The verse romances in the Percy Folio Ms. : A study of the type

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The Percy Folio MS. Verse Romances,
A Study of the Verse Romance as a Type of Poetry.

Preface.

While attempting to gather material for a master's thesis on the locality of the poems in the Percy Folio MS. and the identity of their author, the writer of the present study grew in the faith that here in this MS. lay a rare chance to study the breaking down of the verse romances. It would be very difficult to make a similar collection of romance material, and this one seems to be unique. Besides ten romances there are heroic ballads, other traditional ballads and "cheap" modern productions, all containing romance material. The first are late or in late versions and all are either the only ones known or the only copies of the versions found here. The second, comprising three of the four only heroic ballads in the English language, seem to have as great a right to be considered in connection with verse romances, on account of similarity, as with epics. The Marriage of Sir Gawain, King Arthur and the King of Cornwall, The Boy and the Mantle, and the Lord of Learne make up the third group and are all undoubtedly founded on romances— the last on Roswal and Lillian. Of the fourth group are Guy and Colebrande, Guy and Amaranth, and Guy and Phillis— the first two, incidents in Guy of Warwick, the third, a short resume of the same, and all three modern and artificial; The Squire, King Adler, and The
Line 10 see the introductions to the respective romances in the Percy Folio MS.,
Stokes and Furnivall Ed., vol. I. London,
N. Trübner & Co., 60 Paternoster Row, 1868.
Page 110 in "Ballad and Epic: A Study in the
development of the Narrative Art" by Walter
Mons (Studies and Notes in Philology
and Literature, vol. IX, published under
the direction of the Modern Language
Departments of Harvard University.
Rein
& Co., 29 Beacon Street, Boston, 1907.
12. Sir Aldingar, Sir Cawline, King Estmam
(only in Middle English verse). See Appendix
vol. II of Percy Folio MS. - Stokes and Furnivall.
Emperor and the Child, short, early seventeenth century artificial attempts at romancing, apparently founded on old stuff; and Sir Launcelot of Dulake—of the same time—, a short ballad, a rhymed version of certain chapters in Malory. Some of these which are valuable in themselves and found only here, are Sir Aldângar, King Arthur and the King of Cornwall, The Turk and Gawain, The Boy and the Mantle and Sir Cawline. Others of these poems besides romances are here in versions found only here; and Eger and Grine, The Jewel of the collection, is the elder and better of the only two versions known.

In the present study the writer has endeavor to present the type of poetry, the verse romance, as it is found in the ten romances of the MS. This he proposes to compare later with a larger study of the older and well known verse romances and then with the study of the other poems in the MS., which contain romance material, so as to trace out what has taken place.

The manner of procedure in this paper, was suggested by a course in the epic as offered three years ago by Professor Selden L. Whitcomb, at the University of Kansas, and by Walter M. Harts' "Ballad and Epic". In Professor Whitcomb's course the student, with the help of a comprehensive outline, made investigation of the technique and theory of the epic, and thereby learn the peculiarities of the type of poetry. The characteristics of technique were portioned out under the general
heads—External Material, External Structure, Subject Matter, Internal Structure, Style, Process of Composition, Shaping Forces and Effects. Under several of these appeared the obvious characteristics of the romances in the Folio. Harts' thesis seems to be the result of a similar method of investigation and was therefore inspiring. His outline does not include enough, however, to be followed bodily in connection with the romances, and it emphasizes characteristics which do not deserve emphasis in these. But some of his subtopics (Human Relations, for instance) seem more convenient than Professor Whitcomb. The outline to be used here is accordingly a composite from the two sources.

1. Introduction.

   General characteristics of the Romances.

11. Subject Matter.

   1. Human Relations.
   2. Love and Other Emotions.
   3. Motifs.
   4. Customs and Manners.
   5. Religion.
      a. Supernaturalism.
   7. Arts.
   8. Ethics.

111. External Structure.

   1. Length.
   2. Divisions.
   3. Verse and Stanzas.
   4. Phraseology (Stock).

IV. Internal Structure.

   1. Beginning, End, Transitions.
   2. Form and Unity.
Line 4 - Foliio Vol. I, p. 84.
21 - "Ballad and Epic. see note - page 1.
16 see also Englische Studien 19. Pages etc.
(See Reichel) for accounts of Eye and Erine- parentage, popularity and text of the other version.
3. Action.
4. Sequence.
5. Plot.
7. Characterization.
8. Time
9. Place.
a. Remoteness.

1. Introduction.

A person has to read only a very few verse romances in order to be struck, at least, if not always delighted, with their similarity of matter and manner, their naïve—childish sophistication—artless artfulness—, and their leisureliness. He will have this experience in connection with the ten in the Percy Folio MS.; but he will, perhaps, find them, with exception of the Eger and Grine and a part of the Merlin, still more colorless, more nearly threadbare, though also usually less long and less prolix or garrulous. The versions are all late. Accordingly it may be that they possess these characteristics because they, or the material which they contain, have been unusually much handled.

A peculiarity of this collection is the group of Arthurian romances, The Carle of Carlisle, Lambewell, The Grene Knight and the Turk and Gawain. These Sir Fredrick Madden seems to call romance poems, that is, retellings or adaptations of abstracts of old verse romances, and they consist of a single adventure. Besides the matter of adventure their length might
be a proof of their origin, as they are all only between five and six hundred lines long and the old romances seem to run from one to eight thousand lines. They, with Libius Damascius and Merlin, cause a preponderance of Arthurian material.

Further, since they, of course, and also Sir Degree take place in England, Eger and Grine is connected with Scotland and only Eglamore and Triamore take place in foreign countries but contain touches of English civic custom, the whole collection has an English tone—This can be said only comparatively, however, because really little is made of place, as will be shown later. All of them have to do with adventure primarily, except Lambowell, which may, however, be said to consist of a love adventure, and Merlin, which contains political warfare and an account of Merlin's birth.

But, in order to get more in detail the characteristics of these romances, it has seemed well to consider subject matter and etc., and to begin with human relations, as has been shown in the introduction.

11.

Subject Matter.

The most frequent relation, of course, is that of knight and antagonist; but this is practically everywhere a mere matter of two puppets' meeting, fighting and separating with victory on one side or the other. Eger and Grine seems to be the only romance in which there appears to be something really
5-1.

Times 10-11 - See Pages 77-81 of the thesis.
/. human. This is where Grine and Gray-steele are fighting and, when Grine has said, "Thou wounded my brother, Sir Eger, That deed thou shalt abuy full sore", Gray-steele answers,—
"Wherefore upbrayest thou me with that knight?
For he never went by water nor land,
But he was as good as thee both heart and hand,
And he had been weaponed as well as I
He had been worth both thee and me."
The other poems do not have anything like a stopping for
generous praise of someone. Besides, the fight is given more
in detail than anywhere else— at least detail that is not
the relation of mere prolixity. None of the romances is without ruler and court
or knights or hosts, and some have it several times; but every-
where, except in Merlin and Triamore, it is in the back ground.
In these two, though the principal characters are kings and
they and their hosts fight, it has nothing made of it. The
relation of leader and faithful followers as it is found in
epics, is not here at all. The nearest to it is a passage here
and there in which onlookers express sympathy for a fighter,
and a passage in Grene Knight: Where Gawain kneels when he
begs a boon of King Arthur. There is not the least sign of a
ruler's responsibility to a people. He is several times ready
to offer his lands with his daughter or otherwise to a
champion. Furthermore, there are only the faintest traces of
any national consciousness. What most nearly approaches the
feeling of distinction in race, language etc., or that one
country is dearer or better than another, and the like,
Lines 2-3. See lines 108 & 3-4 of Eger and Thine
4-8 - See lines 103 & 40

The wound is the grueous wounding
Common in effusive and other wounds.

For instance, 'Innoke - lines 1071-75 -
Almost crushes virtue's neck and splits
His heart so that the blood gushes from
The ears.
19. 24 examples of antithesis expressing sym-
metry - Eger, Lines 1110-12, Libine 1403-7.
20-21. See BK 164-70
22-23. 3 examples - See Egsumore 225, 5-24-
1239; Eger 1268-9; Libine 327-32; Tri-
more 1262
25-27. 3 examples - See Egsumore 977, 124-132;
Merlin 20, 73 and the several other times when
the rulers of Denmark came to England
to fight.
appears where the romancers speak of Saracens, heathen, sultans or giants, and in Merlin where the little Merlin says,—

"But God hath turned me to good
For now I am of God sent
For to help all England".

An example of the former is found in a passage in Eger and Grine where the first hero is spoken of as being a noble knight who had been well proved in "heathenesse". In most of the romances the consciousness that there are other countries besides England, appears indirectly at the beginning, in that, in a few words, things are said to take place in England or Britain. Even this is omitted in Lambewell. Eglamore and Triamore, as has already been indicated, have to do with foreign countries, which are, however, not in the least distinguished.

For most of the domestice relations the romancers seem to have cared not at all. There is an episodic group of brother and sisters in Merlin, of which, however, little is made. A youngest sister mourns over the fate of the two older and has an encounter with the second in which, after which she has chidden the sister for her evil ways, she gets slapped by her and has to be protected by neighbors. Five of the romances have each a mother and daughter; but, with the exception of Eglamore and Grine Knight they make no connection between them. We have to guess the relation merely from the fact, for instance that a ruler has a wife and also a daughter. In Eglamore there is only a single mention of the mother of the heroine, Christabel, and that is where Christabel is about to be set adrift on the
Since 1-2. Examples of heathen see in Eger 685, 701, of sultani, Eger 689. The 
"Saxons" in Essexone Grelin are 
 probably "Saxous." See Grelin line 20.
5 Illustration see line 1085 Grelin.
6-8 See Eger 685.
9-11 Turbot and Saxon, Grelin, Degree,
8-14 Earl, Prince Knight. Eger has "Earl of Berne" 
Fibros, Eastmorley.
15-21. See Grelin 730-739, 774-789
21-2. 20lwoman, 5. 4, Grelin, Eger, Earl
27 - See 2lwoman 75-54-6
sea and mother and attendants swoon. In the Grené Knight, however it is the mother who persuades the knight to visit court so that the daughter will get to see Gawain, and then plays the procuress. There are a father and son in five. In Eglamore, Degree, and Triamore, the son fights a man without knowing he is his father, and then is the means of bringing father and mother together. Two brothers have enchanted the Lady of Sinadown in Libious and are conquered by the hero. In Triamore the hero kills one of four brothers and fights three others. In Eger and Grine a brother is a gentle confidant and helper, Elsewhere there are no brothers. There would seem to be interest in the father and daughter relation, because a number of times a father offers his daughter in marriage; but nothing is made of the relation anywhere except in Eglamore in which the father tries to separate daughter and lover by sending the latter on his quests, and sets the daughter adrift on the sea with her illegitimate son is born. There is the merest touch of mother and son relation in Libious; but in Eglamore, Trimore and Degree and Merlin, plays an important part. In the first two the disowned mother and infant are taken care of among strangers. In the third it is the infant who is disowned, and he is reared by a hermit. In this and in Eglamore the mother and son are separated and come near marrying later, because they do not know each other, when the son wins the mother as a prize in combat. The son in all three brings mother and father together, as has just been said. In Merlin little Merlin manages matters

4. Eglamme, Triamme, Quelon, Libine, F.A.

4-6. Triamme 1533-, 809-14. Eglamme 1155-

1775 Degree 845.

7. See Libine Parts 8 and 9.


11-13 See Page 6 Note to line 23.

