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DECLARATION

I, Wm. Raymond J. Barron, declare that the following dissertation has been composed by me, and that it has not been accepted in any previous application for a Degree.

-----oOo-----

CERTIFICATE OF SUPERVISOR

I certify that William Raymond Johnston Barron has spent six terms in Higher Study and Research (full time) in the field of Medieval English Literature and Language, that he has fulfilled the conditions of Ordinance No. 40 of the University Court, and that he is qualified to submit the following dissertation for the Degree of Bachelor of Philosophy.

Director of Studies.

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*Received in the University Library  
3rd May 1952*

STATEMENT OF QUALIFICATIONS

I matriculated in the United College of St. Andrews University in October 1944, and followed a course in the Faculty of Arts. I graduated in June 1948 with Honours of the First Class in the Department of History-English. During the period October 1948-June 1950 I engaged in research on the subject of the present thesis in the United College of the University of St. Andrews under the direction of Dr. J. P. Oakden of the Department of English. Work on this thesis has been carried out mainly at St. Andrews, in the University Library, but also in the British Museum and the Library of Edinburgh University.

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DRESS AND ARMOUR IN MIDDLE ENGLISH ALLITERATIVE POETRY

Being a dissertation

presented by

W.R.J.BARRON, M.A.

To the University of St. Andrews  
in application for the Degree of  
Bachelor of Philosophy.

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INTRODUCTION

The primary purpose of this thesis is to analyse the dress content of the Middle English Alliterative Poems. The survey is not, however, concerned with dress merely as such but as a 'test element' in an attempt to throw additional light on the position of Alliterative Poetry in the body of Middle English literature. As such the element has a particular value since dress is one of the fundamentals of life. In all civilized societies it has always been considered as essential and, though fashion may change it superficially, it remains constant in its importance to man. Yet it is varied by material circumstances in every age and is associated in different forms with particular social and economic groups. These considerations and the moral and religious significance often attached to dress bring various features into prominence from time to time, and any literature which reflects the life of the period must necessarily concern itself with the element in the manner which these formative influences dictate. It will be seen from what follows that the nature of the dress element is, in some instances, highly distinctive and fundamentally linked with the literary types produced by certain ages and societies. It may, therefore, be possible by observing the Middle English Alliterative Poets in their treatment of dress, how much of the spirit and atmosphere peculiar to their Anglo-Saxon predecessors' handling of the element is retained by them and to what extent they are in accord with their non-alliterative contemporaries particularly in reflecting the predominant French influence in literature and taste, to determine something of their relationship to the body of Mediaeval English poetry.

As a preliminary it is necessary to review the nature of the Anglo-Saxon poets' approach to the element,

their handling of dress details, etc., and this is the subject of CHAPTER I. The examination was undertaken as a means of determining characteristic features in the treatment of dress and armour amongst the Old English poets in order to facilitate recognition of similar features in the later alliterative poems. Beowulf was naturally the main subject of the review but the whole body of Anglo-Saxon poetry was included. For purposes of comparison some features of the treatment accorded to dress in Homer's Iliad and Odyssey and in Virgil's Aeneid, which illustrate the peculiar nature of the element in Heroic poetry as a whole, have also been introduced. Reproduction of the Greek text in the typescript of the thesis has presented some difficulties but it was thought best to give a freehand copy rather than to fall back upon a translation in this single instance. The form of the various texts involved is that of the edition indicated in the Bibliography. In order to reduce the apparatus of footnotes to the minimum references to source material here and throughout the thesis have been given in a simplified form since full information as to date and place of publication, etc. is available in the Bibliography which is as complete as possible.

In order to allow the necessary comparison with the treatment of dress by the non-alliterative contemporaries of the Mediaeval poets with whom we are concerned in this work CHAPTER II has been devoted to a review of the element in Middle English literature generally. In view of the considerable bulk of this literature preserved to us it was necessary to restrict the scope of the examination which has been confined almost solely to poetic works. Taking into account the extensive French influence in Middle English poetry an attempt has been made to indicate the nature of this influence so far as the element of dress is concerned, and to illustrate in outline the effect of this influence as well as that of contemporary conditions and social ideals on the treatment of dress and armour in the English Romances. The variety of Mediaeval literature has also been considered and the main subject

divisions have been briefly reviewed in this connection. Of the illustrative texts involved those in Old French have been given according to the edition indicated but Middle English poetic works have been regularised for the sake of uniformity, the methods of individual editors in printing stanzas etc. being abandoned in favour of capitals at the beginning of each line.

The main body of the thesis, CHAPTER III, contains a detailed examination of the dress element in the Middle English Alliterative Poems. In order to make the study as complete as possible the whole body of this poetry as defined in Dr. J. P. Oakden's two volumes Alliterative Poetry in Middle English has been included. The following poems were found to contain no dress detail whatsoever:- The A B C of Aristotle; Two Burlesques, B; A Description of Durham; A Disputison betwene Child Ihesu & Maistres of pe Lawe of Jewus; The Grave; The Lamentation of the Monk; Memento Mori; Old Age; The Proverbs of Alfred; Ancient Scottish Prophecies, No. 1. A number of other works contain only scattered details consisting of a few general dress terms without bearing on the theme of the poem and too slight to be taken into account:- The Bestiary; Two Burlesques, A; A Satyre on the Consistory Courts; The Death Fragment; The Enemies of Man; The Ballad of Kynd Kittoch; Sum Practysis of Medecyne; The Proverbs of Hendyng; A Satire against the Blacksmiths; Ancient Scottish Prophecies, No. 2; Two Scraps of Love Songs, A; The Song of the Husbandman; Of St. John the Evangelist; The 1st. Worcester Fragment.

All the major poems contain some reference to dress relevant to their theme. They have been grouped here according to the general nature of their subject matter, arranged in the main on the model of Dr. Oakden's classification. There have, however, been some alterations in his scheme, particularly in grouping a few individual works such as Scotish Ffeilde, The Buke of the Howlat, and The Twa Mariit Women and the Wedo not by their general theme which would exclude them from the regular system but by the nature and function of their dress content which allies them to one or other of the major groups.

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Within these groups the poems are arranged roughly in order of composition on the authority of Dr. Oakden and J. E. Wells in his Manual of Writings in Middle English, but as several works are of the same general period and dating is often uncertain this has not been strictly adhered to where a sequence of ideas in the use and treatment of dress detail can be more clearly seen by placing two poems in juxtaposition.

In collecting dress references the aim has been to make the selection from each poem as complete as possible. The meaning of the terms 'dress' and 'armour' has been interpreted on a wide basis to include all articles of clothing, jewellery and accessories such as crowns, sceptres and wands of office, etc. all features of armour including spurs and shields, such associated details as banners and standards, and all personal weapons, but not such things as cannon, battering-rams, etc. which are not used or carried exclusively by one individual. All lines and passages in which these are mentioned have been collected though in a few of the lengthier poems such as La3-amon's 'Brut', where the total extent of the element is excessive, some scattered lines in which the dress content is merely a single general term of no particular significance, have not been listed. Otherwise the references are as complete as possible and, though it has not always been practicable to quote an entire sentence where it involves extraneous elements over a number of lines, the sense within the phrase is usually sufficient to make the poet's meaning clear enough without giving a false impression of the extent to which dress is concerned.

In presenting the passages themselves a definitive edition of each poem has been selected. From these editions, as indicated in the Bibliography, the text has been quoted throughout. Where several modern editions exist the one most readily available has usually been employed and in all cases where there are alternative editions the text has been checked from these. Readings of words or phrases on which editors differ are made the subject of a textual note presenting the various opinions on the question and justifying

the quoted form, but this is done only where the reading in question may affect the interpretation of some detail connected with the subject of the thesis. The general aim has been to present the text in a clear and readable form and for the sake of uniformity the idiosyncrasies of the various editors have been neglected, lines have been given with initial capitals throughout and without the caesura, except in the case of LaZamon's 'Brut' where it has been retained to mark the short lines of the original. The editors' indication of doubtful words and letters or variant forms supplied from other MSS. has also been ignored as, apart from the individual instances in which footnotes have been supplied, it is not material to the subject of the thesis and confuses the clarity of the text.

Passages have been grouped together according to the function which their dress content performs in the poem as a whole. Each section is examined in some detail to determine the poet's purpose in introducing the element, whether or not its inclusion is deliberate, and, if so, the part which it is intended to play in the general scheme of the work. The treatment of dress features, often directly connected with the office they fulfil, is analysed in a parallel column in order to illustrate this connection where it exists.

Each section is lettered alphabetically the letters corresponding with brief titles listed together before each major group of poems. These titles, which must often be vague and general, are intended to give an indication of the function performed by the dress references in each section so that the nature of the element in each poem shall be apparent to the reader before reading the detailed analysis. The sections themselves are arranged more or less in the order in which groups of passages occur within each poem. This has been done for the sake of uniformity as, though in some cases groups of varying significance would afford opportunity for arrangement in a definite order of importance, in other poems no group is of special significance and the sequence could only be arbitrary. In some of the lengthier works where the element is so scattered as to make this natural order impossible,

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as, for example, in Piers the Plowman, such an arbitrary order has been imposed and the passages are arranged as far as possible in logical sequence.

The examination of each poem concludes with a general summary in which the various purposes for which the dress element is employed are drawn together and fitted into the general scheme of the poem. The poet's handling of dress detail for the particular end he has in view is also summarised and the whole is designed to present a uniform picture of the part played by the element within each individual work.

Following upon this, in CHAPTER IV, the treatment of the element in each poem is reviewed against the background sketched in the first two chapters. This is intended primarily to stress the various features in which their authors display an attitude towards dress which corresponds with that adopted by the Anglo-Saxon poets or by their non-alliterative contemporaries. The order in which the poems are examined is identical with that of the detailed survey in the previous chapter and in some instances the significance of the sequence is only apparent at this stage. The main body of the thesis concludes with a general summary, in CHAPTER V, of the distinctive features characterising the treatment of dress in Middle English Alliterative Poetry and with an attempt to relate these to the peculiar position of the alliterative school in Mediaeval English literature.

Though it was desired to make the survey as complete as possible a few poems were found unsuitable for treatment in the body of the thesis, and have been examined in appendices. Those included in APPENDIX A belong mostly to verse collections where there is no general theme to which dress might contribute and in which the element is largely incidental. The single play within the scope of the thesis, treated in APPENDIX B, is unsuitable for regular analysis in the form used in Chapter III because of its dramatic nature. In order to appreciate the significance of its dress content it is necessary to know which characters make particular

references and to take certain stage-directions into account. The pieces dealt with in both appendices are of minor importance only and the method of examination employed allows the selection of significant passages without requiring quotation of the text in full.

It was originally intended to add a further appendix on the vocabulary of dress employed by the Alliterative Poets, distinguishing words of Germanic and Romance origin in order to determine to what extent Anglo-Saxon and French influences in the poets' treatment of the dress element were reflected in their choice of dress terms. This analysis was completed for all the major works, taking into account approximate date, area of composition and extent of the dress element in each poem. But in order to appreciate the significance of this evidence it was necessary to view it in contrast with the general dress vocabulary of Middle English which could only be done at considerable length. In view of the extent of the thesis as a whole it was decided to omit this language survey and the books used in its preparation have not been included in the Bibliography.

In presenting this thesis I have to thank Professor Adam Blyth Webster for encouragement and advice and the staff of St. Andrews University Library for ready assistance during its preparation. I am particularly grateful to Dr. J. P. Oakden who originally proposed the topic and who, as my Director, has made numerous helpful suggestions and shown un-failing patience throughout the work.

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## CHAPTER I

### DRESS AND ARMOUR IN ANGLO-SAXON POETRY

Beowulf, the major work in the body of Old English poetry known to us, contains some 3180 lines. Of these almost 500 are concerned with details of dress and armour.\* The extent of the element, -amounting to some 15½% of the whole-, is rather surprising, and particularly so in view of the general nature of the poem. Beowulf comprises within its moderate length the complete life-story of the hero with two incidents related in considerable detail, including some elaborate and wordy conversations, a fair amount of scenic description, and a number of pseudo-historical interpolations which have no essential connection with the main subject of the poem. In a work so closely packed as this any element to which the poet thinks proper to devote the equivalent of some 80 pages in a modern, 500-page novel is obviously worthy of examination in detail: it seems likely to prove of importance in the creation of the general effect at which he is aiming.

The extent of the dress element in Beowulf appears still more striking, however, when the content is compared with the subject and general nature of the poem. There is no mention throughout of any feature other than jewellery and armour and not a single reference to clothing in the sense of normal civilian dress. Ornaments of gold and jewels are frequently mentioned in connection with both men and women, but the great bulk of the 500 lines is concerned with weapons and armour. Yet there is very little in the plot of Beowulf to explain the apparent concentration upon this element. There is nothing in the main story which could properly be classified as warfare and no description of combat apart from narrative

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\*: The exact figures are:- total content of Beowulf, 3182 lines; extent of the element, 491 lines.

accounts of Beowulf's three duels; with Grendel, with Grendel's mother, and with the dragon, the first of which involves no weapons at all:-

“No ic me an herewasmun hnagran talige  
gudgeweorca, Þonne Grendel hine;  
forþan ic hine sweorde swebban nelle,  
aldre beneotan, þeah ic eal mæge;  
nat he þara goda, þæt he me ongean slea,  
rand geþeawe, þeah ðe he rof sie  
niþgeweorca; ac wit on niht sculon  
sece ofersittan, gif he gesecean deað  
wig ofer wæpen.” (ll.677-85.)

The other combats are fought in the normal manner, and elsewhere there are references to battle on a more general scale with the use of arms and armour. But the passages which are concerned with weapons merely as implements in the action are few in number and the least interesting in the poem.\*

The real interest of the dress element in Beowulf lies in the fact that so far as plot or action are concerned it is almost entirely incidental, and, despite its bulk serves no essential purpose in this connection. Yet its inclusion is evidently deliberate; the work is too close-packed with incident to give such scope to an accidental feature, and, with detail scattered throughout from beginning to end in some 90 passages ranging from the briefest references to sustained sections of 20-25 lines, this is clearly a major element in the background of the poem. The contribution which it makes to the whole, the attitude of the poet in introducing it, and the light which it throws on the tastes of the audience for whom Beowulf was intended are reflected in the nature and treatment of the element itself.

Next to the absence of any reference to civilian clothing, perhaps the most striking feature in the composition of the total content is the rarity of passages in which female costume is mentioned. Though they are not prominent in the action women are quite frequently mentioned both in the main story and in the occasional interpolations. Yet the poet tells us almost nothing of their dress, merely referring briefly to their ornaments. The few passages in which

\*: The chief passages are:- ll. 1432-5; 1501-9; 1519-33; 1545-53; 1574-6; 2435-40; 2562-71; 2673-87; 2702-4.

their jewellery is mentioned are mostly concerned with Wealhtheow, Hrothgar's queen, who is spoken of as beaghroden cwen:-

"gan under gyldnum beage" (1.1163.)<sup>x</sup>

The references are all much too brief to indicate the form of this jewellery but it is always of gold, highly valued and often given as a gift:-

"Hyrde ic þæt he ðonne healsbeah Hydige gesealde,  
wætlicne wundurmaððum, ðonne þe him Wealhðeo geaf,  
ðeodnes dohtor, þrio wieg somod  
swancor ond sadolbeorht; hyre syððan was  
after beahðege breost geweorðod." (11.2172-6.)

One interesting passage indicates these ornaments as the gift of the warrior thane, in this instance Beowulf himself:-

"nalles eorl wegan  
maððum to gemyndum, ne maðð scyne  
habban on healse hringweorðunge,  
ac sceal geomormod, golde bereafod  
oft nalles ane elland tredan,  
nu se herewisa hleahtor alegde," (11.3015-20.)

In these lines men as well as women are described as wearing jewels, and, indeed, references to male adornments are much more frequent than to feminine jewellery. The major characters in the poem are constantly associated with rings, collars and armlets of gold and precious stones, and Beowulf more repeatedly than any other. Little physical detail concerning the ornaments is included and the poet concentrates rather upon their intrinsic worth and the high regard in which they are held. They are treated as objects to be treasured, are mentioned as part of the dragon's hoard, and as heirlooms handed down from one generation to another:-

"on him gladiað gomelra lafe,  
heard ond hringmæl Heaða-Beardna gestreon,  
þenden hie ðam wæpnum wealdan moston,-  
oð ðæt hie forlæddan to ðam lindplegan  
swæse gesiðas ond hyra sylfra feorn.  
þonne cwilð æt beore se ðe beah gesyhð,  
eald æscwiga, se ðe eall geman,  
gearcwealm gumena," (11.2036-43.)

To honour a great warrior they are buried with him; jewels are placed amongst other rich gifts on the ship which bears the body of Scyld out to sea:-

"þær was madma fela  
of feorwegum frætwa geladed;  
ne hyrde ic cymlicor ceol gegyrwan  
hildewæpnum ond heaðowædum,

x: Similar passages include: 11.612-14; 623-4; 640-41.

billum ond byrnum; him on bearme læg  
madma manigo, þa him mid scoldon  
on flodes wæht feor gewitan.  
Nalæs hi hine læssan lacum teodan,  
þeodgestreocum, þon þa dydon,  
þe hine æt frumscafte forð onsendon  
æenne ofer yðe umborwesende."(ll.36-46.)

others are hung on Beowulf's pyre and buried with his ashes  
in the barrow:-

"Hi on beorg dydon beg ond siglu,  
eall swylce hyrsta, swylce on horde ær  
niðhedige men genumen hæfdon;  
forleton eorla gestreon eorðan healdan,  
gold on greote, þar hit nu gen lifað  
eldum swa unnyt, swa hit æror was."(ll.3163-8.)

Male ornaments are, however, most frequently  
mentioned as rewards from master to servant, from king to thane,  
for a service performed or as the price of future support in  
time of war. It is peculiarly the mark of a leader or ruler  
that he should make a general largess of jewels to his followers-

"He beot ne aleh, beagas dælde,  
sinc æt symle." (ll.80-81.)\*

In this way Beowulf is rewarded by Hrothgar for his defeat of  
Grendel and, in the event of his death during the succeeding  
struggle in the mere, bequeaths the gifts to his uncle, Hygelac,  
the King of the Geats:-

"swylce þu ða madmas, þe þu me sealdest,  
Hroðgar leofa, Higelace onsend,  
Mæg þonne on þam golde ongitan Geata dryhten,  
geseon sunu Hredles, þonne he on þæt sinc starsð,  
þæt ic gumcystum godne funde  
beaga bryttan, breac þonne moste;"(ll.1482-7.)

The bequest is not merely made on account of their value but  
that his own people may see the ornaments as the result of  
Beowulf's victory since generosity is the natural reward of  
heroism.

The regard for jewellery as an object of  
worth is matched by a similar attitude towards weapons and  
armour in many of the references to this element which makes  
up almost four-fifths of the total dress content. Passages  
expressive of their value are couched in identical terms, and  
it is often impossible to decide whether ornaments or arms  
are concerned in a particular instance. Throughout the poem

\*: See also:- ll.1216-18; 1380-82; 2023-5; 2101-3; 2490-92;  
2503-4.

it is not the physical form of weapons and armour which is noted by the poet but their quality as fighting weapons and the richness of their decoration. There are repeated references to ornamentation of jewels and enamelling upon helmets, gilding and gold-work on burnies and shields, all suggesting the splendour and high worth of these articles:-

"Het ða eorla hleo in gefetian,  
heaðorof cyning Hreðles lafe  
golde gegyrede; næs mid Geatum ða  
sincmaþðum selra on sweordes had;" (ll. 2190-3.)

Almost invariably wherever arms are mentioned the poet adds some expression of admiration, praising the workmanship and condition of the weapons:-

"Geseah ða on searwum sigeeadig bil,  
ealdsweord eotemisc ecgum þyntig,  
wigena weorðmynd; þæt was wæpna cyst,  
buton hit was mare ðonne anig mon oðer  
to beadulace ætberan mehte,  
god onð geatolic, giganða geweorc.  
He gefeng þa fetelhilt, freca Scyldinga  
hrech onð heorogrim, hringmal gebregd  
aldres orwena, yrringa sloh,  
þæt hire wið halse heard grapode,  
banhringas bræc; bil eal ðurhwod  
fagne flæschoman; heo on flet gecrong,  
sweord was swatig, secg weorce gefah.  
Lixte se leoma, lecht inne stod,  
efne swa on hefene hadre scineð\*  
rodores candel." (ll. 1557-72.)\*

This admiration for weapons and armour is of fundamental significance in the interpretation of the total dress content of Beowulf and is responsible for the frequency with which the element occurs. Arms, as we have seen, are of little practical importance in the plot of the poem, seldom used in the action, but almost all the characters involved are warriors and weapons are naturally associated with them. The element is repeatedly introduced in this incidental manner and on the slightest occasion. Hrothgar's coast-warden greets Beowulf and his companions as they land:-

"Hwæt syndon ge searhæbbendra,  
byrnum werede, þe þus brontne ceol  
ofer lagustræte lædan cwomon,  
hider ofer holmas?" (ll. 237-40.)

and later at Heorot they are asked where they come from in

\*: Similar passages include:- ll. 303-5; 550-52; 1242-50; 1265-91; 1662-70.

terms almost identical and with a similar reference to their equipment:-

''Hwanon ferigeaþ ge fatte scyldas,  
græge syrcan, ond grimhelmas,  
heresceafta heap?'' (ll.333-5.)

The introduction of arms is equally unnecessary in both instances but typical of the way in which the element is employed. In addition to brief references of this sort involving little or no descriptive detail there are many fuller passages whose content more completely expresses the value placed upon weapons and armour. In some they are given as gifts or as rewards for service, and the fine quality of their workmanship and the rich ornamentation which makes them so acceptable are fully described:-

''Forgean þa Beowulfe bearn Healfdenes  
sægen gyldenne sigores to leane,  
hroden hildcumbor, helm ond brynan;  
mære maþpumsweorde manige gesawon  
beforan beorn beran. Beowulf gepah  
ful on flette; no he þære feohgyfte  
for sceotendum scamigan ðorfte,-  
ne gefrægn ic freondlicor feower madmas  
golde gegyrede gummana fela  
in ealobence oðrum gesellan.  
Ymb þæs helmes hrof heafodbeorge  
wirum bewunden wala utan heold,  
þat him fela laf frecne ne meahte  
scurhearde scepðan, þonne scyldfreca  
ongean gramum gaggan scolde.''(ll.1020-34.)\*

In others the worth of the present is stressed by recounting its past history and previous ownership by some warrior of known repute:-

''Het ða in beran eafor heafodsegn,  
heaðosteapne helm, hare byrnan,  
guðsweord geatolic, gyd æfter wræc:  
''Me ðis hildesceorp Hroðgar sealde,  
snotra fengel; sume worde het,  
þat ic his ærest ðe est gesagde;  
cwæð þat hyt hæfde Hiorogar cyning,  
leod Scyldunga lange hwile;  
no ðy ær suna sinum syllan wolde,  
hwatum Heorowearde, þeah he him hold ware,  
breostgewædu.'' (ll.2152-62.)

This is a feature which constantly recurs; an individual weapon, most commonly a sword, is said to be of such tried excellence that it has been used by many famous men and its deeds in their hands are a matter of common knowledge:-

\*: For further passages of this nature see:- ll.1142-5;  
1900-1; 2809-12; 2864-72.

"Ða was gylden hilt gamelum rince,  
 harum hildfruman on hand gyfen,  
 enta ergeweorc; hit on aht gehwearf  
 after deofla hyre Denigea freat,  
 wundorsniþa geweorc; ond þa þas worold ofgeaf  
 gromheort guma, Godes andsaca,  
 morðres scyldig, ond his modor eac;  
 on geweald gehwearf woroldcyninga  
 ðam selestan be sam tweonum  
 ðara þe on Scedenigge sceattas dalde.  
 Hroðgar maðelode- hylt sceawode,  
 ealde lafe, on ðam was or writen  
 fyrntewinnes, syðþaf flod ofaloh,  
 gifen geotende giganta cyn,  
 frene geferdon; þat was fremde þeod  
 ecean Dryhtne; him þas endelean  
 purh wateres wylm Waldend sealde.  
 Swa was on ðam scennum sciran goldeas  
 purh runstafas rihte gemearcod,  
 geseted ond gesæd, hwan þat sweord geworht,  
 irena cyst arest wære,  
 wreopenhilt ond wyrmfah." (ll. 1677-98.)

This particular passage exemplifies many aspects of the poet's treatment of arms which reflect the attitude, almost one of veneration, in which they are regarded. Physical features of the sword are described; the golden hilt on which the name of the original owner is written in runes, the blade engraved with the history of the Flood. The antiquity of the weapon is suggested; its origins are wrapped in mystery, lending it an added interest, and, despite the Christian story with which it is ornamented, it is enta ergeweorc and wundorsniþa geweorc. Only one significant feature is lacking here; the sword is not named. In other instances famous weapons invariably have personal names; Hengest's sword is Lafing, for his fight with the second monster, Grendel's mother, Beowulf borrows the sword Hrunting from Unferth, and his own weapon is called Nagling. The result of such treatment is that these weapons, with names and personal histories attached to them, assume a reality and identity of their own, become almost as much characters in the story as the warriors who bear them.

Throughout the poem they, and, indeed, the whole element of arms and armour, are constantly associated with the hero, by which is meant not merely the central figure in the action but any warrior who has earned the title and reputation by his superiority in physical skill and endurance, courage, and military prowess. All the leading male characters fall within the terms of this definition; elderly men such as Hrothgar,

Scyld, and Hygelac have been heroes in their prime and still retain the regal authority and honour earned in the past, youths like Hrethric, Hrothmund, and Wiglaf aspire to become famous by the same means, practising the same virtues, and Beowulf with his companions is a hero amongst heroes possessing these qualities to a supreme degree. With Beowulf, however, more than with any other hero arms and armour are most frequently and repeatedly connected. As he approaches his first adventure, the test which proves his valour, the poet again and again stresses the fact that he and his followers are in full armour-

"Guðbyrne scan  
heard hondlocen, hringiren scir  
song in searwum, þa hie to sele furðum  
in hyra gryregeatwum gangan cwomon.  
Setton sámepe side scyldas,  
rondas regnhearde wið þas recedes weal;  
bugon þa to bence,- byrnan hringdon,  
guðsearo gumena; garas stodon,  
sæmanna searo samod atgædere,  
ascholt ufan gæg; was se irenpreat  
wæpnum gewurpad." (ll. 321-31.)

and as a result Beowulf is immediately recognised by the Danes as:-

"secg on searwum; nis þæt seldguma,  
wæpnum geweorðad, næfne him his wylte leoge,  
anlic ansyn." (ll. 249-51.)

Before the second struggle under the mere the hero is described as he arms himself, the rich decoration of his helmet and the ancient reputation of the sword Hrunting reflecting his high ability and growing fame:-

"ac se hwita helm hafelan werede,  
se þe meregrundas mengan scolde,  
secan sundgebland since geweorðad,  
befongen freawrasnum, swa hine fyrndagum  
worhte wæpna smið, wundrum teode,  
besette swinlicum, þæt hine syðpan no  
bronde ne beadomecas bitan ne meah-ton.  
Næs þæt þonne mætost mægenfultuma,  
þæt him on ðearfe lah ðyle Hroðgares;  
was þam hæftmece Hrunting nama;  
þæt was an foran ealdgestreona;  
ecg was iren, atertanum fah,  
ahyrded heafoswate; næfre hit æt hildene swac  
manna ængum þara þe hit mid mundum bewande,  
se ðe gryresiðas gegan dorste,  
folcstede fara; næs þæt forma sið,  
þæt hit ellenweorc æfnan scolde.  
Huru ne gemunde mago Ecglafe  
eafopes cræftig, þæt he ær gespræc  
wine druncen, þa he þas wæpnes on lah  
selran sweordfreca; selfa ne dorste  
under uða gewin aldre genepan,

drihtscype dreogan; þar he dome forleas,  
ellenmærdum." (ll. 1443-71.)<sup>\*</sup>

Gifts are offered to him in recognition of his worth and in reward for the services he has rendered to Hrothgar and the Danes. Weapons and armour are the chief of these and the passages in which they are concerned stress their splendour of form and decoration in keeping with his deserts and their previous history in the hands of older heroes from whom they have been handed down. Tradition requires that Beowulf in his turn should leave his weapons as a legacy to his descendants, a custom which is mentioned on several occasions in the poem:-

"gomel swyrd geteah;  
þæt wæs mid eldum Eanmundes laf,  
suna Ohteres; þam æt sæcce wearð,  
wræccan wineleasum Weohstan bana  
meces ecgum, ond his magum ætbar  
brunfagne helm, hringde byrnan,  
ealdsweord etonisc; þæt him Onela forgeaf,  
his gædelinges guðgewædu,  
fyrdsearo fuslic,— no ymbe ða fahðe spræc,  
peah ðe he his broðor bearn abredwade.  
He ða frætwe geheold fela missera,  
bill ond byrnan, oð ðæt his byre mihte  
eorlscipe efnan swa his ærfæder;  
geaf him ða mid Geatum guðgewæda,  
æghwæs unrin, þa he of ealdre gewat  
frod on forðweg." (ll. 2610-25.)<sup>ø</sup>

but at his death the hero laments that he has no heir to receive his equipment:-

"Nu ic suna minum syllan wolde  
guðgewædu, þar me gifeðe swa  
ænig yrfeward after wurde  
lice gelenge." (ll. 2729-32.)

So the pyre on which his body is consumed is hung with weapons and pieces of armour:-

"ad on eorðan unwacligne,  
helmum behongen, hildebordum,  
beorhtum byrnum, swa he bena wæs;" (ll. 3133-40)

which are afterwards buried with him. In this way the tradition connected with arms elsewhere in the poem is observed here and Beowulf is surrounded in death with the articles most constantly associated with him during life.

The significance of this element in connection with the hero, to the poet himself, and to the audience

\*: Similar passages include:- ll. 235-40; 291-2; 333-5; 395-8; 671-4; 1441-3; 1629-30; 1807-14; 2490-92.

ø: See also:- ll. 452-4; 1488-90; 2047-50.

for whom his work is designed is nowhere specifically stated, but the nature of the references, the frequency with which they are introduced, and the spirit with which they are imbued suggest their importance in the poem. The language of the references is characterised by the constant introduction of kennings and the variety of the poetic vocabulary employed. There are 22 distinct kennings for 'sword' in the poem and a correspondingly large number of variants for 'helmet', 'corslet', 'shield', 'spear', and 'arrow'.<sup>κ</sup> These suggest that the poet's imagination is strongly activated by the subject with which he is dealing, and that he is striving for variety of expression in order to describe articles with which his listeners are already familiar but which are, nevertheless, of intense interest to them.

In order to find a parallel which will throw some light on this distinctive treatment of dress and armour it is necessary to go outside the field of Anglo-Saxon poetry since Beowulf is the only Old English poem of epic proportions which has been preserved to us. The treatment of the element in the great classical epics, the Iliad and Odyssey of Homer and the Aeneid of Virgil provides a comparison which is both striking and illuminating.

The similarity between Beowulf, the Homeric poems, and the Aeneid lies in the nature and handling of the dress element rather than in its extent. Its bulk in the classical poems in proportion to the whole is not nearly so great, and includes some references to civilian dress, the normal, every-day garments of both men and women, which are not matched by anything in Beowulf. In other respects, however, the parallel is remarkably exact. Golden and jewelled ornaments are frequently mentioned, though less often in connection with women than with men. In the Aeneid when Dido appears dressed for the hunt all her accessories are of gold:-

" tandem progreditur magna stipante caterva  
Sidoniam picto chlamydem circumdata limbo;  
cui pharetra ex auro, crines nodantur in aurum,  
aurea purpuream subnectit fibula vestem."  
(IV:11.136-9.)

κ: H.v.d.M.Scholtz: The Kenning in Anglo-Saxon and Old Norse Poetry.

and golden fillets or necklaces are worn by most of the major female characters in the three poems.\* These are given to them as gifts such as those which Penelope receives from the suitors:-

“ὥς ἔφατ' Ἀντίνοος, τοῖσιν δ' ἐπιήνδανε μῦθος,  
 δῶρα δ' ἄρ' οἰσέμεναι πρόεσαν κήρυκα ἕκαστος  
 Ἀντινώω μὲν ἔνεικε μέγαν περικαλλέα πέπλον,  
 ποικίλον ἐν δ' ἄρ' ἔδαν περόναι δυοκαίδεκά πᾶσαι  
 χρύσειαι, κληῖσιν ἔϋγνάμπτοις ἀραρνῖαι,  
 ὄρμον δ' Εὐρυμάχῳ πολυδαίδαλον ἀντίκ' ἔνεικεν,  
 χρύσειον, ἠλέκτροισιν ἑερμένον ἠέλιον ὥς.  
 ἔρματα δ' Εὐρυδάμαντι δῶν ἑεράποντες ἔνεικαν,  
 τρίγληνα μορόεντα χάρις δ' ἀπελάπετο πολλή.  
 ἔχ δ' ἄρα Πείσανδροιο Πολυκτορίδαο ἀνακτος  
 ἰσθμῖον ἠνεῖκεν ἑεράπων, περικαλλὲς ἄγαλμα  
 ἄλλο δ' ἄρ' ἄλλος δῶρον Ἀχαιῶν καλὸν ἔνεικεν.  
 ἢ μὲν ἔπειτ' ἀνέβαιν' ὑπερώϊα διὰ γυναικῶν  
 τῆ δ' ἄρ' ἄμ' ἀμφιπολοὶ ἔφερον περικαλλέα δῶρα.”  
 (XVIII:11.290-303.)

and which Aeneas gives to Dido:-

“munera praeterea Iliacis erepta ruinis  
 ferre iubet, pallam signis auroque rigentem  
 et circumtextum croceo velamen acantho,  
 ornatus Argivae Helenae, quos illa Mycenis,  
 Pergama cum peteret inconcessosque hymenaeos,  
 extulerat, matris Ladae mirabile domum;  
 praeterea sceptrum, Ilione quod gesserat olim  
 maxima natarum Priami, colloque monile  
 bacatum, et duplicem gemmis auroque coronam.”  
 (I:11.647-55.)

