilus and Criseyde"

1. *ibid.* V. 975-978.

2. *Allegory of Love* p. 197.

3. *The Poet Chaucer* pp. 84-85

4. *Troilus* V. 1814-1817.

EPILOGUE

Where Chaucer draws a merciful veil over his weak Criseyde and ends his poem by extolling divine love and depicting the inevitability of fate and the helplessness of man in a world of mutability, we find other versions of Troilus and Criseyde story that give it a different ending.

The most common ending to the tale, presents Criseyde as degenerating into a common prostitute in the Greeks' camp; but Henryson, a Scottish Chaucerian writer of fables, gives a more striking ending in his "Testament of Cresseid" which begins where Chaucer left off.

A charming picture is first presented to us of an old man on a very cold night seated by the fire. He takes a drink his "spretis to comfort" and then "to cut the winter night and mak it schort" he picks up a book

Written by worthe Chaucer glorious,
Of fair Cresseid, and worthie Troylus ¹

After perusing it to the end, he takes another book in which he learns about

the fatal destenie
Of fair Cresseid, that endit wretchedlie

and he proceeds to recount the "woefull end of this iustie Cresseid" ²

Henryson turns Cresseid into a begging leper with cop and clapper who receives no pity, except from Troilus (towards whom she once had been most pitiful). He is passing by, and throws alms to the lepers. She is so disfigured that he does not recognize her, but something about her makes him think that he "hir face befor had sene" ³ when Cresseid is told who her benefactor is, she "fell doun to the ground" and

1. "The Testament of Cresseid" by Robert Henryson edited by H. Harvey Wood. p. 36-42.

2. *ibid* 61-69.

3. *ibid*. 500.

ever in hir swouning cryit scho thus :
O fals Cresseid and trow Knight Troilus ¹

She distributes her goods and dies.

What is indeed strange about "The Testament of Cresseid", is that Cresseid is punished, not for her faithlessness to Troilus, but because in secret pratory she cries out angrily on Venus and Cupid

O fals Cupide, is none to wyte bot thow,
And thy Mother, of lufe the blind Goddes,
Ye causit me always understand and trow,
The seid of lufe was sawin in my face,
And ay grew grene throw your supplie and grace,
Bot now allace that seid with froist is slane,
And I fra luifferis left and all forlane. ²

Henryson has in mind Chaucer's poem and the emphasis Chaucer lays on the part played by Fate, alias Venus and Cupid in directing the events of Criseyde's life.

He has the same pity for Criseyde that her author has and he explicitly says so,

Yit nevertheless quhat ever men deme or say
In scornfull langage of thy brukkilnes,
I sall excuse, als far furth as I may ,
Thy womanheid, thy wisdom and fairnes;
The quhill Fortoun hes put to sic distres
As hir pleisit, and nathing throw the gilt.
Of the, throw wickit langage to be spilt. ³

The question then arises, if Henryson pitied Cresseid so much, why did he make her suffer so hideous a punishment ? Dr. Tillyard says "Cupid . . . and the pagan gods in their planetary function belong to the theological code and when Cresseid offends against them she

1. Ibid, 545-6.

2. Ibid, 134-140

3. Ibid. 85-91.

offends against God's holy laws" ¹ This leads Douglas Duncan ² to deduce that the decision to punish Cresseid with leprosy is therefore an "expression of the divine will" which in this case appears as "malicious and vengeful, lacking in the Christian qualities of mercy and grace". Henryson had a strict moral sense, that is true, but he was also endowed with a deep humanity and these two feelings did not pull as Douglas Duncan suggests in "opposite directions" but rather worked in unison to see Cresseid ultimately saved. Henryson achieves this by making her "offend against God's holy laws" in the words of Tillyard and justice must therefore see that she is duly punished. But this punishment is the cause of bringing Troilus and Cresseid together; and although Troilus does not recognize her yet his pity is extended to her and she in return sends him the "Royal Ring" set with a "Rubie reid" which had been a pledge of his love for her. Cresseid dies not on a note of "pessimism" ³ but rather of hope, for she has suffered sorely, has done penance and deserves therefore the grace and mercy of God. Henryson in his poem, is more merciful towards Cresseid than Chaucer himself. ⁴

1. Dr. E.M.W. Tillyard (*Five poems. 1470-1870*). 1948. p.16.

2. In his essay "Henryson's Testament of Cresseid" in *Essays in Criticism* Vol. XI no. 2. April 1961. p. 132-3.

3. As Douglas Duncan claims in his essay.

4. Douglas Duncan in his essay p. 129 reaches the conclusion that "The Testament" is an "anxious" and an "uncomfortable poem" which does not repose on orthodoxy but rather "questions the divine order quite preemptorily" I do not agree with this opinion for the poem, to me, clearly enforces the orthodox view of life which Henryson would naturally share with his age.

الملخص

اقتبس تشوسر روايته «ترويلوس وكريسيدي» من رواية بوكاتشيو «ايل فيلوسترانو». ولكنه أدخل عليها تغييراً جوهرياً ، إذ أنه عالج موضوع الرواية بتبصر فلسفي لم يظهر في كتابة الروائي الايطالي .

أن تشوسر يرى أن القدر هو الذي يتحكم دائماً في مصير البشر وله اليد العليا في توجيه سير الحوادث التي تتقاذفهم . فحينما يقع ترويلوس ، القائد الطروادي في حب كريسيدي ، الأرملة الجميلة ، لم يحدث هذا الا بحكم قوة خفية دفعته إلى ذلك رغم تشدقه الدائم بازدياد الحب . وكذلك كانت كريسيدي في حبها له مصيرة وليست مخيرة والظروف هي التي دفعت الاثنين إلى مصيرهما المحتوم . ثم يسخر القدر بالمحبين فيفرقهما ويجعل كريسيدي تخون حبيبها . ونهى الشاعر روايته بقوله أن الدنيا كلها رياء وخداع والحب الوحيد الذي يبقى ولا يزول هو الحب الالهي .

واهتمام تشوسر بالدور الذي يلعبه القدر في حياة الانسان يبدو واضحاً في قصيدة الشاعر الاسكتلندي «هنريسون» الذي كتب قصيدة يمكن اعتبارها تنمة طبيعية لمأساة «ترويلوس وكريسيدي» ، فقد نكب كريسيدي بالحمام حتى يكون مرضها وما تقاسيه بسببه بمثابة جزاء لما تكفر به عن خطيئتها ، ليس في حق ترويلوس كما كان الاعتقاد الشائع ، ولكن في حق الآلة . فالآلة عند «هنريسون» يمثلون القدر ، وقد هاجتهم كريسيدي حينما أدركت هذه الحقيقة واعتقدت أنهم السبب في كل ما حدث لها .

بناء على هذا . واضح أن «تشوسر» ومن بعده «هنريسون» قد نقلوا مأساة «ترويلوس وكريسيدي» نقله كبيرة من مجرد قصة بالمعنى المفهوم في عصر النهضة كما فعل «بوكاتشيو» إلى مستوى أعلى وأكثر تعقيداً ، تفاعل فيه عنصر التحليل النفسي لشخصية كريسيدي وعنصر صراع الانسان مع القدر .