14-17 See Eglamme 216-20 624-629, 640-, 743-.

17. He men touch in Tit. 16.

19-20. Eglamme 71-811, 85-2, 814, 971-; Tri-

amme 424-474, 691-728.


22-25 Degree 474-, Triamme 1652-1096.

25 See the end of the romances.

26 See statement in line 6.

26 See Merlin 972-999, 1026-32, 1045-120.
for his mother from infancy. Husband and wife appear only faintly in six, and not at all in the Turk and Gawain and in Libious. In the Grene Knight, however, half of the story is made up of the fact that the Grene Knight, by means of his wife who is said to love Gawain and whom the Grene Knight is said to love as his life, tries Gawain's virtue. The most important relation in Triamore is that of husband and wife, but this will be treated under the topics, Pathos and Plot.

The main relation in all the romances except Triamore, Turk and Gawain and Merlin, is, of course, that of lovers. Yet of eight romances only Lambewell has this as the main-interest as has been indicated before. In Eger and Grine, strong as the lover interest is, as regards the two heroes and their sweethear it has to share with that of the friendship of the two men and the resulting adventures. In Eglamore the interest seems to vacillate between love and adventure, though love brings about the latter. In the others it is a part of the adventure or adventures, particularly in Libious, The Carle of Carlisle, and The Grene Knight.

The love matter may be divided into that which is without sentiment, that which has sentiment and that which is really animalism and probably has touches of the first and second. Eger and Grine stands apart in the purity, sweetness and reality throughout of the affection between the lovers.

What is meant by the first may be made clear by going to the romances themselves. For instance, Degrabell, the son of Eglamore, starts out to find a wife. He looks at a woman

Eger, Eglanore.

6. FR line 44.

7. FR line 47, 253 - 255.

8. See page 14, 15.

9. 2 See page 5.

26. See Eglanore 971.

27. See „ „ 1013 - 24.
and decides to win her in a tournament. Finding out that she is his mother, he seems satisfied with the girl who was offered to his father, fifteen years before. In Degree the hero is perfectly willing to accept a man's daughter or any woman in his household, provided that certain gloves will fit her. He later fights in a tournament and wins a strange woman who turns out to be his mother. Triamore fights for the prize of a girl; and, after he has won her, goes off in an unconcerned manner, and only a long time afterwards bethinks him of going back and marrying the girl.

As might be expected, the most and best of the sentimental kind is found in those romances which have the most to do with love, namely Lambewell, Triamore and Eglamore. We may take the last as an example. In it the hero confesses his love to his chamberlain, who has been his companion since childhood and comforts him by saying, that Christabel may love him because she has refused all suitors even men of very high rank. Eglamore afterwards prays devoutly that God will give him Christabel, and then takes to his bed from love sickness—the rather common occurrence in traditional ballads. He is cured by the presence of the lady, is glad to win her by going on several quests and is once spoken of as having his courage roused by the thought of her. But presently there is an indication of an illicit indulgence. Conventionality of treatment appears in the sentimental love in an author's exclaiming about the emotion, or
Lines 1-2. 8408-96
Lines 2-3. 1240-1, 1274-6, 584-590.
Lines 5-7. Degree 339-348, 474-539-
Lines 7-8. Triomme 470-675, 742 etc.
Lines 8-10. 854-871, 1015-1026.
Lines 14-17. Eglamore 46-60.
Lines 20. See the traditional ballad for
Christine, Mill Stewart and John, Tim Poth
Lines 22. Eglamore 240-41, 893
having the character concerned do so, or reiterating or having a character swoon and the like.

It is a curious fact that the third kind appears primarily in those romances which contain the Arthurian material—Carle, Grene Knight, Lambewell and Libious—though the authors of the rest seem to have been unable to conceive of a high spiritual love. In the Carle the atmosphere is tainted, though not very much is said and done. The author seems to feel as if he were doing beautifully by Gawain—giving him what he himself would like when, after he had proved Gawain's courtesy and tested his virtue in a bawd fashion, with the Carle's wife, he has the Carle leave Gawain with his daughter "on his blessing" and afterwards has a bishop marry the two. In Lambewell there is not the tone of rewarding, but there is something of the sense-gratification atmosphere. The author says, in one place,—

"But well happy were the man
That in these days had such a one".

—a fairy sweetheart who would provide him with wealth and always be at his will. Yet the whole story receives some elevation from the worshipful attitude of the lover, a certain dignity on the part of the lady and ceremony in connection with her, and the condemnation of the queen for her immorality. In Libious there are several sensual touches, but the author moralizes in a way. He blames as a witch the lady with whom Libious has a Venusberg experience and comments on Libious' forgetting his honor, which demands the fulfilment of his quest. Merlin, again
11.
Times 10 - 11, 280 - 290, 332 - 340
13. Byde 425

16 - 17. Lambendon 219 - 220
17 - 22. Lambendon 184 - 6, 545, 583 - 592
527 - 5, 544, 4 28 - 440, 579 - 80, 4 78 - 86, 338 - 539
22 - 24. Liburn 1531
which belongs to the Arthurian group but which contains no love affairs, shows the animalism where Merlin's strange birth is recounted with sordid realism. Fiends of the air, who want an antichrist, drive two sisters to the bad and beget Merlin of the third.

This physicalism is not as offensive, however, as might be, first, because there is not enough of it and if is faded and threadbare, as are the other elements of the romances, and second, because it is entirely frank. There is no leering of the author, nor does the author treat the matter as an emotion and accordingly exclaim about it etc., as he does where he has the sentimental love.

Sorrow or pathos plays no part at all in Carle, Grene Knight, Libious, Degree, or Turk and Gawain. Lambewell contains some temporary love sorrow—some lamenting and swooning on the hero's part. Merlin has some in the comparatively short passage where the whole family are undone by the machinations of the fiends. Here, when the song is dead, the mother hangs herself for grief, the father dies of a broken heart and the neighbors come and lament. Finally the youngest sister grieves because her oldest sister has been buried alive for sin and the next has become a harlot. In Eglamore Christabel sorrows much when her lover leaves her, and especially those around her sorrow when she is doomed to be exposed on the sea. Her lover swoons and then laments when he hears what has become of her. The emotion is most beautifully treated in Egær and Gine. In spite of the repeated situation and consequent almost identical
Lines 2-3 Merlin Part III.
11-12. See Pages 10-11.
14. Degree hot a touch where the princess
arrives - 11-12, 135-54.
15-16 Lambweel 300-20, 855-865.
14-17. Merlin Part III.
24-5 910, 923-30.
Phraseology: the situation where Loosepain plays upon her psaltry for a guest and sings and does "still mourning" while weep her maids sing and wring their hands—and in spite of the fact that the author has used several conventional devices—that of trite exclamation on the part of the characters and effect on other characters, the pathos seems real. This is perhaps partly owing to the fact that the author has attempted real characterization. For instance, the lady is said by another character to be "the gentlest lady of will that ever man came in misery till", and she very delicately refrains from asking the hero his name when she finds that he has lost a finger in combat—a sign that he has been defeated. In addition to characterization there is good organization—sequence—and, as a result, unusual unity of tone and effect—in the author's best and longest attempt at pathos. This is where Loosepain says:

"Alas! he is foul lost on him (Grine, the second hero, on the dreadful Gray-steele).

That is much pity for all his kin,
For he is large of blood and bone
And goodly nurture lacketh none,
And he is fair in arms to fold.
He is worth to her his weight in gold.
Woe is me for his love in his own country,
She may think long or him see

With that she thought on her lord, Athelstane

(Who has been killed by Gray-steele)
13-1.

1-3. Eger 265.
10-12. Eger 257.
16-25. Eger 1149.
That the water out of her eyes ran:

Just before, the author tells that she is sitting at a table, "But never a morsal might she eat."

In Triamore are all the devices of handling sorrow— but the swooning of a character— that are found in the other romances one or more in each. They are the same as these used for the other emotions and mentioned in connection with sentimental or character's love, that is, an author's exclaiming or lamenting, a character's showing his sensibility by swooning or an author's dwelling on a character's feeling and perhaps showing the effect of one character on another or others. These are too simple to need illustration, but an example of a character's lamenting etc., may be interesting. It is taken from Triamore where the steward has just made the king believe that his wife is untrue.

"'Of this', said the king, 'I have great wonder;

For sorrow my heart will break asunder.

Why hath she done amiss?

Alas, to whom shall I me moan

Sith I hath lost my comely queen

That I was wont to kiss?'".

Besides these devices, Triamore has some that seem not to be found in the other romances. There are several touches of realism for instance. The following are such:—

"It made his heart very sore,

His signs were set so deep",

and

"That made the queen's heart full cold."
Lines 6-8 See Pages 10-11.

8. Tri 355, 390; 167, 361, 607-12, 777-80, 725-8, Zumbenell 3, 5-8, Eger 5-12-14
9. Olamore 7, 5-5-6, 910, Zumbenell 814, Eger 184-7
9-10. Zumbenell 314, Eger 3, 323/4, 35-9, 345
11. Olamore 7, 5-5-6, Eger 515, 135, 45, 450-648-
14-20. treason 190-
24-5. treason 235-6.
27. ___ 224.
Further, the author makes much of a faithful dog episode. The dog first attempts to revive his dead master by much licking of his wounds, then he buries the body but stays by the grave for seven years, hardly leaving long enough to obtain food. At the end of that time he searches out the murderer and kills him; and when his master is found and decently buried, he dies on the spot. No part of all this is necessary for the story except that the villain should be punished in some way. Physical distress the author uses also to heighten pathos. The poor queen is torn by thorns, as she hurries from her enemies, and is delivered of her infant near a wood. Here there occurs an unusual, sweet and tender passage:

"She was delivered of a man child sweet,
And when it began to cry and weep
It joyed her heart greatly.
Soon after, when she might stir,
She took her child to her full near
And wrapt it full softly.

What for weary and for woe,
They fell asleep both two;"

Because sorrow does not appear at all in five romances, as has been said before, because comparatively little is made of it and because all the romances end happily, or at least "all right", they together leave an impression of cheerfulness and matter-of-fact.
9-10. 21-22. Piamae 415-
There are only seven gleams, at most, of anything approaching humor. One must have tickled the child-like audiences exceedingly. It is in Eglamore where the giant exclaims, after Eglamore has killed the boar with tusks a yard long.-

"'Alas! he said, 'art thou dead?"
"My trust was all in thee."
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"My little speckled hoglin'!"