The greatest chiefs and leaders are also described as wearing ornaments of gold; in the Odyssey Penelope identifies the description of her husband by the brooch he wears:-

“Χλαῖναν πορφυρέην οὔλην ἔχε διος Ὀδυσσεύς,  
 διπλήν αὐτὰρ οἱ περόνη χρυσοῖο τέτυκτο  
 ἀνλοῖσιν δίδυμοῖσι πάροιθε δὲ δαίδαλον ἦεν  
 ἐν προτέροισι πόδεσσι χύων ἔχε ποικίλον ἔλλον,  
 ἀσπαίροντα λάων, τὸ δὲ θάυμαστον ἀπαντες  
 ὥς οἱ χρύσειοι εἴοντες, ὃ μὲν ἄνευ βρόν ἀπαγκῶν,  
 αὐτὰρ ὃ ἔχφυγεν μεμῶως ἠὲ πάλρε πόδεσσι.”  
 (XIX:11.225-31.)<sup>φ</sup>

and in the Iliad the history of Agamemnon's sceptre is given in detail:-

“σπονδῆ δ' ἔβροτο λαός, ἐρήτυθεν δὲ καθ' ἔδρας  
 πικρὰ μένοι κλαγγῆς ἀνά δὲ κρείων Ἀγαμέμνων  
 ἔσθη σκηπτρον ἔχων τὸ μὲν ἠφελτοσκάμ τεύχων  
 ἠφελτοσ μὲν δῶκε διὸ κρονίωσι ἀνακτι,  
 αὐτὰρ ἄρα Ζεὺς δῶκε διακτόρῳ ἀργεῖφόντῃ  
 Ἑρμείας δὲ ἀγάξ δῶκεν πέλοπι πληεῖπκῳ,  
 αὐτὰρ ὃ αὐτε πέλογ δῶκ' Ἄτρεϊ ποιμένι λαῶν,  
 Ἄτρεὺς δὲ θνήσκων ἔλιπεν πολύαργυρον ἑσπῆτην.”

\*: Similar passages include:- Odyssey:VIII:11.228-33; X:11.543-5; XV:11.457-9; Aeneid:VII:11.75-7.

<sup>φ</sup>: See also: Odyssey:XI:11.608-12; Aeneid:V:11.556-9; X:11.137a.

αὐτὰρ ὃ αὖθις ἄγαμέμνονι λέειτε φορῆναι.  
 πολλῆσιν κήσοισι καὶ ἄργεῖ πάντι ἀνάσσειν."  
 (II:11.99-108.)

The antiquity of ornaments handed down as a legacy from one generation to the next is considered as an indication of their worth, and the work of the gold-smith is praised, particularly that of the god Hephaistos who, in the Iliad, is said to make jewels for Eurynome and Thetis:-

"τῆσιν παρ' εἰνάετες κάλκευον δαίδαλα πολλὰ,  
 πύργους τε γκαμπάς θ' ἑλικὰς κάλυκας τε καὶ ὄρμους  
 ἐν ὀπῆι γλαφρῶ περι δὲ ὄρος Ἰκεάνοιο  
 ἀφρῶ μορμύρων ῥέεν ἀσπετος"  
 (XVIII:11.400-3.)\*

But, as in Beowulf, details of arms and armour far outnumber references to ornaments despite the obvious importance attached to the latter, both as works of art and for the value of their gold. In the Iliad and the Aeneid weapons are almost constantly in use and the subject of continual reference by the poets who characterise the warriors by features of their equipment:- 'Hector of the glancing helm', 'the well-greaved Achaians', 'Menesthios of the gleaming mail', 'Arcadians in painted armour', etc. Detailed attention is paid to the armour itself, and particularly to its decoration with gold. Though some details indicating the importance of arms, such as their removal from the bodies of the slain and dedication to the gods as the spoils of war, are peculiar to the classical poems all those features by which the Beowulf poet expresses their significance are also found here. They are valued as battle trophies and as gifts given to honour a hero; the history of Odysseus's great bow presented to him by Iphitus is told at length in book XXI of the Odyssey, and in the Aeneid splendid arms are seized in a night raid:-

"multa virum solido argento perfecta relinquunt  
 armaque craterasque simul pulchrosque tapetas.  
 Euryalus phaleras Rhamnetis et aurea bullis  
 cingula; Tiburti Remulo ditissimus olim  
 quae mittit dona, hospitio cum iungeret absens,  
 Caedicus; ille suo moriens dat habere nepoti;

\*: For a similar reference see:- Odyssey:VI:11.232-5.

φ: The references include:- Iliad:X:11.439-41; Aeneid:VII:11.626-40  
 11.783-92.

post mortem bello Rutuli pugnaque potiti;  
hace rapit atque umeris nequiquam fortibus aptat.  
tum galeam Messapiabilem cristisque decoram  
induit." (IX:11.357-66.)\*

An additional expression of the high regard in which weapons are held, their award as prizes in athletic contests, is found in both the Greek and the Latin works. At the funeral games in honour of Patroklos the prizes are given by Achilles:-

“Αὐτὰρ Πηλεΐδης κατὰ μὲν δολιχόσκιον ἔγχος  
θῆκ' ἐς ἀγῶνα φέρων, κατὰ δ' ἄσπιδα καὶ τρυφάλειαν  
τεύχεα Σαρπηδότος, ἃ μὲν Πάτροκλος ἀπ' ἠΐρα.  
στῆ δ' ὀρθὸς καὶ μῦθον ἐν Ἀργείοισιν ἔειπεν·  
ἄνδρε δύω περὶ τῶνδε κελεύομεν, ὦ περ ἀρίστῳ,  
τεύχεα ἔσσαμένω ταμείσχροα χαλκῶν ἐλόντε  
ἄλληλων προσάροθεν ὀμίλον περρηθῆναι.  
ὅπποτέρος κέ φθῆσιν ὄρεξάμενος χρῶα καλόν,  
ψαύσῃ δ' ἐνδίνων δία τ' ἐν τεὰ καὶ μέλαν αἶμα,  
τῷ μὲν ἐγὼ δώσω τόδε φάλαγγον ἀργυρόηλον  
καλὸν Θρηάκιον, τὸ μὲν Ἀστερκαῖον ἀπ' ἠΐρων·  
τεύχεα δ' ἀμφοτέρω ζυγῆα ταῦτα φερέσθων·  
καὶ σφιν δάϊτ' ἀγαθὴν παραθήσομεν ἐν κλισίῃσιν.”  
(XXIII:11.798-810.)†

Arms are valued not only, as in these lines, by their origin and previous ownership but by the reputation of the smith who made them; the names of armourers are recorded in connection with particular weapons both in the Iliad:-

“Οἶνεὺς μὲν βωστῆρα δίβου φοίνικι φαεινόν,  
βελεροφόντης δὲ κρύσειον δέπας ἀμφικύπελλον  
καὶ μὲν ἐγὼ κατέλειπον ἰῶν δώμασ' ἑμοῖσι.  
τυβέα δ' οὐ μέμνημαι, ἐπεὶ μ' ἐτι τυτθὸν ἑόκτα  
κάλλιφ, ὅτ' ἐν Θῆβησιν ἀπόλετο Λαὸς Ἀκαλῶν.  
τῷ νῦν σοὶ μὲν ἐγὼ ξεινος φίλος Ἀργεῖ μέσσω  
εἰμί, σὺ δ' ἐν Λυκίῃ ὅτε κεν τῶνδε ἄνον ἴκωμαι”  
(VII:11.219-25.)

and in the Aeneid:-

“Sic ait inlacrimans; umero simul exiit ense  
auratum, mira quem fecerat arte Lycaon  
Gnosius atque habilem vagina aptarat eburna.”  
(IX:11.303-5.)

In the Homeric poems Hephaistos is armourer as well as goldsmith, and, as a god, the counterpart of the mythical Weland in Beowulf. It is he who, at the request of Thetis, makes new armour for her son Achilles when his own has fallen into the hands of the Trojans by the defeat and death of Patroklos.

\*: See also:- Odyssey:VIII:11.400-5: Iliad:VIII:11.191-7;  
-- X:11.254-71: Aeneid:III:11.463-9: VII:11.182-6: VIII:11.66-8.  
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†: Similar passages in the Aeneid include:- V:11.249-65; 305-14.

In one of the most famous passages of the Iliad (XVIII:ll.477-617) his work on the shield is described in minute detail, picturing the whole cosmos wrought in gold, silver and bronze with which he decorates it. This feature of the Greek poem is closely imitated by Virgil who details at almost equal length the arms which Venus persuades Vulcan and the Cyclopes of Aetna to make for her son Aeneas. Here, however, the description is more general:-

"ille deae donis et tanto laetus honore  
expleri nequit atque oculos per singula volvit,  
miraturque interque manus et bracchia versat  
terribilem cristis galeam flammisque vomentem,  
fatiferumque ensem, loricae ex aere rigentem,  
sanguineam, ingentem, qualis cum caerulea nubes  
solis inardescit radiis longeque refulget;  
tum levis ocreas electro auroque recocto,  
hastamque et clipei non enarrabile textum."  
(VIII:ll.617-25.)\*

and the shield is utilised as a device for the glorification of Rome by ornamenting it with the whole history of the city from the suckling of Romulus and Remus, the rape of the Sabines, and attack by the Gauls:-

"aurea caesaries ollis atque aurea vestis,  
virgatis lucent sagulis, tum lactea colla  
auro innectuntur;" (VIII:ll.659-61.)

to the later fame of Cato, Agrippa, Anthony and Cleopatra, and Augustus himself.

All this and the splendour of the armour as a whole equally glorifies the hero whose military prowess lays the foundations for all the events described. Arms are constantly associated with the leaders in the endless conflict which forms the main subject of both Iliad and Aeneid, the arming of one or other of the heroes before battle is a favourite theme for descriptive elaboration. The passages occur at significant points in the action, as, for example, where Paris prepares for his single combat with Menelaos on the issue of which so much depends:-

"αὐτὰρ ὁ γ' ἄμφ' ὤμοισιν ἔδρυστο τεύχεα καὶ  
δῖος Ἀλέξανδρος Ἑλένης πρόσθι ἠΰκόμοιο.  
κνημίδας μὲν πρῶτα περὶ κνήμησιν ἔδηκε  
καλὰς, ἀργυρέοισιν ἐπίσφυεσσις ἀργυρίας  
δεύτερον αὐθώρηκα περὶ στήθεσσιν ἔδυνεν

\*: Further passages on the armour of Achilles include:- VIII: 11.443-9; 11.626-731.

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ὄλο κασιγνήτοιο Λυκάονος ἤρμοσε δ' αὐτῷ.  
 ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον  
 χάλκεον, καὶ ὑπὸν ἔπελτα σάκος μέγα τε στερρόν τε  
 κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὐτυκταν ἔθηκεν  
 ἵππων ἐν δεικὸν δὲ λόφος καθύπερθεν ἔνευεν.  
 εἶλετο δ' ἄλκιμον ἔγκος, ὃ οἱ παλάμησιν ἀρήρει.  
 (III:11.323-38.)

or where Turnus arms for his last, fatal meeting with Aeneas:-

"Cingitur ipse furens certatim in proelia Turnus  
 iamque adeo rutilum thoraca indutus aënis  
 horrebat squamis surasque incluserat auro,  
 tempora nudus adhuc, laterique accinxerat ensen,  
 fulgebaturque alta decurrens aureus arce  
 exultatque animis et spe iam praecipit hostem."  
 (XI:11.486-91.)<sup>x</sup>

In keeping with the heroic tradition his weapons and armour  
 have been handed down to him as a legacy from ancestors equally  
 renowned in battle:-

"ipse dehinc auro squalentem alboque orichalco  
 circumdat lorica umeris, simul aptat habendo  
 ensenque clipeumque et rubrae cornua cristae,  
 ensen quem Dauno ignipotens deus ipse parenti  
 fecerat et Stygia candentem tinxerat unda.  
 exin quae mediis ingenti admixa columnae  
 aedibus astabat, validam vi corripit hastam,  
 Actoris Aurunci spoliū, quassatque trementem  
 vociferans: 'nunc, o numquam frustrata vocatus  
 hasta meos, nunc tempus adest: te maximus Actor,  
 te Turni nunc dextra gerit.'" (XII:11.87-97.)

The ultimate association of the warrior and his weapons in  
 death is indicated by brief references in the Odyssey where  
 Elpenor, killed by misadventure, begs for a soldier's burial:-

ἄνθρωπος δυνστηνόιο, καὶ ἐσσόμενονσι πμ θέσθαι  
 ταύτ' ἄ τε μοι τελέσθαι, πησθαι τ' ἐπὶ τύμβῳ ἐφέτηόν.  
 (XI:11.75-7.)<sup>φ</sup>

and in the Aeneid where the spoils of the battle are cast on  
 the funeral pyre of Pallas:-

"hic alii spolia occisis derepta Latinis  
 coniciunt igni, galeas ensisque decoros  
 frenaque ferventisque rotas; pars munera nota,  
 ipsorum clipeos et non felicia tela."  
 (XI:11.193-6.)

In all this there are only a few minor feat-  
 ures, such as the award of arms as prizes in the funeral games,  
 which are not also to be found in Beowulf, and the classical  
 poems lack only some unimportant details amongst those which  
 characterise the treatment of dress and armour in the Anglo-

x: Similar passages include:- Iliad:VI:11.318-24: XI:11.15-46:  
 XVI:11.130-44: XIX:11.365-9: XXII:11.131-5. Aeneid:XII:11.430-4.

φ: This is carried out in XII:11.13-15.

Saxon work. Otherwise the approach to the element is almost identical; the manner and spirit adopted in writing about it and the attitude towards dress which is revealed in all four poems can be summed uniformly. In each ornaments of gold are regarded as the most important element in civilian dress; they are worn by men and women alike, are frequently offered as gifts to the latter, and handed down as a legacy from one generation to another. But they are of minor importance as compared with arms and armour which are constantly referred to and form the bulk of the dress content in all the poems with the exception of the Odyssey. All arms are highly valued and individual weapons are minutely described with attention not only to their ornamentation, in which gold is lavishly employed, but to their quality as fighting implements. Though swords are not given personal names in the classical poems they, in common with other weapons, are endowed with a history and reputation of their own, their deeds in the hands of successive owners of known military fame are recounted, and the names of their makers are cited as proof of their superior temper. The repute of the armourer enhances the value of his work, and the smiths are often said to be mysterious beings, gods or giants, of super-human ability in their trade. The intensity of this interest in arms is directed to one end only; the exaltation of the warriors whose equipment they compose. Weapons and armour are constantly associated with the figure of the soldier; his arming before the battle is the occasion for elaborate description of his arms, weapons are given to him as gifts, the armour of his ancestors is his heritage, part of his equipment he leaves as a legacy to his descendants, and part is burned upon his funeral pyre and buried with him after death. In all these features the parallel between Beowulf and the three classical poems is exact, and there are still more minute details of correspondence which have given rise to actual physical comparison of Anglo-Saxon arms with those described in the Homeric poems<sup>‡</sup>. But the uniformity of atmosphere which this similarity in the treatment

‡: A. S. Cook: "Hellenic and Beowulfian Shields and Spears."  
 " " " " Greek Parallels to certain features of the Beowulf."

of the dress element produces is a more vital subject for examination.

Amongst the various theories which have been proposed in explanation of this correspondence between Beowulf and the poems of antiquity that of direct influence has been most strongly urged. It is suggested that the Anglo-Saxon poet either had direct contact with the works of Homer or became familiar with their background and atmosphere through the Aeneid in which the Homeric world is so clearly mirrored\*. The arguments in support of this idea are based on numerous similarities both general and particular amongst which the identity of attitude towards dress is one of the most impressive. They are, however, by no means conclusive and the theory of direct influence has not been generally accepted.

In the absence of decisive evidence of imitation on the part of the Beowulf poet it seems more reasonable to look for an explanation based upon the most fundamental connection between the four works; the fact that they are all Heroic poems. It is generally considered that Heroic poetry is the product of a particular stage in the development of a civilization and of certain social conditions connected with it which not only govern the poet's choice of subject and method of treatment but affect the tastes of the audience for whom he writes. The difficulty of dating the Homeric works with any certainty and the incomplete nature of our archaeological investigation of early Hellenic cultures prevents any very accurate proof of this theory so far as the poems of antiquity are concerned. But the general cohesion of the Homeric world and the uniformity of the social background pictured in the Greek poems (and deliberately imitated by Virgil as the proper setting for an Heroic theme) strongly suggests that it is a reflection of reality. Many features common to all four works have been examined on the basis that the resemblances arise from fundamental similarities in the two civilizations which were the originals of their social scene. So much of the

\*: J.W.Duff: Homer and Beowulf. T.B.Haber: A Comparative Study of the Beowulf and the Aeneid.

φ: H.M.Chadwick: The Heroic Age.

evidence in connection with the Homeric poems is presumptive that the survey loses a great deal of its value and it is only necessary here to review some general features of Anglo-Saxon life and society which have a direct bearing on the Beowulf poet's attitude to arms and armour and to consider what relation these have to the universal principles of Heroic poetry.

Our knowledge of Anglo-Saxon civilization is by no means complete and on many features there is a diversity of opinion. But for our purpose it is only necessary to state a few fundamental points on which there is general agreement\* Of these basic facts by far the most significant is the military nature of every-day life amongst the Anglo-Saxons. As a warrior race they had conquered the country they occupied and, though the details of the conquest are obscure, it must have required considerable fighting ability in the invaders. Disunity amongst the various tribes involved in the settlement made frequent conflicts inevitable and the people remained in a constant state of preparation for war:-

"Was þeaw hyra,  
þæt hie oft wæron an wig gearwe,  
ge at hære ge on herge;" (Beo. 11. 1248-50.)

Under these circumstances men were looked on primarily as warriors. The nation lived by farming but such work was fit for the lower classes only and war was the occupation of the noblest whose chief virtues, courage and military prowess, became the ideals of the race. The nature of their warfare heightened this concept of a warrior aristocracy; since weapons were not sufficiently lethal to permit victory to be won by killing a large number of the enemy a decision could only be obtained by the death of the leaders. The battle turned upon individual combats between the captains whose fighting qualities were therefore of prime importance to all their followers. For the same reason weapons and armour on which the general safety always depended were particularly important to the leaders.

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\*: F.G.Gummere: Germanic Origins. R.H.Hodgkin: A History of the Anglo-Saxons. F.M.Stenton: Anglo-Saxon England. Social England. (ed H.D.Traill.)

Their equipment must be of the finest and would naturally be a subject of interest to the whole tribe amongst whom its condition and reaction in use were, no doubt, commonly discussed.

Such circumstances naturally gave rise to Heroic poetry. The subject of the Heroic poem in any age and any country is the soldier and its theme is war. But warfare in general and the action of the army as a whole are only the background to the deeds of individual warriors, the heroes who embody all the finest qualities of the soldier and who epitomise the highest ideals of this military society. Everything connected with the hero and, in particular, anything associated with his function as a warrior, the leader and champion of his people, is an essential part of the heroic poet's material. The weapons which are the tools of the soldier's trade are obviously of the greatest importance; nothing further is required to explain the extent to which they are involved in Beowulf and in the poems of Homer and Virgil.\*

But there are some other aspects of Anglo-Saxon civilization which have clearly conditioned the Beowulf poet's attitude to this major element in his work, and which may help to suggest why such an attitude is reflected in other Heroic poems. One of the most important features in this connection is the hierarchical basis of society founded on the system of the comitatus by which every man bound himself to a leader, essentially a war-leader. Ties of personal allegiance bound the followers to their lord and they were under oath to fight with and for him even, in theory at least, to the death. This system embraced everyone; the kings had the greatest nobles for their companions and they in turn had bands of lesser men. Therefore every member of the military society to which the system applied had a leader to whom he could look up not only as his superior in rank but as the ideal warrior. This favoured the type of hero-worship which is the very essence of Heroic poetry. These were the men whose position made

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\*: "Armour and War in Poetry", Ch. 8: S. A. Brooke: History of Early English Literature Vol. I.

them the natural patrons of the poet, their deeds were the subject of his work and their interests must be reflected in what he composed.

The bond of the comitatus partly conditioned these interests. It required the chieftain to provide his followers with their battle equipment and it was to his interest to see that they were well armed as his life might depend on them in warfare. They were equally concerned with the quality of their weapons since to be attached to a powerful leader who could supply fine arms was an indication of their esteem as warriors, the sole criterion of success in life. In return for splendid armour they would be prepared to sell their lives in his service:-

“þær genehost brægd  
eori Beowulfes ealde lafe,  
wolde freatrihtnes feorh ealgian,  
mæres þeodnes, ðar hie mehton swa.”  
(Beo.11.794-7.)

and would expect him to reward them with that liberal generosity which, next to courage, was the quality most highly regarded in an over-lord. His gifts usually took the form either of a grant of land or of further equipment and ornaments of gold. The latter might be of any form but must always be of gold, and, to a large degree they represented the wages for which the warrior served:-

“Ic him þa maðmas, þe he me sealde,  
gealde at guðe, swa me gifeðe was,  
leontan sweorde;” (Beo.11.2490-2.)

The value placed upon both weapons and ornaments can only be properly appreciated against the economic background of Anglo-Saxon England. As in the early stages of all civilizations goods were of more importance than cash. Agriculture produced the necessities of life and trade both external and internal was carried on chiefly by barter. Coin was not much used and therefore to accumulate property beyond the bare necessities of life a man must collect valuable things; weapons which were the most useful possessions, and golden ornaments whose metal was rare and precious. A store of either represented wealth, and to be hringum gehrodene merely meant to be rich.

The weapons and ornaments which have been preserved to us justify the value placed upon them by their original owners. Our knowledge of this aspect of Anglo-Saxon civilization, gained mostly from archaeological finds, is by no means complete and for the originals of some articles described in Beowulf we have to turn to Scandinavian museums and the peat bogs of Schleswig-Holstien.\* But we know enough to be certain that the Old English poet was describing the trappings of his own age and country not merely imitating the classical poets in this respect, even though in some instances the physical details are very similar. We are rarely able to judge of the practical qualities of the weapons and armour discovered in burial mounds and elsewhere, but there can be no doubt as to their original worth. To manufacture such articles under the primitive conditions of the age must have required great skill and patience and considerable labour over a lengthy period; it is computed that a complete burnie or coat of mail would consist of 20,000 rings and take a workman over a year to make. Burnies, helmets, and the best types of sword were very precious things which only the wealthiest could afford. But the wealthiest men were the greatest warriors (and vice versa) and wanted the means by which they gained livelihood and reputation to be the best obtainable. This demand developed the skill of the armourer far in advance of the other craftsmen, and he was not merely a smith but a jeweller as well decorating corslet, helm and sword-hilt with lavish ornamentation of gold in fantastic zoomorphic patterns, set with garnets and relieved by niello and enamels. The richest pieces justify the Beowulf poet in referring to them as maðmas.

The atmosphere of veneration with which arms are surrounded in the poem is directly attributable to these circumstances. They are fit for the use of heroes and to them they are the most suitable gifts or rewards for service. The

\*: R.W. Chambers: Beowulf: An Introduction. S.J. Herben: "A Note on the Helm in Beowulf". H. Snetelig and H. Falk: Scandinavian Archaeology. K. Stjerna: Essays connected with the Old English Poem of Beowulf. T. Wright: Celt, Roman, and Saxon.

perfection of their workmanship perpetuates the name of the smith until he becomes a legendary figure shrouded in mystery, rumoured to have belonged to the ancient race of giants. The weapons are handed down from one hero to another, and, since heroic qualities are hereditary, from father to son, the feats of each adding to its reputation. In this way a sword may acquire a history of its own and in its rarity become personified, an independent living entity with an individual name; an incarnation of the spirit which actuates the hero.<sup>x</sup> The armour is so closely associated with the wearer that it seems to share in his existence and his mortality:-

"ge swylce seo herepad, sio at hilde gebad  
ofer borda gebræc bite irena,  
brosnað æfter beorne. Ne mæg byrnan hring  
æfter wigfruman wide feras,  
hæleðum be healfes." (Beo. ll. 2258-62.)

The poet's attitude towards jewellery is only less intense because it is less actively connected with the warrior's profession. In perfection it is rare as the finest weapons and the product of immense effort and skill. No-one who has seen the jewels from the Sutton Hoo ship can deny the artistry of the Old English goldsmiths; they are rich, intricate, and delicate, the product of a finished technique.<sup>ø</sup> But they were valued by the man who wore them less on account of their material worth than for what they represented. They were his wealth, but as the only proper source of wealth in a military society is prowess in war, they were also the outward and visible signs of his ability as a soldier. They were regarded as badges of honour, were often the gift of the overlord, or the spoils of war, and they might be handed down as a legacy from father to son, or, as with armour in some instances, be buried with the owner.

No suggestion of foppery or effeminacy was attached to the wearing of jewellery and, indeed, such ornaments are regarded as more properly to be worn by men than by women. The hero may make a gift of them to his wife, but they

<sup>x</sup>: F.P. Verney: "Mythical and Medieval Swords".

<sup>ø</sup>: R.L.S. Bruce-Mitford: The Sutton Hoo Ship-burial.

are not specifically designed for her and still remain his property. This arises from the nature of woman's position in Anglo-Saxon society. Since she could not fight she was naturally man's inferior, but might share his life and the honours won by him. She wears his gifts not merely for her own adornment but as an indication to the world of his prowess and worth; the richer her jewels the greater his glory and reputation. The other features of her clothing, however important to her, have no significance in the heroic scheme and never receive the slightest attention from the poet who also ignores any articles of civilian dress worn by her husband for the same reason.

Everything in the treatment of this element tends to the glorification of the warrior, and many features of Anglo-Saxon civilization influenced the poet to that end. They combined to form a state of society which required the production of Heroic poetry and the description of which constitutes the chief characteristic of such poetry. The element of dress is essentially and fundamentally involved and if it is to make its proper contribution to the whole its treatment must follow the distinctive formula exemplified equally in the classical works of Homer and Virgil and in Beowulf.

But though this may be true of the one full-scale Heroic poem preserved to us it may not be characteristic of Anglo-Saxon poetry as a whole. An examination of the remaining poems shows, however, that the treatment of dress and the attitude adopted by the poets in their approach to the element is identical with that of the epic poet. These works are, naturally, on a much smaller scale than Beowulf and in most of them dress is not so extensively involved, though it follows the same pattern.

The nature of the subjects treated occasionally requires some reference to ordinary clothing; in Genesis to the dress of Adam and Eve after the Fall, and in Christ to the white robes of angels:-

"Gesegon hy albeorhte englas twegen

fagre ymb þæt frumbearn frætsum blican,  
cyninga wuldor." (11.506-8.)<sup>x</sup>

But apart from a brief mention of gaily coloured clothes in

The Fortunes of Men:-

"Ful oft þæt gegongeð, mid godes meatum,  
þætte wer ond wif in woruld cennað  
bearn mid gebyrdum ond mid bleom gyrwað,"  
(11.1-3.)

and an implied condemnation of splendour in dress as a sign  
of worldliness in Guthlac:-

"þa him gæst onwrahan  
lifes snyttru, þæt he his lichoman  
wynna forwyrnde ond woruldbliesa,  
seftra setla ond symbeldaga,  
swylce eac idelra eagena wynna,  
gierelan gielplices." (11.162-7.)

there is nothing to suggest any particular interest in cloth-  
ing of this type.<sup>ø</sup>

Jewels and ornaments are much more frequently  
mentioned and associated with both men and women. Judith app-  
ears before Holofernes wearing rings and circlets:-

"Het ða niða geblonden  
þa eadgan magð ofstum fetigan  
to his bedrest beagum gehlæste,  
hringum gehrodene." (11.34-7.)<sup>z</sup>

in keeping with her beauty. The value attached to these art-  
icles of jewellery, most commonly made of gold, is expressed in  
a passage from Soul and Body:-

"Ne magon þe nu heonon adon hyrsta þa reðan  
ne gold ne seolfor ne þinra goda nan,  
ne þinra bryde beag ne þin boldwela,  
ne nan þara goda þe ðu iu ahtest,  
ac her sceolon onbidan ban bereafod,"  
(11.57-61.)

In The Phoenix it is given a mystical significance where the  
poet, in speaking of the crown of life, dwells upon its splen-  
dour of precious stones:-

"þær se beorhta beag, brogden wundrum  
eorcnanstanum, eadigra gehwam  
hlifað ofer heafde. Heafelan lixað,  
þrymme biþeahte. ðeodnes cynegold

x: Practical references of this sort are also found in:- Christ:  
11.445-9; 453-5; 545-6; Genesis:11.657-9; 666-71; 845-6;  
867-8; 876-81; 941-3; 1562-6; 1584-7; Judith:11.281-2.

ø: For a similar passage see:- Guthlac:11.414-20.

#: Other passages in which female jewellery is similarly men-  
tioned include: Christ:11.290-4; Elene:11.329-31; Exodus:  
11.580-81; Genesis:11.1875-6; Judith:1171.

soðfastra gehwone sellic glengeð  
 lechte in life, þar se longa gefea,  
 ece ond edgeong, æfre ne sweprað,  
 ac hy in white wuniað. wuldre bitolden  
 fægum fratwum, mid fæder engla."  
 (11.602-10.)

Where men are said to wear golden ornaments on neck and arm the poet speaks of them as of women's jewellery, regarding them as something to be treasured amongst the fine things of life:-

"Hryre wong gecrong  
 gebrocen to beorgum, þar iu beorn monig  
 glædmod ond goldbeorht gleoma gefratwed,  
 wlonc ond wingal wighyrstum scan;  
 seah on sinc, on sylfor, on searogimmas,  
 on ead, on æht, on eorcanstan,  
 on þas beorhtan burg bradan rices."  
 (11.31-7.)<sup>ii</sup>

In Widsith they are several times mentioned as gifts to a minstrel for his services, and, in one passage, as presented by him in turn to his over-lord in gratitude for his protection and a grant of land:-

"þar me Gotena cyning gode dohte;  
 se me beag forgeaf, burgwarena fruma  
 on þam siex hund was smætes goldes,  
 gescyred sceatta scillingrime;  
 þone ic Eadgilse on æht sealde,  
 minum hleodryhtne, þa ic to ham bicwom,  
 leofum to leane, þas þe he me long forgeaf,  
 mines fæder epel, frea Myrginga.  
 Ond me þa Ealhild operne forgeaf,  
 dryhtcwen ðugupe, dohtor Eadwines.  
 Hyra lof lengde geond londa fela,  
 þonne ic be songe secgan sceolde  
 hwær ic under swegle selast wisse  
 goldhrodene cwen giefre bryttian."  
 (11.89-102.)<sup>ø</sup>

This conception of ornaments as treasure, a source of wealth in themselves, to be used not only for decorative purposes but as the equivalent of money is most directly expressed in a passage from Christ:-

"Seoþeð swearta leg synne on fordonum,  
 ond goldfrotwe gleda forswelgað,  
 eall ærgestreon epelcyninga."  
 (11.994-6.)

But in the minor poems as in Beowulf references to weapons and armour constitute the bulk of the element. In some poems, notably the Battle of Brunanburh, the Battle of Finnsburh, and the Battle of Maldon, there is scarcely a line in which they are not concerned, and in other pieces

\*: Other references to male ornaments include:- Genesis:ll.1929-31;  
Juliana:ll.563-4; Waldere I:ll.28-30.

ø: See also:- Widsith:ll.64-7; 70-74.

also there are numerous passages dealing with the use of arms in warfare.\* The popularity of war as a subject of composition amongst the Anglo-Saxon poets is responsible for the frequency with which these passages occur, but in many instances the weapons themselves are as much the object of attention as their use in the fighting, and they are apparently highly regarded. In Judith arms and armour decorated with gold are classed with rings and ornaments as the richest spoils of war:-

"Hi to mede hyre  
of ðam siðfate sylfre brohton  
eorlas ascrofte Holofernes  
sweord and swatigne helm, swylce eac side byman  
gerenode readum golde, and eal þat se rinca baldor  
swiðmod sinceð ante oððe sundoryrfes,  
beaga and becrhta maðma," (ll. 335-41.)<sup>φ</sup>

This interest in weapons is reflected in the Riddles which are usually concerned with the most familiar objects of every-day life and of which four describe arms: No. 5, a shield, No. 20, a sword, No. 23, a bow, and No. 35, a coat of mail. Many of the features which express admiration for weapons and armour in Beowulf are also found in these poems, and particularly in the two parts of Waldere. Swords are most commonly the subject of regard:-

"Ic beateran  
buton ðam anum ðe ic eac hafa  
on stanfate stille gehided.  
Ic wat þat hit ðehte ðeodric Widian  
selfum onsendon, and eac sinc micel  
maðma mid ði mece, monig oðres mid gim  
golde gegirwan iulean genam," (II:ll. 1-7.)

In this and the following passage, which concerns a corslet, the past history and ownership of arms are recorded:-

"Feta, gyf ðu dyrre,  
æt ðus heaðuwerigan hare byrnan.  
Standeð me her on eaxelum Aelfheres laf,  
god and geapneb, golde geweorðod,  
ealles unscende ædelinges reaf  
to habbanne, þonne hand wereð  
feorhord feondum." (II:ll. 16-22.)

Here too swords are given personal names:-

"Huru Welande worc ne geswiceð  
monna ænigum ðarar ðe Mimring can  
heardne gehæaldan." (I:ll. 2-4.)

and the weapon is attributed to the legendary Weland, spoken

\*: Some of the more interesting passages are:- Andreas: ll. 7-11; 29-32; 45-51; 125-8; 1202-5; Elene: ll. 22-5; 114-26; 256-65; 1181-8; Exodus: ll. 154-9; 215-19; 233-40; 249-51; 291-3; 319-20; 342-4; 467-9; Genesis: ll. 1982-93; 1996-2003; 2039-44;

φ: Similar references in Judith include:- ll. 314-22; 324-33.

of in this connection also in Beowulf, whose work is as highly praised as that of the gold-smith in this passage from The Fortunes of Men:-

"Sumum wundorgiefe  
purn goldsmipe gearwad weorpað;  
ful oft he gehyrdeð ond gehyrsteð wel,  
brytencyniges beorn, ond he him brad sylleð  
lond to leane." (ll.72-6.)<sup>x</sup>

In the minor poems also much of the praise of armour is connected with glorification of the hero, who is always a warrior of superior prowess and worthy of the finest equipment. This association of splendid armour with the soldier is invariable whether the poet is describing the warring angel as in Genesis:-

"Angan hine þa gyrwan godes andsaca,  
fus on frætwan, hæfde fæcne hyge,  
haleðhelm on heafod asette and þone ful hearde  
spenn mid spangum!" (ll.442-5.) (gebard,

or, as in Exodus, Moses leading the host of Israel:-

"Him þar segncyning wið þone segn foran,  
manna þengel, mearcpreate rad;  
guðweard gumena grimhelm gespeon,  
cynig cinberge, cumbol lixton,  
wiges on wenum, walhlencan sceoc,  
het his hereciste healdan georne  
fæst fyrðgetrum." (ll.172-8.)

This uniformity of treatment is typical of the Anglo-Saxon poet in his attitude to dress and armour. Whether he is dealing with Romans, Egyptians, or the Children of Israel he clothes them all in the dress and armour of his own day and through them expresses the reaction of his patrons in particular and his audience as a whole to this element and all others. His approach to dress, conditioned by the society in which he lived, is highly distinctive. The material circumstances of the age and the ideals which they produced gave a peculiar importance to ornaments and arms and this significance is directly reflected by the poet. His treatment of the element is not, therefore, a mere literary convention but the result of contemporary conditions. It is this which makes it such a vital

x: Passages of this nature include:- Andreas:ll.1094-7: Elene: ll.256-65: Battle of Finnsburn:ll.13-15.

ø: See also:- The Arts of Men:ll.58-66.

feature not only in Beowulf but in the whole body of Anglo-Saxon poetry; no matter what their scope or subject the poems are all heroic in spirit and atmosphere and, as the works of Homer and Virgil indicate, the heroic attitude to dress is predetermined in a uniform manner.

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CHAPTER II

DRESS AND ARMOUR IN MEDIAEVAL LIFE AND LITERATURE

"Païen descendent pur lur cors aduber.  
 Li amiralz ne se voelt demurer,  
 Vest une bronie dunt li pan sunt sasfret,  
 Lacet sun elme,ki ad or est gemmet,  
 Puis ceint s'espee al senestre costet.  
 Par sun orgoill li ad un num truvet:  
 Par la Carlun dunt il oït parler.  
 \*La sue fist Preciuse apeler,  
 Ço ert s'enseigne en bataille campel:  
 Ses chevalers en ad fait escrier.  
 Pent a sun col un soen grant escutlet:  
 D'or est la bucle e de cristallistet,  
 La guige en est d'un bon palie roet;  
 Tient sun espïet,si l'apelet Maltet:  
 La hanste fut grosse cume uns tinels;  
 De sul le fer fust uns mulez trusset."  
 (ll.3139-54.)

Between the Old English Beowulf and the Old French Chanson de Roland, from which these lines are taken, lie many fundamental differences; of language, national origin, period of composition and poetic style. Yet this passage has obvious similarities with many not only in Beowulf but in Anglo-Saxon poetry as a whole. It describes the arming of a warrior, not, it is interesting to note, one of the French but a leader amongst the hated Saracens. Yet the splendour of his armour richly ornamented with crystal and gold is detailed, and the personal names which he has given to his weapons in imitation of his Christian opponents are recorded with as much care and attention on the part of the poet as if he were the great Roland himself. The poem is an Heroic epic and therefore the warrior is of intense interest to both the author and the readers whether or not he belongs to the faction for whom all their sympathies are enlisted. The equipment of Pagan and Christian alike is the subject of constant reference throughout the Chanson de Roland and the manner in which the element is treated closely resembles the work of the Anglo-Saxon poets

\*: This line, deficient in Bédier's edition, is supplied from the edition by L. Petit de Julleville, Paris, 1878.

in this connection. Its bulk in proportion to the whole is not nearly so great as in Beowulf and much of the total dress content is involved in passages describing battle and the use of arms in action. The manner in which these passages convey an impression of the violence of conflict by concentrating on the breaking of shields under blows, cleaving of helmets and tearing of mail, with golden ornaments flying from shattered armour: -

"Mult ben i fierent Franceis e Arrabit.  
 Fruissent cez hanstes e cil espiez furbit.  
 Ki dunc veïst cez escuz si malmis,  
 Cez blancs osbercs ki dunc oïst fremir  
 E cez escuz sur cez helmes cruïsir,  
 Cez chevalers ki dunc veïst caïr  
 E humes braire, contre tere murir,  
 De grant dulor li pouïst souvenir!"  
 (11.3481-8.)

is reminiscent of many minor poems in Old English where the action of warfare is the main subject of interest. There is a certain formality, however, in the work of the French poet, chiefly produced by repetition of the same details in almost identical phrases through a series of successive *laissez*, which contrasts sharply with the realism of such a poem as the Battle of Maldon where the vitality and variety of the treatment of arms characterises the whole.<sup>x</sup> But though this suggests that the element may not be so essentially connected with the Roland as it is with Beowulf yet in form and manner it closely follows the distinctive features of the earlier work, though there can, of course, be no question of direct imitation.

These basic similarities disguise the superficial physical differences between the types of equipment with which the Anglo-Saxon and Old French poets are concerned, and in each there is the same concentration on the elaborate decoration of gold lavished upon armour and the fine quality of weapons. Swords receive the chief attention; they have golden coins worked into their hilts and are given as gifts to the most worthy knights: -

"Tenez m'espee, meillur n'en at nuls hom;  
 Entre les helz ad plus de mil manguns."  
 (11.620-21.)

x: Passages typifying this formal repetition of detail in the use of arms in battle include: - 11.1270-71; 1275-7; 1282-7; 1291-5; 1297-1301; 1304-7; 1314-7; 1321-31; 1351-4; 3360-64; 3386-7; 3423-7; 3431-6; 3481-5.

Prominent leaders amongst both French and Saracens bear weapons to which personal names and individual reputations are attached; the sword borne by the Emperor Charles is called Joluse, that of Baligant, the Saracen leader, Preciuse, Oliver's sword is Halteclere, and that of Bishop Turpin, Almace.\* Durendalé, the sword of Roland, who, as the greatest of the French heroes, is the counterpart of Beowulf, receives more detailed attention than any other weapon and is the subject of one of the most remarkable passages in the poem. In laisses CLXXI-CLXXIII the dying Roland tries to destroy it in order to prevent the sword falling into Pagan hands. The disgrace which this would involve arises not only from the overthrow of its Christian owner but from the violation of the sacred relics in its hilt:-

"E! Durendal, cum es bele e seintisme!  
 En l'oriet punt asez i ad reliques,  
 La dent seint Ferre e del sanc seint Basilie  
 E des chevels mun seignor seint Denise;  
 Del vestement i ad Seinte Marie:  
 Il nen est dreiz que paiens te baillisent;  
 De chrestiens devez estre servie."  
 (ll.2344-50.)

and of the trust implied in its original presentation to Roland by the command of God:-

"Carles esteit es vals de Moriane,  
 Quan Deus del cel li mandat par sun angle  
 Qu'il te dunast a un cunte cataignie:  
 Dunc la me ceinst li gentilz reis, li maignes."  
 (ll.2318-21.)

The nature of the struggle between Christian and Pagan is responsible for numerous references of this nature; the infamy of the traitor Guenes is heightened by the fact that he swears his treason on the relics in his sword-hilt<sup>ø</sup>, and the mission of Charles as the champion of Christ is symbolised by his sword made from the lance of the Crucifixion:-

"Ceinte Joluse, unches ne fut sa per,  
 Ki cascun jur muet.XXX.clartez.  
 Asez savum de la lance parler,  
 Dunt Nostre Sire fut en la cruz nasfret:  
 Carles en ad la mure, mercit Deu;  
 En l'oret punt l'ad faite manuvrer.  
 Pur ceste honor e pur ceste bontet,  
 Li num Joluse l'espee fut duset."  
 (ll.2501-8.)

\*: See:- ll.1363-4; 2089; 2496-508; 3139-54.

ø: For this reference see ll.607-8 in which the sword is also given a personal name.

The religious significance given to weapons, connected with the cause in which they are used, virtually replaces the semi-pagan atmosphere in which their origins are often shrouded by the Beowulf poet. One passage in which a Saracen is said to have obtained his shield from a devil:-

"Vait le ferir en l'escut amiracle:  
Pierres i ad, ametistes e topazes,  
Esterminals e carbuncles ki ardent;  
En Val Metas li dunat uns diables,  
Si li tramist li amiralz Galafes."  
(ll. 1499-1503.)

is reminiscent of legends in the Anglo-Saxon poems which attribute a mysterious origin to the swords of the heroes and call them the ancient work of giants. But, on the whole, the French poet pays little attention to arms and armour as distinct from those who use them and makes no reference to the smiths who have made them.\* Yet in the association of arms with the warrior, in describing the process of arming before battle involving the leaders of both sides and the Christian and Pagan forces generally, and in his admiration of their splendour:-

"Cuntre le soleil reluisent cil adub,  
Osbercs e helmes i getent grant flabur,  
E cil escuz, ki ben sunt peinz a flurs,  
E cil espiez, cil oret gunfanun."  
(ll. 1808-11.)

he reflects the same spirit which inspired the treatment of this element in Old English Heroic poetry.†

Comparison of the total dress content, however, reveals certain features in the Chanson de Roland which conflict with this impression of uniformity. The complete absence of any reference to male ornaments or jewellery of any kind contrasts sharply with the prominence given to this element both in the Anglo-Saxon poems and in the Heroic poetry of antiquity. Furthermore there is only a single brief mention of female jewellery and though the brooches in question are of gold they are given as a gift, not, it is significant to note, from a warrior to his wife but from one woman to another.‡ And in addition to these negative points there are some positive indications of

\*: There is a single exception to this in the mention of the place where Charlemagne's arms were made:- ll. 2987-92.

†: Representative passages in this connection include:- ll. 342-6; 994-9; 1030-33; 1797-1800; 2496-2508.

‡: For this reference see:- ll. 637-40.

a change in the attitude towards dress. In Old English poetry civilian clothing is virtually ignored and is never associated with the warrior whose dress at all times consists of armour alone. Yet in Roland there is mention of a knight who:-

"Afublez est d'un mantel sabelin,  
 Ki fut cuvert d'une palie alexandrin.  
 Getet le a tere, sil receit Blancandrin;  
 Mais de s'espee ne volt mie guerpir;  
 En sun puign destre par l'orie punt la tint."  
 (ll.462-6.)

Here he retains his sword, but elsewhere, in a reference to a warrior at the court of Charles, only rich clothes are described:-

"De sun col getet ses grandes pels de martre  
 E est remes en sun blialt de palie."  
 (ll.281-2.)

while another brief passage suggests that a high value is placed on such garments for their own sake much as the Anglo-Saxon poets valued weapons and ornaments:-

"Mult grant eschech en unt si chevaler  
 D'or e d'argent e de guarnemenz chers."  
 (ll.99-100.)

These details are very slight, yet they are sufficient to suggest that changing conditions of society have made the author of Heroic poetry conscious that articles of dress other than military equipment and ornaments won as the spoils of war may properly be associated with the soldiers whose deeds are his only subject. Armour remains of major importance in his work, though his treatment of the element reveals a certain formality, an unvaried repetition of detail, lacking that intensity of interest displayed by the Beowulf poet. And the recognition, shown by the references to civilian dress, that the warrior may have an existence apart from weapons and armour, is a new departure on the part of the author of Roland.

The interval between the composition of the Chanson de Roland and the works of Chrétien de Troyes is brief compared with that which separates the Old French epic from the body of Anglo-Saxon poetry. Yet in that period vast changes in the treatment of dress and in the attitude of poets towards the element took place along the lines indicated by those few features in which the Roland deviates from the accepted procedure of the epic authors. Despite those minor differences the treatment accorded to dress by the early French poet was definitely in the heroic tradition: in the works of Chrétien

the element is employed in the manner and form of the Mediaeval Romance writers, and their technique in handling it appears fully developed in his Twelfth-Century compositions.

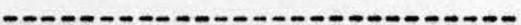
In one respect at least the dress content of Chrétien's poems seems to differ little from the bulk of Anglo-Saxon poetry and still less from the Chanson de Roland; armed combat is a constantly recurring theme and is described in detail with particular attention to the breaking of lances and armour shattered in the onslaught:-

"Qu'il s'antrafolent et mehaingnent.  
Les espees rien n'i gaaignent  
Ne li hiaume ne li escu  
Qui anbulgnié sont et fandu,  
Et des espees li tranchant  
Esgrument et vont rebouchant;  
Car il se donent mout granz flaz  
Des tranchanz, non mie des plaz,  
Et des pons redonent teus cos  
Sor les naseus et sor les cos  
Et sor les fronz et for les joes  
Que totes sont perses et bloes  
La ou li sans quace desoz.  
Et les haubers ont si deroz  
Et les escuz si depeciez,  
N'i a celui ne soit blechiez.  
Et tant se painnent et travaillent,  
A po qu'alainnes ne lor failient;  
Si se combatent une chaude  
Que jagonce ne esmeraude  
N'ot sor lor hiaumes atachiee,  
Ne soit molue et esquachiee;  
Car des pons si granz cos se donent  
Sor les hiaumes que tuit s'estonent  
Et par po qu'il ne s'escervellent.  
Li oel des chiés lor estancelent;  
qu'il ont les poinz quarrez et gros  
Et forz les ners et durs les os,  
Si se donent males groigniees  
A ce qu'il tiennent anpoigniees  
Les espees qui grant aie  
Lor font quant il fierent a hie."

(Yvain:ll.6117-48.)\*

Here, however, and in almost every instance the fighting does not involve large forces as in the earlier poems but is usually in the form of a duel between individual knights. Nor are these combats normally part of general warfare, even where, as in Cligés, such warfare forms the background of the story, but incidents in the career of particular knights to whose reputation they contribute. The quality of their equipment is, therefore, of considerable importance and at suitable points in the

\*: Similar passages include:- Cligés:ll.3765-86; 4062-79;  
Erec:ll.865-86; 2857-86; 3772-838; Lancelot:ll.2694-715;  
3600-30; 5010-29; 7035-109; Yvain:ll.2244-57; 3222-37;  
4475-532.



narrative, when the hero sets out upon his adventures, or as he arms before some vital contest, often several times in the course of the poem, his weapons and armour are fully described:-

"Et Erec un autre apela,  
 Si li comande a apoter  
 Ses armes por son cors armer.  
 Puis s'an monta an unes loges,  
 Et fist un tapit de Limoges  
 Devant lui a la terre estandre,  
 Et cil corut les armes prandre,  
 Cui il l'ot comandé et dit,  
 Ses aporta sor le tapit.  
 Erec s'assist de l'autre part  
 Dessus l'image d'un liepart,  
 Qui el tapit estoit portreite.  
 Por armer s'atorne et afeite:  
 Premieremant se fist lacier  
 Unes chaucés de blanc acier.  
 Après vest un hauberc tant chier  
 Qu'an n'an pooit maille tranchier.  
 Mout estoit riches li haubers,  
 Que a l'androit ne a l'anvers  
 N'ot tant de fer com une aguille  
 N'il n'i pooit coillier roille,  
 Car toz estoit d'arjant feitz,  
 De menues mailles tresliz,  
 Et iert ovrez tant sotilmant,  
 Dire vos puis certainnemant,  
 Que nus, qui ja vestu l'eüst,  
 Plus las ne plus doillanz n'an fust  
 Que s'il eüst sor la chemise  
 Une cote de soie mise.  
 Li serjant et li chevalier  
 Se pranent tuit a merveillier,  
 Por quoi il armer se feisoit;  
 Mes nus demander ne l'osoit.  
 Quant del hauberc l'orent armé,  
 Un hiaume a cercle d'or lifté,  
 Plus cler reluisant qu'une glace,  
 Uns vaslez sor le chief li lace.  
 Puis prant l'espee, si la caint,  
 Et comande qu'an li amaint  
 Le bai de Gascoigne anselé;"  
 (Erec:ll.2624-63.)\*

In passages of this nature the splendour of the equipment and the richness of its decoration receive more attention than the practical qualities of the weapons. This combines with the obvious ceremonial element, the poet carefully forming his description on the normal process of arming, to suggest that arms have a less serious significance in his eyes than in those of the earlier poets. The fullness of the descriptive detail in such passages as this leaves no doubt as to Chrétien's interest in everything connected with the knight's equipment, yet his interest is not centered upon the arms for their own sake

\*: See also:- Cligés:ll.4013-36; 4600-10; 4716-26; 4876-90.  
Erec:ll.707-26.

but only for their contribution to his portrait of the hero-knight whose adventures he chronicles. Many features which expressed the preoccupation of the Old English poets with arms and armour merely as such are lacking here. There is no personification of individual weapons and though the practice of naming swords is acknowledged in references to Durendal it is not usual amongst Chrétien's characters, and only in one case is the history of arms recorded:-

"Antr'eus di'ent: 'Veeze vos or  
 Celui a cele bande d'or  
 Parmi cel escu de bellie?  
 C'est Governauz de Roberdic.  
 Et veez vos celui après  
 Qui an son escu pres a pres  
 A paint une egle et un dragon?  
 C'est li fiz le roi d'Arragon  
 Qui venuz est an ceste terre  
 Por los et por enor conquerre.  
 Et veez vos celui de joste  
 Qui si bien point et si bien joste  
 A cel escu vert d'une part,  
 S'a sor le vert paint un liepart  
 Et d'azur est l'autre meitiez?  
 C'est Ignaures li coveltiez,  
 Li amoreus et li pleisanz.  
 Et cil qui porte les feisanz  
 An son escu painz bec a bec,  
 C'est Coguillanz de Mautirec.  
 Et veez vos cez deus de lez  
 A cez deus chevaus pomelez  
 As escuz d'or as lions bis?  
 Li uns a nom Semiramis  
 Et li autres est ses conpainz,  
 S'ont d'un sanblant lor escuz tainz.  
 Et veez vos celui qui porte  
 An son escu painte une porte,  
 Si sanble qu'il s'an isse uns cers?  
 Par foi, ce est li rois Iders.  
 Einsi devisent cil des loges.  
 'Cil escuz fu fez a Limoges,  
 Si l'an aporta Piladés  
 Qui an ester viaut estre adés  
 Et mout le desirre et golose.  
 Cil autre fu fez a Tolose  
 Et li lorains et li peitraus,  
 Si l'an aporta Keus d'Estraus.  
 Cil vint de Lyon sor le Rosne:  
 N'a nul si bel dessoz le trone,  
 Si fu por une grant desserte  
 Donez Taulas de la Deserte  
 Qui bel le porte et bien s'an cuevre.  
 Et cil autre si est de l'uevre  
 D'Angleterre et fu fez a Londres,  
 Ou vos veez cez deus arondes  
 Qui sanblent que voler s'an doivent,  
 Mes ne se muevent, ainz recoivent  
 Mainz cos des aciers peitevins;  
 Sel porte Thoas li meschins."

(Lancelot:ll.5793-842.)

Even here there is little to suggest much regard for the antiquity of arms, or for the fame of their makers. Armour is no longer an heirloom to be handed down from generation to

generation; it belongs specifically to the individual knight rather than to successive members of his class and profession. This is emphasised by a new element in dress unknown before the Middle Ages, -the heraldic charge. As this passage from Lancelot indicates armorial bearings are of keen interest to members of the knightly society which the poet is describing. By identifying individuals it serves upon occasion as a useful device in the development of plot.<sup>x</sup> Emblazoned with the knight's device his armour is regarded as being his personal property, even though, as with Cligés, it may be the gift of a superior:-

"L'anpereor armes demande  
 Et viaut que chevalier le face.  
 Et l'anperere por sa grace  
 Li done armes, et cil les prant,  
 Cui li cuers de bataille esprant,  
 Et mout la desirre et covoite,  
 De lui armer mout tost s'esploite.  
 Quant armez fu de chief an chief,  
 L'anperere cui mout fu grief,  
 Li va l'espee pandre au flanc.  
 Cligés desor l'arabi blanc  
 S'an monte armez de totes armes,  
 A son col pant par les enarmes  
 Un escu d'un os d'olifant  
 Tel qui ne brise ne ne fant  
 Ne n'i ot color ne peinture,  
 Tote fu blanche l'armeure,  
 Et li destriers et li hernois  
 Toz fu plus blans que nule nois."  
 (11.4018-36.)<sup>ø</sup>

And though the fine quality of the equipment is always stressed on occasions of this sort more attention is paid to the element of page<sup>u</sup>ntry involved, the ceremony of belting on the sword or of dubbing the knight, which often takes place at the same time than to the nature of the gift. Little significance is attached to the fact that Arthur presents the new knight with the weapons essential to his rank nor is there any suggestion that he will use them in the service of the donor.

But arms are not the only gifts which the knight receives from his acknowledged overlord:-

"Einçois que none fust sonee,  
 Ot adobé li rois Artus  
 Quatre çanz chevaliers et plus,  
 Toz fiz de contes et de rois.

x: See for example:- Cligés:11.1859-67.

ø: Similar passages include:- Cligés:11.1129-41: Erec:11.2109-18; 5224-35; 6533-9; 6660-85.

Chevaus dona a chascun trois  
 Et robes a chascun deus peire  
 Por ce que sa corz miaudre apeire.  
 Mout fu li rois puissanz et larges:  
 Ne dona pas mantiaus de sarges,  
 Ne de conins ne de brunetes,  
 Mes de samiz et d'erminetes,  
 De ver antiers et de diaspres,  
 Listez d'orfrois roides et aspres."

(Erec:11.6660-72.)

As these lines indicate rich civilian dress is, in the eyes of the Romance poet, as much an object of worth as the finest armour and equally suitable as largess from a king to his followers. Knights are described in such dress almost as frequently as in their arms, and Chrétien makes deliberate use of the element to concentrate the reader's attention upon the figure of his hero when he is first introduced in the poem, as, for example, in Erec:-

"Sor un destrier estoit montez,  
 Afublez d'un mantel hermin;  
 Galopant vint tot le chemin,  
 S'ot cote d'un diaspre noble,  
 Qui fu fez an Costantinoble.  
 Chauces ot de paille chauciees,  
 Mout bien feites et bien tailliees,  
 Et fu es estriers afichiez,  
 Uns esperons a or chauciez;  
 Ne n'ot arme o lui aportee  
 Fors que tant solemant s'espee."

(11.94-104.)

In a costume of this sort, the poet enlarging upon the rare nature of its material and the richness of all the appointments, the rank and worth of the knight is no less apparent than when he appears in full armour. And he wears the one no less frequently than the other. Civilian dress is not merely reserved for periods of ease; it may be worn when the knight rides abroad, though armour is more usual when he is bound upon adventure, and always replaces arms when he enters the household at the conclusion of his day's journey:-

"Et avuec ce li aparaille  
 Robe d'escarlante vermeille  
 De ver forrée atot la croie.  
 N'est riens qu'ele ne li acroie,  
 Qui covainges a lui acesmer:  
 Fermail d'or a son col fermer,  
 Ovré a pierres precieuses  
 Qui font les sanz mout gracieuses,  
 Et ceinture et aumonsniere,  
 Qui fu d'une riche seigniere,

(Yvain:11.1883-92.)

\*: Further passages of this nature include:- Erec:11.1965-8; 2016-24; Lancelot:11.1668-71.

∅: See also:- Lancelot:11.1010-23; 2548-51; Yvain:11.5414-29.

The provision of soft clothing in which the guest can relax is considered an essential of hospitality, and the knight may be disarmed and dressed by the lady of the household who may also assist in arming him again when he takes his departure.\* Together with her maidens she is keeper of the wardrobe, and can present the rich garments they have sewn just as her lord makes gifts of armour. So in Cliques Guinevere shows her favour to Alexander:-

"Feire li viaut un grant servise,  
 Mout est plus granz qu'ele ne cuide.  
 Trestoz ses escrits cerche et vuide  
 Tant qu'une chemise an a treite  
 De soie blanche mout bien feite,  
 Mout deliëe et mout sotil.  
 Es costures n'avoit nul fil,  
 Ne fust d'or ou d'arjant au mains.  
 Au queudre avoit mises ses mains  
 Soredamors, de leus an leus,  
 S'avoit antrecosu par leus,  
 Lez l'or de son chief un cheval  
 Et as deus manches et au col,  
 Por savoir et por esprover,  
 Se ja porroit home trover,  
 Qui l'un de l'autre devisast,  
 Tant cleremant i avisast;  
 Car autant ou plus que li ors  
 Estoit li chevos clers et sors."  
 (ll. 1150-68.)

As in this instance the gift may have some special significance to recommend it but its physical qualities must always be worthy of the recipient, since Chrétien's attitude to dress assumes that costume directly reflects the honour and rank of the wearer.

This is equally true of women as of men, and rich dress is frequently associated with prominent female characters in his poems:-

"Tant que la reine est venue  
 An une mout blanche chemise;  
 N'ot sus bli'aut ne cote mise,  
 Mes un cort mantel ot dessus  
 D'escarlate et de cisenus."  
 (Lancelot:ll.4596-600.)ø

The poet's descriptions of feminine costume are normally much more limited in scope than those on male dress. This is not apparently due to lack of knowledge on the part of Chrétien or to lack of interest in his audience as on occasion he can deal

\*: See for example:- Erec:ll.707-26.

ø: Further passages of this nature include:- Lancelot:ll.944-5;  
Yvain:ll.2359-63; 4737-9.

with it in minute detail. The lengthy passages of description which result are seldom, however, of incidental interest only; they are inserted at crucial moments in the development of the plot and in order to stress some aspect of the story. A typical example of this use of dress occurs in Erec where the change which takes place in Enide's fortune with her marriage is marked by the hospitality which Guinevere extends to her, changing her rags for a splendid robe:-

"Cil, cui ele l'ot comandé,  
 Li a le mantel aporté  
 Et le bli'aut qui jusqu'as manches  
 Fu forrez d'erminetes blanches.  
 As poinz et a la cheveçaille  
 Avoit sanz nule devinaille  
 Plus de demi marc d'or batu;  
 Et pierres de mout grant vertu,  
 Indes et verz, bloes et bises,  
 Avoit par tot sor l'or assises.  
 Mout estoit riches li bli'auz,  
 Mes por voir ne valoit noauz  
 Li mantiaus de rien que je sache.  
 Ancor n'i avoit mise atache;  
 Car toz estoit fres et noviaus  
 Et li bli'auz et li mantiaus.  
 Mout fu buens li mantiaus et fins:  
 Au col avoit deus sebelins,  
 Es tassiaus ot d'or plus d'une once;  
 D'une part ot une jagonce,  
 Et un rubi de l'autre part  
 Plus cler que chandoile qui art."  
 (ll. 1587-1608.)

The poet goes on to add every detail of splendour which can possibly contribute to the effect of richness, dealing with each feature of the costume in turn and dwelling upon the ornamentation of beaten gold and rare furs\*. Descriptions of this nature are often used to mark the importance of ceremonial occasions, such as the coronation of Erec and Enide, where to honour his hero and heroine the poet elaborates every circumstance connected with the event; the thrones of carved ivory, the sceptre borne by the new king:-

"Del ceptre la façon oëz,  
 Qui fu plus clers d'une verrine,  
 Toz d'une esmeraude anterine,  
 Et s'avoit bien plain poing de gros.  
 Par verité dire vos os  
 Qu'an tot le monde n'a meniere  
 De peisson ne de beste fiere  
 Ne d'ome ne d'oisel volage,  
 Que chascuns lonc sa propre image  
 Ni fust ovrez et antailliez."  
 (ll. 6870-81.)

\*: The full description involves:- ll. 1587-1667.

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the two crowns which Arthur presents for the occasion:-

"Les coronnes sanz nul respit  
Li furent devant aportees,  
D'escharboncles anluminees;  
Que quatre an avoit an chascune.  
Nule riens n'est clartes de lune  
A la clarté que toz li mandre  
Des escharboncles pooit randre.  
Por la clarté qu'eles randoient,  
Tuit cil qui el palés estoient,  
Si tres duremant s'esbaïrent  
Que de piece gote ne virent;  
Et nes li rois s'an esbaï,  
Et neporquant mout s'esjoï,  
Quant il les vit cleres et beles."

(11.6840-53.)

and, above all, the coronation robe worn by Erec. On this alone he spends more than 75 lines<sup>x</sup>, claiming authority for his description by saying that he has copied it from Macrobius, and discussing the habits of the wild animals with whose fur it is lavishly ornamented. It is interesting to note that with the French Romance writer of the Twelfth Century the mysterious and magical origin which the earlier poets had attributed to weapons and armour is equally applicable to civilian dress:-

"Quatre fees l'avoient fet  
Par grant san et par grant mestrie."

(11.6744-5.)

Taken as a whole the dress element in the poems of Chrétien is not so extensive as in Beowulf or in the Chanson de Roland, despite such lengthy passages as those in Erec just mentioned. The narrative moves rapidly and where there are pauses they are devoted usually to analysis of feeling, reflections upon the cause of love, etc. and references to dress are restricted to general factual notes. But here and there at significant points in the story Chrétien supplies a full description of the costume worn by a prominent character. The content of these passages tends to follow a regular pattern in each poem; on departing for a journey the hero arms, perhaps after being knighted and given his equipment by Arthur; on arriving at a castle he is disarmed and given soft clothing, on leaving he is again armed by fellow knights or the lady of household, whose dress, if she is the heroine, is also described, should he fight or joust his equipment is detailed beforehand and its reaction under the violence of the engagement noted.

\*: The passage in question is:- 11.6736-809.

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The nature of the detail supplied is also somewhat formal and repetitive; the quality of the material in both arms and civil costume is said to be the best and richest obtainable and the majority of the lines are concerned with the decorative features. But the poet takes an obvious pleasure in describing these, modelling them upon the height of contemporary fashion, and evidently anticipates a similar taste in his audience.

Chrétien's work cannot be taken as totally representative of the Mediaeval French Romances or of the literary tastes of the Middle Ages but it is the paramount example of the form and the narrative content which influenced the English Romance writers of the same period so extensively. His treatment of the dress element is distinctive, and defines in outline the attitude of the Romance poet in this respect. The English poets of the Middle Ages, writing in this form, may be expected to imitate the model of their French contemporaries and predecessors in handling dress features much as they do in other things.

With the earliest English Romances this is not the case. Early popular poems in this form, King Horn, the Lay of Havelok, and Beues of Hamtoun amongst others, show almost no French influence in any respect, none at all in the treatment of dress. These short popular poems, written for an unsophisticated audience, concentrate upon narrative and action and dress detail is seldom introduced unless it can serve some useful purpose in this connection. The various disguises adopted by Horn are mentioned:-

"Quap horn, 'So Crist me rede  
 We schulle chaungi wede:  
 Haue her cloþes myne  
 And tak me þi sclauyne.  
 Today ischal þer drinke  
 þat some hit schulle of-pinke!  
 His sclauyn he dude dun legge,  
 And tok hit on his rigge,  
 He tok horn his cloþes,  
 þat nere him noȝt loþe.  
 Horn tok burdon and scrippe,"

(King Horn:ll. 1051-61.)

but this is mere narrative and there is no attempt at description of costume. The events of the story occasionally call for some reference to weapons and armour, as in this passage

from the Lay of Havelok:-

"þo mouhte men se þe brinies brihte  
 On backes keste, and late rihte,  
 þe helmes heye on heued sette;  
 To armes al so swipe plette,  
 þat þei wore on a litel stunde  
 Greyþed, als men mihte telle a pund;"  
 (ll. 2610-15.)

but the process of arming is a purely practical one and there is no inclination on the poet's part to interrupt the action by describing the equipment of individual warriors. Even in the case of the magic rings which serve an essential function in connection with the plot of several such poems there is no attempt to draw attention to the ornament itself by describing its physical features; as these lines show interest is concentrated on its practical qualities:-

"Heo tok forþ a wel fair þing  
 Of hire finger a riche Ryng.  
 'Mi sone,' heo sede, 'haue þis ring,  
 Whil he is þin ne dute noþing  
 þat fur þe brenne, ne adrenche se,  
 Ne ire ne steil ne mai þe sle,  
 And to þi wil þu schalt habbe grace  
 Late and rathe in eche place."\*

(Floriz and Blancheflur: ll. 1-8.)<sup>x</sup>

Some of the later English Romances are almost equally devoid of dress detail. These are, again, the shorter and more popular works in which action and narrative are the major interest. Poems of this nature pause for description of only <sup>one</sup> feature with which the element of dress is associated, -armed combat between knights, either on the battle-field or in the lists. In the English Romance generally conflict occupies a much more prominent place than in the poems of Chrétien, it is usually warfare in reality and not the make-believe of jousting, and involves more frequent reference to the engagement of forces than to a duel of individual knights. This the poets describe with intense interest and often at a length out of all proportion with the general scale of their works. In such poems as Amis and Amiloun, Firumbras, Sir Triamore, and Sir Degrevant, where the narrative normally moves rapidly and with little descriptive detail the poet will occasionally pause to devote over a hundred lines to a single engagement.<sup>ø</sup> But in

x: For a similar passage see:- King Horn: ll. 563-76.