In Sir Degree a lady chides the hero, "in game" the author says, for having stayed alone all night. In Libious a dwarf is disgusted because Kind Arthur signs the rescue of the dwarf's lady to Libious, a mere stripling, and says,-

"Thou ne durst for thy beard
Abide the wind of my sword."

and

"Dead men that lyen on the ground,
Of thee afraid may be;
But between earnest and game,
I counsel thee go suck thy dame,
And win there the degree."

When Loosepain, in Eger and Grine, announces to her father and the other men in the hall, that Gray-steele, the enemy, is dead, they laugh hastily from incredulity. Further, Merlin, in three different places, laughs at situations that hardly seem funny to us, possibly from exultation, because he knows how things are and the people concerned do not. In one he laughs when he
Lines 5-7, Eylanbe 5-26-30,
8 Degree 7/3.
13-19 11 2.27-30
20-22 22 12.11
22-25 23 13.11
25-27 24 12.4

(1337)
sees a young man buy a pair of shoes, because he knows that the man will not live to wear them. In another he laughs because he knows that a child which is being buried and over which the supposed father is lamenting, belongs to the priest who is equally ignorant.

Characters, usually antagonists, often "wax wode or wroth". The queen in Triamore does so at the steward who attempts her honor; Helen, in Libious, will not eat for anger because it is Libious who is to rescue her mistress. The sympathizers of a fighter are joyful over his success; and, of course, lovers are so when they are reunited. But there is little more than mention of these emotions. In Lambewell, however, the queen, on account of anger and hatred, brings about the main part of the story, the trial. The steward in Triamore also causes trouble for the same reason.

This closes the account of what may be very broadly called the emotions.

The fact that so many themes so much alike occur in just this small collection of ten romances, is proof, perhaps, of how limited was the whole field of romance, and how popular were certain themes or motifs. Those in Eglamore, Triamore and Degree are so much alike that a person with difficulty keeps the three romances separated, especially toward the end. In Degree the exciting motif is that of a strange knight's over-powering a girl in a forest, one common in the simple traditional ballads. The other two also contain illicit love or passion, and in all three it brings about a separation of
Lines 2-4. Justice 1800-
10-11. List of Degree, Tsi. 15-73-1584, Eg. 1220-1224, Egur 1875-78.
24-5. Degree 76-109.
27. Tsi. 157-207 etc., Egl. 250-746.
the mother and father to be, so that there will be a son who will fill in the middle of the romance with his adventures in fight and love, finally fight his own father and bring him and his mother together. This last and the fact that in Eglamore and Degree mother and infant, separated, come near marrying later, has been spoken of under Human Relations. At the end of each, mother and father, as well as son and bride, are married. In Triamore the mother is exiled before the child is born and after its birth is taken care of together with the infant, while in Eglamore mother and son are set adrift on the sea and then separately taken care of by strangers. All three romances contain the motif of father's or guardian's offering a girl as a prize in a tournament and, of course, a few or numerous and very similar fighting adventures.

Libious contains these as well as a variation of the idea that some person, especially a ruler, lies in a tower watching for adventure or someone, that is, the knight watches on a bridge. Degree contains the rearing of a foundling by a hermit and the use of gloves and a sword and its broken off point as a means of identity, in the first place, between mother and son, and in the second, between the latter and his father. The hero, in both Eglamore and Eger and Giorgio, is the champion for the ruler and is in love with the ruler's daughter. In Triamore occurs the treacherous character—usually a secondary one and one inspired by passion—common in romance and ballad. In this case it is a steward who, because the queen will not submit to him, accuses
Linen 11-13 see Page 6.

15-17. Degree 775-798, 835-974, Tri.
1192-1246, 1297-1889, 1376-1500, Eglamore

15-17 - Libinee 1378-79, 321-386

18. Degree 200.

21-23 see middle beginnning of Eglamore
and Zey.

25. See Sir Randine, Sir Aldinger, End of
Zennin - Patigen in Berlin 47-

26. Tri. 157-
her to the king, of unfaithfulness. In Lambewell Guinevere, because the hero will not be her paramour, accuses him to Arthur of having attempted her honor. An echo of this occurs in Merlin where the author gives Merlin his third occasion for sardonic laughter. Merlin knows that the chamberlain whom the queen accuses of having attempted her honor, is a woman. Carle and Greene Knight contain the common temptations of Gawain’s chastity. They and the Turk and Gawain contain the trial of his courtesy and bravery, the cutting off of the strange companion’s head, at that person’s request. The Carle and The Turk and Gawain have a consequent release from enchantment. In both the Greene Knight and The Turk there is an arrangement, according to which a blow struck at the beginning of the story is repaid at the end. Of course the heroes have adventures with giants or dragons, perhaps for the sake of a lady; and have a knight’s daughter and perhaps lands offered to them as a reward; are healed by a lady etc. In fact, the whole fabric is familiar to any reader of romantic literature.

Customs and manners are not very numerous, probably because the romancers were not particularly interested in setting, because they used conventional material and because the field is so limited. Elsewhere the fact will be spoken of, that the romances have to do with the nobility and their attendants, and the play of life, not the work-a-day world with its husbandmen, cooks and the rest.

By putting together details gather from all the romances—
19-1
Times 1-3. Lambeth 274. See Child's
Choral.
545. Merlin 1836.
7-8. Barle see end, idem K. - begin, P. 49. 2nd.
Barle 5-2, lit. 619-766, e.g. 2. 44-329, 5-15-578.
27. 609-769, e.g. 269-322. Barle 43-44.
15. See Page 6. See also: e.g. 2. 44-3-520, e.g.
431-44.
6-25. See 60-61.
9-10. This heading is also in Bachelin, La
Ville sans Trin and other French
romances. (Cambridge Hist. of Eng. Lit. P.
329.)
details, each of which occurs in several romances—we may make out the following:

When a knight comes to a castle, he knocks and is usually admitted by a porter, who leaves him at the door and goes and announces on his knees, the presence of the guest to the lord. The knight’s horse is then taken care of by a maid, perhaps,—or he sees it provided for himself, perhaps,—and he enters the hall where there is a fire and perhaps candles, into the presence of the owner. Sometimes the knight rides into the hall, it seems. At table the king or lord “begins the dias” and lovers are seated according to some plan. At a feast minstrels play and receive largess. The feasts are several times spoken of as lasting forty days. Before sitting down to a meal all wash. Boards have been set, clothes spread and trenchers brought in.

Before or at meat there is wine or other drink. After meat there is again washing. The lady or ladies of the family have come down to the meal to grace the guest, but retire to the women’s chambers afterwards. It seems that ordinarily the lord and his men dine in the hall alone. Men and woman seem to have access to each others rooms. In fact, a favorite position of the lady, is sitting on her bedside. The lady of the house and her maids lead the guest to his sleeping apartments and put him to sleep with music—singing, and playing on the psaltery or harp. In Libious there is a dwarf who can play on the fiddle, “crowde, sourye, harp and ribble; he could much of minstrelsy, game and glee and is a jester.”
20-1.

Times 3-5 8K 92-105, Erle 131-5.
6. 8K 304-6, Barle 175, Eger 125-0, 239.
7. Deg. 616.
8. Deg. 624, 663, 564, 304, 312.
9. 8K 304-8, 109-10, Litz. 204, 240.
16-17. Barle 217-20, 8K 918-3, 283, Deg. 692.
17-19. Trö. 502, Barle 305-6, Eger 1204, Egl.
105-6.
129-134, Egl 642-.
20-21. Deg. 698, Litz. 115-17, Egl. 646.
Litz. 8119, 130-.
Rulers or knights go to mass on certain occasions. In Eglamore, clerks say grace after meat. Marriages are several times spoken of as performed by bishops perhaps at the church door. In Egar and Grine there is a handfasting in the presence of three bishops. The Carle of Carlige promises himself to build a chantry for the souls of those he has slain.

Hunting is spoken of but only several times in a detail. Hounds were used and also hawks; and the prey was deer, harts, hinds or does and sometimes boars or wild swine.

Though fighting is so very often spoken of, we gain little actual knowledge concerning its laws or customs. In Eglamore at a tournament—

"The ruler of the game gan tell,
This is the price of Israel,
Beware for he is wight."

"Rings were made in the field
That lords might therein wield."

"Heralds of arms soon on high
Every lord's arms gan descry".

"Heralds of arms cried then,
'Is there now any manner of man
Will make his body good
That will just anymore?
Say now while we be here'.

1. Eger 1274, 2gl. 175, 2gr. 1326, Leg. 36-6, 409-10, 587, Cancel 16-17.
2. Iglosnoe 1025.
3. Tri. 15-8, 2gl. 1274, Cancel 425, 1 Leg. has a marriage before all the others 870-875.
Eger in just married - 1406, 1442, 1390, 1391, 1392, 1390, 1408, 1449, 1456 has a marriage in other versions at the end.
4. Eger 1274.
5-6. Cancel 421.
7. Tri. 654, 361, 406, 1 Tri. 426
8. Tri. 1035-6, 1069-72, 2gl. 144, 262, 782, 784, 33, 10 64, cancel 18-20, 61-
12-15, 2gl. 1046-
14-17, 2gl. 1121-
14-19, 2gl. 1139-
20-24, 2gl. 1184-
Then a while they still stood".
But details like these are scattered and rather rare. In fact, one does not learn much more than this about fighting from reading the rest of the romances. These are details of action rather than custom. A knight kills his rival's horse, breaks his sword etc., or there is great hewing and clashing of arms in warfare. Only once appears a sword with a name and history, so common in the epic - that is in Eger and Grine. But people come in procession to meet the conqueror, and knights have their play in the open - that is, jousting, dancing, reveling and singing.

Here and there appears a bit of civic custom which acts as a reminder that the romances belong to England, even if they are supposed to take place in foreign countries. The most about one is found in Lambewell where the hero is tried by a jury, but there is not enough to make the proceedings very clear.

After Eglamore has conquered the dragon outside of Rome, the emperor has the news spread by each officer in his bailiwick. In Triamore:

"Both parties were full swore
To hold the promise that was made before".

In Degree the lady says to the hero,

"All my lands I seize into thy hands".

In Eger and Grine the second hero obtains the renowned sword by giving the deed of his land and that of Eger as security. Eger is poor because his older brother has the property. Hanging and drawing is
Liner 7-8, Eger 5-5-8
8-10, Egl. 334, 7/9, Lbr. 15-05, Lend. 2.25
10-14, Lend. 3.29-
14-16, Lend. 7/6-18
17-18, Lgl. 7/6-18
19-21, Lgl. 11-16-
22-3, Ldy. 8/09, 331, 494, 524
24-5, Eger 5-06
25-6, Ldy. 26-8
26, Lend. 296, 406, 496, Tim. 95, 589-598
several times spoken of. In Merlin burial alive appears as a punishment for adultery.

In Eger and Grine we find Eger at one time, sitting in a window niche, reading romances. Father or guardian offer a girl in marriage. Three times appears the custom of dubbing into knighthood. And last of this miscellaneous group of customs - people seem habitually to look from the towers, when they are watching combats or waiting for adventures or whatever may come.