ø: Some representative passages of this nature include:-  
Amis and Amiloun: ll. 1297-1380; Eger and Grime: ll. 124-180;  
 985-1098; Firumbras: ll. 369-415; 1023-36; Libeaus Desconus:  
 ll. 652-708; Otuel and Roland: ll. 414-580; 758-932; Sir Deg.: ll. 1273-1312

these passages dress receives little direct attention; armour and weapons are, of necessity, mentioned repeatedly but it is only their reaction in combat which interests the poet not the articles themselves. Though the usual description is more realistic and less formal than in Chrétien's poems the same details of cleft helmets and shattered lances are repeated over and over again in conveying something of the violence of conflict.

It is evident from this alone that the knight is as much the central figure of the English Romance as he is in the works of Chrétien and his fellows. His adventures are the natural subject of the Romance and in most of them armour is essential to him; descriptions of the process of arming occur in the English poems as frequently as in the French. The detail included varies according to the nature and scope of the individual work. In Libeaus Desconus the poet merely outlines the ceremony though noting the part played by the various knights of Arthur's court:-

"They cast on him right good silke,  
A sercote as white as any milke  
That was worth 20 of golde;

Alsoe an hawberke ffaire & bright,  
Which was ffull richelye dight  
With nayles good and ffine.  
Sir Gawaine, his owne ffather,  
Hange about his necke there  
A sheeld with a griffon,  
& a helme that was ffull rich,  
In all the Land there was none such.  
Sir Persiuall sett on his crowne,  
Sir Agraaine brought him a speare  
That was good euery where  
& of a ffell ffashion."

(ll.262-76.)

Here, as in the French poems, the author is occupied with the ceremonial rather than with the arms which he describes in the most general terms only. In Otuel and Roland, though the same process of arming is followed and other knights again assist, much more attention is paid to the quality of the arms:-

"Tho charlys, the conquerour,  
Comandyd to euery dussyper  
To arme roulond a-rowe.

The dussypers euerychone  
3ede to arme roulond a-none,  
Alle with-oute fayle.  
On hym an haketoun thay gone done  
Quer hys hauberck that bryjt schon,

That ryche was of mayle.  
 And it made y-wys  
 That was whylom denys prentys  
 Off a trewe entayle.  
 Estre of langares, that was lel,  
 Brou3t hym an helm off steel  
 Fful strong to a-ssayle.

The helm was grene as glas.  
 That whylome au3t galyas,  
 And sythe kyng barbatyan.  
 Hym gert in that plas  
 With dorundale that good was,  
 That he by-fore wanne.  
 Duk reyner hym brou3t a schyld,  
 A fayrer my3t haue be non in feld,  
 And that wel many a man telle can,  
 With a lyon there-inne raumpande.  
 That whylome aught a geante,  
 That was a dou3ty man.

The olyuer hym brou3t a spere,  
 As good as any man my3t bere  
 In feld to batayle,  
 Kyng, kny3t, or any ryder  
 My3t it ful wel were  
 Hys enymye to assayle.  
 The duk terry sette a-none  
 The spores that of gold schone,  
 Ffor-sothe with-oute fayle."

(ll. 276-311.)

Where the formal process of arming is followed as it is here the details of the equipment vary according to the date of the poem but are always those of the contemporary period whether the story deals <sup>with</sup> Arthur's knights or the heroes of classical antiquity, with Christian or with Saracen. The Pagan knight is treated as an equal where armour is concerned and his equipment is as carefully and minutely described as that of his Christian opponent. Where the poet has a particular interest in this element, as, for example, in Otuel and Roland, the description of armour is often excessive, similar details being repeated on a number of occasions.

The English Romance writer shows an even more intensive interest in his heroes' equipment than the French poet, and differs also in some of the features to which he pays most attention. He refers less to the ornamentation of the armour, more to its practical value and, as in the passage above, to the reputation of those who have previously used and owned it reflecting upon the worth of the present wearer.

\*:

Some typical passages on the arming of knights include:-  
Eger and Grime: ll. 453-70; Le Morte Arthur: ll. 81-8; 2786-93;  
Otuel and Roland: ll. 339-89; 1211-46; 1349-69; Partonope of Blois: ll. 3860-916; 8306-449; Sir Degare: ll. 827-32.

Here and there, however, an occasional passage reflects the value of richly ornamented armour:-

"The Bischoffe sqwyere in the place  
Saw pat þe kyng dede was  
pat had bene of grete powere;  
His helme & his hawberke holde,  
Frette ouere with rede golde,  
With stones of vertue dere;  
His gowere pendande on þe grounde,  
It was worthe a thowsande pownde,  
Off rubys and Safere:"

(The Sege of Melayne:11.973-81.)

But, on the whole, the English poets are much more personal in their approach to weapons many of which they name. The Romances related to the Charlemagne cycle, such as the Sowdone of Babylone, continue the tradition of the great swords belonging to the emperor and Roland:-

"Kinge Charles anon Ioye oute-drowe,  
And with his owen honde  
XXX<sup>tl</sup> Sarseynys ther he slowe,"  
(11.850-52.)

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"Tho Roulande Durnedale oute-drowe  
And made Romme abowte."  
(11.875-6.)

But it is equally common, and often more fully dealt with, in works of all periods during the Middle Ages and in the extensive and elaborate Romances as well as the short popular poems. In the lengthy Merlin Arthur's sword figures largely:-

"Whanne kyng Arthewr thus anoyed was,  
His swerd he drown owt jn that plas,  
That jn the drawyng hit 3af a clerte,  
That alle the peple there mynte hyt se;  
As thowh XX torches hadden ben lyht,  
So that there hit semede to alle here Synt;  
Therto the same swerd, hos wyle hyt look,  
That kyng Arthewr owt of the ston fersthe took.  
And abowten the Swerd wreten was ful wel  
Escalabort, þe wneche was graven in steel.  
A name of ebrew hit was, j-wys,  
That jn frensch Trawncchefyst j-clepyd Js,  
That is englesch Forto telle  
As Trenchaut, and scharpe, & cuttyng ful snelle."  
(11.8405-18.)\*

The element of the mysterious here associated with Excalibur is peculiar to Arthur's sword; the supernatural agencies, the rock in which it is embedded and the arm in the mere, by which it is presented to him are not common elements in the English Romances beyond the Arthurian cycle.

In the poems where he is the presiding

\*: For further examples of named swords see:- Eger and Grime: 11.555-72: Generydes: 1.3480: Le Morte Arthur:11.3448-93: Otuel and Roland:11.2324-45.

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figure, though not always the central character in the action, it falls to Arthur to conduct the ceremony of knighthood, a popular theme amongst the Romance writers who describe those who are to be dubbed as dressed in full armour:-

"Then was þe custome sikerly,  
Who so euer shuld take þe ordre of knyght,  
In stele he moste be armed bright,  
Bothe hede and fote and all in feere.  
Also þat tyme þis was þe manere,  
His swerde aboute his neke shuld honge,  
Were it shorte or were it longe,  
Till they it fro hym shuld take  
That þerwith hym knyght shuld make."

(Partonope of Blois:ll.3954-62.)\*

In this instance from Partonope of Blois the ceremony is performed by a woman, but this is unusual though the lady of the household may, as in the works of Chrétien, assist the knight in his arming on normal occasions. And as a courtesy he may wear her glove or sleeve as an emblem in battle or tournament:-

"'Sithe I of the ne may haue more,  
As thou arte hardy knight and fre,  
In the turnement þat thou wold bere  
Sum signe of myne þat men might se.'  
'Lady, thy sleve thou shalte of-shere,  
I wolle it take for the love of the;  
So did I neuyr no ladyes ere  
Eot one that most hathe lovid me."

(Le Morte Arthur:ll.209-16.)

Such an emblem would, of course, be in addition to his normal heraldic device which also receives considerable attention from the English poets. In some instances the plot of a poem turns upon recognition of various characters by means of their armorial bearings; in Sir Eglamour the hero knows his son by the circumstances portrayed in the device:-

"He bare in azure, a griffon of gold  
Richlye portrayed in the mold,  
On his clawes hanginge  
A man child in a mantle round  
& with a girdle of gold bound,  
Without any Leasinge."

(ll.965-70.)<sup>φ</sup>

Elsewhere this feature is introduced, as in the French Romances, for its own sake, as an element of natural interest to the poet and his readers.

And this is true of many aspects of the dress content in the English Romances, and particularly of the passages

\*: For further references see:- Libeaus Desconus:ll.85-93;262-76.

<sup>φ</sup>: Other references to heraldry include:- Generydes:ll.2108-14;  
2504-7; 2605-11; Le Morte Arthur:ll.209-16; 592-603;  
The Romans of Partenay:ll.2037-61.

in which civilian dress and feminine costume are concerned. These can seldom be necessary to the action as the knight's armour or heraldic charge often are, but they lend reality to the background of the story and are of interest to the reader as the reflection of a familiar element in contemporary life. The various features observed in Chrétien's poems are also to be found in the English Romances. Hospitality demands that the stranger knight should be disarmed and softly clothed by the ladies of the household:-

"And whanne vnarmed that they were,  
Kyng leodagan his dowhter to hem sente there  
With the richest robes that he hadde,  
Dame gonnore, his dowhter, to hem ladde,  
And hot water to waschen hem Jn  
Jn bacenis of gold bothe goode & fyn."  
(Merlin:ll.15257-62.)

Even in the brief, narrative Romances the poet occasionally pauses to describe his hero in fine clothing:-

"In o robe tristrem was boun  
pat he fram schip hadde brou3t.  
Was of ablihand broun,  
pe richest pat was wrou3t,  
As tomas tellep in toun."  
(Sir Tristrem:ll.408-12.)<sup>x</sup>

Such articles of dress are highly valued and are frequently mentioned as being suitable gifts or rewards to servants, as, for example, in this passage from Generydes:-

"They hadde mantellys and all of on makyng,  
Whiche were right sone departed bothe infere;  
Generydes withoute taryng  
Gauē his mantill on to the Boteler,  
Thenne Natanel, in right curtes maner,  
To the porter he gauē that was his owne,  
In thankefull wise the better to ne knowen."  
(ll.421-7.)

where they are obviously regarded as a suitable form of largess.<sup>o</sup> Jewellery is little mentioned though it occasionally appears as a gift from one woman to another:-

"Faire melusine went faste ther openyng  
A forcelet wrought fresh of yuor bon;  
A formelet, of gret ualure beyng,  
With presious stonis gernesshed that thyng,  
With vertues perles ful many,  
To the countesse gaf it verra hertly."  
(The Romans of Partenay:ll.1079-85.)<sup>#</sup>

x: For similar references see:- Partonope of Blois:ll.12014-19;  
12035-40: -----

o: See also:- Enaré:ll.523-25: Merlin:ll.7662-4: Sir Tristrem:  
ll.568-70. -----

#: For a further example see:- Merlin:ll.4649-54.  
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Instead of jewellery as such the poets pay particular attention to the use of gold wire and precious stones in the ornamentation of female dress. It adds greatly to the splendour of any costume and, together with furs of various sorts, it is the chief decorative feature, as, for example, in this description of the heroine of Sir Degrevant:-

"Sche come in a vyolet  
With why3th perl ouerfret,  
And saphyrus perinne i-sett  
On eueryche a syde;  
All of pall-work fyn  
With nouche and nevyn,  
Anurled with ermayn,  
And ouert for pryde.  
To tell hur botenus was toor,  
Anamelede with a3our;  
With topyes hur trechour  
Quertrasyd pat tyde.  
Sche was receuyd a spanne  
Of any lyuand manne  
Off rede golde pe rybanne  
Glemyd hur gyde.

Hyr here was hy3thyd on mold  
With a coronal of golde;  
Was neuer made vpon mold  
A worthelychere wy3th.  
Sche was frely and fair,  
And well hyr semed hyr geyr,  
With ryche boses a payr  
pat derely were by-dy3th.  
With a front endent  
With peyrl of Orient  
Out of Syprus was sent  
To pat burd bry3th;  
Hur kercheuus was curyus,  
Hyr vyssag ful gracious;  
Sir Degriuaunt pat amerus  
Had joy of pat sy3th." \*  
(ll.641-72.) \*

As the concluding lines suggest a costume so rich as this was naturally regarded as an aid to beauty and the Romance poet often makes use of it when lovers meet for the first time, making it a primary source of attraction between them. This is the purpose of the elaborate robe worn by Emaré and only because it serves such a practical function does the poet delay the progress of his narrative to describe it in such detail, elaborating the histories of famous lovers with which it is embroidered:-

"In pat opur corner was dyght,  
Trystram and Isowde so bry3t,

\*: For further descriptions of female dress see:- Libeaus Desconus:ll.127-9; 895-906; 931-42: Le Morte Arthur:ll.2054-7; 2612-15: Partonope of Blois:ll.9007-13: Sir Tristrem:ll.1266-9.

ø: Passages of this nature include:- Emaré:ll.391-6; 109-56: Sir Degrevant:ll.467-76.

That semely wer to se;  
 And for pey loued hem ryght,  
 As fulle of stones ar pey dyght,  
 As thykke as pey may be:  
 Of topase and of rubyes,  
 And opur stones of myche pryse,  
 That semely wer to se;  
 Wyth crapawtes and nakette,  
 Thykke of stones ar pey sette,  
 For sothe, as y say pe."

(Emeré:ll.133-44.)

Though the English poet can revel in description of this nature he does not introduce such passages merely for his own or his reader's pleasure as Chrétien does upon occasion; he prefers that it should serve some necessary function in his story, and where he is following a French original he may omit the incidental descriptions found in his source or replace them, as does the author of Partonope of Blois, with a brief general statement and an excuse:-

"Hyr a-raye to reherse here,  
 Hyt nedythe not, but in pe beste manere  
 She wes a-rayed, pys ffayre maye.  
 Butte who so luste to here of hur a-raye,  
 Lette hym go to the ffrensse bocke,  
 That Idell matere I forsokke  
 To tell hyt in prose or els in ryme.  
 For me poghte hyt taryed grette tyme,  
 And ys a mater full nedles,  
 For eche man wette well wyth-owten les,  
 A lady pat ys of hye Degre,  
 A-rayde in pe beste maner mote be."

(ll.6166-77.)

To the English Romance writer anything which unduly delays the progress of his narrative is unwelcome. Most poets, however, recognise the value of dress as an incidental element lending interest and variety to the setting of their story, and at suitable moments of ceremonial or pagentry they add some detail of this nature; so, in Le Morte Arthur when Guinevere is reconciled and returns to Arthur's court the poet describes the costumes worn upon the occasion:-

"Launcelot shall come that other day  
 Withe the lady proude in pres.  
 He dight hym in a Rych Araye,  
 Wete ye wele, with-uten les;  
 An hundreth knyghtis, for sothe to saye  
 The beste of All hys oste he chese.

Launcelot and the quene were cledde  
 In Robes of a Riche wede,  
 Off Samyte white, with syluer shredde,  
 Yuory sadyil and white stede,  
 Saumbues of the same threde,  
 That wroght was in the heythen thede;  
 Launcelot hyr brydelle ledde,  
 In the Romans as we Rede;

The other knyghtis euerychone  
 In Samyte grene of heythen lande  
 And in there Kyrtelles Ryde Allone,  
 And Iche knyght a grene garlande,  
 Sadillis sette with Ryche stone,  
 Ichone A braunche of clyffe in hande,  
 All the felde A-boute hem schone;  
 The Knyghtis Rode full loude synghand."  
 (ll.2350-71.)

In general, then, treatment of the dress element in the Middle English Romances closely resembles the work of the French poets who first defined the literary form. There are certain minor differences of emphasis; the English poets pay rather more attention to armour and especially to individual weapons, rather less to feminine costume. Moreover, descriptions are apparently drawn from contemporary models and where the English author translates directly from a French original he is likely to alter details of the dress passages in order to conform to English fashions.<sup>x</sup> But on the whole the element is similarly treated by Romance poets in both languages and serves similar functions in their work. It occasionally has some bearing upon the development of the plot, being concerned in disguise or the identification of a knight by means of his heraldic charge. This is of little importance, however, compared with its part in the general reflection of contemporary life which forms a background to the action. No matter what the period or location of the story it is acted in a setting familiar to the readers and its contribution to the poem is governed by their attitude to the same element in every-day life. Major differences between those features which conditioned the Mediaeval attitude to dress and the outlook of the Anglo-Saxons are responsible for the very considerable distinction between the use and treatment of the element in Heroic poetry and in the Romances of the Middle Ages.

The extent of this distinction is obvious, even though in one connection it is a matter of interpretation rather than a difference of content. Weapons and armour are features of importance in the dress content of the Romances just as they were in the earlier Heroic poems: the warrior is still the central figure and description of his arms is essential

x: H. Eagleson; "Costume in the Middle English Metrical Romances."

to his characterisation, their quality and the richness of their decoration reflecting his rank and ability in military matters. But such descriptions in the Romances lack the freshness and spontaneity, the spirit of personal enthusiasm on the part of the poet which marks those in Old English poetry. This is no doubt partly due to the tendency amongst the Mediaeval poets to favour the common-place conventions of their trade, trite descriptive phrases applied repeatedly in similar circumstances, instead of exerting their imaginations for original and striking effects.\* Yet even allowing for this the Romance authors do not display that personal interest in weapons merely as such, apart from their association with the warrior, which is responsible for so much of the element in Beowulf. It is true that the Mediaeval poets still attribute personal names to famous swords, but even in this they seem to be obeying a convention or carrying on a tradition found in the material of the Roland and Arthur cycles rather than expressing a contemporary attitude. The old air of mystery and reverence with which weapons are surrounded in the Heroic poems has virtually disappeared, they are no longer precious heirlooms whose ancient reputation is known to all, and the full onset of Christianity has banished the memory of the super-human smiths who once created them. Instead of concentrating on these elements which suggest the worth of the arms themselves the Romantic poets are mainly concerned with decorative features, the splendour of ornament which reflects the honour of the wearer.

Nor do they devote a comparable proportion of their time and space to this element, even though the actual use of weapons is more frequent in almost any Middle English Romance than in Beowulf. In Heroic poetry arms and armour are omnipresent, not only on the battle-field but in every-day life, in peace as well as in war; in the Romances, though armour may be worn on a journey or when combat is not necessarily imminent, it is essentially connected with conflict and when it is put on the occasion calls for comment from the poet. For this reason incidental description of weapons is very rare in the

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\*:R.W.Ackerman; "Armour and Weapons in the Middle English Romances."

Middle English poems and much of the element occurs in formal accounts of the knight's equipment, at significant points in the action, before battle or joust, at the ceremony of knight-hood, when it serves to stress the wearer's ability in arms. And in such a description details of ceremonial, the proper sequence of arming, receive almost as much attention as the equipment involved.

The fact that passages of this nature occur before combat reveals that it is quite normal in the eyes of Romance poets for the knight to go about unarmed wearing civilian dress. And, indeed, this costume, with which the Heroic poets are never concerned at all, is an essential feature in the dress content of the Romance. It is used by the poet not only as a natural element in the background of his story of interest to his readers as a reflection of their own society, but as a concomitant to high rank, wealth, youth and handsome appearance in those who are his chief characters. In the social side of their life it is no less essential than arms and armour in their military adventures. And in their association with the women who play such a large part in the Romances it is of paramount importance; richness of dress is as necessary to the lover as fine equipment to the soldier.

This is also the function performed by the element of feminine costume which the Romances contain; it is deliberately introduced as a natural concomitant to beauty in the wearer and as a means of expressing her attraction. This is, of course, something entirely foreign to the Heroic poems; the introduction of female costume, the detailed description of civilian dress as worn by the warrior, and the admiration of such dress, given as a gift or a reward to servants, for its own worth is unknown in Old English poetry. These basic differences between the dress content of the Anglo-Saxon poems and the Middle English Romances arise partly from differences of subject matter but more fundamentally from changes in social background and the ideals of the civilization which condition both the subject and the treatment of the dress element which it involves.

Though the authors of the Middle English Romances were working upon a form evolved in France and often, indeed, upon French material, and though the two social ideals which most strongly influenced their treatment of the dress element were primarily French in inspiration and origin it is not necessary to regard their treatment of dress as mere imitation of a foreign mode. Both the form and the ideals became truly international and were as native to the English poet as to the French.<sup>x</sup> The two social concepts were Chivalry and Courtly Love, and their influence on the treatment of dress amongst the poets equalled that of the earlier Heroic ideals.

So far as Chivalry is concerned it is extremely difficult to define those features which distinguish it from the code of the Germanic warrior-society.<sup>φ</sup> It exalted the same fundamental virtues; courage in battle, military prowess in the individual, and loyalty to a leader and a cause. But on all these the chivalric system refines, establishing exact standards of behaviour in the most minute points, elaborating everything connected with the knight and his function in society. This affects arms as the tools of his profession: as such they had been highly regarded by the Anglo-Saxon warrior, but to the knight of the Middle Ages they had an added significance, as the literature of Chivalry explained. In Caxton's Book of the Ordre of Chyualry translated from the work of Ramón Lull occurs this passage:-

"Thenne that whiche the preest reuestyth hym whan he syngeth the masse hath somme sygnefyauce whiche concordeth to his offyce And the offyce of preesthode & of chyualry haue grete concordance Therfor thordre of chyualry requyreth that al that whiche is nedeful to a knyght as touchynge the vse of his offyce haue somme sygnefyauce By the whiche is sygnefyed the noblesse of Chyualrye and of his ordre Vn to a knyght is gyuen a Swerd whiche is made in semblaunce of the crosse for to sygnefyehou our lord god vaynquysshed in the Crosse the dethe of humayn lygnage to the whiche he was luded for the synne of oure fyrste fader Adam

x: E. Baker; "Unity in the Middle Ages", and A. J. Carlyle; "The Common Elements in European Literature and Art" in The Unity of Western Civilization, ed. F. S. Marvin.

φ: Chivalry; ed. E. Prestage.  
 S. Painter; French Chivalry.  
 H. O. Taylor; The Mediaeval Mind. Vol. I.

Al in lyke wyse a knyght oweth to vaynquysse  
 and destroye the enemyes of the crosse by the  
 swerd. For chyualrye is to mayntene Iustyce  
 And therefore is the swerd made cuttyng on  
 bothe sydes to sygnefye that the knyght ought  
 with the swerd mayntene chyualrye and Iustyce"  
 (p.76,1.5-p.77,1.5.)

and there follows a lengthy section in which a similar symbolism is applied to every article of the knight's equipment, each being given some religious significance. The importance which such a concept lends to the office of the knight and to his weapons, especially in an age of Crusades, is obvious. Yet all this is somewhat divorced from reality; the importance of a sword as a symbol is remote from its use in battle and distracts attention from its practical qualities which were the first consideration to the Anglo-Saxon warrior.

And in this respect it is typical of the general effect of Chivalry which reduced the whole business of warfare to an art, an elaborate game played according to rules and with an etiquette governing every move. It evolved the pagentry and ritual connected with the ceremony of knighthood and gave such importance to the make-believe of the tournament that it became almost as significant as actual battle. Success in jousting had, however, no connection with a national cause and could only add to the reputation of the knight as an individual. And the tournament involved a large element of display which elaborated the decorative features of armour at the expense of its functional qualities naturally less tested by the conditions of mock combat. The new element of heraldry, which had originally been of practical importance, was developed in this connection to a similar extreme. It became the subject of a complicated science which strove to attach a particular significance to all its components; Caxton's translation in the Book of Fayttes of Armes and of Chyualrye of the famous French work by Christine de Pisan contains a lengthy symbolism of heraldic colours:-

"....I shall telle the of thoo colours that men reputen and taken for the most highe moost ryche and most noble For amonge hem is a difference of noblesse for cause of the representacyon that either of hem doon after his nature Soo holde the maisters of the lawe of armes that the coloure of gold is the moost

ryche And the rayson is bicause that the gold of his nature is veray clere & resplendishyng vertuouse and comforyng soo that the master of phisique doo gyue hit for a soueryne recomfort to a man debylyted & nyghe dede and with this the golde representeth the sonne whiche is a right noble lumynarye And the law saith that there is nothinge more noble than is clarete & light & for this excellence saith the scripture that the iuste & holy persone is like the gold & the sonne & by cause that the golde of hys propriete is likned to the sonne the auncient lawes dyde ordeyne that no man shulde bere gold but that he were a prynce Soo is theme the coloure of gold moost noble"

(p.289,1.26-p.290,17.)

and here the religious association is much less marked. The whole element of heraldry is typical of the Mediaeval interest in the more superficial and ornamental features of military equipment.

But weapons and armour are not the only articles of dress which the code of Chivalry associates with the knight; governing his behaviour in all walks of life it stipulates that when he is not in arms his costume must be in keeping with his rank, rich and of the newest fashion. It is regarded as a natural adjunct to the social graces which are as essential to the Mediaeval knight as ability in the use of weapons, and it is closely concerned in the various aspects of the concept of Courtly Love which apply to the knight. He is lover as well as warrior and his conduct is minutely controlled in both connections, and most particularly in his relations with the lady who is the object of his love. Dress is not only a valuable aid in his courtship but, indeed, an essential courtesy to the lady; the quality of his costume not only reflects upon his own honour but on her reputation also since he must be worthy of her in this respect as in all others.

Nothing could be further removed from the social concepts lying behind the Heroic poetry of Anglo-Saxon England. The introduction of the love element differentiates the Romances from the earlier poetry more sharply than any other feature, and the effect of the code of Courtly Love on woman's position in literature as in life cannot be over-emphasized.\* From a position of almost complete obscurity in

\*: M.A.Gist; Love and War in the Middle English Romances.

Anglo-Saxon life and literature the woman of the upper class became the central figure in an elaborate social convention which, drawing upon many associations religious as well as secular, exalted her to a unique position in which her feminine attributes were the object of general regard. They were looked upon as high virtues obscuring the fact that she could not go to war and by inspiring the knight to greater efforts in order to be worthy of her love they redeemed her from the obscurity in which the purely military ideals of the heroic age had left her sex. Of these attributes beauty of person was one of the most important and in this connection dress had an obvious part to play. No costume could be too splendid to be worthy of her, and richness of dress was as essential to her honour as fine equipment to the knight whom it was her function to attract and please.

The new prominence which the ideals of the age gave to civilian dress both male and female was realised partly as a result of certain material conditions in the Mediaeval period.\* Whatever their skill in the making of armour and jewellery the earlier ages had been deficient in the production of cloths, and civilian dress amongst the Anglo-Saxons was not capable of much elaboration consisting largely of coarse woollen material and untanned leather. But in England of the Middle Ages the finest woollen cloth of all Europe was woven and richly dyed in the bright colours favoured by the day, and trade with France and the East had introduced silks and other delicate materials capable of creating the fantastic fashions worn by both men and women in the later Middle Ages. In the same way the native garnets and Germanic amber which had been the chief additions to the golden jewellery of the Anglo-Saxon period were largely replaced by rarer stones from the Orient lavishly used in ornaments and on the dress of the upper classes. Such jewels were as highly valued as the rings and torques of earlier days but for different reasons; the development of

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\*: M.E.Haweis; "Colours and Cloths of the Middle Ages"  
 L.F.Salzmann; English Industries of the Middle Ages.



the economic system had produced other means by which the individual could conserve wealth and ornaments were regarded as objects of beauty, essential accessories to fashionable dress.

The extravagant richness of such dress can scarcely be over-stated. Developing from the plain and formal styles of the Eleventh and Twelfth Centuries the costume of men and women alike grew increasingly more and more elaborate as the Middle Ages advanced. Fashions, often introduced from France or from other European countries various royal marriages linked with England, spread from the court to the nobility and were imitated as far as possible by the middle classes though suitable only for the leisured and wealthy. The expense involved was enormous; the sweeping robes of both men and women included many yards of extremely rich materials, borders of rare foreign furs, embroidery of gold wire and silken thread, all set off by belts and chaplets of gold studded with precious or semi-precious stones. The desire for dress of this sort was common to all classes and the effect upon the economy of the kingdom so serious that sumptuary laws repeatedly forbade the lower orders to ape the fashions of the rich and were as repeatedly ignored. It is this love of splendour and colour which is reflected in the treatment of dress amongst the Mediaeval Romance poets; the richness which they portray is a description, only very slightly heightened, of the same element in the society for which their work was intended, and the significance which they give to costume is the result of the social ideals of their age.

But the Romances are only one form of literary production and their dress content reflects only one aspect of the Mediaeval attitude to the element, though both undoubtedly of major importance. Opposed to the love of splendour in dress and ornament was a deep-rooted spirit of austerity, which disapproved of such extravagance and found moral and religious grounds for urging simplicity in costume amongst the rich as well as the poor. From the English translation made when Mediaeval dress was at its most elaborate there is reason to think that the Book of the Knight of La Tour-Landry was no

less popular in England than in France. Amongst its highly moral advice there are many warnings against feminine finery, ranging from a statement that woman's vanity was responsible for the Flood(Ch.XLVII-XLIX.)to more practical considerations of the time wasted in dressing elaborately(Ch.XXXI.). Excesses amongst the rich are unfavourably compared with the nakedness of the poor and clothing the needy is urged as a necessary charity(Ch.CXII.). Amongst the poets it is these excesses which are rebuked rather than dress in general, and no feature is more repeatedly attacked than the fantastic horned and peaked head-dresses worn by women in the Fourteenth and Fifteenth Centuries, or, indeed, with more justice:-

"Fame qui ainsi son chief pere,  
 Ne cuidiez pas que ne l'compere  
 S'el ne s'amende.  
 N'ai pas paor que teste fende,  
 Qui est ferree de tel bende  
 Et de cerciaus.  
 Et si ont fet cols toz noviaus.  
 Sor lor cols metent lor joiaus,  
 Et lor crespines:  
 Et font cols du bout des eschines,  
 Et font cornes de lor poitrines.  
 C'est grant viltance  
 Que fame est de tel contenance.  
 Je n'ai point de bone esperance  
 En tel posnee."

(A Satire on Women's Horned Head-dresses:ll.34-43) \*

But male attire is also severely criticised by the moralists; the knight of la Tour-Landry mocks the vanity of the dandy who prefers to be fashionably rather than warmly dressed:-

"He thenne hadde in the mornyng coynted hym self of a scarlatte gowne wel brouded, & of a hood of scarlatte sengle & wythoute furringe, and nought els had on hym, sauf only his fyn sherte; For he had no mantell, neyther gloues in his handes. The wynd and the cold were grete, wherfore he had soo grete cold, that he became of colour black and pale, For the perles ne the precious stones, wiche were on the broudryng of his sengle gowne, couthe gyue hym no hete, ne kepe hym fro the cold."  
 (Ch.CXX:p.167, l.25-p.168, l.8.)

and the poets also complain of the pride displayed in the more extravagant fashions:-

"A newe taille of squierie is nu in everitoun;  
 The raye is turned overtuert that sholde stonde adown;  
 Hil ben degised as turmentours that comen from  
 (clerkes plei;

\*: I have supplied the line-numbering in this and all other quotations from pieces included in F.W.Fairholt's collection Satirical Songs and Poems on Costume.

Hii ben i-laft wid pride, and cast nurture away  
in diche;  
Gentille men that sholde ben, nebeth hi in one i-liche"  
(On the Evil Times of Edward II: ll. 233-4)

referring with bitterness to the manner in which the gallants  
neglect the national good for their thriftless pleasures:-

"Ye proud galantts hertlesse,  
With your jygh cappis witlesse,  
And your schort gownys thriftlesse,  
Have brought this lond in gret hevynesse.

With your long peked shone,  
Therefore your thurifte is almost don;  
And your longe here in to your eyen,  
Have brought this lond to gret pyne."

(Ballad against excess in apparel: ll. 1-8.)

Moralists noted how the corruption of luxury spread from the  
masters to their servants who could not afford the fashions they  
aped. La Tour-Landry describes this practise amongst the serv-  
ing women:-

"And there is a maner now amonge seruyng women  
of lowe astate, the whiche is comen, for thei  
furre her colers, that hangin doune into the  
middil of the backe, and thei furre her heles,  
the whiche is doubted with filth, and it is sen-  
gill about her brest." (Ch. XXI: p. 31, ll. 22-26.)

and the satirical poet describes the lackey:-

"His bonet is of fyne scarlett,  
With here as black as geitt.  
His dublett ys of fyne satyne.  
Hys shertt well mayd and tryme.  
Hys coytt itt is so tryme and rownde.  
His kysse is worth a hundred pounde.  
His hoyse of London black."

(Song on Serving men: ll. 7-13.)

The authors of the numerous short poems of  
social comment and satire more frequently concern themselves  
with the failings of the clergy in respect to dress than with  
the vanities of any other class. The inclusion of such lines  
as these in Instructions for Parish Priests leave no doubt that  
the churchmen indulged in contemporary fashions:-

"Cuttede clothes and pyked schone,  
Thy gode fame pey wole for-done.  
Marketes and feyres I the for-bede,  
But hyt be for the more nede,  
In honeste clothes thow moste gon,"  
Baselard ny bawdryke were pow non."  
(ll. 43-8.)

and that the monks neglected their vows of holy poverty to  
dress comfortably and even richly:-

"This is the penaunce that monkes don for ure lordes love:  
Hii weren sockes in here shon, and felt ed botes above;  
He hath forsake for Godes love both hunger and cold;  
But if he have hod and cappe fured, he is noht i-told  
in covent;  
Ac certes wlaunknesse of wele hem hath a blent"  
(On the Evil Times of Edward III: ll. 145-50)

Here the poets are on sound moral ground and a great deal of anti-clerical feeling finds expression in attacks upon the worldly dress adopted by many clerics both regular and secular. Where they are concerned with the economic effects of extravagance in dress they point to the contrast between the excessive splendour of the rich and the ragged state of the poorer classes which social history shows to have been extreme.<sup>x</sup> But poverty provides less attractive material for illustrating the theme and the non-alliterative poems, which are mainly brief, concentrate upon describing the elaborate costumes of the rich leaving the readers to make the comparison from their personal observation.

With this concentration, not only in the Romances but in the social poems, upon the costume of the highest orders the picture of Mediaeval dress remains very incomplete. Only Chaucer describes the dress of the middle classes, using slight realistic details of costume to characterise his pilgrims much as the Romance poets associate the same element with the knights and ladies who appear in their stories.<sup>ø</sup> The features involved are widely different but the method is similar. And where he is writing in the romance vein Chaucer can use dress as the authors of the Romances do; in the Legend of Good Women he describes a queen:-

"Clothed in ryal abite al of grene.  
 A fret of gold she hadde next hir heer,  
 And up-on that a whyt coroun she beer  
 With many floures, and I shal nat lye;  
 For al the world, right as the dayesye  
 I-coroned is with whyte leves lyte,  
 Swich were the floures of hir coroun whyte.  
 For of o perle fyn and oriental  
 Hir whyte coroun was y-maked al;  
 For which the whyte coroun, above the grene,  
 Made hir lyk a daysie for to sene,  
 Considered eek the fret of gold above."  
 (ll. 146-57.)

The variety of his work reflects something of the variety of Mediaeval literature as a whole in which dress is involved in numerous ways and for various purposes. It is nowhere so significant as it is in the Romances or so intimately connected with the subject of the work as in the poems of social comment,

x: J. J. Jusserand; English Wayfaring Life in the Middle Ages.  
 " " " " Piers Plowman. J. W. Mackail; "Piers Plowman and English Life in the Fourteenth Century"

ø: Sr. M. E. Whitmore; Mediaeval English Domestic Life and Amusements in the Works of Chaucer

but it is often incidentally involved, as, for example, in the Chronicles where it plays a necessary part in disguises and other material incidents of the story. The constant recurrence of battle in the theme of the Chronicles and epic poems causes weapons and armour to bulk largely in their dress content and there is frequent reference both to the preparation of arms for action and their use in battle. The quality and interest of such description varies with the individual poet; an artist like Barbour can give a certain force and effectiveness to a passage of this nature:-

"Thai to-fruschit thame thai mycht our-tak,  
 And with axis sic duschis gaff  
 That thai helmys and hedis claff.  
 And thair fais richt hardely  
 Met thame, and dang on doughtely  
 With wapnys that war stith of steill.  
 Thar wes the batell strikyn weill;  
 So gret dynnyng ther wes of dyntis  
 As wapnys apon armor styntis,  
 And of speris so gret bristing,..."  
 (The Bruce:ll. 146-55.)

but it is always the outcome of the battle which is chiefly regarded and arms are not of importance in such a poem beyond the part they play in forwarding the action. Neither they nor any other dress features are introduced for their own sake or because they are likely to interest the reader.

But in other branches of Mediaeval literature the element is put to great practical use though still of little importance merely as dress detail. Again the variety of Chaucer's poetic work provides an example; in his translation of the Romaunt of the Rose he describes the figure of Avarice:-

"And she was clad ful povrely,  
 Al in an old torn courtepy,  
 As she were al with dogges torn;  
 And bothe bihinde and eek biforn  
 Clouted was she beggarly.  
 A mantel heng hir faste by,  
 Upon a perche, weyke and smalle;  
 A burnet cote heng therwithalle,  
 Furred with no menivere,  
 But with a furre rough of here,  
 Of lambe-skinnes hevye and blake;  
 It was ful old, I undertake."  
 (ll. 219-30.)

making use of dress as a means of characterising the allegorical personage clearly yet briefly.\* Allegory consists in giving concrete form to an abstraction and the value of such

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\*: For further examples in Chaucer see:- Romaunt of the Rose: ll. 457-62 (Poverty); ll. 1071-1128 (Richness); Legend of Good Women: ll. 226-35 (Love)

a familiar external as dress, capable of infinite variety in nature and implication, in expressing both social and moral concepts is self-evident. Many authors working in different literary fields, who would not otherwise be concerned with the element, make use of it for this purpose.

It has another functional use closely allied to this in which, without taking part in the description of allegorical figures, it is made the means of expressing religious and ethical ideals. The short poem called the Garment of Gude Ladyis, in which the poet describes the virtues he wishes his lady to possess, gives an example:-

"Of he honour suld be her hud,  
Upoun hir heid to weir,  
Garneist with governance so gud,  
Na demyng suld hir deir."  
(ll. 5-8.)

and again:-

"Her gown suld be of gudliness,  
Weill ribband with renowne,  
Purfillit with plesour in ilk place,  
Furrit with fyne fassoun."  
(ll. 17-20.)

There is no question here of realistic description carrying an allegorical significance; only the names of garments and their close relationship to the body are employed in the expression of the fundamental concept.

Both these methods of using the dress element as a means of conveying abstract ideas in a forceful manner are widely employed by the authors of the Moral and Religious poems which are an important part of Mediaeval English literature. In general these works are very little concerned with dress apart from an occasional reference to articles which are given a special significance by their connection with the theme, such, for example, as the ring which features in the mystical wedding of St. Katharine:-

"Certejn men that hadde seen this ryng,  
As myn auctour seyth, the tolde it pleyn;  
They seyde pat it is a fayr grauen thyng  
Oute of a ston whech, as pei eke seyn,  
It is clepyd a calcedony, lych a clowde of reyn  
Or ellis liche the water, swiche his colour is.  
His vertues arm touched many, I-wis:"  
(St. Katharine of Alexandria: ll. 1282-8.)

and, as in this instance, their authors are not interested in the physical qualities of such articles. They devote their attention to some associated element bearing on their theme,

as here the author of the Life of St. Katharine goes on to discuss the vertues of the Chalcedony, drawing on the whole store of symbolism which the Mediaeval genius for imaginative elaboration connected with precious stones and recorded in the Lapidaries.\* In other Lives of the Saints dress is given a more directly allegorical meaning most frequently in connection with the glorification of martyrs and their acceptance amongst the heavenly host where their pure and sanctified state is symbolised by shining garments of gold:-

"Buene at mydnyht a greth company  
Of maydyns pel seyin comyn hem forby,  
In gold woue garnementys wych clad wore,  
And a greth lyht went hem be-fore,  
Among wych maydyns, freshe of arraye,  
They aspyd her douhtyr, blyssyd Agnete,  
In lych shynyng garnement & as gay,"

(Legendys of Hooly Wummen:ll.4613-19.)

or, as with St. Faith in the same collection, of pure white:-

"And anoon she clld was in a gowne  
And a mantel snow-wyht, ful solemely,  
And pan pe dowwe pe glorious croune  
Set on hir heed, wych shoon heuenly,"

(ll.3811-14.)

Colour plays a large part in the religious symbolism of dress and particularly pure white which, in the Life of St. Anne, is the chief feature in an allegorical expression of the virgin birth:-

"Ffiguryng of thys whyte cloth she hath made  
Of whytenes the colour incomperable;  
Hyt ys the same the whyche shall neuer fade.  
The holygost spake of most laudable  
That blyssyd virgyn euer veritable;  
She ys the whyte clothe and syndony  
That brought vnto all synners remedy"

(MS. Trin. Coll. Camb. 601:ll.463-9.)

There is nothing comparable to this use of dress in Old English poetry. Though it is more limited in range than Mediaeval literature it contains important Religious poems, but the heroic attitude to dress could have no connection with their themes; its purely military inspiration made it unsuitable for even functional association with a religious or moral subject. This distinction is fundamental; all Anglo-Saxon poetry, regardless of its content, is Heroic poetry and the dress element involved is treated in a characteristic manner, but the inspiration of the Mediaeval poets is as varied

\*: P.J.Heather; "Precious Stones in the Middle English Verse of the Fourteenth Century"

as the forms in which they work and their treatment of dress is fitted to the nature of their subject. To the Heroic poets those features of arms and ornaments with which they are concerned have an interest of their own which justifies their introduction quite apart from any relation to the theme of the work, but with many of the Mediaeval authors the element must serve some useful function either in the plot or as a medium of expression. Even in the Romances, which inherited the transmuted literary form and ideals of the earlier poetry, dress is much less intimately involved than in Beowulf; their poets deal with a wider range of human activities and emotions and their attitude towards these, and to the material elements associated with them, is therefore less intense than that of their predecessors who concentrated solely upon war and military ideals. The nature of their inspiration is responsible for their different approach to the dress element; it was conditioned by the social concepts and conditions of the age, and the distinction between the Germanic civilization of pre-Conquest England and the English culture of the later Middle Ages, with its strong French influences, is the fundamental difference between the dress content of Anglo-Saxon poetry and the Middle English Romances.

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CHAPTER III

DRESS AND ARMOUR IN MIDDLE ENGLISH ALLITERATIVE POETRY

I: CHRONICLES IN THE EPIC MANNER

i) La3amon's 'Brut'.

- A: Functional references to female dress.
  - B: The crown as a symbol of royalty.
  - C: Dress as an indication of wealth and rank.
  - D: Dress involved in incidents of the plot.
  - E: Arms involved in preparations for battle.
  - F: Arms associated with warriors for their glorification.
  - G: The use of weapons in battle.
- 

ii) Morte Arthure.

- A: Miscellaneous and incidental references.
  - B: Functional references to female dress.
  - C: Crown, sceptre, etc. as symbols of royalty.
  - D: Personification of weapons.
  - E: Arms associated with the warrior for his glorification.
  - F: Arms similarly associated with soldiers in general.
  - G: Heraldry employed for functional purposes in the plot.
  - H: Arms involved in preparations for battle.
  - I: The use of weapons in battle.
- 

iii) The Destruction of Troy.

- A: Miscellaneous and incidental references.
  - B: Dress associated with feminine beauty.
  - C: Heraldry employed for functional purposes in the plot.
  - D: Arms involved in preparations for battle.
  - E: The use of weapons in battle.
- 

iv) The Wars of Alexander.

- A: Miscellaneous functional references connected with the plot.
  - B: Dress as an indication of humility and submission.
  - C: Dress as an indication of pride and vanity.
  - D: Dress involved in incidents of the plot.
  - E: Dress as an indication of wealth and rank.
  - F: Arms involved in preparations for battle.
  - G: The use of weapons in battle.
- 

v) Alisaunder.

- A: Dress involved in incidents of the plot.
  - B: The use of weapons in battle.
  - C: Miscellaneous and incidental references.
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vi) Alexander and Dindimus.

- A: Nudity as an indication of purity.
- B: Dress as an indication of pride and vanity.
- C: Arms as a feature of military pomp.

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vii) Scottish Ffeilde.

- A: Heraldry employed for functional purposes.
- B: Arms involved in preparations for battle.
- C: The use of weapons in battle.

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BANK MILL  
 EXTRA STRONG

## \*LA3AMON'S 'BRUT'

- A: 1.4993-8. Heo nom hire on anne curtel:pe wes swiðe to-toren.  
 Hire hem heo up i-tah:hire cneon he wes swiðenehi.  
 Heo eode on hire bare fote:al heo hit dude for gode.  
 -----
- L.14291-6. He heo lette scruden:mid vnimete prude.  
 Al pe scrud pe heo hafde on:heo weoren swiðewelibon.  
 Heo weoren mid þan bezste:ibrusted mid golde.  
 -----
- L.24517-26. þer comen hire bi-foren:feouwer quenen icoren.  
 AElc bar on luft honde:enne beh of rede gold.  
 & þreo snau-white culueren:sente an heore sculderen.  
 þæt weoren þa feouwer quene:þere cnihte wifen.  
 þa beren an heore heonden:þe feouwer sweordes of golde.  
 -----
- L.28473-6. And me hire hafð bi-wefde:mid ane hali rifte.  
 And heo wes þer munechene:kare-fullest wife.  
 -----
- L.30800-5. Anan swa þæt maide hine i-fæh:sone heo him to bæh.  
 And droh of hire uingre:an of hire ringe.  
 And salde him an honde:anne rig of rede golde.  
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Purpose of the Passages.	General Treatment.
<p>These lines constitute the sole references to female dress in this lengthy work. In most instances the element serves a practical function in connection with the development of the plot. Only in ll. 24517-26 is its purpose incidental, serving to lend interest to an important event in the story, the coronation of Arthur and Guinevere, by supplying natural detail in keeping with the occasion.</p>	<p>The treatment of dress in these passages is severely practical. Only those details which are required for the purposes of the plot are introduced and these are mentioned in the barest manner without description of individual garments. In the one exceptional passage description is confined to general terms which does not permit identification with contemporary fashions.</p>

- B: 1.4250-1. pet wes þa earaste mon:pe guldene crune dude him on.  
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\*: For reasons of economy I have not followed Madden in presenting the text in the original short lines but have retained his line-numbering. The text is given from MS. Caligula.  
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1.13233-6. Leo wær here is pat ilke child:makieweher of enneking.  
& her ich halde crune:pa per to bi-houed.  
-----

1.13255-8. Up he gon stonden:pe crune he nom an honden.  
He setten heo vppe Costance:pat him wes on ponke.  
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1.24561-8. To pan kinge com þæ biscop:seid Dubriz þewes swagod.  
And nom of his hafde:his kine-hælm hæhne.  
For pan mucle golde:pe king hine beren nalde.  
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1.31539-40. & pe king a pan daiþe:his crune bar an hæfde.  
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Purpose of the Passages.	General Treatment.
The frequency of coronations in the matter of the chronicle is responsible for these references to crowns. They are, however, concerned with the emblem of regal power rather than with the crown as an article of dress.	Only the most general terms of reference are used in these short passages and the single detail of individual interest is the great weight of Arthur's crown suggesting his supreme authority as king.

C: 1.897-8. 3ef us peal 3eue us hors:3eue us haihe scrud.  
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1.1295-6. Nefde Brut nenne swa wreche man:pat gold & palne dude him on.  
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1.2366-9. & dude þer inne muchel col:& claðes inowe.  
Palles & purpras:& guldene ponewas.  
-----

1.3556-65. & bugge him alr errust:pat him wes alre leout.  
Metes & drinches:& hende claðes.  
Hudes & haukes:& durewurðe horses.  
Halke in is heose:feuwerti hired cinhtes.  
Heþe and riche:bi-honge mid ræue.  
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1.5361-2. Peos eorles heom gerde:mid godliche scruden.  
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1.5618-21. 3if 3et wulled after ræde faren:ich hit wulle freoþen.  
Mid gode ræue bi-hon:and makien inc riche.  
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1.8085-8. Was alc bald beorn:iboned mið golde.  
pe king hafde his kine-helm:hæhliche on hæfde.  
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1.13573-4. He us haueð wel iued:he us haueð wel iscrud.  
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1.13983-6. Bett weoren iscrudde:& bed weoren iuædde.  
Hangest swaine:þene Vortigernes þeines.  
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1.14161-4. þenne heo to pe cumeð:pu scat habben garsume.  
Hæhliche heom to uede:& wurðliche scruden.  
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- 1.19724-33. Þa quað Vder þe king: let heom cumen hider in in.  
Ich heom wulle scruden: & ich heom wulle ueden.  
For mines drihtenes lufe: þa wille þa ich liuie.  
Comen into bure: beornes þa swikele.  
Þe king heo lette fede: þa king heom lette scruden.  
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- 1.19942-7. Ælc of his birlen: & of his bur-þainen.  
& his ber-cnihtes: gold beren an honden.  
To ruggen and to bedde: iscrud mid gode webbe.  
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- 1.21639-42. Þeh ælc mon beere an honde: behþes of golde.  
Ne durste nauere gume nan: oðerne ufele igreten.  
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- 1.22479-80. He bar on his honde: ænne mucle 3eord of golde.  
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- 1.24113-4. Summen he 3af castles: sumen he 3af claðes.  
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- 1.24407-10. And al þat folc Frensce: bihongen weoren feire.  
Iwepned wel alle: and hors ho hafden uatte.  
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- 1.24463-72. Fiftene biscopes biuoren: of feole londen icoren.  
Heo weoren bi-hangen alle: mid palle swiðe balde.  
þe weoren alle i-brusted: mid barninge golde.  
þer feuwer kinges eoden: biuoren þan kaiserem.  
Heo we3e on heore honde: feuwer sweord of golde.  
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- 1.24531-2. Þa wes moni pal hende: on faire þa uolke.  
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- 1.24597-600. Ælc cniht hafde pal on: and mid golde bigon.  
And alle heore uingeres: iriuen mid gold ringes.  
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- 1.24641-54. Wes þisses londes folk: leodene hendest itald.  
& al swa þa wimmen: wunliche on heowen.  
And hahlukest iscrudde: & alre bezst ito3ene.  
For heo hafden on iqueðen alle: bi heore quikelie.  
þat heo wolden of ane heowe: heore claðes habben.  
Sum hafde whit sum hafde ræd: sum hafde god grene. &c.  
And alches cunnes fah clað: heom wes wunder ane lað.  
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- 1.24741-8. Þer comen twalf þeines ohte: mid palle bi-þente.  
Hæ3e here-kempen: heh3e men on wepne.  
Ælc hafde on heonde: gretne rig of golde.  
And mid ane bende of golde: ælc hafde his hæfa biuorge.  
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- 1.25267-72. And seoððe he lette heo scruden: mid ælchere pruden.  
Mid þan hæxte scrude: þa he hafde on bure.  
And hehte heo faren sone: to Luces of Rome.  
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- 1.31405-8. Ni an hundred steden: nim gold-fah i-wede.  
And send þas gretinge: to Cadwaðlan kinge.  
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Purpose of the Passages.	General Treatment.
In these passages dress is involved primarily as an article of worth, something to be classed	

<p>with land and horses as treasure, both a sign and a source of wealth. It is mentioned repeatedly where the poet wishes to stress the rank and importance of various characters in his story by showing them richly dressed. Their clothes serve as an outward indication of their worth. Garments are also mentioned as gifts from kings to their thanes and as rewards for services rendered. In this connection dress has some slight bearing on the plot of the work but its function in this respect is less significant than the poet's general attitude to the element as something of high value to be prized for its own sake.</p>	<p>Most of these passages are too brief to furnish much evidence on the poet's treatment of the dress features he employs. The references are very general in nature and the terms involved, <u>-hende clādes, godliche scruden, gode rāue,</u> - though they indicate a suitable richness of clothing, tell us nothing about the form of the garments themselves. The few descriptive details supplied concern the materials and ornamentation of the clothes and are designed to show a splendour in keeping with their function. One feature constantly recurs throughout; gold is mentioned as an adjunct of dress in many connections, in ornaments and as a decoration upon garments, contributing largely to their value.</p>
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- D: 1.176-9. Teone wes on compe:par Turnus feol.  
Mid mechen to-heawen:his monscipe wes pe lasse.  
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- 1.548-9. Mid sweord & mid spere: al he to-drof peskinges here.  
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- 1.564-7. Antigonus mid his weapnen:& mid his wæl-kempen;  
Iwenden toward Brutun:to his bale-side.  
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- 1.624-7. Mid stelene orde:& mid starka biten.  
Mid stocken & mid stanen:stal fiht heo makeden.  
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- 1.2263-4. He lødde on his exel:ane muchele wi-eax.  
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- 1.4166-7. per wes moni har gume:mid sworde to-hewen.  
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- 1.5069-72. Lele a-dun pin hare scrud:& pine rede sceld.  
And pi sper longe:& pi swerd stronge.  
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- 1.5211-2. & heo him after ferden:mid spere & mi swerde.  
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- 1.6271-6. Heore claðes weore iwerede:and vuale heo weorenigorede.  
Nakede heo weoren:and naðing ne rohte.  
Wha heore leom fæþe:alle þe on heom weoren.  
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- 1.8167-8. Nefde he noht on his hond:bute enne luttelne sceld.  
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- 1.12279-84. & ælc bær an honde:ænne saþel stronge.  
And bisiden heo gunnen heonge:cnives swiðe longe.  
Vnder heore barme:to scilden heom wið hæme.  
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- 1.12984-5. Munec claðes he hauede an:alse an of his iueren.  
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- 1.13091-112. Hu hit al weore:pat he munec neore.  
For him weore blake claðes:wunder ane laðe.  
Vortiger wes 3ap & war:pat he cuðe wel iwar.  
He nom ane cape:of his ane cnihte.  
On þene munec he heo dude:& ladde hine ut of þan stude.  
He nom ænne swein anan:and þa blake claðes dudenon.  
& heol rune wið þane swain:swulc hit þe munec weore.  
Munekes eoden vpward:munekes eoden dunward.  
Iseþe bi þan weien:þane swein mid munec claðen.  
þe hod hongede adun:alse he hudde his crune.  
Wende æche oðer:pat hit weoren heore broðer.  
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- 1.13143-6. þa iseþen heo þa claðes:liggen bi þan waþes.  
þa ælca to oðer:mænden of heore broðer.  
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- 1.15274-5. & bi þan mantle hine ibroed:pat breken þa strenges.  
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- 1.17346-7. þa Irisce weoren bare:& Brattes iburnede.  
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- 1.17662-3. Muneckes claðes he nom an:he scar his crune ufeen.  
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- 1.17692-9. Wha wolde wene:pat he swike weore.  
For an his bare liche:he weorede ane burne.  
þer ufene he hæfde:ane ladliche here.  
& seoðden ane cule:of ane blake claðe.  
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- 1.19660-3. Nu wenden forð þa cnihtes:al bu dales lihten.  
On ælmes mones claðes:cnihtes forcuðest.  
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- 1.19704-7. Her ute sitteð six men:illiche on heouwen.  
Alle heo beoð iferen:iscrudde mid heren.  
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- 1.20689-92. & heo forð riht anon:on mid heore burnen.  
And fluþen ut of castle:kenscipe bidaled.  
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- 1.20913-8. Heo bi-tahten heore hors:and heore burnen.  
Scafes & sceldes:& longe heore sweordes.  
Al heo bi-læfden:pat heo þer hæfden.  
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- 1.22507-10. þis ich wullen þe swerien:uppen mine sweorden.  
þe halidom is a þere hilde:þe hexste of þisse londe.  
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- 1.22821-4. Mid him a hudred beornen:mid helmen & mid burnen.  
Ælc bær a his riht hond:whit stelene brod.  
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1.23705-8. per ich wulle mid fehte:bi-tele mine irihte.  
Mid scelden:and mid cnihtes iwede.  
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Purpose of the Passages.	General Treatment.
<p>These are passages in which performs a practical function more or less directly concerned with events of the story. Both armour and normal clothing are involved and in a variety of ways. In some instances the poet refers in passing to an article necessarily associated with incidents, the sword on which an oath is taken, the knife with which a murder is committed. Disguise naturally plays a large part in the action and the lengthier passages are those in which various events turning upon this feature are narrated, though the dress involved receives no attention from the poet other than as an essential element in the plot.</p>	<p>The dress element here is incidental to the development of the plot and the poet is concerned with the narrative thread rather than elaboration of the dress details involved in it. The passages, though numerous, are mainly very brief and the garments and weapons to which they refer are not described at all. Only those features which are essential to the sense of a passage are mentioned and in the most general terms.</p>

E: 1.1105-8. & feower scipen greate:pe weren grund ladene.  
Mid pat beste wepnen:pa Brutus hauede.  
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1.1700-3. Brutus hehte his beornes:don on heora burnan.  
& heora wepne gode:for heo to feht sculden.  
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1.5005-8. per he hine wepnede:alse he to fihte peohte.  
& alee his burnes:duden on heore burnen.  
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1.5864-7. And kerueð eowre spere longe:& makiet heom scorte  
(& stronge.)  
Scradieð eower sceldes:al of þe smal ende.  
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1.5898-903. Gabius him com æfter:mid fifti hundred cnihtes.  
Mid alle heore wepnen:pe weoren vniwalde.  
pa oðere weore swifte:heore wepnen weoren lihte.  
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1.6467-74. pa he forð wende:wapnen he ladde.  
pat wes a kene sweord:and ene koker fulne flan.  
-----

Enne bo3e swiðe strong:and a spere swiðe long.  
Aet his sadele an æx:and æt þe oðerhæle an hond-sæx.  
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1.6695-700. And mid him his leoueste men:þe he waste on liue.  
Feowerti gode cnihtes:mid burnen wil idinten.  
Mid sweorden & mid schelde:alse heo to fehte sculden,  
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1.6717-20. þe king aras of bedde:and burne he warp on rigge.  
And man onne his honde:ane wi-æxe stronge.  
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1.7576-9. Inne biwakeden in þer nihte:þritti hundred cnihten.  
Mid helmen & mid burne:& mid stelene sweorden.  
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1.8173-8. Þe 3unge mon heold on his hond:enne stelene brond.  
Euielin þene brond igrap:mid grimliche lechen,  
& braid hine of þere scæðe:þa wes his hurte æðe.  
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1.9282-3. Nom he his bure:& his gold lleired bord.  
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1.9786-7. Heondleden scaftes:& gold-fa3e sceldes.  
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1.13693-6. & heo nomen heore gode gare:nes þer neowðer sceldne gear.  
Vortiger forð rihtes:wepnede alle his cnihtes.  
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1.15202-17. & þe king brohte al swa ueole:baldere þeinen.  
And þeo weoren þa alre witereste:þe wunedon Bruttene.  
Mid goden heore iweden:al buten wepnen.  
pat heom no to-wurðen:þurh þrist of þan wepnen.  
þus heo hit speken:& æft heo hit to-breke.  
For Hangest þe leod-swike:þus he his gon learen.  
þe alc nome a long fax:& loiden bi his sconke.  
wið inne his nose:þer hit hit habben hale.  
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1.15236-43. 3if here is æi cniht swa wod:pat wepnen habbe biðiden.  
He scal leosen þa hond:þurh his a3ene brand.  
Buten he hit sone:heonene isende.  
Heore wepnen heo awai senden:þa nefden heo noht anhonden.  
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1.15252-5. Nimeð eoure sexes:sele mine bernas.  
& ohtliche eou sturleð:& nenne ne sparleð.  
-----

1.16353-4. He uarde in ane velde:wel iwepned under scelde.  
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1.17366-9. Bruttas 3eond þan ualden:ferden to heore telden.  
& heore gode wepnen:wurðliche biho3eden.  
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1.18022-33. þer isah Gillomar:whar him com Vther.  
& hæhde his cnihtes:to wepne forð rihtes.  
& heo to-biliue:& gripen heore cniues.  
& of mid here breches:feolcuðe weoren heore leches.  
& igrifen an heore hond:heore speren longe.  
Hengen an heore axle:mucle wi-æxe.  
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1.20513-18. Up leoppen of scipe:wode scalkkes.  
Beren to londe:halmes & burnen.  
Mid spæres & mid sceldes:heo wri3en al þa sceldes.  
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- 1.21349-54. Efne þan worde: þa þe king seide.  
 He braid hæþe his sceld: for to his breosten.  
 He igrap his spere longe: his hors he gon spurie.  
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- 1.21501-16. And lette hin fusen biforen: al þas londes folc.  
 Cheorles ful 3eþe: mid clubben swiðe græte.  
 Mid spæren and mid græte wæþen: to þan ane icoren.  
 And duden heom alle clane: into þan scipen grunde.  
 & hæhte heom þere lutie wel: þat Childric of heom  
 (neore war.  
 & þenne his folc come: & in wolden climbæn.  
 Heore botten igræpen: and ohtliche on smiten.  
 Mid heore wæþen & mid heore speren: murðren Childriches  
 (heren.  
 -----
- 1.21565-70. Cheldriches crihtes: bi-seþen heom baften.  
 Iseþen ouer wolden: winden heore merken.  
 Winnien ouer ueldes: fif þusend sceldes.  
 -----
- 1.22293-8. Sum scaft horn sum scaft ban: sum 3arked stelene flæn.  
 Sum makede þwonges: gode & swiðe strong.  
 Summe beouweden speren: & beonnedæn sceldes.  
 -----
- 1.23799-806. Riden after þan kinge: balde here-ðringes.  
 A þen feoremeste flocke: feouwertig hundred.  
 Heþe here-kempen: bihonged mid stelen.  
 Baldere Brutten: bisie mid weþnen.  
 -----
- 1.23855-8. Arður nom ænne bat godne: & bæh þer an inne.  
 Mid scelde mid stede: and mid alle his iwede.  
 -----
- 1.25423-40. Of þan ilke londen: beoð an hundred þusende.  
 Iweþnede þeines ohte: on heore londes wise.  
 Neoren hit noht crihtes: no þes wæles idhte.  
 Ah hit weoren men þa kenlukeste: þa æl mon ikende.  
 Mid mucle wiæxen: mid longe saxen.  
 Of Normandie of Angou: of Brutaine of Peitou.  
 Of Flandres of Bulunne: of Loherne of Luueine.  
 Comen an hundred þusende: to þas kinges hirede.  
 Crihtes mid þan bezsten: þurh-costned mid weþnen.  
 -----
- 1.26481-4. Heo scæken on heore honden: speren swiðe stronge.  
 Beren bi-foren breosten: brade heore sceldes.  
 -----
- 1.26916-21. þa riden Romeleoden: riseden burnen.  
 Quahten on hafden: helmes heþen.  
 Seldes on rugge: ræþe Rom-leoden.  
 -----
- 1.27352-63. Iseþen alle þa dales: alle þa dunes.  
 Alle þa hulle: mid helmes biþahte.  
 Heþe hare-marken: hælleðes heom heolden.  
 Sixti þusende: þrauwen mid winde.  
 Sceldes blikien: burnen scinen.  
 Falles gold-faþe: gumen swiðe sturne.  
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Purpose of the Passages.	General Treatment.
These lines are concerned solely with weapons and armour and with their preparation before battle.	

The extent of the element in this connection is due to the important part which conflict plays in the chronicle and to the extreme length of the poem as a whole. There is nothing to suggest that the poet intended dress to play any function other than the purely practical one of supplying those details of arms normally associated with warfare, whose preparation is an essential preliminary. The extent of the element in this connection has, however, a certain significance when compared with the comparative infrequency of its occurrence elsewhere and its bulk in the work generally.

The poet's treatment here is entirely in keeping with the function fulfilled by the dress details involved in his descriptions of the various preparations for war. The passages are numerous but brief, and are concerned rather with the development of the story than with description of individual features amongst the weapons and armour necessarily mentioned in this context. The details included tend to be somewhat repetitive; ships are loaded with stores of arms, kings provide their followers with weapons before an engagement, knights don their armour and select swords or spears for their own use. Throughout the references are made in such general terms, -speren swiðe stronge, muclæ wiæxen, mid burnen wilidhten, wel iwepned under scelde-, as to furnish little detail of any interest concerning the arms involved. Description is restricted to a few scattered adjectives amongst which only those indicating gold-faþe sceldes, palles gold-faþe, and a gold ileired bord are of any significance.

F: 1.7628-52. Nu þu miht iheren sulked word: þeking nom þat ilke sweorde.  
 þat Nennius his broðer: biwan of Julius Cesare.  
 And læide hit bi his broðer: þat hit his bone weore.  
 Was þe stelene brond: swiðe brad & swiðe long.  
 þer on weoren igrauen: feole cunne boc-staen.  
 Æ ðere hilte wes igrauen: þat þa sweord wes i-cleoped:  
 Inne Rome Crocia Mors.

Swa pat sweord hæhte:for hit hæwede muchele mahte.  
 þer mīde þe keisere:þrætede ælches londes here.  
 For nas nœwre þe ilke bern:þe auere iboren weoren.  
 pat of þen ilke sweorde:enne swīpe hefde.  
 pat he of his likame:lette ænne drope blod.  
 pat he nes sone dæd:neore he nont swa dohti.

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1.21129-60. þa dude he on his burne:ibroide of stele.  
 þe makede on aluisc smið:mid aðelen his craftē.  
 He wes ihaten Wygar:þe witeþe wurhte.  
 His sconken he helede:mid hosen of stele.  
 Calibeorne his sweorð:he sweinde bi his side.  
 Hit wes iworht in Aualun:mið wiþele-fulle craften.  
 Halm he set on hafde:hæh of stele.  
 þer on wes moni ðim-ston:al mid golde bi-gon.  
 He wes Vderes:þas aðelen kinges.  
 He wes ihaten Goswhit:ælchen oðere vnlic.  
 He heng an his sweore:ænne sceld deore.  
 His nome wes on Bruttisc:Fridwen ihaten.  
 þer wes innen igrauen:mid rede golde stauen.  
 An on-licnes deore:of drihtenes moder.  
 His spere he nom an honde:þa Ron wes ihaten.  
 þa he hafden al his iweden:þa leop he on his steden.