As is to be expected, because at least their material belongs to the middle ages, the romances have a warp of religion in various phases. The author gives his own attitude by an invocation at the beginning or end or both, and tells that a hero was successful through God's might or that and his own sword. Characters pray for success in combat or in love. A person usually the hero, trusts to God's might, or that of Jesus or Mary. People give thanks or call down blessings. Oaths by the saints - Michael, Simon, John, Gile, Dennis, Leonard, James, "Charity" by God, Christ, or Mary or by "Him, who died on tree", and the like, are frequent. But they are a part of the stock phraseology and apparently most of the time mere line fillers. The various romances have their respective favorite three or four, but James and John are common to several. Church ceremony and rites play a part. Weddings, as has already been said, are several times spoken of as being performed by a bishop, perhaps at
church; and King Arthur has a mass said, at the beginning of the Grene Knight. Sir Degree practically begins with the visit of the king and his daughter to a neighboring abbey, for the purpose of attending mass. Later, Degree does so and makes offerings to the Father, Son and Holy Ghost. Lambewell is spoken of as giving religious rewards. As in the old miracle plays God and Christ are interchanged—"God, who died on tree"; etc. In Turk and Gawain there is a hit at the clergy because of their pride.

Religion appears sometimes in strange connections. In the Grene Knight, for instance, when Gawain gives the knight the illicit kisses received from the knight's wife, he says, "kisses such as God gave me". Lambewell, further, brings in the name of Jesus when he wishes to come to the lady. Likewise, at the end of The Carle of Carlisse, Carle, after he has been released from enchantment in which he has killed fourteen hundred people in forty years, is about to establish a chantry in which masses are to be sung by priests until doomsday for the souls of those killed.

Merlin is steeped in religion and sounds as if a monk had written it. When Vortiger, a treacherous steward, has gained control of England, with the help of the "Saracen" king of Denmark, and there is intermarrying, the land, the author says, is in the hands of the devil. What may perhaps be more particularly called Christian supernaturalism— or better still, Hebræo—appears in the passage dealing with Merlin's birth. This part
24 - 1
Lenore 4-5. D.C. 409-
5-6. Lambeth 211-
6-7. See "King James and Brown in Child's
Tr. 568. Egl. 1-2, 726, 683 etc.
8-9. T & B. 154-
10-11. B.R. 426
12-13. D.R. 172-
14-15. Lamb. 172-6
14-18 Carlo. See Page 21.
24. Merlin 419.
of the story runs as follows;—According to David and Moses, when Satan and his crew were overthrown and Heaven, at the word of our Lady, was shut against them, certain fiends who stayed in the air, having heard that there was to be a Christ, plotted to have an anti-Christ. These fiends, then, tempt a certain family; and, in spite of the efforts of a wise and good old hermit, succeeding in begetting a child by the last member of the family, the plan is frustrated, however, by the hermit, who baptises the uncouth little Merlin and thus ranges him with the forces of good in the world. Later, wise men, whom Vortiger has imprisoned until they shall find out what will cause the walls of his castle to stand, see signs on a cloud to the effect that the blood of a five-year-old child who was conceived without a father, would make them do so. Still later, Merlin himself explains that the signs were made by his supernatural father for the purpose of getting him killed.

The supernaturalism in Eglamore, (Triamore has none) Degree and Eger and Grine is so conventional and vague and has so little made of it that it can hardly be said to have come from any particular source. Giants and dragons, perhaps a number of feet high or long, are the matter-of-fact means of trying the hero’s prowess, in the first two; and in the third there is only the invincible Sir Gray-steele, whose strength waxes and wanes according to the time of the day, and who is the ruler of the "Forbidden Country".

The six romances dealing with Arthurian material, however,
Times 1-10. Merlin 5-62-
10-17 Merlin 502-
14-16 Merlin 1571
20-22 See Page 19
22-24 Samain strength also waxes
and wanes. // Schofield // Img // Tit // from
N. C. To Blenner // Twemlows // 1906 // Page 283
25. See "Kynmont Willig" P. 455 // in Childs Ballads
sta 20, c. 1. "Bates's Land".
though to a great extent merely conventional, suggest perhaps a Celtic origin. — These include Merlin, which has, in addition to the other supernatural matter just spoken of, the kind that can be considered here. — The Turk and Gawain, for instance, come to a hill, which opens and closes upon them, while there is a warling of the elements. The rest of the story takes place in the Isle of Man, in a castle where there is a "Heathen Sultan" who has a rout of giants at this command. The Turk, a dwarf, goes through the same decapitation that the Grene Knight and Carle do, as has been shown in Motifs; and he becomes invisible at will. Merlin disappears and he and the Carle appear unexpectedly and both have superhuman knowledge. Merlin and the Grene Knight can change their shapes as can also the Grene Knight's mother-in-law. The description of the Carle somewhat suggests the Welsh tales. His mouth is wide, his brows are a span apart, his eyes burn like fire, his fingers are like tether stakes, his hands like loaves of bread. He is fifty cubits high and drinks fifteen gallons of wine at once. The heroine in Lambewell is a lady bountiful who appears before Lambewell at will and finally takes him to Avalon. The final and most important adventure of Libious comes in connection with two "clerks" and the lady of Sinadown, whom they have been keeping in the form of a snake. He enters a castle reared by enchantment, where there is light and wonderful music by many musicians all dressed in purple, which all suddenly disappear and give place to thunder, earthquake and the apparent falling of the walls. Afterwards
24-1

14-15. See description of "King Henry's, 0.06
Shild's bullets (Sargent and Hillidge), " teeth
like tattered stiles."

15. Bale 179

20-26. Lit. 189-
the snake appears and is released from her enchantment by kissing Libious. On the way to the lady, Libious, in one place kills two giants and in another, has his Venusberg experience.

Nature plays very little part in the romances. Flowers seem to be used only in comparisons, except the word flowers; oaks are (often) rather mentioned, and once or twice yew, chestnut and cypress. Horses, hounds, boars, deer, harts are spoken of in connection with fighting. Griffins, lions and boars appear on shields, dragons are "sought", and Gawain, in the Grene Knight, encounters wolves and "ferlies". The bird list common in other romances, is not found here except in Egar and Grine. Elsewhere there is mere mention of "birds" or "foules" except in Lambewell where the lady's eyes are compared to those of a falcon or jay.

As regards landscape and topography—there is mere mention of castles, towns, towers, forests, water or river sides, sea, hills, dales—only several in each romance. One touch that seems vivid, because not resembling anything found elsewhere, appears in Egloamore, line 376. But even here only the fact is stated that the hero sees the boar coming up the cliff side, after having taken his morning draft at the sea. In Libious there is a nature touch that seems rather natural, in a short passage which is like a breath of air in the midst of the barren "adventures". Libious saw adventures in England and Wales—

"— It befell in the month of June,
When the fennel hageth in the town
All green in a seemly manner."
5. See Pages 52–53: description of men.
    Also Page 27: "Kennel." Flemish, e.g. 67, 765.
    Deg. 46, Eger, Page 28.
6. Falsa—Egl. 367, 371; auxé—Lit. 601; Chestnut—Lit. 1263; Cypress—Egl. 276; Zgl. 367. In the
    ste tradicional tallad" set hist back to an oak.
8. Griffins—Tri. 1426, Egl. 965; Lit. 92, 270
    Lone 56; Lima Lit. 325; Eger 962; Force
    Eger 962; Lit. 1675; dragons egl. 647, 684, 90
    Deg. 277, 31, 280, 284.
9. Dragon in Merlin Figlet—1445—
    Dragon and bear on shield—Eger 962–3
14–16. Lit. 1573–4, 15, 28, 1328, 1332, Deg.
40, 52, 57, 64
25–27. Lit. 1321–
The midsummer day is fair and long,
Merry is the foul's song,
Notes of birds on briar.

But it is to Egger and Grine that we have to turn for nature—such as there is in the romances— as well as for everything else, if we wish to find some literary charm. Though what the author says is conventional, he succeeds in creating real atmosphere and beauty. Near the beginning of the poem, Egger, after his defeat, approaches a castle when— "The moon shone fair, the star cast light." and sees a green arbor. Later "the birds sang in the green arbor". But the most important passage is the following, which illustrates most of the points already made concerning birds, flowers etc.—

"Early on that May morning,
Merrily when the birds can sing,
The throstlecock, the nightingale,
The laverock and the wild woodhail,
The rooks risen in every river,
The birds made a blissful bære;
It was a heavenly melody
Pro a knight that did a lover be,
On the one side to hear the small birds singing,
On the other side the flowers springing.
Then drew forth of the dales the dunder,
The sun it shone both frest and clear,
Phoebus got up with his golden beams,
Over all the land so light it gleams;
24-1
Zimmer 9-10, Eger 205-
14-27, Eger 919-37
He looked upon the other side,
See parks and palaces of mickle pride
With seven towns by the salt sea,
With castles fair and towers high.

Over the river were riding places two,*

Of the sciences and arts only medicine and nursing, music, architecture, the art of making and decorating armor and perhaps jewelry can be said to appear at all. The first is found in three romances. One has it only to the extent of saying, that a woman sends for a leech and another, that the hero lies in a bath of herbs all night, in one place, and in a second is healed with salves by an emperor's daughter. But from Eger and Greine concerning we obtain some knowledge of a method of treatment, something about symptoms and apparently an attempt on the part of the author at heightening interest in a situation; and we find a woman physician. Loosepain, one of the heroines, searches a hero's wounds, washes with warm water, gives drinks of spices, uses salves, plucks with silk (dressing twice cost forty pounds besides the drinks) and then gives a green drink which has an effect described thus:

"Soon in my wounds it was seen
The blood was away, that drink was there,
And all was soft that erst was sore",

And the hero feels as if he could fight again. In one passage, when the hero praises the lady's skill, she says the effect of the drink is not lasting, but that, if his lady will do as
29-1
Tirpitz: 874; Tjol. 560-10, 730-41.
she did, his wounds will "soft and heal full soon! The lady 
gives him wine to keep him up until he shall get home, but 
before he does so -

"Then all my wounds were at once,

As knives had been beaten through my bones," 
and he falls unconscious. His friend gets the most successful 
leeches, but they cannot help him. The Earl offers forty pounds 
to any leech who can, but it is nine days before one comes. In 
the mean time Earl's sweetheart comes who could perhaps aid him,
holds proudly aloof. In lines 806-10 Loosepain says that no 
leech can make a severed finger grow to a hand.

Music does not appear in several of the romances. In the 
rest it takes the form of mention that minstrels are present 
at feasts, or that women entertain a guest or guests by playing 
on a psaltery etc. But this matter and that of the accomplished 
dwarf have been discussed under Customs. In addition, trumpeters 
and tabor players are at one time said to describe a fight; and 
at another time trumpeters and buglers shall blow, if a lord 
conquers in fight; at still another, the hero finds minstrels 
the only occupants of a splendid hall, (which has already been 
mentioned several times), reared by necromancy, and hears them 
playing on trumpets, horns, psaltries, harp, fiddle and organ. 
In Lambewell the only mention is "Lambewell feeds minstrelsies".