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1.21225-34. Arður þe ræle:Ron nom an honde.  
 He stræhte scaft stærce:stiðimoden king.  
 His hors he lette irnen:pat þe eorðe dunedē.  
 Sceld he braid on breosten:þe king wes abolþen.  
 He smat Borel þene eorl:purh ut þa breosten.

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1.23757-88. His wæpnen he nom an honden:Arður þe stronge.  
 Warp he an his rugge:a ræf swiðe deore.  
 Ænne cheisil scurte:& ænne pallene curtel.  
 Ænne burne swiðe deore:ibroiden of stele.  
 Sette he an hefde:ænne helm godne.  
 To his side he swende:his sweorde Caliburne.  
 His sconken he helede:mid hosen of stele.  
 And duden on his uoten:spuren swiðe gode.  
 þe king mid his weden:leop on his stede.  
 Me him to rehte:ænne scelde gode.  
 He wes al clane:of olifantes bane.  
 Me salde him an honde:enne scaft stronge.  
 þer wes a þan ænde:a spærere swiðe hende.  
 Hit wes inaked i Kairmeðin:a smið þe hehte Griffin.  
 Hit ahte Vðer:þe wes ær king her.  
 þa þe iwepned wes þe rahþe:þa gon he to uarene.

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1.25805-18. His wæpnen he on him dude:and forð him iwende.  
 And up a-stæh þene munt:þe is unimote.  
 He bar an his honde:ænne gare swiðe stronge.  
 Ænne sceld an his rugge:irust al mid golde.  
 Halm an his hafde:hehne of stele.  
 His bodi wes bifeong:mid fæire are burne.  
 He hafde bi his side:enne brond al of stele.

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Purpose of the Passages.	General Treatment.
<p>These are the most significant passages on dress in the whole poem and the only lines in which the element performs a function of some individual importance.</p>	

They are designed to stress the superior military qualities and knightly prowess of three characters, Nennius, Arthur, and Bedivere who play major roles in the story, and whose chief reputation rests upon these features of their make-up. The poet's intent is achieved by associating each of them with weapons and armour of superlative worth both in regard to their physical condition, manufacture and ornamentation, and to their performance under the test of actual use in battle. It is understood that the valour of the warrior is directly reflected in the quality of his equipment. This device is used only where the poet has particular reason to remind the reader of an individual's military virtues; as a valedictory on the death of Nennius, and just before Arthur and Bedivere embark upon especially hazardous exploits in which their finest qualities are to be displayed.

In keeping with the significance of its function the element here receives more detailed treatment than it is accorded anywhere else in the poem, with full description of individual arms and equipment, each detail designed to contribute to the purpose for which the whole is created. The ornamentation of weapons and armour is naturally of more importance in this connection than their form and the majority of the lines deal with the richness of gold-work and precious stones on helmet and shield. But the quality of spear and sword as fighting implements is stressed by reference to their previous history in the possession of infamous heroes of the past and to the reputation of the smiths who made them. The weapons themselves are given individual identity by being named; Nennius is in possession of Cesar's famous sword *Grocea Mors*, Arthur's sword is, naturally, *Caliburn*, his helm *Goswhit*, his shield *Fridwen*, and his spear *Ron*. Arthur's equipment receives particular attention, and its origin is shrouded in mystery; the work of on aluisc smið it was iworht in Aualun: mið wiðele-fulle craften, -yet the shield bears an image of the Virgin.

- G: 1.1452-69. He leadde an his honde:enne bowe stronge.  
 & he þene streng up braid:balu com on ueste.  
 On he sette ane fla:& he feondliche droh.  
 & þa fla lette gliden:bi Corineus siden.  
 Corineus bleinte:& þene scute bi-berh.  
 & towardes Numbert he leop:swilc hit an leon weora.  
 & þene bowe igreap:mid muchele strengðe.  
 He smot Numbert mid þon bowe:pat his hæfd-ban to-trec.  
 pat his blod & his brain:ba weoren to-dascte.  
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- 1.1548-69. Breid he mid swiðeren hond:a sweord muchel & swide strong.  
 Al pat he þer mid hitte:al hit a-dun healde.  
 Neora þa bearn nea swa strong:þah he hefde brunðen.  
 3if he hine mid sweorde at-ran:nea ras he neuer mare.  
 þa he hefde twa hundred:mid sweorde to-hewen.  
 þa brac pat sweord in his hond:riht bi þere hilde.  
 þa wes wroð Corineus:& þas word cleopede.  
 Wa wrðe auer þene smið:þa þe mid honden smeodðede.  
 Corineus abuten bi-heold:for þe bearn was abol3en.  
 & igrap of onnes monnes honde:ana wiæx swiðe stronge.  
 Al pat he neh com:þer mid he hit aquelde.  
 -----
- 1.1740-41. þer wes bil ibeat:þer wes balu muchel.  
 -----
- 1.1812-15. & heora stelane flon:fusden to þon feonden.  
 þa flan heom weoren laðe:& heo liðden to þon munten.  
 -----
- 1.1844-7. Heo letten gliden heora flan:& þa eatendes flu3en.  
 & heo letten heom to:3eres liðen.  
 -----
- 1.2311-14. Corineus up ahof:& his eax adun sloh.  
 And smat in enne muchele stane:þer Loocrin stod vuenan.  
 -----
- 1.4184-97. Nime we þis wepnen:þe bi þisse walle ligged.  
 & halden bi-foren bresten:sceldes þa brade.  
 & fare we bi-halues:alse we of heoren weoren.  
 þe wille sullen ore ferdn:fæhten billiue.  
 þenne Stateres floc:iseoð ore faire sculdes.  
 3ime on feste:hit buh heom wel iqueme.  
 For þan wepnen heo wullet wenen:pat þeo becn heore i-feren.  
 -----
- 1.4210-19. Heo nomen þa feeldes:þa leien in þan feldes.  
 Brade and gode:ihelede mid golde.  
 Heo wenden to þan kingen:þer heo weren on kompen.  
 þe kinges weren bloðe:heo wenden bi þan bordden.  
 Heo wenden bi þen scelden:pat hit heore scalkes weoren.  
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- 1.4540-3. þer wes moni breoste:mid brade spere i-þurlud.  
 Helmes þe gullen:beornes þer fullen.  
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- 1.6487-94. þa his flan weoren iscoten:þa iward his bo3e to-broken.  
 He igrap his spere stronge:þer he pihte hit oþon londe.  
 And he ærde to þon deore:and swat hit a þan sweore.  
 pat þe deor feol abac:and þe scaft al to-brac.  
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- 1.6501-6. And þe king droh his sweord:þe him wes itase.  
 And þet deor he smat a-nan:uppe pat hæued-ban.  
 þe þet sweord in deof:and þa hilt on his hand brac.  
 -----
- 1.7476-87. Heo liðede to-gadere:mid heore speren longe.  
 Mid axen mid sweorden:mid scarpe speres orde.

Hardliche heo heowen:halmes per gollen.  
 Feonliche heo fechten:hafdes per feollen.  
 And Cesar þe keisere:wes vnimete kene.  
 His longe sweord he adroh:and moni mon þer mide asloð.

- 1.7508-61. Þa iseh Nennius:wær fæht Cesar Julius.  
 And he him to rasde:mid ræham his sweorde.  
 Vppen þene helm he hine smat:pat þet sweord in bat.  
 Selkuð hit puðte:moni cnihte.  
 Pat he durste cumen him næh:for þan þa þe keisere wes swahh.  
 Julius Cesar ne queð nan word:ah he bræid ut his sweord.  
 And Nennium he smat þa:uppen þene helm swa.  
 pat þe Helm to-hælde:& pat hæfde blede.  
 Ah he ne blakede no:for he wes cniht wel idon.  
 & Julius noht ne na bræð:ah his brond he up ahæf.  
 And Nennius hæf vp his sceld:scilde hine sulue.  
 Julius adun smat:& pat sweord a ðene scelde bat.  
 Julius hit wraste:& pat sweord stike feste.  
 Julius þe sweord heold:and Nennius þene sceld.  
 & þus heo hit longe bi-tuþen ne mihte he þæt sweord ut dræan.  
 pat iseah Androgeus:hu uerden Cesar & Nennius.  
 & heo hem to fusde:monie to fulste.  
 þa iseah Cesar:tiðend pat him wes sær.  
 He for-lette þene brand:þa nefde he noht on his hond.  
 & he þa feondliche:turnde to flæme.  
 Nennius wende iþane felde:and he turnde his scelde.  
 Droh ut þene brande:þa wes þe eorl swiðe bald.  
 Monie Romanisce men:mid þon sweorde he leide adun.  
 He wes moniannes monnes bone:& monianne he dudscome.  
 Al þat he mid þan sweorde smat:per riht hit i-wat.  
 Al þat he per mid at-ran:weore hit flæf weore hit ban.  
 þurh þeos sweordes wunde:heo fullen to þon grunde.

- 1.8403-6. þa weoren þar tweien scalkes:& ifenden here sceldes.  
 Scriðen under bordes:& skiraden mid mæine.

- 1.8431-42. Scilde him mid his scelde:nefde he elles noht an honde.  
 & Herigal him soðte on:mid hehæm strengðe.  
 Euelin i-seh enne gume:þungen him bi-halfues.  
 & bar an his riht hond:anne stelene brond.  
 Euelin him ræde to:& hine ræhliche græp.  
 & hiþinge he þæt sweord adroh:& Herigal of-sloh.

- 1.9314-23. He wes swiðe of-hæt:pat al his burne wes bi-swat.  
 He lette his burne:of his rugge eorne.  
 & Hamun him to strac:mid toþen his mæine.  
 Mid his spere he wes wæht:þes kinges breosten he to-træo  
 þanne king Wiðer he of-sloh:per wes swike-dom inoh.

- 1.9794-9. To-gadere heo tuhten:& laðliche fuhten.  
 Hardeliche heowen:helmes per gullen.  
 Stercliche to-stopen:mid steles egge.

- 1.12572-81. & Bruttes weoren igarede:& þene wal weoreden.  
 Heo scuten in heo scuten ut:scalkes per feollen.  
 Arwen fluþen ouer wal:al abuten ouer al.  
 Swa þicke wes heore uærw:swulc hit hæþel wæren.  
 þat for þa arewen ne mihte þa Bruttes:þemen manes fihes.

- 1.15260-61. Heo breoden ut þa sæxes:alle bihalues.

- 1.16146-9. & hæfde alle heore hæfd-men:mid cniuen amurðerd.  
 Mid sæxen to-snæððe:snelle þe peines.

1.16405-10. per pa raþe men:to-gæderen heom ræsden.  
Helmes gunnen gullen:cnihtes per feollen.  
Stel eode wið þan ban:balu per wes riue.  
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1.16487-500. Aldolf his gode sweord adroh:& uppen Hengest sloh.  
& Hengest warp þene sceld bi-uocen:& alles weoren  
(his lif fr-loren.  
& Aldolf smat i þene sceld:pat he atwa to-scænde.  
& Hengest him leap to:swulc hit a liun weore.  
& smat an Aldolfes helm:pe he atwa to-feol.  
pa heowen heo mid sweorde:pa swipen weoren grimme.  
Fur flæh of stele:ofte & wel ilome.  
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1.16507-16. pa wes þa beorn Aldolf:muchele þe balder.  
& hæf hæþe his sweord:& lette hit adun swippen.  
& smat Hengest a þan hond:pat he forlette his brond.  
& hiþinge hine igrap:mid grimme his læchen.  
Bi þere burne hode:pa wes an his hafde.  
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1.18073-83. pa iseh Vðer:pat icumen wes þer Gillomar.  
To him he gon riden:and smat hine i þere side.  
pat pat spere þurh-rade:& pa heorte to-glad.  
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1.18090-95. He smat hine uenen pat hæued:pat he adun halde.  
And pat sweord pitte in his muð:swulcmete him wes uncuð.  
pat þe ord of þan sworde:wod in þere eorðe.  
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1.19550-55. Cnihtes gunnen riden:gæres gunnen gliden.  
Breken bræde speren:brunsleden sceldes.  
Helmes per scenden:scalkes feollen.  
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1.20133-43. Fluþen ouer þe woldes:pritti þusend sceldes.  
& smiten a Colgrimes cnihtes:pat pa eorðe aþnquante.  
Breken braden speren:brustleden sceldes.  
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1.21245-8. Bruttes hom leiden on:swa me scal a luðere don.  
Heo bittere swipen þefuen:mid axes & mid sweordea.  
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1.21321-30. Nu he stant on hulle:& Auene bi-haldeð.  
Hu ligeð i þan stræme:stelene fises.  
Mid sweorde bi-georede:heore sund is awemmed.  
Heore scalen wleoteð:swulc gold-faþe sceldes.  
per fleoreð heore spiten:swulc hit spæren weoren.  
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1.21331-8. Arður igrap his sweord riht:& he smat æne Sexise cniht.  
pat pat sweord pat wes swa god:æt þan toþen at-stod.  
& he smat enne oðer:pat wes þas cnihtes broðer.  
pat his halm & his hæfd:halden to grunde.  
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1.21417-26. His brode swærd he up ahof:and hærdliche adun sloh.  
And smat Colgrimes hælm:pat he amidde to-clæf.  
And þere buren hod:pat hit at þe breoste at-stod.  
And he sweinde toward Baldulfe:mid his swiðren honde.  
& swipte pat hæfued of:forð mid þan helme.  
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1.21591-8. þa cheorles mid heore botten:weoren per wið innen.  
pa botten heo up heouen:& adun riht sloþen.  
þer wes sone islaþen:moni cniht mid heore wahþen.  
Wið heore pic-forcken:heo ualden heom to grunden.  
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1.22339-46. pa Irisc men weoren:nakede neh pan.  
 Mid speren & mid axen:& mid swiðe scarpe saxen.  
 Arðures men letten fleon:vaimete flan.  
 And merden Irisc folc:& hit swiðe ualden.

1.22801-14. Aefne pan worde:he leap to pan borde.  
 per leien pa cniues:bi-foren pan leod-kinge.  
 preo cnifes he igrap:and mid pan ana he smat.  
 I pere swere he cniht:pe wrest bigon pat ilke fint.  
 pat his hefued i pene flor:hælde to grunde.  
 Sone he sloh ænne oðer:pes ilke peines broðer.  
 AEr pa sweordes comen:seouene he afelde.

1.23211-29. Luken vt of scape:sweordes longe.  
 Hefden fluþen a pene uelde:faluwede nebbes.  
 Beorn aþein beorne:scaft sette an breoste.  
 Burnen per breken:Bruttet bisie weoren.  
 Brustleden sceldes:scalkes per ueclen.

1.23491-4. Gullen pa helmes:þeoumereden eorles.  
 Sceldes per scenden:scalkes gunnen reosen.

1.23931-44. Arður ut mid his sweorde:balu wes a pan orde.  
 And puinden uppen Frolle:per he wes an ulode.  
 AEr heore conp weore:icumen to pan ande.  
 Ah Frolle mid honde:igrap his spere longe.  
 And kept Arður anan:alse he aneoust com.  
 And pene stede balde:smat i pere breoste.  
 pat pat spere purh raf:and Arður adun draf.

1.23949-68. per Bruttet wolden:ouer water buþen.  
 3if Arður up ne sturte:stercliche sone.  
 And igrap his sceld godne:ileired mid golde.  
 And to-þaines Frolle:mid feondliche lechen,  
 Bred bi foren breosten:godne sceld brade.  
 And Frolle him to fuschen:mid his feond wafe.  
 And his sword up ahof:and a-dun riht sloh.  
 And smat an Arðures sceld:pat he wond a pene feld.  
 pe helm an his hæuede:and his hereburne.  
 Gon to falsie:foren an his hafde.

1.23975-82. Arður wes abolþe:swiðe an his heorte.  
 And his sword Caliburne:swipte mid maine.  
 And smat Frolle uppen þane halm:pat he atwa helden.  
 purh ut pere burne-hod:pat hit at his breoste at-stod.

1.26045-62. pe eotend up a-sturte:& igrap his mucle clubbe.  
 And wende mid pan dunten:Arður al to-driuen.  
 Ah Arður bræid heþe:his sceld buuen his hælme.  
 And pe eotend smat per an ouenan:pat al he gon to-scena.  
 And Arður him swende to:an hiþende mid his sweorde.  
 And þen chin him of-swipte:mid alle pan cheuele.  
 And sturte him biaften ane treo:pe per stod aneouste.  
 And pe eotend smat after billue:& noht hinenehutte.  
 Ah he pat treo smat:pat al his clubbe to-draf.

1.26297-306. Nu is hit muchel leod-scome:3if hit scal þu sa-igge.  
 Bute per sum sake beo:ær we iwurðe fahte.  
 Scaftes to-brokene:brunies to-torne.  
 Sceldes to-scened:scalkes to-heouwen.  
 Sweordes ibaðede:i blode pan rede.

1.26519-24. He wende his stede:& to him gon ride.

& smat hine purh mid pan spere:swa he ispited weore.  
 & braid to him pat spere:pe gume iwat sone.

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- 1.26531-4. pa Walwain isah:pat he to grunde bah.  
 Sone his sword he ut abraid:& smat of Marceles pat hefd.
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- 1.26551-6. And mid alle his mitte:teh to ane cnihte.  
 & smat hine buuen pan scelde:pat to-barst his gode burne.  
 & purh ut pene sweore:pe swalt ful sone.
- 
- 1.26699-706. Hond a3ein honde:strongne a3ein strong.  
 Sceld a3ein scelde:scalkes per ueollen.  
 Vrnen pa streten:mid blode stramen.  
 Leien 3eond pan ueldes:gold-fa3e sceldes.
- 
- 1.27456-67. Aerst heo lette fleon to:feondliche swiðe.  
 Flan al swa picke:swa pe snau adun ualleð.  
 Stanes heo letten seððen:sturnliche winden.  
 Secððen speren chrakeden:sceldes brastleden.  
 Helmes to-helden:he3e men uellen.  
 Burnen to-breken:blod ut 3eoten.
- 
- 1.27543-55. He heold on his honde:ænne gare swiðe stronge.  
 pene gare he uorð strachte:mid strongen his maine.  
 And smat pene eorl Beduer:form a pan breoste.  
 pat pa burne to-barst sone:biuoren and bihinde.
- 
- 1.27624-31. Mid his spere and mid his scelde:monine kinghe aqilde.  
 Riwaððlan braid ut his sword sone:and hi to sweinde.  
 And smat pane king a pene helm:pat he a twa to-ueol.  
 And ac pere burne-hod:pat hit at pe toðen at-stod.
- 
- 1.27674-95. He braid an his breoste:ænne sceld bradne.  
 And he igrap an his hond:a sper pat wes swiðe strong.  
 & his hors mune3eden:mid alle his imaine.  
 And pene admiral hitte:mid smarten ane dunte.  
 Vnder pere breoste:pat pa burne gon to berste.  
 pat him per bæfte:pat sper purh rahte.  
 Fullre ane ueðme:pe ueond feol to grunde.  
 pat isah sone:peos admirale sone:  
 Gecron is ihate:and his spere grap anan.  
 And smat ðeir pene eorl sare:a pa lift side.  
 purh ut pa heorte:pe eorl adun halde.
- 
- 1.27776-89. And Walwain forð rihte:per he ifunde.  
 Lucas pene kaiser:leouien under scelde.  
 & Walwain him to sweinde:mid pe stelene sweorde.  
 And pe kaisere hine:pat com wes swi sturne.  
 Sceld a3ein scelden:sciuren per wunden.  
 Sword a3ein sweorde:sweinde wel ilome.  
 Fur fleh of pe stelen:pa ueond weoren abol3en.
- 
- 1.28544-53. Uppe pere Tambre:heo tuhte to-somme.  
 Heuen here-marken:halden to-gadere.  
 Luken sword longe:leiden o pe helmen.  
 Fur ut sprengen:speren brastlien.  
 Sceldes gonnen scanen:scafes to-breken.
- 
- 1.30401-6. To-gadere gunnen resen:peines riche.  
 Breken speren longe:sceldes brastleden an honde.  
 Heouwen he3e helmes:scænden pa brunies.
-

1.30980-5. To heo gunnen riden:gæres heo letten gliden.  
 Breken brwde wei3es:brustleden scaftes.  
 Gold-ua3e sceldes:scanden bilifes.  
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1.30998-1001. pa falden heo adune:heremarken ua3e.  
 Heo wurpen sceldes sone:dunede pa eorðe.  
 -----

1.31232-5. Helmes per gullen:beornes per ueollen.  
 Sceldes gunnen scenen:scakkes gunnen swelten.  
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Purpose of the Passages.	General Treatment.
<p>The nature of its subject makes conflict a constantly recurring element in this poem, involving not only warfare between opposing forces and battle on a general scale but the record of murders, assassinations and engagements between single warriors, knights and giants, etc. This lengthy section contains all the references to the weapons and armour necessarily concerned in such events. For the most part the passages listed are purely functional in purpose, providing essential details of arms and continuing the narration of the scenes in which they are employed. The narrative is clearly more important from the poet's point of view than the features of armour and weapons which it involves, and it is this rather than the development of any special significance connected with arms which is responsible for the bulk of so many of these passages. In a few cases, however, the element</p>	

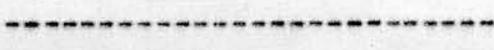
is treated in such a way as to suggest that the poet's interest extends beyond its functional purpose and that it is employed with a particular effect in view. The most striking of these passages is ll. 21321-30. in which Arthur taunts his enemies with their defeat describing their bodies lying in the Avon as so many fish glittering with armour, shields floating like golden scales and spears like fins. Even here, however, the element is introduced to heighten the satirical effect rather than to be examined for its own sake.

With a few exceptions the treatment of dress in these passages is very similar to its handling in the earlier section on the preparations of armour and weapons for warfare. The element is usually subservient to the development of the narrative and in particular to the essentials of the conflict, the piercing of armour, infliction of wounds, etc. It is the use to which arms are put rather than the weapons themselves which engages the poet's attention, and many of the lines describe their splintering and breaking under stress. Here too there is a tendency to repetition both in the situations where the element is involved and in the descriptive terms employed. The latter are extremely limited and refer in the main to the quality of the weapons as fighting implements:- swiðe scarpe saxen,  
his sceld godne, his mucle clubbe,  
a sper þat wes swiðe strong. It is noteworthy that here also the few passages which mention decorative features usually include some reference to gold.

Dress in LAZAMON'S 'BRUT' is, for the most part, an incidental and functional element whose considerable bulk is due to the great extent of the poem as a whole rather than to any attempt on the poet's part to make it an instrument of expression or to attach any special significance

to it. Subsidiary features such as the restricted references to female dress and the comparative bulk of the lines dealing with armour and with ordinary civil costume are in reality of more importance than the various categories in which the element is employed. The vast majority of the passages merely supply such details of dress as are required for the development of the story; the numerous disguises involved, the murders and assassinations and, above all, the endless warfare necessitating repeated mention of weapons and armour not only in use but in preparation beforehand. The same situations recur again and again and the dress passages tend to be repetitive both in content and in expression. Equally repetitive though less numerous are the passages in which features of costume serve as an indication of wealth and rank and it is treated as something of particular worth to be treasured for its own sake, given in reward for a service or as a gift. It represents the prosperity of the wearer in much the same way as the crown symbolises the regal authority of the various characters with whom it is associated here. An extension of this method of employing the element provides the only passages of much interest in the work as a whole; features of armour are used to indicate the high reputation of the warriors who wear it, and to suggest those military virtues which qualify them to play leading roles in the poem. And here alone there is evidence that Lažamon has introduced dress details deliberately as a means of expressing the most significant characteristic of these figures.

It is only in this connection that the treatment extends to description of individual articles not merely in regard to their physical features but with comment as to their origin, manufacture, and previous ownership; everything suggestive of their richness and rarity which make them fit for the use of a great hero. Elsewhere the element is of secondary importance, little descriptive detail is supplied, and both dress and armour are referred to in the most general terms, though it is noteworthy that golden ornamentation is occasionally mentioned on weapons as well as on garments.



MORTE ARTHURE

- A: 1.168. In chambyrs with chympnes pey chaungen peirewedez,  
-----
- 1.943. Keste vpe hys vbrere, and kenly he lukes,  
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- 1.1023-4. And pow my concell doo, pow dosse of thy clothes  
And knele in thy kyrtyll and call hym thy louerde.  
-----
- 1.1191-4. Hauē I the kyrtyll and pe clubb, I coueite nocte elles!  
Now pey caire to pe cragge, pise comlyche knyghtez,  
And broghte hym pe brade schelde and his bryghte wapen,  
pe clubb and pe cotte alls, syr Kayous hym seluen,  
-----
- 1.1349-50. Loo! how he brawles hym for hys bryghte wedes,  
As he myghte bryttyn vs all with his brande ryche!  
-----
- 1.237-12. Twa senatours ther come and certayne knyghttez,  
Hodles fro pe hethe ouer pe holte-eyues,  
Barefote ouer pe bente with brondes so ryche,  
Bowes to pe bolde kyng and biddis hym pe hiltes:  
Whethire he will hang theym or hede theym onlyfe;  
Knelyde before pe conquerour in kyrtylls allone,  
-----
- 1.2620-29. 'Be Criste' quod sir Gawayne, 'knyghte was I neuer!  
With pe kydde conquerour a knafe of his chambyre,  
Has wroghte in his wardrope wynters and 3eres,  
One his longe armour, that hym beste lykid;  
I poyne all his pavelyouns, pat to hym selfe pendes,  
Dyghttes his dowblettez for dukes and erles,  
Aketouns auenaunt fore Arthure hym selfen,  
That he vsede in werre all this aughte wyntter.  
He made me 3omane at 3ole and gafe me gret gyftes  
And c. ponde and a horse and harnayse full ryche.'  
-----
- 1.3054. He weres his vesere with a vovt noble;  
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- 1.3185-9. And crown hym kyndly with krysomede hondes  
With his ceptre and his swerde as soueraynge arlouerde.  
Of this vndyrtakyng ostage are comyn  
Of ayers full auenaunt awughte score childrenne,  
In toges of tarsse full richelye attyryde,  
-----
- 1.3220. Of he slynges with sleghte and slakes his gyrdill,  
-----
- 1.3296-7. His dyadem was droppede down, dubbyde with stonys,  
Endente all with diamawndis and dighte for pe nonis.  
-----
- 1.3316-7. The sexte hade a sawtere semliche bownden  
With a surpel of silke sewede full faire,  
-----
- 1.3470-75. A renke in a rownde cloke with righte rowmme clothes,  
With hatte and with heyghe schone, homely and rownde;

With flatte ferthynges the freke was floreschede  
 (all ouer,  
 Many schredys and schragges at his skyrttes hymges,  
 With scrippe ande with sclawyn and skalopis inewe,  
 Both pyke and palme, alls pilgram hym scholde.  
 -----

1.3492-3. For thow may noghte reche me ne areste thy selfenn  
 poffe pou be richely arayed in full riche wedys;  
 -----

1.3629-34. The bolde kynge es in a barge and abowtte rowes,  
 All bare-heuvede for besye with beueryn lokkes,  
 And a beryn with his bronde and ane helme betyn  
 Mengede with a mawntelet of maylis of siluer,  
 Compaste with a coronall and couerde full riche,  
 Kayris to yche a cogge, to comfurthe his knyghttes:  
 -----

1.3726-7. When he growndide, for grefe he gyrdis in þe watere,  
 That to þe girdyll he gos in all his gylte wedys;  
 -----

1.4334-40. Relygeous reueste in theire riche copes,  
 Pontyficalles and prelates in precyouse wedys,  
 Dukes and dusszeperis in theire dule-cotes,  
 Cowtasses knelande and claspande theire handes,  
 Ladys languessande and lowrande to schewe;  
 All was buskede in blake, birdes and othire,  
 That schewede at the sepulture with sylande teris;  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines, mostly miscellaneous in content, occur incidentally throughout the poem wherever the action requires some reference to articles of dress and armour. But though they are usually essential to the narrative and are occasionally associated with important incidents in the story they have no general significance and the dress element is not used to create any special effect. In keeping with the character of the work as a whole the details included serve to fill in the background and prevent the poem from being a bare record of events without human interest in the setting.</p>	<p>The extent of the lines in this section reflects the scope of the poem as a whole and is not due to any particular attention to the dress element on the part of the poet. In most instances he confines his treatment to a bare mention of articles involved in the action without description in detail though usually including some physical features in order to make the reference quite clear. A few passages, notably 11.2620-29 and 11.3470-75 where disguises vital to the plot are involved, are treated more fully in order to concentrate the reader's attention on these important incidents in the action.</p>

B: L. 3250-59. Than discendis in the dale down fra þe clowddez  
 A duches dereworthily dyghte in dyaperde wedis,  
 In a surcott of sylke full selkouthely hewede,  
 All with loyotour ouerlaide lowe to the hemmes,  
 And with ladily lappes the lenghe of a 3erde,  
 And all redily reuersside with rebanes of golde,  
 With bruchez and besauntez and oper bryghte stonys  
 Hir bake and hir breste was brochede all ouer,  
 With kelle and with corenall clenliche arrayede,  
 And þat so comly of colour on knowen was euer.

-----

1. 3916-7. Scho kayres to Karelyone and kawghte hir a vaile,  
 Askes thare þe habite in þe honoure of Criste,

-----

Purpose of the Passages.	General Treatment.
<p>These two passages are the only individual references to female dress in the whole poem, and both are introduced for practical purposes. The second of the two passages is merely a slight note intended to indicate Guinevere's repentance when, after her treachery to Arthur, she takes the veil and becomes a nun. The other, more fully developed, is a description of the figure of Fortune, seen by Arthur in his prophetic dream of power. The whole incident of his vision is recounted in detail and the important role played by Fortune is prefaced by this account of her dress designed to suggest her majesty and authority and to concentrate attention upon her when she first appears in the poem.</p>	<p>Each of these passages is proportioned with regard to its function in the poem. Only a brief factual reference is necessary in connection with Guinevere's decision to take the veil, but in order to illustrate the significance of Fortune as a visionary figure introducing a new phase in Arthur's career her dress must be fully described in keeping with the signal role she plays. The poet aims at creating an impression of superlative richness and beauty and bases his description upon contemporary dress though concentrating on all the details of ornamentation which best suggest the splendour of the goddess Fortune.</p>

C: L. 3349-61. Scho lifte me vp lightly with hir lene hondes  
 And sette me softly in the see, þe septre me rechede;  
 Craftely with a kambe cho kembede myn heuede,  
 That the krispande kroke to my crowne raughte;  
 Dressid onne me a diademe, that dighte was full faire,  
 And syne profres me a pome, pighte full of faire stonys,  
 Enamelde with azoure, the erth thereon depayntide,  
 Serkylde with the salte see appone sere halfes,

In sygne pat I sothely was souerayne in erthe.  
 Than broght cho me a brande with full bryghte hiltes  
 And bade me brawdysche þe blade: 'þe brande es myn awar:  
 Many swayn with þe swynge has the swette leuede;  
 For whills thow swanke with the swerde, it swykkede  
 -----  
 (þe neuer'

Purpose of the Passage.	General Treatment.
<p>These lines form part of the account of Arthur's vision of Fortune in which the latter part of his career is foretold to him. In his dream Fortune presents the king with certain articles as symbols of the imperial authority and military prowess which he is to attain: the crown, scepter, orb and sword. These are the traditional emblems of regal power and their implication in this context is obvious.</p>	<p>Though the poet employs the conventional symbols almost without elucidation he does not leave the articles themselves unelaborated. By describing the orb as richly decorated with a map of earth and sea he not only gives a certain individuality to his use of this common device but stresses the nature of the authority promised to Arthur.</p>

D: 1.4193-208. Today Clarente and Caliburne sall kythe them togedirs,  
 Whilke es kenere of kerfe or hardare of eghge;  
 Fraiste sall we fyne stele appone faire wedis.  
 Itt was my derlynge daynteous and full dere holden,  
 Kepede fore encrownmentes of kynges enoyntede;  
 One dayes, when I dubbyde dukkes and erlles,  
 It was burliche borne be þe bryghte hiltes;  
 I durste neuer dere it in dedis of armes,  
 Bot euer kepide clene, because of my seluen.  
 For I see Clarent vnclede, pat crowne es of swerdes,  
 My wardrop of Walyngfordne I wate es distroyede;  
 Wist no wy of þe wone, bot Waynor hir seluen,  
 Scho hede þe keyynge hir selfe of pat kydde wapyn,  
 Off cofres enclosede, pat to þe crown lengede,  
 With rynges and relikkes and þe regale of Fraunce,  
 That was fownden on sir Froll, when he was feye leuyde.  
 -----

Purpose of the Passage.	General Treatment.
<p>During his last fatal battle against the traitor Modred King Arthur reflects upon the chance which has caused his two famous swords <u>Clarente</u> and <u>Caliburne</u> to be used against each other. The fact itself is significant as a symbol of the division bringing</p>	

Arthur's subjects into civil conflict and this is the main reason for its introduction in the poem. But so far as a study of dress and armour is concerned the real interest of the passage lies in the attitude towards weapons reflected in it. The swords are regarded as of the utmost importance, fit to be part of the royal treasure, but not to be valued merely for the richness of their ornamentation. Arthur speaks of them as of his most precious possessions and, though the poet sees no need to make this explicit, he expresses both the heroic and the chivalric attitude towards weapons in this respect.