The nearest to anything really concerning architecture 
we find in Merlin and Libious. In Merlin there is first the 
passage where the king sends for masons and carpenters to
30-1

12. Tri. Rh. T. & F. Gr. Eterin
13. Egl. 12 P. 6, Carle 463-6, 475-6
15-16 see Otsun P. 220.
17. Lit. 986
18-19. Lit. 1404
19-22 Lit. 1882, 1794-1901; Carle 463-6, 475-6.
23. Lumb. 210. See also Egl. #2 84 for treatment of misteracle.
build a strong castle wrought of big timber, lime and stone, then where the man build at the walls -hew timber, carve stone lay a foundation- bring them up breast high. Several times elsewhere walls are spoken of as of stone or of lime and stone and finally, Merlin's mother is told of as confined in a tower of stone, which is strong and high so that no one can come to the inmates, and has a window to which is tied a cord whereby necessities are drawn up. In Libious there is the rather elaborate description of the interior which has been discussed under Music and Supernaturalism. There are pillars of jasper and crystal, doors of brass, windows of fair glass, that have images upon them, and painted walls "marvelous to behold". Something more remote from actual architecture is found in Lambewell where the fairy lady is in a rich pavilion. This has knobs each of which is worth one hundred pounds, and on top it has a griffin of shining gold, which has in its mouth a carbuncle that shines like the moon. Eger several times has something about castles fair and towers high; and Libious has pavilions of much pride and a castle fair and wide. For the rest—there is mere mention of castles—that is, a knight is said to enter a castle—palaces, chapels, churches, pavilions, chambers, bowers, halls, stables, gates, towers, walls, bridges, doors, windows, floor, dias, fire places. Of these, castles and hall and chamber seem to be mentioned most frequently—ten to twenty times--; some of the rest only two or three times.

In the numerous fights armour and weapons are, of course,
3-1. Merlin 439-41.
3-4. Lit. 763, 976; Ag. 278, 335; Eger 1423.
Bartle 375; Lying 170, 607; See also "Captain Bar". Page 434; sta. 3 of Whitt's Battles.
9-16. Lamb 102-14. "Like the man" a seemingly common figure. See Eger 94-70.
19-20. Lit. 1830, 1521-1525.
Chapel - 30, 149, 232; church - Tri. 1549, 272.
1065; Garth - Lit. 1330, Lamb 102.
Chester - Lit. 1573, 307; House - Tri. 573.
87; halls - Tri. 503; stables - Eger 249, Carle 173; gates - Lit. 1332, 307; House -
Lit. 765, 1521-17; walls - Agl. 277-8, 524, Bridges - Lit. 324, 379, Lying 613; doors -
Eger 1123, Carle 360; windows - Garth Lit. 2129, Carle 475; floor dies - Lying 1029; fire place - Tri. 719.
spoken of; but there are few descriptions. Those that are
given consist of only a few words, except the one of Gray-steele's
accoutrements in Eger and Grine. In the several romances which
contain description there seems to be a fondness for azure field
and gold figures in shields — in several cases, griffins.
Variations are a black shield with three images, another like-
wise black with three boars heads, another of green with three
gold lions. Eger in Eger and Grine has a coat of Milau —
an inheritance — and a helmet of "Paris work"; but Gray-
steele has red shield and spear, golden gear, purple adorned
breast plate, helmet that shines like gold, leg pieces set
with gold and precious stones and arm pieces set with gold
and silver. On his shield are a dragon, a unicorn, a bear and
a boar with a ramping lion in their midst; his gorget is
wrought with "rich mail"; a mace has a carbuncle on top that
shines like the moon; the horse's breast plate is of "silk of
Ind".

Jewelry has just appeared in connection with armour and
architecture. There are only three or four mentions elsewhere —
in Grene Knight only one, that Bawain's bridle is set with
stones and fretted with gold and pearls, and in Eger merely
"jewels", in one line, "gold beads" in another and brooches,
beads and other jewels worth forty pounds, in a third.

With the matter of ethiss the romances were little concern,
and in all the poems there are about six passages that are maxim
like, and some of these are rather lack-a-daistic. The best
32-1

Liner 2-3. Begrüßtes Amor. Edgar 95-3-
3-4. Vgl. Lit. Edgar, Boile
5. griffen - Berle 58. Lit. 270. Vgl. 965. Lit. 92
6. Lit. 1881
7. Lit. 1675
7-8. Lit. 325-
8. Edgar 169, 173
10. Edgar 953-
20. S.N. 271-3
22. Edgar 180, 331, 611-12.
are the following:—

"The man that heweth overhigh
Some chip falleth on his eye.
Thus does it ever fare."

"But all men in loving shall never be wise"
and—

"Thus ungracious deeds without mending
Can never escape without an ill ending".

In Triamore, which contains considerably more comment than any of the other poems, the author only makes clear his attitude by calling a steward a traitor several times, having the queen do so and saying once, "And that was a sinful deed". In Degree the author says, "Look what folly happened then, that he should marry his own mother", when the hero, in ignorance of their relationship, goes through the ceremony with his mother and then, after the relation has been immediately discovered, only, "they were too nigh of kin" (to be married). Heroes are called brave, courteous, gentle etc. and heroines gentle, (as has been said before); and traitors are called traitors.

Immoral action comes to view really only in connection with love passion, which has been presented under the topic, Love. Altogether, on account of the fact that there is very little immorality, that expression is conventional and that there is very little comment of the author, the poems seem immoral in tone. There is a difference among them, however.
7-8. 2 ger 1089.

Other are
1219. "fulle time it is by God in heaven,
1229. that men met at unsaluten."
1337-8. "Part of friends cannot be called again.
Cane "such as he taken shall he know such as he cloathes such shall he saw,
such as he breweth, such shall he drink."

12. Tri. 330
17. Dec. 888
21. See Pages 11 and 12.
For instance, Degree, Carle and Merlin seem to have been written by Boors and Eglamore and especially Egar and Grine, by gentlemen.

III.

External Structure.

Four of the Arthurian romances have been spoken of before as between five hundred and six hundred lines long. The other two, Merlin and Libious, are the longest in the collection and reach two thousand three hundred and seventy eight and two thousand two hundred and forty, respectively. The rest are between nine hundred and one thousand six hundred.

All of the romances except Carle and Triamore (Turk and Gawain is in so fragmentary a state that one cannot tell) have the romance division into parts corresponding roughly to adventures and fairly well unified. These have a brace at the beginning including a varied number of lines not differentiated in any way, preceded by a numeral and the word part, thus 

\[ \text{Egar and Grine has only the numerals and the word. Sometimes the brace looks as if it might have slipped along too far, judging from the sense; but usually it fits and there is sense of division. Division is sometimes prepared for in so many words, for instance -} \]

*Now let us leave chiding at home, gone. And speak of Sir Grine that is to the battle. All the wilderness that there be Grine rode it in days three; He met a squire by the way;*
21-25. Z. gro 721.
With fair words Grine can to him say,
' Sir etc.'

or-

Now let us of his mother fail
And turn us to another tale."

The first illustrates the "shift" also. Usually part runs into part thus -

"He took his leave and forth went,
His way now hath he tane;
The high streets held he west
Till he came to the forest"

Sometimes there is formal transition but no division, usually where the parts divided would not have unity or include enough. An example is; -

"Now of King Arthur no more I tell;
But of a venturous knight I will you tell",
in the Grene Knight, where the author has only introduced the story. The undivided Triamore has several such passages. Once there is a blessing formula, something which will be spoken of presently. It comes at the end of the Merlin's birth account, and suggests that this may be another, or part of another, romance wedged in here.

The foundation verse in romances seems to be the iambic tetrameter rhyming in couplets. Five of the romances are written in that entirely and the other five, in stanzas which are multiples of a couplet and a single iambic trimeter
Zones 4-5: Felt-like 1208
8-11: Eng. Part 2
15-16: R. 36-7
19-20: Pages 42, 43
24-25: Degree, Bank, Lamb, Felt-like, L沟通.
The stanzas are usually six or twelve lines long but sometimes three, nine, fifteen or eighteen. The fact that sometimes the trimeters of a six or twelve line stanza do not rhyme and that usually all of the trimeters of the long stanzas have the same rhyme, works against the thought that the longer stanzas may be combinations of the shorter. The rhymes seem slipshod, partly because the transcriber probably made mistakes, partly because we are not certain of the pronunciation, but usually because the romancers really did not bother much about having it accurate. Examples of the kind of rhyme which is quite common, are Triamore-deer, Triamore-stowre, heard-said, him-weapon. The verse is really quite irregular as might be expected; but there is a sufficient predominance of iambic tetrameters and trimeters to establish the rhythm. Sometimes it is impossible to scan the lines, and a person runs words together to keep the rhythm; at other times the irregularity consists only of a single anapest or trochee, or once in a while, a dactyl, in a line of iambuses. Sometimes an initial or final iambus is truncated; occasionally there is a feminine ending. Sometimes there are trimeters where there ought to be tetrameters and the reverse, and occasionally even dimeters. The only real example of triple rhythm seems to be the following from Eger and Grine:—

"Wringing and wailing and riving their hair,
Striking and crying with voices full clear".

Alliteration appears usually in stock descriptive expressions,
36-1
24-25 23rd. 11/11-11/12
anyway, usually in very trite lines; but there is not an excessive amount of it. Some examples are —"Mary mild", "mickle might", "she was both blithe and blee", "stiff in stowre, helm and hauberke both he hent", "I tell you this tale for true and " seemly served in seat".

The writers seem to have been a good deal hampered by the necessity for stanza and rhyme. This fact is, of course, especially noticeable in those poems having stanzas. There are descriptive adjectives at ends of lines that seem dragged in for rhyme because they do not necessarily apply or mean anything. Sir Bredbeddle in The Grene Knight, for instance, was "a man of mickle might, and lord of great beauty". In Eglamore —594— "that sweet thing" appears at the end of a line apparently to rhyme with "ring". In Carle —427— a lady is "clear" to rhyme with "fere". The writers became prolix by putting in whole lines just to fill up. These are stock lines in which the author appears, as—"I dare it safely swear", "I tell withouten scorn", "I tell you this tale for true". They are belated descriptions of characters:

"The emperor of Rome brought him soon,
Constantine, that was his name,
A lord of great longing".

These lines come in after the emperor has appeared several time already. —Or they are a useless repetition, as in "Many 25 came to that lord's place to that worthy one", or "To Carlisle he came on Christmas day, into that fair country". Sometimes
12. S.K. 40-1. In aler Dui. 433
14. Egl. 1070, 1109
15. Eclaer S.K. 520
17-18. S.K. 84, 270, 276
28-4. Egl. 710, 719
24-25. S.K. 20-21
25-26. 10. 88
the lines are nonsensical, as in — "Into a chamber they went, at full great speed," where "speed" is apparently only used to rhyme with "need," or in — "perchance I may help at need, either loud or still".