In keeping with the attitude towards weapons which the poet evidently supposes natural in Arthur as a knight both swords are given individual names and referred to in an intimate and highly personal manner. They are not described in physical detail and are plainly not regarded merely as instruments of destruction with superior qualities in their manufacture and decoration. Rather they are associated with articles of the regalia, used at coronations, and with sacred relics, and, in one instance, to be preserved from use in combat.

E: L. 900-915. Aftyre euesange sir Arthure hym selfen  
 Wente to hys wardrope and warpe of hys wede3,  
 Armede hym in a acton with arfraeez full ryche,  
 Abouen on pat a jeryn of Acres owte-ouer,  
 Abouen pat a jesseraunt of jentyll maylez,  
 A jupon of Ierodyn jaggede in schrede3.  
 He brayedez one a bacenett, burneschte of syluer,  
 The beste pat was in Basill, wyth bordurs ryche;  
 The creste and pe coronall enclosed so faire  
 Wyth clasppis of clere golde, couched wyth stones;  
 The vesare, pe aventaille, enamelde so faire,  
 Voyde withowtyn vice, with wyndowes of syluer;  
 His gloues gaylyche gilte and grauen at pe hemmez  
 With graynez and gobelets, glorious of hewe;  
 He bracez a brade schelde and his brande aschez,  
 Bounede hym a broun stede and on pe bente houys.

-----

L3456-65. Thane rysez the riche kyng and rawghte on his wedys,  
 A reedde acton of rosse, the richeste of floures,  
 A pesane and a paunson and a pris girdill;  
 And one he henttis a hode of hewe full riche,  
 A paus pillion-hatt, pat pighte was full faire  
 With perry of pe Oryent and precyous stones;  
 His gloues gaylyche gilte and grauen by pe hemmys,  
 With graynes of rubyes, full gracious to schewe;  
 His bede grehownde and his bronde and no byerne  
 (elles,  
 And bowmes ouer a brode mede with breth at his herte;

-----

Purpose of the Passages.	General Treatment.
<p>These are two of the most sustained passages on dress in the whole work and are inserted with a definite purpose in view. They are intended to glorify Arthur, the hero of the poem, not only as king but as a knight of superior ability and prowess. They occur at crucial points in the action; the one just prior to Arthur's duel with the giant and the other when the final episode of the poem, the great battle against Modred, is about to begin. On these two occasions Arthur shows himself a perfect knight and the descriptions of his arming given here are intended to show him equipped with all the trappings of knighthood which, in reflection of his rank and valour, are most splendid in form and in quality.</p>	<p>Although these two passages are identical in purpose the poet shows his skill by varying the details they contain. In both the process of arming is followed in the proper sequence, from the donning of the acketon worn under mail to the moment when the knight asks for his sword according to the contemporary practice, but in one Arthur arms himself completely and in the other he wears some pieces of armour only. In neither is the form of weapons or armour described since these features, common to all knights and already familiar to the readers, can contribute nothing to the glory of Arthur as an individual. This can only be achieved by concentrating on details of ornamentation which are peculiar to his armour alone. In order to exalt the wearer these are described as extremely rich and splendid, -a helmet of silver decorated with gold and precious stones, gloves set with rubies-, all suggesting that he is worthy of the finest knightly equipment.</p>

F: L.216-18. And the conquerour hymseluen, so clenly arayede,  
 In colours of clene golde cledde, wyth his knyghttys,  
 Drissid with his dyademe on his deesse ryche,  
 -----

L.499-500. They turne thurghe Tuskeyne, with towres full heghe,  
 In pris appairells them, in precious wedez;  
 -----

L.1279-80. Now thei graythe them to goo, theis galyarde knyghtez,  
 All gleterande in golde appon grete stedes,  
 -----

L.1364-6. Bot a freke all in fyne golde and fretted in sable  
 Come forpermaste on a freson in flawmande wedes;  
 A faire floreschte spere in fewtyre he castes  
 -----

L.2454-63. All þe frekke men of Fraunce folowede thareafytyre,  
 Faire fittyde on frownte, and on the felde houys.  
 Thane the schalkes scharpelye scheftys theire horsez,  
 To schewen then semly in theire scheen wedes;  
 Buskes in batayle with baners displayede,  
 With brode scheldes enbrassed and burlyche helmys,  
 With penouns and pensells of ylke prynce armes,  
 Appayrellde with perrye and precious stones;  
 The lawnces with loraynes and lemande scheldes,  
 Lyghtenande as þe leuenynge and lemand al ouer.  
 -----

L.2695-6. Braydes of his bacenette and his brighte wedis,  
 Bownes to his brode schelde and bowes to þe erthe,  
 -----

L.2698-703. Than preses to sir Priamous precious knyghtes,  
 Aussely of his horse hentes hym in armes;  
 His helme and his hawberke pay hafen of aftyre,  
 And hastily for his hurtte all his herte chawngyd;  
 They laide hym down in the lawndez and laghte of his  
 ----- (wedis,

L.3099. With clothes of clere golde for knyghtez and oper;  
 -----

Purpose of the Passages.	General Treatment.
<p>In part these lines constitute an extension of the purpose for which those in the previous section were designed. They show the knights who are the main actors in the story dressed in the armour which is associated with their social rank and function and essential for the part they play in a poem so largely taken up with battle. In some instances their equipment is mentioned in connection with the action, as when they are wounded and disarm, but in most of the references there is an attempt to glorify them by suggesting the splendour of their dress as knights.</p>	<p>The lengthier passages here are narrative rather than descriptive and in them the references to armour and weapons are mostly incidental. The most typical are the brief general allusions to the dress of a group of the knights on either side in the various conflicts where there is no space for elaborate description of ornamentation as in the passages on Arthur's armour but where the same effect is intended by repeated reference to gold as a decorative feature.</p>

- G: 1.360-61. I sall auntyre me anes hys egle to touche,  
pat borne es in his banere of brighte gold ryche,  
-----
- 1.1374-5. pane presez a preker in, full proudely arayedede,  
That beres all of pourpour, palyde with syluer:  
-----
- 1.2026-7. Dresses vp dredfully the dragone of golde  
With egles alouer, enamelede of sable;  
-----
- 1.2052-7. He drissede in a derfe schelde, endenttyd with sable,  
With a dragone engowschede, dredfull to schewe,  
Deucorande a dolphyn with dolefull lates,  
In seyne thatoure soueraygne sulde soon be distroyede  
And all don of dawez with dynttez of swerdez;  
For thare es noghte bot dede, thare the dragone es  
----- (raissede!
- 1.2515-25. Than was he warre of a wye, wondyre wele armyde,  
Baytand on a wattire-banke by pe wodde-eyuis,  
Buskede in brenyes bryghte to behalde,  
Enbrassede a brode schelde on a blonke ryche,  
Withouten ony berne, bot a boye one,  
Houes by hym on a horse and his spere holdes.  
He bare gessenande in golde thre grayhondes of salle,  
With chapes and cheynes of chalke-whytte syluer,  
A charebocle in pe cheefe, chawngawnde of hewes,  
And a cheefe anterous, chalange who lykes.  
-----
- 1.3644-51. Than he coueres his cogge and caches one ankere,  
Kaughte his comliche helme with pe clere maylis;  
Buskes baners one brode, betyn of gowles,  
With coronns of clere golde, clenliche arraiedede;  
Bot pare was chosen in pe cheefe a chalke-whitte mayden  
And a childe in hir arme, pat cheefe es of hevynes:  
Withowtten changynge in chace, thies ware pe cheefe armes  
Of Arthure pe auenaunt, qwhylls he in erthe lengede.  
-----
- 1.3868-9. Qwat gome was he, this with the gaye armes,  
With pis gryffoune of golde, pat es one gowffe fallyn?  
-----
- 1.4181-90. Bot the churles chekyn hade chaungyde his armes:  
He had sothely forsaken pe sawturore engrelede  
And laughte vpe thre lyons all of lighte siluyre,  
Lassande in purple of perrie full riche,  
For pe kyng sulde noghte knawe pe cawtelous wriche.  
Because of his cowardys he keste of his atyre;  
Bot the comliche kyng knewe hym full swythe,  
Karpis to sir Cadors pes kyndly wordez:  
'I see pe traytoure come 3ondyr trynande full 3eme;  
3one ladde with pe lyones es like to hym selfen.  
-----

Purpose of the Passages.	General Treatment.
<p>In these lines the poet makes use of the device of heraldic bearings for various purposes and most frequently in identifying characters in his story. Its most important employment</p>	

in this connection is in Modred's attempt to escape Arthur's re-tribution by wearing false arms and by changing them in the middle of the battle. Elsewhere the king's forces are identified by the dragon on their banners and he himself by his personal arms, a figure of the Virgin emblazoned with golden crowns. In a few instances armorial charges are referred to incidentally and to draw attention to the entrance of a new character of importance, but the element is mainly involved for practical purposes of action and plot.

The use of heraldic devices in these passages is significant enough in itself but the treatment of the element calls for little comment. The lines are mainly concerned with narration, details of armorial bearings are supplied only where they serve a practical function, and their physical features are not described beyond what is strictly necessary for correct identification. Heraldic terms are employed here and there in a natural manner but there is no attempt to introduce the language of heraldry as a matter of interest for its own sake.

- H. 1.594-5. They gadyrede ouere pe Grekkes See with greuous wapyns,  
In their grete galays, wyth gleterande schelde; -----
- 1.721-2. Thare the grete were gederyde, with galyarde knyghtes,  
Garneschit on pe grene felde and graythelyche arayed; -----
- 1.729-33. Thane bargez them buskez and to the baunke rowes,  
Bryngez blonkez one bourde, and burlyche helmes;  
Trussez in tristly trappyde stedes,  
Tennetez, and othire toylez, and targez full ryche,  
Cabanes, & clathe-sekkes, and coferez full noble, -----
- L.1710-13. Fifty thosandez of folke of ferse men of armez,  
pat faire are fewtride on frounte vndyr 3one fre (bowes.  
They are enbuschede on blonkkes with baners (displayede  
In 3one bechen wode appon the waye sydes. -----
- 1.1753-6. And than the Bretons brothely enbrassez peire schelde; -----  
Braydez one bacenetez, and buskes their launces.  
Thus he fittez his folke and to pe felde rydez,  
Fif hundreth on a frounte fewtrede at onez.
- 1.1763-4. So raply pay ryde thare, that all pe rowte rynges,  
Of ryues and ranke stele, and riche golde-maylez. -----
- 1.2526. A grete spere fro his grome he grypes in hondes. -----

1.3616-28. The toppe-castells he stuffede with toyelys, as hym  
(lykyde,

Bendys bowes of vvs brothly pareafyre;  
Tolowris tentyly takell they ryghtten,  
Brasen hedys full brode buskede one flones,  
Graythes for garnysones, gomes arrayes,  
Gryme gaddes of stele, ghywes of iryn,  
Sti3ttelys steryn one steryne with styffe men of  
(armes.

Mony lufliche launce appon lofte stonndys,  
Ledys one leburde, lordys and oper,  
Pyghte payvese one ponte, payntede scheldes,  
One kyndire hurdace one highte helmede knyghtez.  
Thus they scheften fore schotys one thos schire  
(strandys,  
Ilke schalke in his schrowde, full scheen wore peire wedys.

Purpose of the Passages.	General Treatment.
<p>War and conflict are constantly recurring elements in this poem and a major portion of the whole is concerned with their narration and description. Weapons and armour are very naturally involved, and, indeed, their use in this context constitutes the most significant employment of dress in the poem. The passages grouped here deal with preparations for battle, supply and transportation of weapons, arming of warriors, etc. In general the activities of the various forces occupy the poet's attention up to the moment when battle is joined and most of these references arise incidentally without any intent on his part to use the element for a specific purpose or effect. In a few instances, however, he appears to take a personal interest in the enumeration of various weapons and details of their preparation.</p>	<p>Most of these passages are of a commonplace nature and call for little comment on the treatment of the dress content. The poet in passing supplies little or no descriptive detail concerning the weapons and armour mentioned in his narrative. In a few instances, notably ll. 729-33 and ll. 3616-28, though physical description is still slight, there is much greater attention to the articles involved. By multiplying instances of the preparations which have to do with arms, by introducing numerous weapon-names in close proximity, and by grouping them according to alliteration the poet suggests something of the rush and complexity of the period just prior to battle.</p>

I: 1.1105-13. And sone he caughte hym a clubb all of clene yryn.  
 He walde hafe kyllede pe kynge with his kene wapen,  
 Bot thurghe pe crafte of Cryste 3it pe carle failede  
 The creest and the coronall, pe claspes of syluer,  
 Clenly with his clubb he crasschede doune at ones.  
 The kynge castes vp his schelde and couers hym faire,  
 And with his burlyche brande a box he hym reches;  
 Full butt in pe frunt the fromonde he hittez,  
 That the burnyscht brande to pe brayne rynnez;  
 -----

1.1379-81. With a bustous launce he berez hym thurughe,  
 pat pe breme and pe brade schelde appon pe bentelyggez,  
 And he brynggez furthe the blade & bownez to his felowez.  
 -----

1.1481-2. Wyth a wapen of were vnwynnly hym hittez;  
 The breny one pe bakhalfe he brystez in sondyre,  
 -----

1.1487-8. With brandes of broun stele pey brettene maylez;  
 pay stekede stedys in stoure with stelen wapyns  
 -----

1.1771-2. Beris to sir Berill and brathely hym hitted,  
 Throghe golet and gorgere he girdez hym ewyne.  
 -----

1.1856-61. They scherde in the schiltrone scheldyde knyghttez,  
 Schalkes they schotte thurghe schrenkande maylez,  
 Thurghe brenys browden brestez they thirlede,  
 Brasers burnyste bristez in sondyre;  
 Blasons blendez with blode, and blankes they hewen,  
 With brandez of browne stele brankkand stedez.  
 -----

1.2053-61. Thane the comlyche kynge castez in fewtyre,  
 With a crewell launce cowpez full euen  
 Abowne pe schayre a spanne emange pe schortte rybbys.  
 That the splent and the spleen on the spere lengez.  
 -----

1.2075-80. Thurghe pawnce & platez he percede the maylez,  
 That the prowde pensell in his pawnche lengez;  
 The hede haylede owtt behynde ane halfe fote large  
 Thurghe hawberke and hanche with pe harde wapyn,  
 The stede and the steryn mane strykes to pe grownde,  
 Strake down a standerde and to his stale wendez.  
 -----

1.2095-2106. Thane bowmen of Bretayne brothely thereaftyre  
 Bekerde with bregaundez on brede in tha laundez,  
 With flonez fleterede pay flitt full frescly per  
 (frekez,  
 Fichene with fetheris thurghe pe fyne maylez:  
 Siche flyttynge es foule, pat so the flesche derys,  
 That flowe o ferrome in flawnkkes of stedez;  
 Dartes the Duchemen dalten a3aynes,  
 With derfe dynttez of dede dagges thurghe scheldez;  
 Qwarells qwayntly qwappez thorowe knyghtez  
 With iryn so wekyrly, that wynche they neuer.  
 So they scherenken fore schotte of pe scharppe arrowes,  
 That all the scheltron schonte and schoderide at ones.  
 -----

1.2113-4. With clubbez of clene stele clenkkede in helmes,  
 Craschede down crestez and craschede braynez,  
 -----

1.2123-5. He clekys owtte Collbrande, full clenlyche burneschte,  
 Graythes hym to Golapas, pat greuyde him moste,  
 Kutttes hym euen by pe knees clenly in sondyre.  
 -----

- L.2135-42. Than the Romaynes and the rennkkez of pe runde table  
 Rewles them in arraye, rerewarde ande oper,  
 With wyghte wapynes of werre thay wroughten on helmes,  
 Rittez with raunke stele full ryalle maylez,  
 Bot they fitt them fayre, thes frekk byernez,  
 Fewters in freely one feraunte stedes,  
 Foynes ful felly with flyschande speris,  
 Freten of orfrayes feste appon scheldez.

-----
- 1.2232. Fghttez with Florennt that flour es of swerdez,

-----
- 1.2238-40. Sir Bedwere was borne thurghe, and his brest thyrllede,  
 With a burlyche braunde, brode at pe hiltes;  
 The ryall raunke stele to his herte rynnys.

-----
- 1.2424-9. Thane they bendyde in burghe bowes of vyse,  
 Bekyrs at pe bolde kyng with boustouse lates,  
 Allblawsters at Arthure egerly schottes  
 For to hurte hym or his horse, with pathard wapen.  
 The kyng schonte for no schotte ne no schelde askys,  
 Bot schewes hym scharpely in his schene wedys;

-----
- L.2565-73. An alet enamelde he oches in sondire,  
 Bristes pe rerebrace with the bronde ryche,  
 Kerues of at the coutere with the clene egge,  
 Anentis the avawmbrace, vayllede with siluer:  
 Thorowe a dowble vesture of veluett ryche,  
 With pe venymous swerde a vayne has he towchede!  
 That voydes so violently pat alle his witte changede;  
 The vesere, the aventaille, his vesturis ryche,  
 With the valyant blode was verrede alle ouer.

-----
- 1.2807-8. Brenyes browdden they briste, brittenede scheldes,  
 Bettis and beres down the best, pat pem byddes;

-----
- L.2891-3. Thorowe a jerownde schelde he jogges hym thorowe,  
 And a fyn gesserawnte of gentill mayles,  
 Joynter and gemows, he jogges in sondyre.

-----
- L.2983-4. And thane he raykes to pe rowte and ruysches one  
(helmys;  
 Riche hawberkes he rent, and rasede schyldez;

-----
- L.3757-61. Bot sir Gawayne for grefe myghte noghte agayn stonde,  
 Vmbygrippys a spere and to a gome rynnys,  
 pat bare of gowles fulle gaye, with gowtes of syluere:  
 He gyrdes hym in at pe gorge with his grym launce,  
 pat pe grownden glayfe graythes in sondyre;

-----
- L.3943-6. And sir Gawayne the gode in his gaye armes,  
 Vmbegrippede the girse, and one grouffe fallene,  
 His baners brayden down, betyn of gowles,  
 His brande and his brade schelde al bloody beronen;

-----
- L.4209-17. Than sir Marrike in malyncoly metys hym sone,  
 With a mellyd mace myghtyly hym strykes;  
 The boroure of his bacenett he bristes in sondire,  
 pat pe schire rede blode ouer his brene rynnys:  
 The beryn blenkes for bale, and all his ble chaunges,  
 Bot zitt he byddys as a bore, and brymly he strykes:  
 He braydes owte a brande bryghte als euer ony syluer,  
 That was sir Arthure awene, and Vthere his fadirs,

-----

1.4236-8. The felonne with pe fyne swerde freschely he strykes,  
 The felettes of the ferrere syde he flassches in  
 (sondyre,  
 Thorowe jopown and jesserawnte of gentill mailes.  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines, forming much the largest group in the poem, follow naturally upon those in the previous section concerned with preparation of arms for use in battle. They deal with actual employment of weapons in the duels and general combats which bulk so largely in the work. Any account of battle must naturally include frequent references to the weapons involved, but in addition to this necessary function the passages fulfil other specific offices in the poet's design. They assist him in glorifying the hero-knight by illustrating the prowess and skill of individual warriors in handling their arms. This is especially so in the case of Arthur whose deeds in combat are narrated at considerable length. But, most important of all, they serve to express something of the atmosphere of the battle itself, the violence of conflict which would appear from the extent of the whole element to have a personal attraction for the poet who may have anticipated a similar interest in his readers.</p>	<p>Most of these passages are narrative in form, relating the part played by weapons in the endless fighting. This is particularly the case where Arthur or some prominent knight is engaged in single combat and attention is concentrated upon the use of weapons (including, notably, some famous swords which are named individually) rather than upon the nature and quality of the arms. There is, therefore, little description of physical form, and wherever the lines deal with something beyond commonplaces of the action it is with the effect of weapons in use. The violence of their destructive power is repeatedly stressed by accounts of spears piercing armour, swords splitting helmets, and arrows sticking fast in shields. The whole effect of the passages rests, however, not upon the details of arms and armour which they contain but on the skilful use of alliteration based upon the weapon names and suggestive of the sounds always associated with battle. The alliteration is established on a certain letter,</p>

-often s, c, f or b, which best reproduce the rush and crash of the fight- and maintained for at least two lines, often for four or five, without interruption. It is this more than any particular attention to arms merely as such which gives these lines the required spirit and makes the battle passages some of the most effective in the poem.

Much of the dress element contained in MORTE ARTHURE performs a practical function of one sort or another unconnected with basic themes of the poem as a great chronicle-romance. The extent of the section devoted to passages of a miscellaneous nature indicates this; features of dress are introduced merely to meet the requirements of the plot, most typically in the matter of disguises. The contents of other sections also aid the development of the narrative by assisting in the expression of important details. Good use is made of heraldic devices as a means of identifying major characters in a manner acceptable to the contemporary reader. Similarly, the description of Fortune's striking costume is designed to concentrate attention upon the figure when about to initiate a significant phase in the action. Elsewhere certain articles of dress are used as symbols to facilitate the expression of incidents in the story, and what lies behind them. In this way the crown, sceptre, orb and sword of Arthur's vision symbolise the power and authority promised to him by Fortune and conferred in the course of the poem, while the use of his two swords against each other in Modred's revolt is emblematic of the civil strife in which his kingdom is involved.

This detail of the swords is dealt with by the poet in a manner which makes it more significant than its practical function would suggest. The weapons, which

are individually named, are spoken of as objects of the greatest importance, not purely for their material worth but as the finest examples of something highly valued by all men:— arms and military equipment. This attitude pervades all the passages on armour in the poem and these contain the majority of the dress element. It finds its fullest expression in the lines which describe Arthur arming himself and forms a natural concomitant to his presentation as a military hero of supreme courage and prowess. This is the keynote of the romance and a reflection of contemporary interests and feelings mingled in the chronicle matter without any question of historical fitness arising, at least in the poet's mind. It underlies the references to the weapons and armour of Arthur's companions and the warriors who oppose them; as knights they are shown in equipment worthy of their rank and ability. The poet, rounding out the background of his work, finds it natural to describe them in this dress, to observe their preparation of arms when battle is imminent and their handling of weapons during the combat. Battle is the normal occupation of the characters with whom he deals and all its details, especially the part which arms and armour have to play, are elaborated at length, not only for the purposes of the poem but also, apparently, to satisfy the poet's desire to use this medium for the description of conflict.

It is only in this connection that he adapts his alliterative verse to give particular effect to his treatment of dress, reproducing the clang of battle in the forceful repeated rhythms. He relies on this for most of the effect he requires, limiting his description of arms to a minimum of physical detail. This is true of his handling of the dress element as a whole; he uses it in the fabric of his work without giving it much attention for its own sake. Where external features are essential to his purpose, as in the description of Fortune's dress and Arthur's armour, they are most carefully selected from those which best suit the occasion. But, on the whole, it is the application and proportioning of the element rather than its treatment which seems significant here.

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THE DESTRUCTION OF TROY

- A: 1.180-81. The tethe shall turne tite vnto knightes  
Armyt at all peses, able to were  
-----
- 1.354-5. To know of pere comyng and the cause wete,  
pat were so rially arait & a rowte gay.  
-----
- 1.786-93. Than he raught hym a ring with a riche stone,  
pat no poison enpaire might, pe power is soche:  
And if it borne were in batell on his bare flesshe,  
He shulde slyde forth slegly & vnslayn worthe.  
Achates it calde is with clene men of wit,  
And in Cicill forsothe sene was it first:  
Eneas it name & in note hade,  
Whan he to cartage come vnknownen with sight.  
-----
- 1.1365-73. Hurlet out of houses, and no hede toke  
Of golde ne of garmenttes, ne of goode stonys;  
Fongit no florence, ne no fyn pesys,  
Gemys ne gewellis, ne no ioly vessell,  
But all left in hor loges & lurkit away.  
The Grekes were full gredy, grippit hom belyue,  
Prayen and pyken mony priuey chambur,  
Fongit pere florence and oper fyn gold,  
Geton girduls full gay, mony good stonys;  
-----
- 1.1742-4. We haue riches full rife, red gold fyn;  
Clothes full comly, and other clene Juellis;  
Armur and all thing agill perfore.  
-----
- 1.6411-14. When the kyng was kyld, cast to pe grene,  
His shene armys to shew shone in the filde,  
Ector to pe erth egurly light,  
The gay armur to get of the gods hew,  
-----
- 1.7043-4. Garmentes full gay all of grete furris,  
Bright beidis & Brasse broght pai with-all,  
-----
- 1.8700. Rent of pere riche clothes, ryuyn pere chekes,  
-----
- 1.11951-2. He russhit vp full radly, raght to his clothes,  
Soche as happit hym to hent, hade he no wale:  
-----
- 1.12660-62. And Palamydon, pe prise kyng, put hym perto;  
Cast of his clothis cantly & wele,  
And his nose in hast, hight hym down.  
-----
- 1.13524-7. Pan Pirrus full prestly put of his clothes;  
Toke a Roket full rent, & Ragget aboue,  
Cast ouer his corse, couert hym perwith;  
Gird hym full graidly with a grym swerd:  
-----

- 1.13576-7. Pirrus full prestly pen last to his shippe,  
Araiet hym full riolly all in ryche clothis,  
-----
- 1.13712-3. In aparell of prise, on a proud wise,  
He dight him to delphon with dukis & other.  
-----
- 1.13823-4. pan hit semyt to be souerain, pat pe sure lady  
Had a glaive, a full grim, grippit in honde;  
-----

Purpose of the Passages.	General Treatment.
<p>These miscellaneous passages contain only incidental references to the dress element of little importance. Most are purely factual, arising in the course of the narrative wherever some weapon or article of dress is necessarily involved in the action but without any bearing on the major themes of the poem. In a few instances armour and clothing are included amongst the spoils of war in which the poet displays a certain interest, but no particular significance is attached to the element merely as such. The extent of the section is due to the great bulk of the work as a whole.</p>	<p>The passages are, on the whole, very brief, and even the more extensive, 11.786-93 and 11.1365-73, are little concerned with the physical features of the articles to which they refer. In many the dress element does not occupy more than a single phrase in the narration of events and there is nowhere any attempt at individual description or elaboration of detail.</p>

- B: 1.431-6. This Medea the maiden, pat I mynt first,  
pat gat was in garmentes & of good chere,  
And als wemen haue wille in pere wilde youthe,  
To fret hom with fyn perle, & paire face paint,  
With pelure and pall & mony proude rynges,  
Euyn set to be sight and to seme faire;  
-----
- 1.505-6. And sho obeit his bone, & of boure come,  
In clothes as be-come for a kynges daughter,  
-----
- 1.3402-5. Parys full pristly with preciouise araye,  
Worshippit pat worthy in wedys full riche,  
As qwemet for a qwene & qwaintly atyret,  
pat Priam hade purueit & to pe place sent.  
-----

1.8068-9. This Breisaid, the burde, by byddyng of pe kyng,  
In apparell full prowde purpost to wend;  
-----

1.8092-3. A gloue of pat gay gate he belyue,  
Drogh hit full dernly the damsell fro:  
-----

Purpose of the Passages.	General Treatment.
<p>The contents of this section are of interest merely as the sole references to female costume in the whole poem. The lines suggest a general intent on the part of the poet to associate the few women who enter the story with splendour of dress as a natural concomitant to their beauty and rank. The element is, however, extremely limited in its function and of no special significance beyond the immediate context of each passage.</p>	<p>These few passages are too brief to permit much comment on the poet's treatment of the dress content. This is, in any case, confined to brief general statements, -<u>awaintly atyret</u>, and <u>In apparell full prowde</u>- of no real value, and even in the one passage, ll. 431-6, where there is some attempt at description the details are so generalised as to give no clear picture of costume even in outline.</p>

C: 1.5925-8. All shone his shilde & his shene armur,  
Glissenond of gold with a glayre hoge:  
Thre lions the lord bare all of light goulis,  
pat were shapen on his shild, shalkes to beholde.  
-----

1.6143-46. This the bold knight bare for his armys;  
All his shelde was to shew shynyng of gold,  
With pre lions lyuely launchound perin,  
Ouer-gilt full gay, gomys to behold:  
-----

1.6289-94. Hys armys were auenond, abill to fyght;  
Hys feld was of fyn gold, freche to behold,  
With pre Lyons launchond, all of lyght goulis.  
pus he glod on hys gate, and hys gomys all,  
With hys baners o brode, and pe burght past,  
Penons & penselles, proud men of armys;  
-----

Purpose of the Passages.	General Treatment.
<p>These passages, like those in the previous section, require comment as exceptions to the general nature of the poem's dress content rather than on account of any</p>	

element of particular interest amongst the details they contain. The poet makes use of a heraldic bearing as a means of identifying one of the warriors in his story, but the device is apparently a matter of convenience only and has no significance beyond the immediate context.

The three passages are virtually identical in content and repetitious in expression. The poet's concept of armour is usually not historically accurate, and the Mediaeval device is described in the correct heraldic terms.

- D: 1.852-6. Entris with armur & all his other gere,  
Fore to þe fer syde, nocht aferd was:  
Gird vp to þe grounde, gripes his weppon,  
Armur & all thing atlet before,  
þat Medea þe maiden myldly hym betaght,  
-----
- 1.1081. The Grekys in hor geyre graithid hom to banke,  
-----
- 1.1086-7. þai hailit vp horses & hernes of maile,  
Armur and all thinge eyn as hom liked:  
-----
- 1.1090. Armyñ hom at all peces after anon.  
-----
- 1.1163-4. With all the here þat þei hade highet belyue,  
Armye at all peces abull to fight;  
-----
- 1.1179-80. Mony stithe man in stoure on stedis enarmyt,  
All redy for the rode arayet for the werre.  
-----
- 1.2571-2. Assemgyle you soudiours, sure men & nobill,  
Shapyn in shene ger, with shippis to wynde,  
-----
- 1.3197. þai armyt hom at all peces abill to werre;  
-----
- 1.4676-7. The kepars of the castell caghten þere armys,  
Wentten out wightly the water to kepe;  
-----
- 1.4682-3. The folke were so fele, þat felle to the londe,  
Armyt at all peces, angarly mony,  
-----
- 1.5499-501. Iche shalke hade a shild shapyn of tre,  
Wele leddrit o lofte, lemond of gold,  
Fight full of prise stonys vmbe the pure sydes.  
-----
- 1.5631-2. Iche wegh in his wede, as hym well likes,  
All boune vnto batell on his best wise.  
-----
- 1.5657-8. The forcastels full of fuerse men of armys,  
With shot & with shildis shalkes to noy  
-----

- 1.5673-5. How the fflete of pere fos fell to pe bonke,  
And armyt hom at all peces abill to fight;  
Lepon vpon light horses, lappid in stele;  
-----
- 1.5691-2. pai armyt hom at all peces all the ost well,  
Wonyt to pere weppons wyghtly by-dene,  
-----
- 1.7208-9. Agamynon pe grekys gedrit in pe fild,  
Armyt at all peses abill to fyght,  
-----
- 1.7728-30. No hawberke he hade, ne harnes of mayle,  
But bare into batell with a bowe stronge,  
With gret arowes & grym in a gay qwyuer.  
-----
- 1.8476-7. To his seruondes he saide in a sad haste,  
To bryng hym his bright geire, bownet to feld,  
-----
- 1.8540-1. He wold put of ne plate of his prise armur,  
But abode in the burgh in his bright wedis.  
-----
- 1.10942-5. Two spurres full spedely spent on his helis,  
pat were gaily ouer-gilt, pe grete with hor hondes;  
pai betoke hym the tent of his tried fader,  
And all the harnes hoole of pat hed kyng.  
-----
- 1.10954-6. Pirrus vnto prese put hym anon,  
In the honorable armys of his avne fader.  
Polidamas he preset with a prise swerd,  
-----
- 1.13565. pan Pirrus ful prestly puld out his swerd,  
-----
- 1.13736. pe folk, for pe fray, fel to paire armur,  
-----

Purpose of the Passages.	General Treatment.
<p>These lines are distinguished from those in the section which follows rather by the nature of their content than by any variety of function in the poet's scheme. They describe various preparations for the warfare which bulks so largely in the poem, arming of warriors, gathering of troops, and selection of weapons. Arms and armour are, however, regarded as incidentals in the narrative, necessary details in such a context, but of</p>	

no significance on their own account. They are not involved to a greater extent than events of the story require, and their considerable bulk is merely a reflection of the poem's inordinate length.

These passages are completely commonplace so far as the treatment accorded to the dress element is concerned. They do not extend beyond a line or two in most instances and are chiefly occupied with forwarding the narrative. The details of arms and armour are frequently limited to a single phrase of the most general nature; armyt at all peces in his bright wedis, arayet for the werre. These tags, which are intended to suggest all the necessary preparations for war, are frequently repeated word for word.