The diction and phraseology of the romances soon become remarkably familiar, because of their extreme conventionality. Apparently the only case, however, of the common epic epithet, the certain epithet always applied to a certain character, is that of "crabbed knight" connected with Sir Kay of Arthur's court, probably because he never does anything but be crabbed. Gawain is usually always somewhere spoken of as courteous and gentle, but he has the stock descriptive phrases of the other heroes applied to him as well. These last will be dealt with more fully under Characterization. In addition to them there are such as "of price", in connection with things usually but also persons. In Lambewell, for instance, in line 115, there is a "bed of price" and in line 436, "a lady of much price". Or there are apparently even more nonsensical such as— "I can love both loud and still", or "glad and merry for all thing". Figures are rare. Most of those that are present are trite comparisons used in descriptions of people, and will also be dealt with under Characterization. One outside of these is the "as his life", used several times where father or husband is said to love someone. Phrases that are not common but seem trite to one familiar with the traditional ballads are; "under the greenwood tree", "
Since 1-2. 8, 11, 307. At least the idea in Tri. 15-41 "so fast goes nature that the 2. and would no longer abide, 3. 4. - 8, 14, 336, 487. Lamb, 147, 234, 234, 2164.
12-13. Carl 4 stiff and strong in stone, 8. - much as mind in lower, 2 extra and sound. 28" the cheek!" Lambert, 427, gentle lengthen.
222 gentle 2. 1, 7, 4, 6, stiff in stone, 6, 4, 4, cold and hardy, 5, 14 gentle, 471 gentled.
20. Lambert, 274.
22-23. Page 52.
23. Deg. 17, 7, 1, 44.


"lie dead all on a row", "fought all a long summer's day", and "busk thee and make thee yard". There is never in the romances the elaborate stanzaic climactic repetition of the traditional ballads, nor what is more particularly refrain in them. The nearest approach to refrain like the following -

"Lady Margaret then called her servants all,
By one, by two and by three:
Go fetch me the bottles of blood red wine
That Lord Thomas may drink with me.

They brought her the bottles of blood red wine,
By one, by two, by three,
And with her fingers long and small,
She poisoned them all three."—
is perhaps the beginning of Libious where the hero is constant
ly referred to thus;-

"----------- fair and bright"
"----------- for he was so fair and wise"
"----------- no child so fair of sight"
"----------- and art so fair and wise"
"----------- for thou art so fair and wise."

However, repetition of incident with usually one repeated line, appears several times. For instance, in the Carle, one of the guests says he must look after his horse, leaves the hall, finds the Carle's horse with his own, turns it out, is punished by the Carle, comes back and is asked where he has
39-1

Riste 259 - 60-2, 229-4, 306-4, 389-4, 498-4
Line 1. "Ennyside". Hey of Irbome 280-37-25
William 157-1. Caroline 121. Merlin 1529
Degree 35-6. Lamb 418. 5-10
144-1. Riste 273-340-3. Captain Carr 236
25-1, 24-1
Hat 41-45.
5-13. Lord Thomas and Lady Margaret
P. 544. Stoney 14-15
13-20. Stilina 13, 25, 41, 72, 75
22-22. Corre Tumbl, Eyer, Icrlin
22-25. Bank 27-290
been by the second guest. This second does likewise, as does also the third except that he treats the Carle's horse kindly and is rewarded. Each time almost the same words are used. In Lambewell, just as the hero is to be condemned, two maids belonging to his sweetheart, ride up and tell King Arthur to get ready for their mistress. Presently two others come and do likewise; then appears the fair lady herself. Repeated lines are, —

"And they were clothed in rich attire
That every man had great desire"

and

"My lady is much fairer certainly etc."

In Merlin there is the same sort of thing where Merlin laughs the three times and again where he appears in disguise several times. In Egar several descriptive passages are repeated. The kind of repetition which Hart thinks is peculiar to the Anglo-Saxon poetic style, the repetition which seems due to an author's being unwilling or unable to leave a subject, the coming back again and again, is found occasionally. A good example is the following; —

"That good knight comforted the queen
And said, 'At God's will all must be,'

Sir Rodger for her hath much care
For oft she mourned as she did fair,
And cried and sighed full sore;
40 - 1

T: 4-4. Zent. 415-438, 455-489, 503
20-25. Tri, 224-259. See also 1274-1285.
Lords, knight and ladies gent
Mourn'd for her when she went
And bewail'd her that season.
The queen began to make sorrow and care
When she from the king should fare
With wrong against all reason.
Forth they went in number three etc.
Slightly incremental are such passages as the following:-

"Many furlies he then did see,
Fouls of the water then did flee,
By brim and banks so broad.

Many furlies then saw he,
Of wolves and wild beast sicerly,
On hunting he took most heed."

The repetition of message by messenger is not found. Something like it is the following in Eglamore where Christabel -

"Lay and looked over the board
And made signs with her hands",
and later on the squire reports,-

"She maketh signs with her hands."

There is also the ballad vague personal pronoun as in the following ;- -

"Thus I you found ", and told him all.
He set him on his knee full blithe ";
and the quotation which is not assigned but which can be placed by means of the context ; -
41-1

Times 8-14. 3 M. 280-8. See other Dr.
8 9 5 - 4 0 3, Tue 1 2 4 6-8 Tue 6 1 8 - 6 3 0.
16-18. 2 qf. 8 3 7 -
21-24. Day 2 4 4 - 5. 3 N. 9 2 - 3 - 4.

Bonnie Emie P. 4 3, sta 14 - C 1, sta 16 - 1.
"How fareth Sir Eger, Sir Grine gan say,
'The better that ye have sped on your journey,
'Rise, Sir Eger, etc.'"

There are the common references to source, "as I heard true men tell, "as it is in Romans told", "the story doth say", or just "as I understand". The author also brings himself in thus - as has been shown under Verse and Stanza - "I dare safely swear"; and exclaims thus - "Lord, she is a lovely creature", or "God wot her heart was sore". As has been shown under Religion, characters very commonly swear thus - "By him who died on tree", "By St. Jame". Noticeable formulas are those of invocation at the beginning and end of a romance. An example of the beginning is the following:-

"Jesus Christ, heaven king,
Grant us all his dear blessing
And build us in his bower.
And give them joy that will hear
Of elders that before us were,
That lived in great honor.
I will tell you of a knight etc."

and amending is the following ;-:

"In Romans this chronicle is
Dear Jesus bring us to thy bliss
That lasteth without end.

finis".
Lines 1-3. *I*ger 1292-8. See also *Dez.*
251-2, *I*nd 6th *r*0, *st*0, 8, 24, 30; Kermm
Wayne P. 60, *st*0, 1, 2, 3, 5, 8, 9 etc. This is not
the quotation peculiar to the text, tellable
by a speaker who remains unknown
to the reader. See *example in Two
Sisters* P. 15 and *The Cruel Brother* P. 20.
The romances frequently have the
speech formula common to the two
ballads - "*Then spoke that lady*.
*says the lady*; " *I*ndight *thee* etc." - *Lam.* 6, 17.

Day. 60-1, 274-5, 349-353, 283-5, 3712.
70-9, 28-9, 54-5, 54-5, 147-8, 25.
100-1, 106-7, 159-60, 206-7, *I*ger 824-5.

*I*nd 6th *r*0, *st*0, 1, 5, 8, 9 - "*I*nd 6th
a young knight chief, says, "*Lady, let alone*"
Kermm *Wayne* P. 60-2-4. *Marriage* *Bansin*
P. 57-41. *King Arthur and the King of

4-5. *Lamb.* 411
5. *Tri.* 516, 548
7. *See Page 57."
42 - 2

Times 7-6, 8A, 84
8-9, Lamb, 5/5
9, Tri 8/8
9-10, See Page 23
14-20, 2yl, 1-45
21-25, 2yl, 12x9-91
IV.

Internal Structure.

The romances have a very conventional beginning. First of all there is usually the formula just given in which the author calls down blessings upon those who will hear him.

After this he says he will tell of a certain knight and gives his name, characteristics and perhaps the place of the story. Then he may break off suddenly and tell about the ruler concerned and something of the situation, at least the immediate one, then let the hero come in, perhaps unannounced, at his proper place in the story. Or he may tell about the ruler and lead up to the knight. What is said about the later may be merely conventional and may not fit. For instance, in Libious the hero, who is only a boy, is described thus—"a daughty man of deed", and "an hardy man and wight";

and in Degree the author says,—

"A gentle tale I will you tell
All of knight of this country
The which have travelled beyond this sea,
As did the knight called Sir Degree",

When Degree does not travel beyond the sea, nor does the author tell about other knights.

Usually there soon comes what proves to be the inciting force, for a part of the story at least,—for instance, the love of the Grene Knight's wife for Gawain, the fact that Lambewell is a spendthrift, the hatred of Christabel's father
48-1.
2+2 = 4. See page 42.
5 - 10. See book and 2gl.
14. Sale 70.
10 - 11 Zgar.
15 - 19. Leg. 2 - 5.
for Eglamore or the stranger. Knight's begetting of Degree.

Nowhere, except perhaps in Lambewal, are there indications that the author was attempting to lead up to a climax, nor are there any that he thought of a final catastrophe; though, he seems usually to know, at least in a general way, what the end is to be. At the end in the case of seven romances, everything is wound up satisfactorily with a "living happily ever after" — in six of these with a single, double or ever triple wedding and perhaps elaborate feasting. Merlin has an extra winding up at the close of the seventh part, where the story of Merlin's birth and childhood is ended with the disposal of the mother in a convent. Here the author calls down a blessing upon the hearers, as he does at the end and as do the authors of other romances.

There is not only the formal transition already spoken of, at beginning and end of divisions, and sometimes elsewhere, but exceeding abruptness. In one case at least the transition does not fit; that is where the author of Eglamore has been telling about Christabel's banishment and says,

"Leave we now Sir Eglamore,
And speak we more of that lady flower"

then continues to tell about Christabel. The abruptness sometimes occurs after direct discourse, as in the Greene Knight where the mother has been telling her daughter that the wished

"for Gawain " 'is lodged in this hall all night' " , and immediately follows "she brought her to his bed". Another
Lines 2-4. In the trial scene where
Lambert is about to be condemned and is
saved finally by the appearance of the lady.
See 377-565.

6. 2gl., Tit., Hey., Lit., Eger, Lamb, Carlo.
8-9. Tit., Ruml, Lit = single wedding; 2gl. and
Lamb = a double; Eger, a triple.

25-26. 51, 368, 572.
example of abruptness is to be found in Degree where the maid assures her mistress that no one shall know about the infant when it shall be born, "' truly madam but you and I:" and the author at once brings in, "The time was come that she was unbound."

One of the romances, Lambewell, has form and unity at least to a certain extent, from the fact that it begins and ends in the same place. In Turk and Gawain a blow spoken of at the beginning is given at the end. Eglamore and Libicus both begin and end in the same place and tell what adventures the hero is going to have. The Grene Knight begins and ends in the same place and provides at the beginning for the adventure which is to come twelve months later and which closes the story.

The action is leisurely. The authors take time to give in elaborate dialogue what could be otherwise done away with in a few words. In Carle there is a very long account concerning the ancestor of a knight who is merely mentioned at the beginning; and there are the belated descriptive details of the main characters. For these reasons and because the account is more or less prolix everywhere, because the stories are made up of several or anumber of incidents, some of which usually, could be left out or transposed, and because there is no working towards climax or catastrophe, the reader has a sense of stopping for interesting sights along the way.
45-1
19-20. 0:37
Necessary sequence is kept in the larger issues, but there are several lacks in the smaller. The author says in one place, "there the giant lost his life" and immediately afterwards, "fast he began to roar", in order to have the rhyme in the third line of the stanza correspond with the sixth following. In another passage, the King of "Sattin" hears a boar yell and sends his squire to investigate. This man beholds the fight and reports the boar slain; but father on comes, "By that time Sir Eglamore has overcome the sharp stowre". Also, in line 185, Christabel gives her father an account of her visit to Eglamore, and says something about herself and her maids with her. Occasionally descriptive details are brought in late, as has already been stated several times, long after the conventional place, the introduction of the character concerned. In Eglamore, for instance, after the hero has conquered a giant that was troubling the king of Sattin, we find:—

"For joy the bells did ring.

Edmund was the king's name,

Swore to Sir Eglamore, 'By St. Jame, etc.'"

In Merlin, the misfortunes of the family are not named in the order of their occurrence. This seems to be a careless shifting of pairs of lines.

The plots are, of course, very simple, if they can be called plots at all in most cases. In five of the romances they
Lines 3-4. $2.10 \times 0.75$
6-8. $2.10 \times 0.40$
13-16. Pages 37, 45
19-21. $2.10 \times 0.72$
22-24. $2.10 \times 0.31$
are only a single thread of narrative, or a single story. In Merlin, though there are two distinct stories, one about the usurpation of the English throne by a false steward, and the other concerning Merlin’s birth, a very unusual Hebraic-sounding wedge, there is no particular complication. Eglamore, Triamore and Egar and Grine are somewhat more ambitious; they are made up really of several little stories, which in the case of the last mentioned are quite neatly interwoven at most points. In Triamore four may be seen, that of husband and wife, of wife and steward, wife and son and son, and his adventures. A loving husband, in order that God may send an heir, not knowing that one is on the way, goes on a pilgrimage to the Holy Land. After he is gone, a steward tries to persuade the queen to be untrue, but is repulsed. In revenge he makes the king believe that she is untrue and persuades him to exile her, so as to get her into his power. She escapes, however, and a faithful dog, belonging to an attendant who is slain, after seven years kills the steward and thus shows the king that the steward was false. The queen and her infant are taken care of by strangers; when the boy grows up he has adventures and finally brings father and mother together.

The crudity of the romances appears in the motivation and explanation, or lack of them, probably as much as, if not more than, anywhere else. In Eglamore, Triamore and Merlin there are attempts at foreshadowing. Several of these are really just blank information, as in the passage in Triamore
47-1
June 21, see Pages 17-18.
where the author says,-

"And full false brought in fame (that is the queen was)

By the king's steward that Marrock nighth,
A traitor and a false knight:
Hereafter ye will say all the same.
He loved well that lady sent;
And for she would not with him consent,
He did that good queen much shame".

Two at least, are misleading; but they are nearer real foreshadowing in that they suggest instead of revealing.

"For his words were so smooth,
Had Sir Gawain wist the sooth,
All he would not have told",

in the Grene Knight, where it does not make any difference whether he told or not, and -

"----- the knight loved Christabel,
It was the more pity."

in Eglamore, where immediately after, the two promise to marry and are brought together at the end, though separated for a while. This is not connected with the rest of the story by any device, nor is the following;-

"All the day they made good cheer;
Awrath began as you may hear,
Long ere it was night."

The "they" refers to Eglamore and the father of his sweetheart.
48 -

Times 1-9. Fri. 12-18
16-21. Bg. 32-
22-24. Bg. 194-
and the passage appears just before Eglamore asks the father for the girl. Yet not even impatience appears in the father until after Eglamore has succeeded in two of the three adventures assigned to him by the father, when —

"The Earl answered and full woe
What, Devil, may nothing thee sloe?
Forsooth -------- etc.
Thou art about, as I understand,
For to win Artois and all my land,
And also my daughter clean."

An elaborate explanation appears at the beginning of Part III. of Merlin, where the fall of the angels is told about and the fact that some stayed in the air and wanted to get an anti-christ. Matters are usually sufficiently explained, sometimes unnecessarily; but sometimes they lack decidedly. A good example is found in Degree where the strange knight leaves the poor princess, though there seems to be no obstacle to their marriage. The author seems to be thinking only of the fact that he wants the son to be to bring father and mother together at the end. In Triamore, also, there is a beautiful example. After Triamore has overcome all the other contestants in the tournament held for the purpose of marrying the princess to the victor, he leaves without a word. He is wounded, to be sure; but, after he is well, he deliberately goes off to another country. We see why the author does this — he wants to bring in a few more adventures —; but it is treating the
59 - 1.

15. Incessantly for the reader, in speech passages that tell things which the reader already knows. Ex. Amfibia 3.11, 115-20, Tri. 954-1144.

16-18. Degree 95 - 109

20 - 24. Tri. 954 -
poor girl rather unkindly to make her wait a year for the hero's reappearance.

The Grene Knight is the best example throughout of the romance crudity in motivation and explanation. The real motivation begins where the author says that Sir Bredbeddle's wife is in love with Gawain. The mother wants the Grene Knight (Bredbeddle) to go to Arthur's court for the purpose of seeing adventures, she says, but really, as the author explains, so that the wife will get to see Gawain. Bredbeddle decides to go for the purpose of testing Gawain's three virtues. In regard to these last two points - the author seems unconsciously to identify himself with the mother and make her know just what is going to happen - that the son-in-law will challenge at court, that it will be Gawain who will accept the challenge and will accidentally come upon the Grene Knight's castle, so that the daughter will see him. The Grene Knight, too, seems to have the author's omnipotence, as he seems to know that Gawain will accept the challenge, will come to the castle and will be tempted by his wife. At least, there is not the faintest attempt at explanation, on the author's part, of the Grene Knight's forming several schemes, so that, in case he cannot get Gawain in one way he can in another. At the end there is no explanation to Gawain of the disguise, that is, of the fact that the Grene Knight and Sir Bredbeddle are the same person. It seems to be assumed that because the reader knows Gawain does also.
See Page 10 for references to this note.

4-6.  See fn. 47-
As regards the presentation of character— the romancers are fond of picturesque appearance. Accordingly several times it is not the main characters which are described or described at length, but it is maids or dwarf attendants or other characters which are merely episodic. The armour of heroes, as has been said before, is sometimes described before a fight; and it is on several occasions more picturesque than usual on account of its significance. Eglamore, for instance, who lost his sweetheart and her infant at sea, has a shield with an azure field in which is a ship of gold—

"Full richly portrayed on the mold
Full well and worthily;
The sea was made both grim and bold,
A young child a night old
And a woman lying thereby,
Of silver was the mast, of gold the bane,
Sails, ropes and cables each one.
Painted were worthily".

Otherwise, the character and reputation of heroes are given at the beginning of a romance in from five to twenty lines, and in a few scattered lines. Several times characters comment on other characters. In those romances in which Gawain and Kay appear, the authors seem to attempt having them speak in character. We do not read romances long before we come to expect the hero to be bold, strong, invincible, gentle and courteous.

The description of one hero might fit them all except that in the Gawain romances, Carle and GreneKnight, some of these
5. There is even a long account of a person who plays no part at all and is not even very picturesque - the account mentioned in connection with "Lytton" on Page 46 and found in Balfe 37, 945-9. See also Egl. 945-9.

The longest account of recurrences is in the one in Eger and Irvine already considered under "Lyoness" on Page 32. That of "Erainne" occurs in the "Greene Knight" is only a shadow of the description in the older "Erainne" and the "Greene Knight."

See S.R. 265-278.

21. See for mention of scattered lines Pages 37, 45.

22-24. See S.R. 144-159, 295-302; T.F. 19-33; Balfe 91-130, 187-146, 147-150, 155-6 etc.
qualities are emphasized, as a trial of them makes the story, and that Lambewell's "humour" is munificence. Even Eger and Grine belong to the type, though they are more human than any of the other characters in the collection. Merlin is quite apart from the rest, but he is no "hero"; the other good men in the romance conform to the type.

Especially the belated details of description consist of a conventional epithet or a pair. Some of the details in connection with the heroes or the men who are important for the time being, are - "stiff and stowre", "hardy and wight", "strong and wight", "of mickle might", "bold and hardy", "doughty of deed". The hero's armour is richly "dight", he has a "rich" helmet, his "gear" glisters as gold, or "all of fresh gold shone his gear". The shield usually has a blue field and a gold device which is several times a griffin, a bridle is of "silk of Ind". Some garment or other is sometimes worth a certain number of pounds. Several times a horse belonging to a hero or heroine, is dappled or white.

The heroine is "gentle and small", "meek and fair", "fair and bright", "blithe of blee", as white as swan or whale's bone or lily flower or flower in field or snow; "as red as rose in rain", "rose on briar", as "red as rose on rise" "fairer than the summer's day", gay or bright; her eyes are gray as glass, her hair is of gold, shines like gold, like gold wire, and she is "that sweet thing". The hands and feet of women, as well as strang creatures, are several times
Line 7 - Page 57, 45, 51 for related details.
10. 24, 8, Lit. 14
11. BN 41, Tri 786, BN 64, 144
13. BN 278
13-14. Zyn 118 + 95-4
14-15. Zgl. 420-1, Carlo 55-6, Deg. 829-80
15-16. BN 275
16-17. Zyn 779-80, 610-12, Zgl. 264
17-18. Carlo 53, BN 269, Carlo 404
19. Lit. 95-2, Zgl. 105, Lit. 1881
20. Deg. 697, Lit. 936, BN 45, Zgl. 1276
177, 177; Zyn 4125, 78
22. Zyn 217; Lit. 1840
23. Zyn 135
"Lady Bright" BN 38 2, 318, 391, "Lady Gay" 435
23. Zyn 510, 410
23-24. Lit. 949
25. Lit. 948; Zgl. 597, 970
25-26. Tri. 5 2, Deg. 77, Degree - Bright; 77.
described. A description of the lady in Lambewell is a kind of collection of these conventional details;—

"All in a mantle of white ermine
Was fringed about with gold fine

She was as white as lily in May
Or snow that falls on winter's day;
The blossom nor the briar nor no kind of flower
It hath no hue unto her color;
(And the red) rose; when it is new,
To her redness hath no hue,
For it shone like the gold wire."

A description is likely to end with the words that it is all beyond description. The fondness on the part of the writers, for certain colors, is evident in the two preceding paragraphs, appears further in certain articles of dress which are mentioned rather frequently. There are mantles, red or scarlet, purple or violet, kirtles of violet or purple. There are also sometimes jewels. A dwarf and some maids are in red and green. People are dressed in "purple pall" or just "pall".

As may be guessed, there are episodic single characters or groups, especially in those romances which are mostly concerned with adventure. There is only one indication of economy — rather, perhaps, a desire to arouse interest by having the same characters appear in a second episode. This is in Eglamore where the king of Sattin, who has offered
Lines 1-11 Lamb. 121-131.
12. Lit. 95-3-4 Lamb. 132.
17. Read - Lamb. 67-8; and Lit. 901; four -
Lamb. 67; scarlet - Egl. 13/1, 8 6 9
16-19 Drawer - Lit. 133-8; maid - Egl. 668.
his daughter to Eglamore, comes to Egypt and offers her to Eglamore's son.

There are from three to five main characters, and sometimes as many as thirty altogether, counting such groups as fifteen maids, or the lists of knights, in several of the Arthurian romances, who are hardly more than spoken of as present. There are besides these, of course, indistinct masses of people, or "court" or "knights and ladies". Men are more numerous than women and are almost always more prominent.

Some of the women are not even named, but other characters sometimes the most important, are occasionally not named either. Often there is only a single mention of a ruler's wife. For instance, in Eglamore, where the squire who finds Christabel on the shore, reports to his master, "Fairer saw I never none save my lady so free".

Time is usually not significant in the romances. Though the time of day is mentioned fairly often, it is made real only in the Greene Knight and Eger and Grine. The first says:

"As he rode in an evening late"

(He saw a castle etc.)

Thither he came in the twilight.

And when he enters the castle he finds fire and lighted candles. When Eger rides up to Loosepain's castle, "The moon shone fair, the stars cast light". Morning and evening or night and next day are most often given, but there are also references to high noon. The expressions referring to morning
54-1
Line 5. Fifteen words - Deg. 667
257-260
14-15. Vgl. 847
22-23. Bb. 210
23-24. Oger 205
25-24. Oger 891, Vgl. 321, 396; Deg. 511,
126.
are rather varied—"On the morning when it was day", "Till
morrow the sun shone bright" etc. The passing of time is in
general sufficiently well accounted for. Eglamore stays in
the Holy Land fifteen years, after he has heard that Christabel
is gone. That allows the son to grow up. So in Triamore —
the hero grows to be fourteen years old. During that time the
father sorrows. Degree stays with the hermit's sister ten years
and likewise with the hermit. Then he is old enough to go out
and fight and make up the rest of the story. There are contra-
dictions, and there is vagueness in patches, but not enough to
matter, because, as has been said, time is usually not signifi-

It seems summer time always in the romances, because there
are green forests and things are done out of doors. The mention
of the time of year seems to be only a stock expression and one
that is just dropped in, that does not set the time for the part
of the poem which follows. At the beginning of a division of
Merlin, for instance, are the lines,—

"The merriest time is in May,
Then springs the summer's day",

where the situation is anything but merry, as a battle is
impending. Elsewhere there is, "So in the time of April, as
you may hear", where twelve barons do something or other not
in the least connected with April. The mention is a mere
skeleton of what that sort of thing seems to have been in the
better romances. In the Gawain and the Grene Knight, the parent
of our Grene Knight, for example, the time of year, winter, is
very significant. It makes Gawain suffer extreme hardship and
1-4. Egl. 940-960.
5-6. Tri. 610-630, 634.
9 - Martin 1200-7, 1392
10. Egl. 847-898
17-19. Martin 1716-
21-22. Martin 225-
and loneliness, and creates a real and beautiful atmosphere; but in the Grene Knight it might as well be any other time, though more is said about it than is said about time of year in any of the other romances. The single exception is Egger and Grine, the only romance of the collection which has truly poetic and literary qualities in this respect as in others. We cannot help sympathizing with the second hero, who rides forth in May when birds are singing etc., with a heart full of love and therefore in harmony with the season - even if Chaucer makes fun of this sort of thing in his Sir Thopas. Christmas appears in Triamore also, besides in the Grene Knight; but the main times are April, May, and midsummer. In the following taken from Libious are two stock terms:

"Till it befell in the month of June
When the fennel hangeth in the town,
All green in seemly manner,
The midsummer's day is fair and long
Merry is the fowl's song,
The notes of birds on briar."

As has already been indicated, the setting for only two of the romances, Eglamore and Triamore is found outside of Britain. The first is supposed to have scenes in Artois, "Sattin Rome, Is ract, Egypt and has mention of the Holy Land; the second, in Aragon and Hungary, and names champions from "Surrey", Navarre, Germany, and Seville. The scenes of Eggar and Grine seem to be laid in Scotland, Ayrshire, on account of a mention of Garwick.
Near the beginning of the tale, King Arthur institutes the hunt because it is "grass time of the year."

20. See Page 5.
25-26. See lines 21, 61. Sir Walter Scott says that the scene is laid in Carrick, Ayrshire — see Facs. 2nd Ed. Vol I, Page 342.
Degree is set just vaguely in England. In the six romances which deal with Arthurian material we naturally expect some mention, at least, of the places associated with Arthur, and find it. Arthur's court at Carlisle is the starting place and final scene for the Gréne Knight and the main scene of action for Lambewell, that Glastonbury is the same for Libious and that in Wales for the Carle. The Gréne Knight has to do otherwise with Hutton castle and a green chapel not far away; and the Carle of Carlisle with the Carle's castle there. Merlin is vaguely concerned with Winchester and Salisbury Plain and mentions Carlisle. As not the slightest attempt has been made to individualize the setting, the names of countries, towns or castles could be changed without disturbing the story. The imaginary places as given in Libious and Egær and Grine serve just as well as the real.

That the authors are little concerned with settings is evident from the fact that sometimes there is not the slightest reference to place, in connection with action. The authors are especially fond of having conversation between or among characters, without explaining where the characters are at the time of their speaking. Good examples are to be found at the beginning of Triamore. We do not know even in what country the conversation and the action concerned take place, until we came as far as lines 441-2.

All the romances have a background of forest or vague open country, because characters go from one scene of action
Lines 7 - 9, see "Dick o' the Cow" Page 49.
Child's ballads - Hutton Castle; "Vivian's West." Page 45-46, Childe st. 11-2 - Carlisle Castle.

14-15, Lib. 41, 520, 851, 1162, 1386; Eger 1, 21/102.
to another—a hero rides "between the water and the fair forest", perhaps. But most of the main actions take place in the hall or chamber of the castle, or at a fighting place near.

Sometimes the reference is very vague. In Egar and Grine, for instance, the author says in one place, that it was nine days before Wingline would come "there", apparently to the sickbed of Egar. We judge from the preceding lines, which tell that the Earl and Countess came to Egar's chamber and were told by Grine about Egar's misfortune; and that the Earl then offered a reward for the best leech, but that none appeared for nine days. We also judge from the fact that when Wingline asks how Egar is, she received the answer from Grine, "He doth, madam, as ye see". But at this Wingline gibes, and the author says,—

"Grine was ever wont to gang
In counsel with the lady to stand,
And ever told Egar a fair tale
Till the knight, Sir Egar, was whole;
For and her want and will had been to him longing,
It would have letted him of his mending."

From this it would seem that Wingline did not come into the actual presence of Egar.

Several times in introduction, however, an author makes such an explanation as this—
Lines 1-2. Lamb. 54.


Modern law courts in a law court in a town, in a village, fields of battle, and in Salisbury Plain.

5-12. 2. gen. 448-464.

12-13. 2. gen. 45-1.

13-14. 45-8.

14. 2. gen. 45-4-8.

15-21. 2. gen. 45-9-64.

24-25. See Page 48.
"The Isle of Britain called is
Both England and Scotland y-wis,
Wales is an angle in that isle
Where King Arthur sojourned awhile."

"Sometimes the setting is a part of the narrative. A knight,
for instance, enters a hall, seats himself on the dias and
awaits events. A number of times besides the introductions
the authors give place in a few words or even rather elaborate
in a perfunctory, conventional way. A short description is one
in the Carle of Carlisle where the Carle leads Gawain to a
chamber in which hang bloody shirts of curious workmanship,
and in which there are the remains of fifteen hundred dead
men all in a heap. Unusual in length is the one in Libious,
of the enchanted castle, where Libious, many musicians dressed
in pall and playing on all sorts of instruments, many lights,
pillars of jasper etc.

The perfunctoriness and conventionality of expression
and detail may be seen in the following two quotations:

"Sir Libious then gan ride
Along by a river side,
And saw a fair city
With pavilions of much pride
And a castle fair and wide
And gates great plenty."

"A mile by the salt sea,
Castles fair and towers high;
times 1-4. Carle 9-12. See also Lamb.
1-4. SpK. 1-6. Most of the other inscriptions
give place in a conventional way in the
5-7. Reg. 415—
7-9. Eger 107-0, 287-242, 764, 846—"and
to a chamber she him led and all his
armour off man took."
7-9. See Page 5-8.
9-13. Carle 347-70
13-16. Lit. 1875—
17-24. Lit. 1328—
25-26. 2 eger. 411—
"On the other side a fair strand,
A fair forest on the other hand,
On the one side ran a fresh river."

Perhaps the most childlike and delightful characteristic of the romances is their remoteness from every day or real life. They have to do with play or pageant among people of high rank and their immediate attendants. The main business of life is the seeking and having of adventures. A delicious fact is that near a whole town full of people there are giants or dragons which cannot be killed in any way except by the hero. In Eglamore, for instance, there is a dragon near Rome, which does not allow people to come within five miles of Rome; and the people are accordingly very grateful when the hero kills it. Rulers, in their enthusiasm, are ready to give away their lands to a hero. Then there are the absurd pretenses for fighting. In Libious, on one knight's shoulder is that his lady is whiter than anybody else's; and William de la Braunch does not even have a pretense, he just "keeps the way,"—seems to be ready in armour all the time to fight anyone that comes along. The squire in Degree tells his master that the people they see, are coming from parliament, where the king has let it be proclaimed that who soever will be so bold as to fight him and conquer shall have his daughter and all his lands. Any people that have to do with the work—a day world or any suggestions of its work, appear so rarely (everywhere except in Merlin) that when they do they are
60-1.
Luncs 8-14. Egl. 471-
14-15. 2yl. 5-84-
15-17. Lib. 7 82-
17-20. Lib. 3 29-
20-24. Dey. 3 40-
quite noticeable. In the second adventure of Libious one of the giants attacks him with a spit on which he has been roasting a boar, and covers him with grease. There is an example in the Carle, also, where the author says that the Carle's hands are "like breads that wives may bake", and that his fingers are "like tether stakes".
Line 5. Barle 184
6. Barle 185