- E: 1.888-9. So pe fuerse by-flamede all with fyre note,  
pai brent vp his brode shilde & his bigge speire;  
-----
- 1.1193-8. With stithe strokes and store, strong men of armys,  
Shildes through shote shalkes to dethe;  
Speires vnto sprottes sprongen ouer hedes,  
So fuerse was the frusshe when pai first met.  
All dynnet pe dyn the dales Aboute,  
When helmes and hard stele hurlet to-gedur;  
-----
- 1.1232-41. Girden to-gedur with pere grete speires.  
The king share through his shild with pe sharpe ende,  
And the rod all-to roofe right to his honde;  
The Duke had dyed of pe dynt doutles anon,  
But the souerayn hym-seluon was surly enarmyt,  
And the kyng with the caupe caste to pe ground,  
With a warchand wounde thurgh his wedis all.  
He feynyt not for pe fall ne pe felle huette,  
But stert vp stithly, straght out a swerde  
And flange at the freike with a ffyn wille.  
-----
- 1.1246-9. Pe king fayne of pe falle and pe freke segh,  
And bare to pe bolde with a bigge sworde,  
The bourder of his basnet brestes in sonder,  
And videt the viser with a vile dynt,  
-----
- 1.1268-71. Carue euynt at Castor with a kene sworde,  
pe shilde away share vnto the shyre necke,  
And all pe haspes of his helme pat pe hede 3emyt;  
With a swinge of his sworde swappit hym in pefase,  
-----
- 1.5252-64. Till he come to pe kyng, be course as hym list,

And flang at hym fuersly with a fyne swerde;  
 The haspes of his helme heturly brast;  
 Braid of his basnet to pe bare hede;  
 Woundid hym wickedly, warpit hym to ground.  
 He was wode of his wit, wild as a lione,  
 Wold haue brittonet the bold with a bare swerd.  
 Hof vp his hond heturly to strike,  
 With a fouchon felle to ferke of his hede,  
 And Thelephus, pe tothir, titly persayuit  
 That Teutra with torfer, shuld tynt haue his liff.  
 He stert vnder the strike with a store shild,  
 And keppit by course the caupe of his sword;

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- 1.5783-5. Speiris into sprottes spronge ouer hede;  
 Arowes vp in the aire ysshit full picke;  
 Swordis, with swapping, swaruyt on helmes;
- 
- 1.5818-28. And Philmene the fuerse, with a fell dynt,  
 Vttrid Clixes vne in the place,  
 pat hit shot prough the shilde & pe shire maile,  
 To pe bare of pe body, pat the blade folowet;  
 And he gird to pe ground with a grym hurt,  
 Hade no strenght for to stond, 3et he stert vp,  
 And frusshit at Philmene with a fyn launse.  
 With all the might & the mayn, pat the mon hade,  
 He hit him so hetturly on hegh on the shild,  
 pat he breke purgh the burd to the bare throte;  
 Hurlet purghe the hawbergh, hurt hym full sore;
- 
- 1.5936-40. He swappit at hym swithe withe a swerd felle;  
 Hit on his hede a full hard dynt;  
 Clefe purghe the crist & the clene maile;  
 Slit hym down slegly thurghe the slote euyt,  
 Bode at the belt stid, and the buerne deghit.
- 
- 1.6401-3. He shot prough the shild & the shene maile,  
 To pe ynmast of his armur, angardly fast;  
 Hit negit to pe nakid, but no noy did.
- 
- 1.6406-8. His speire into sprottes sprongyn was before,  
 But he braid out a brond with a bill felle,  
 Carve euyt at the kyng & pe crest hit,
- 
- 1.6674-5. Corve euyt at the kyng with a kene sword,  
 Hurlit purghe the helme & the hed bothe,
- 
- 1.6721-2. Brokon was the blade of his big sword,  
 His helme of hurlit, & his hed bare.
- 
- 1.6921-2. He swap at hym swyth with a sword fell.  
 Hit brake thurgh pe basnet to pe bare hed,
- 
- 1.7029-30. And the duke with a dynt derit hym agayn,  
 pat the viser & the ventaille voidet hym fro:
- 
- 1.7255. He nit on his helme with a heuy sword,
- 
- 1.7275-6. Swynget out a sword, swappit at pat other;  
 Sundret the sercle of his sure helme.
-

- 1.7407-8. Than Achilles with a choise sword choppit to Ector,  
Alto hurlet the helme of pe high prinse;  
-----
- 1.7464-6. Menelay hym met with a mayn speire,  
And woundit hym wickedly, warpit hym down;  
But his armour was of good & angardly picke,  
-----
- 1.7532-4. But Eneas come ouerthwert, as aunter befelle,  
And Keppit the caupe on his clene shild,  
For the buerne was bare of body vnarmyt,  
-----
- 1.8256-63. Achilles aurthwart this aunterd to se,  
Grippet to a grete speire with a grym wille;  
Fight on the prinse, persit his wede;  
Mart of his mailles, meuit hym nocht;  
And nauther hurt he the hathell, ne hade hym to grund.  
Pen Ector in angur, angardly fast,  
With the bit of his brond, on the bold light;  
Hurlit purgh the helme & the hard maile.  
-----
- 1.9430-5. He droffe vnto Deffibus with a dynt felle,  
Shott purgh the sheld & pe shene mayle,  
Bare hym purgh the brest with a bright end,  
pat pe rod alto Rofe right to his hond:  
A trunchen of the tre & the triet hed  
Abode in his body, & in his brest stake.  
-----
- 1.9539-40. He was brochit purgh the body with a big speire,  
Pat a trunchyn of pe tre tut out behynd,  
-----
- 1.9666-9. Speires vnto sprottes sprongyn ouer heddes;  
Sheldis thurgh shot with the sharpe end;  
Swyngyn out swerdes, swappyn on helmys,  
Belton purgh basnettes with the brem egge.  
-----
- 1.10141-2. With the caup of a kene swerd kerue on his helme.  
The freike with a fauchon fendit felly agayne.  
-----
- 1.10390-1. Pen he swange out a sword swicly with pat,  
Hurlit thurgh pe helme, hade hym to ground:  
-----
- 1.10541-5. Swordis out swiftly pai swappit belyue,  
And vmset hym full sore vpon sere halfes.  
Achilles braid out a brand with a brem wille,  
And fast vmbe his foldit his mantill.  
And bare was the buerne, out of bright wedis,  
-----
- 1.10702-3. With the birr of his bowe, & a big arow,  
pat put was in poison, he paiRET his armur,  
-----
- 1.10719-20. Than he bere to pe buerne with a bigge sworde,  
Hurlyt purgh pe helme & the hard chekys,  
-----
- 1.11020-3. With paire glaiues full grym, on the grene laund,  
pat Pirrus with pyne was put to pe erthe,  
And his speire vnto sprottes sprongen on peqwene.  
He launchit vp lyuely, lacchit a swerd,  
-----
- 1.11094-7. The roddis all to-Roose right to paire hond,

And in her saddles full sound setyn pai still.  
But a trunchon of a tre with a triet hede,  
Abode in the body of the bold Pirrus.

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L.11101-2. pai frusshet hir so felly with hor fyne swerdes,  
pat pe haspis of hir helme hurlit in sonder.

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L.11107-13. She was bare of hir breast to pe bright mayll,  
Hade no helme on hir hede fro harmys to weire;  
Yet sadly ho sete, sewit hym agayne,  
Thought the freike with a fouchon first for to strike.  
But Pirrus hym paynet with all hys pure strenght,  
And flang at hir felly with a fyne swerd;  
Share of pe sheld at a shyre corner;

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L.13590. Pirrus swappit out his sword, swange at pe kyng,

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Purpose of the Passages.	General Treatment.
<p>This extensive collection of passages contains the only lines in which dress is associated with an element of major importance in the poem. But the dress content is not itself of any particular significance. The lines are concerned with warfare, with the narration of events in the action, particularly the engagement of individual warriors, and description of the fighting in general. Arms and armour are naturally involved in this context; the weapons employed on both sides are detailed, and some attention is given to the manner in which they are used. But to the poet they are evidently of incidental importance only. He pays no attention to weapons or armour for their own sake, and makes almost no attempt to use them in conveying the general</p>	

effect of battle. In some passages the description of spears shattering on armour and swords cleaving helmets suggests something of the violence of conflict, but there is nothing to show that this is the result of a deliberate attempt on the poet's part to make the dress element more than an incidental feature in his narratives of warfare.

The treatment of the dress content here makes its function as conceived by the poet perfectly clear. The passages involving it are numerous and some are fairly lengthy, but they are primarily concerned with the advancement of the narrative and arms receive the minimum of attention. Their reaction in use, breaking under stress or withstanding the force of blows, is often noted, and where any of their physical features are mentioned they are usually those which reflect their quality as fighting weapons:- a kene sword, the hard maile, a bill felle, etc. These and similar phrases, though they are of the most general nature, constitute the only description of arms and armour furnished by the poet. They are frequently repeated, and, indeed, these passages are highly repetitive throughout, the same details of the use of weapons recurring time and again in virtually the same words. The dress element is, as a result, quite without character or interest.

Despite its bulk the dress content of THE DESTRUCTION OF TROY contributes almost nothing to the poem as a whole. It is, for the most part, an incidental element which the poet evidently considers of little importance, and only

in a few instances, as, for example, where a character is identified by his heraldic bearing, has it even a functional office to perform. But though it has no essential bearing on any of the poem's themes the dress content is necessarily conditioned by the subject of the work. The nature of the story makes warfare and conflict constantly recurring features, and almost the whole of the element consists of references to arms and armour and to clothes and jewellery included amongst the spoils of war. Both the preparation of weapons and armour and their use in the fighting receive considerable attention. But it is the conflict itself and not the equipment involved in it which is the real subject of the poet's interest. Description of the general combat and of individual engagements between the heroes occupies a large proportion of the lines yet arms and armour are mentioned only where they are incidental to the progress of the battle under review. There is no attempt to associate them with the glory of warfare or to use them deliberately in expressing the violence of conflict.

The extent of the element is, therefore, due to the great bulk of the poem as a whole rather than to its development for any special purpose. The individual passages are normally very brief and concerned with continuation of the narrative not with description of dress. Where any descriptive detail at all is supplied it is usually of the most commonplace nature, consisting of a few adjectives of general application only which do nothing to give the element an interest of its own. Much of the dress content consists in repetition, the same features being duplicated in many passages and in almost identical wording. Everything suggests a purely formal treatment designed to suit the exigencies of the action only with no conception of a more fundamental function.

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THE WARS OF ALEXANDER

- A: 1.120-2. þan wendis he wigtly furth & his wede changis,  
 Clede him all as a clerke & his croune shauys,  
 And with a bytarnd blade he his bered voydis.  
 -----
- 1.140-2. And euyñ so þurþe Ethyope & þar him eft clethis,  
 All his liche in lyn claþe for ledis suld trowe  
 And all þe puple persayue a prophete he were.  
 -----
- 1.231-3. For if he come as a clerke with a croune schauyn,  
 And diþt as a Doctour in drabland wedis,  
 3it all þe erth of Egipt had he bene aire ouire.  
 -----
- 1.424-7. And sethen asselis it him selfe semely & faire  
 With a rede golde ryng on þis aray grayuyn;  
 A Lyons heuyd was on-loft louely coruyn;  
 þe bounde of a briþt son & a brande kene.  
 -----
- 1.1009-11. And we for-trauailid & terid þat now oure topp haris,  
 Al to heuy to be hildid in any here wedis,  
 Or any angwische of armes any mare suffire.  
 -----
- 1.1623-8. Bot it was gode þat I grete þe gouernoure of all,  
 Of quam in þe abite & þe armes he was all clethid.  
 For in þe marche of Messedone me mynes on a tyme,  
 þat slike a segg in my slepe me sodanly aperid,  
 Euyñ in slike a similitude & þis same wedis,  
 For all þe werd as þis wee wendis now atired.  
 -----
- L2283-4. And þan comandis him þe kyng a coroune on hede,  
 As for þe prise of þe play putfull of stanes;  
 -----
- L2299-300. Duse him in with his dukis to Dyanaas temple,  
 And fand a pure prophetas aparaild in vailes.  
 -----
- L2395-7. þan amed þai to ser Alexander onane for to send  
 A croune all of clere gold clustrid with gemmes,  
 Of fyfty ponde with þe payse as þe prose tellis,  
 -----
- L2763-8. I comande you on þe clere faithe þat 3emy croune a3e,  
 þat belyue to Alysaundire þat is myñ awen cite,  
 þat ilkane of 3ow send þe your-selfe of sere slayñ bestis,  
 Of fresch and of fine wroþt fellis a thousand,  
 Sum grayne to be nepire gloues graythid to my kniþtis,  
 Sum pured pelloure depurid to put in oure wedis,  
 -----
- L3896-9. Quen kniþtis of oure conquirours kest ap þam lances,  
 Was nane so wele-stelid poynt at þam perse miþte.  
 Bot gomes with paire greues in twa in þe ledis spumed,  
 And all at left ware o lyue in-to þe loþe entirs.  
 -----

- 1.4099-100. Wald þar na brande in him bite ne no bigge launce,  
Bot alto-maukid hire with maces & mellis of iren.  
-----
- 1.4539-41. And for he preud ay þe prise in prowis of armes,  
He has a hatt on his hede hi3tild o floures,  
Of palme & of peruyk & othire proud blossoms.  
-----
- 1.4958-62. 'Sirs, 3e pat will has to wend 3our wapens deuoidis,  
Nymes of 3our nethirgloue & nakens 3oure leggis,  
Pesan, pancere, & platis all to 3oure preue clathis,  
Iopon & iesserand & radly me folows!'  
þe kyng at his comaundment with his kni3tish spoillis,  
Puttis of to þe selfe serke senture & othire,  
-----
- 1.5325-8. 'I swete', quod þe swete kyng 'pat I na swerd haue,  
For I na wapen haue, I-wis, my writh with to venge!'  
'Now, bold baratour on bent, if þou a brand hade,  
Quat prowis mi3t þi person a-preue in þis stounde?'  
-----

Purpose of the Passages.	General Statement.
<p>These are miscellaneous passages in which dress serves no uniform function in connection with the various themes of the poem. Most of the lines have, however, some limited purpose in their immediate context and usually associated with the development of the story. For example, the first three passages describe various disguises adopted by a leading character and which are material to incidents of the plot. Many of the others have a similar functional value, while some are merely notes of slight dress details which fill in the background of the story, lend interest to the appearance of a minor figure or give added reality to the narration of events, without forming part of any general scheme on the part of the poet to use the element in this way.</p>	<p>There can be no question here of the treatment of dress with deliberate intent to make it a vital element in the work. The passages are brief and the details they contain are not elaborated beyond what is sufficient for the practical function they fulfil in each case. Narration takes up the majority of the lines and where features of costume merely contribute to the background picture they are no more than mentioned in a phrase or two.</p>

B: 1.1497-8. Lett pan pe pupill ilka poll apareld be clene,  
And al manere of men in mylk-quyte clathis.

-----

1.1529-52. Now passis furth pis prelate with prestis off pe temple,  
Reueschid him ri ally & pat in riche wedis,  
With erst & abite vndire all as I am in-fourmede,  
Fulle of bridis & of bestis of bise & of purple;  
And pat was garnest full gay with golden skirtis,  
Sore starand stanes strekilland all ouire,  
Saudid full of safirs & opire sere gemmes,  
And poudrid with perry was perroure & othire.  
And sithen he castis on a cape of kastand hewes,  
With riche rabies of gold railed by pe hemmes,  
A vestoure to vise on of violet floures,  
Wro3t full of wodwose & oper wild bestis;  
And pan him hi3tild his hede & had on a mitre,  
Was forgit all of fyne gold & fret full of perrills.  
Sti3t staffull of stanes pat stra3t out bemes,  
As it ware shemerand shaftis of pe shire son.  
Doctours & diuinours & othire dere maistris,  
Iustis of iewry & iogis of pe lawe,  
Ware tired all in tonacles of tarrayn webbis;  
Pai were bret-full of bees all pe body ouire,  
And oper clientis & clerkis as to pe kirke fallis,  
Ware all samen of a soyte in surples of raynes,  
pat slike a si3t, I supose, was neuer sene eftire,  
So parailed a procession a person a-gaynes.

-----

1.1559-62. Be ilka barne in pe burgh as bla3t ere paire wedis  
As any snyppand snawe pat in pe snape li3tis.  
par passis pe procession a piple be-forne,  
Of childire all in chalk quyte chosen out a hundreth,

-----

1.1579-92. Sees slike a multitude of men in milke-quyte clathis,  
And ilk seg in a soyte at selly him thinkis.  
pat fyndis he in pis opire flote fanons and stolis,  
Practisirs & prematis & prestis of pe lawe,  
Of dialiticus & decre doctours of aythir,  
Bathe chambirlayn & chaplayne in chalk-quyte wedis.  
And as he waytis in a wra pan was he ware sone  
Of pe maister of pat meneyhe in myddis pe puple,  
pat was pe bald bischop a-bofe alle pe lewis,  
Was grapid in a garment of gold & of purplee.  
And pan he heues vp his e3e be-haldis on his myter,  
Be-fore he sa3e of fyne gold forgid a plate,  
Par-in grauen pe grettest of all gods names,  
pis title, Tetragramaton, for so pe text tellis.

-----

Purpose of the Passages.	General Treatment.
<p>These passages occur during an episode of some importance in the poem where Alexander is received as a conqueror. The significance of the occasion is marked by this description of the dress in which the conquered people receive him as a sign of their submission and humility.</p>	

In addition to this necessary function the incident provides the poet with an opportunity to add interest to his work by elaborating descriptive detail for its own sake and to indulge a personal taste for writing of this nature.

The only dress detail in these lines which has an essential connection with the story is the white clothing which indicates the humility of the defeated, and this is merely mentioned in brief without indication of any feature other than its colour. The costume of the Jewish clerics provides fuller scope for the poet's descriptive ability and is treated at length. It is mainly conceived on the model of contemporary church vestments whose elaborate ornamentation of embroidery and precious stones is described in detail. The effect is one of great richness, and the nature of the lines as a whole suggest that this was the poet's chief aim in composing them even though such splendour is out of keeping with the main function of the dress element.

- C: 1.4035-6. Sen at we Ioy nouthire gemmes ne Iuwels in cofirs,  
Pelour, pirre, ne perle, ne na proude wedis,  
-----
- 1.4082-5. And on pe ferre halfe of pe bourne was wemen onhors,  
Pat frely faire were of face bot foule ware clethid,  
Sum beris all of brent gold brandis in paire handis,  
Sum bataill-axes & with bowes all of bri3t siluir,  
For brase is nane with pa bonds ne no bige Iren;  
-----
- 1.4118. And had na hattir pam to hele bot hidis of bestis.  
-----
- 1.4288. Ne comes na clathis on oure corps for na cald wyndis.  
-----
- 1.4301. Ne schroude to scheld with oure schap bot pe schire banes,  
-----
- 1.4337-40. Oure paramours vs to plese ne pride pam bewenes,  
Nouthire ffurrers, filettes, ne frangs, ne frettis of perle.  
Is pam na surcote of silke ne serkis of raynes,  
Ne kirtils of camlyn bot as pam kynd leues.  
-----

1.4598-600. 3e say 3our women has na wedis pe werd with to plesse,  
 Garlands ne no gay gere to glyffe in 3our e3en,  
 Silke of Sipris,ne say,ne saffrond kellis;  
 -----

1.4670-7. 3e bide no besynes of bedis bot to pe body clethe,  
 Els 3e may cast 3ou to be coynt 3e count forna ferrir.  
 With soft serkis of silke 3oure sidiã vm-loke,  
 Doubeletis of damaske & sum of dere tars,  
 With ilks fingire on 3oure fist fillid full of fryngis,  
 Schard al of schire gold as it a schryne were.  
 Quat profetis 3ow pis paraille & all pis proud iettis?  
 For nouthire saues it pe saule ne 3oure-selfefedis  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines, which closely parallel similar passages in <u>Alexander</u> and <u>Dindimus</u>, involve dress in a moral connection. The nudity of the <u>Gymnosophists</u>, emblematic of their simple and natural existence is contrasted with the pride and vanity displayed in the dress of Alexander and his followers as representatives of the civilized world. The element provides the major term of reference in a lengthy reflection upon human vanity in general and the fallings of contemporary society in particular which constitutes an important digression in the scheme of the poem.</p>	<p>The nudity of the uncivilized <u>Gymnosophists</u>, which is merely introduced to serve as a contrast, requires no illustration and is indicated in the briefest of general statements only. The extravagances of civilized dress, which are identified with the excesses of fashion in the age of the poem's composition, make a more suitable subject for detailed treatment. All those features of contemporary costume which best display a love of richness and splendour, - <u>serkis of silke</u>, <u>kirtils of camlyn</u>, and <u>Doubeletis of damaske</u>, with fine rings and ornaments of fur and precious stones, - are listed as being in excess of what is necessary for life and therefore to be condemned.</p>

D: 1.1711-15. He dressis to him in dedeyne & in dispite sendis:  
 First a ball says the booh pe barne with ti play,  
 A herne-pan es of a berne of brend gold yeuen,  
 For hottre & hething a Hatt made of twyggis;  
 Sayd pat was benere him to bere pan a bri3t helm.  
 -----

1.1770-2. Se quat I send to pe, son, pi-self with to laike,  
 A hatt & a hand-ball & a herne-panne;  
 Slike presandis to play with as pertines to babbis.  
 -----

1.1894-1903. But as touchand pe trufils pat 3e to me sent,  
 pe herne-pan, pe hand-ball, pe hatt made of twiggis,  
 Pare has pou prophesid apert & playnely vs schewid,  
 And faire affirmed vs before pat sall fall eftir.  
 For by pe ball, sir, I breue all pe brode werd,  
 pe erthe pat to myne enpire enterely bees 3olden.  
 And be pe hat, pat is holewe be-for pe heued bowed,  
 I constru pat ilka kyng sall clyne to my-selfe.  
 Pan hope I by pe hernepan pat pe hede couirs,  
 Ouir-comers to be callid & ouire-comen neuire.

-----

Purpose of the Passages.	General Treatment.
<p>Here the element is directly involved in the plot of the poem. The gifts mentioned in these passages (two of them being articles of dress) are sent by Darius as an indication that he considers Alexander as no more than a child. They are introduced merely as a means of expressing the enmity between the two which forms an important item in the story.</p>	<p>The poet is not concerned with the articles themselves but rather with their implication as an insult to Alexander. The lines are taken up with the application of this feature to the theme of the work and with the dual interpretation given to the gifts; physical details are of little significance and are not treated at all.</p>

- E: 1.978. A clene crowne on his hede clustrid with gemmes,  
 -----
- 1.3329-35. Sire Darius awen dyademe pai did on his hede,  
 A coron, ane pe costicus pat suire kyng weryd,  
 On pe propurest of proiecte pat euire prince bere.  
 pe massy werke was pe menest made of pe noble,  
 pe pride par-of for to proue it pyned any cristen;  
 It gaue so glorius a gleme of gold and of stanes,  
 pat as pe loge for pe list lemed as of heuen.  
 -----
- 1.3392-3. pus sett oure syre in his sete with septoure in hand,  
 In pelour and in pall & proud men him by.  
 -----
- 1.3447. Dobbed in his diademe & dist as be-fore;  
 -----
- 1.3505. And I your kyng as 3e knaw with crowne & with septour.  
 -----
- 1.5180-1. Do on pi hede a dyademe pe derrest at I haue,  
 A crown all of clene gold & a kyngis mantill,  
 -----
- 1.5195-6. pan trines furth ser Telomew & tyris him belyue;  
 In emperouris aparell his person he clethis.  
 -----
- 1.5209-10. It semes pe, for pi sapience, to sit in a trone,  
 And to be cled as a kyng with crowne & with septir!  
 -----

1.5247-9. In-to a chambre scho chese & changid hire wedis;  
A robe all of rede gold & pan a riche mantill,  
A croune & a corecheffe clustert with gemmes,  
-----

1.5383-5. With pat scho kende him a croun clustrid with gemmes,  
With Amatists & Adamands, & an athill mantill,  
Sterind & stizt full of stanes sithin stelis to him cussis,  
-----

Purpose of the Passages.	General Treatment.
<p>In these lines the poet makes use of some dress features as a means of indicating the high rank of certain characters in his story. Rich clothing is naturally associated with social distinction and in this connection it serves as a useful device whose significance is readily apparent. It is most frequently used to remind the reader of the imperial power and authority yielded by Alexander and others by showing them with crown and sceptre the emblems of their regal office.</p>	<p>Treatment of the dress element here is restricted in most instances to a brief general statement since the implication of <u>A robe all of rede gold or emperouris aparell</u> is no less obvious than that of such symbols as crown and sceptre, and description of individual features would add little to its value. In the case of ll. 3329-35, where a crown is described in detail, the poet seeks to add to the effect by stressing the richness of its gold-work and jewels in keeping with the exalted rank of the wearer. Elsewhere such features are taken for granted.</p>

F: 1.779-80. Has a helme on his hede & honge on his swyre  
A schene schondirhand schild & a schaft hentis.  
-----

1.996-9. 'And quilk of all myne athill men pat any arnes wantis,  
Lat pas in-to my palais & plates him delyuire,  
And he at of his awen has harnas him swythe,  
And made him boune ilka berne to bataill to ride.'  
-----

1.1213. He girdis in with a ging armed in plates,  
-----

1.1247. Slike as was buskest on blonkes in brenys & platis,  
-----

1.1378. Closid all in clere stele & in clene plates,  
-----

1.2454-8. Schalkis scott in-to shipis all in shire mailles;  
Archars with ariws with attrid barbis,

Gais þam in-to galays & grathis þam be-forne.  
Bowes bernes in-to bargis with basinettis on heued,  
Sparrethis spetous to spend & speris in handis,  
-----

L.2635-6. He cled him all in clene stele a conyschaunceoure,  
þat made was and merkid on þe messedone armes,  
-----

L.2979-82. Sum araies þaim in ringis & sum in row brenys,  
Some in stalwart stuffe & some in stele plates  
With hard hattes on þair heddez hyen to þair blomkez,  
Þrekis eftir þe prince prestly enarmed.  
-----

L.3027-9. And bald bernes on bent banars vnfaldis,  
Put pennons on pollis payntið of siluir.  
Alexander as belyue is armed vp clene,  
-----

L.3615. He standis vp in his stereps in starand maylis.  
-----

L.3880. A hand & abrixt schild bremely he hentis,  
-----

Purpose of the Passages.	General Statement.
Weapons and armour are here involved in the poet's description of preparations for the conflict which plays such a large part in the work. The element has, however, little significance in the general scheme, and is introduced for practical purposes only as something essentially associated with war.	There can scarcely be said to be any conscious treatment of dress in these lines. The poet supplies such details of arms as the development of the plot requires, but the passages are quite brief and do not extend to the description of individual weapons.

G. L.736-90. Spurnes out spakly with speris in hand,  
Þrekis in-to blasons bordren schildis,  
Beris in-to brixt stele bitand lances,  
Sone in scheuerand schidis schaftis ere brosten  
Al to-springis in sprotis speris of syris.  
-----

L.1399-404. Sum with lances on-loft & with lange swerdis,  
With ax & with ablaster & alkenis wapen.  
Alexander ai elike augrily feþtis,  
Now a schaft, now a schild, now a scheue hentis,  
Now a sparth, now a spere, & sped so his miþtis,  
-----

L.2209-16. þan Alexander be-liue all a-boute þe cite,  
Makis foure thousand with flanes & bowis,  
Biddis þam to bend vp brathly with arowis  
To wonde þe wees with-in þat on þe wallis houys.  
And twa thousand be tale he titely comaundis,  
Of wele buskid berns in brenys & platis,  
All þe sidis of þe cite þat sechus had biggid,  
And Amphion, an athill kempe onane to distruy.  
-----

- 1.2223-30. Oure pepill with payns pressis to without,  
 Halis vp hemp cordis hurled out arowis;  
 Othire athils of armes Albastis bendis,  
 Quiryrs out quarrels quappid thur3e mayles.  
 Sum with gunnes of 3e grekis girdis vp stanes,  
 To tene 3e Tebis folke pat on 3e touris fe3tis;  
 Sum braide ouir 3e barrers in blasand wede,  
 And faire fest on a fire all 3e foure 3atis;  
 -----
- 1.2621-4. Kni3tis on cursours kest Pan in fewtire,  
 Taches in-to targetis tamed paire brenys.  
 Pare was stomling of stedis sticking of erles,  
 Sharp schudering of schote schering of mailles,  
 -----
- 1.2639-40. A bri3t brynnand brand he braidis out of shethe,  
 And pur3e-out 3e helm in-to 3e hede he hurt him a  
 ----- (littill.)
- 1.4001-2. As bald barratour & breme his brand vp he liftis,  
 With bathe his handis in-to 3e brayne, his baseneth deuyis,  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines are the complement of those in the previous section in that they describe the use of weapons in the various military engagements of Alexander's career. Their function is a necessary one but the details provided have no particular significance of their own and the scope of the element is due to the prominence of warfare throughout the poem.</p>	<p>Though these passages are of greater extent than the previous lines they contain little dress detail of much interest. The greater part of their bulk is taken up with narration of events and weapons and armour are not described but merely mentioned where required. It is evident, however, that the poet's concept is not historical and that the arms to which he refers are those of his own age.</p>

The heterogeneous nature of the dress detail contained in THE WARS OF ALEXANDER reflects something of the poem as a whole. In addition to the main narrative the story contains a number of minor themes or digressions, some of a moral tendency, which vary the work. Dress is associated with the most important of these digressions; comment upon the worldliness of contemporary life in contrast with the natural and simple behaviour of uncivilized peoples. Costume serves as the chief example in point and the over-elaborate

dress of the age with its rich ornamentation of jewels and gold is unfavourably compared with the nudity of the Gymnosophists. Other incidental subjects involving details of the element in one way or another are responsible for the lengthy section of miscellaneous passages where the dress content serves only a limited function in its immediate context. Elsewhere it is more directly connected with basic themes of the work. Of these warfare is undoubtedly the most prominent, but the references to arms and armour to which it gives rise are of a bare and commonplace nature, included of necessity in descriptions of preparations for battle and narration of events in the conflict. There is no attempt to use the element creatively in heightening the effect of battle passages or conveying some impression of the violence of the fighting. The total dress content is almost equally utilitarian in function. In the instance of the gifts sent by Darius as an insult to Alexander it plays an important part in the plot of the poem, but the two articles of dress included have no interest for the poet beyond the implication they carry. Costume is equally functional, though with no direct bearing on the plot, in those passages where it is used to indicate the rank and importance of various characters, notably Alexander himself. In a similar manner it suggests the submission of conquered peoples, their humility being reflected in the dress they wear to receive the conqueror. In this instance alone is there anything to suggest a personal interest on the part of the poet, his treatment of the element extending, for no apparent reason, beyond what is necessary for its purpose and exceeding its purely functional employment elsewhere throughout the poem.

These passages are the most sustained in the whole work, containing a variety of detail and showing the poet's delight in richness of dress which he elsewhere condemns in the guise of a moralist. There is ample opportunity for similar elaboration in other passages but the bulk of the element is devoid of illustrative detail and restricted to what is essential for its function in each case.

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ALISAUNDER

- A: 1.542-6.   pe beurn for a barbour blive let send,  
 His berd-heire and his hedde hett hee too schave;  
 Hee cast of his knightweede and clopes hym neew,  
 With white sendal in syght, seemely too knowe;  
 Of gold swith gret-won graithes hee ðanne;  
 -----

Purpose of the Passage.	General Treatment.
<p>This passage describes the disguise adopted by King Nectanabus in order to escape from his enemies the Persians. The necessity for disguise arises naturally in the plot of the poem, but the details given by the poet are an expression of the plan which underlies its adoption by the King. The shaving of hair and beard reflects the necessity for preventing the recognition of the royal person by well-known physical features; the removal of armour illustrates the King's decision not to attempt an armed resistance with his forces against those of Persia; and the donning of rich civilian clothes expresses his purpose of seeking his fortune as a private adventurer.</p>	<p>The description given here is slight, but very much to the point. Only a few details are mentioned, but they are significant. The change in hair and beard, the most outstanding physical features capable of alteration to any degree, is well devised. And this is particularly so in view of the fact that at the period of the poem's composition (i.e., early Fourteenth Century) the beard was a mark of the highest ranks and especially of royalty. Again, the mention of two points, - expensive material, and elaborate gold ornamentation - outlines the dress of a private individual of wealth and importance. Here, as throughout the passage, there is no clear description of form, merely a reference to significant details which are intended to suggest the costume as a whole.</p>

- B: 1.266-71. pat citie wer sure men sett for too keepe,  
 With mich riall araie redy too fight,  
 With atling of aireblast and archers ryfe;  
 Well-fepered flon floungen aboute,  
 Grim arowes and graie with grounden hedes  
 Wer enforced to flie her fone for to greeve.  
 -----
- 1.276-7. And Philip pe ferse king foule was maimed,  
 A schaft with a scharp hed shet oute his yie,  
 -----
- 1.291-2. pei lete flie to pe flocke ferefull sonndes,  
 Gairus grounden aryght gonne they dryue,  
 -----

Purpose of the Passages.	General Treatment.
<p>War plays a considerable part in this poem, and to a certain extent these references to arms and armour arise naturally from the subject matter. The poet, however, makes use of them for a definite purpose. They are designed to convey a general impression of the fighting without detailed descriptions of combat, to express the characteristic sounds, the rush, the confusion, and the danger of the battle.</p>	<p>The poet obtains his effect here, as in the previous passage, by limiting the field of his description. He refers to arms generally but concentrates almost entirely on the arrows, and by repeated references suggests clouds of them flying back and forward in the battle. The rush of their flight is stressed, and the sound is suggested by alliteration on the letter 'f'- a device which he repeats three times. The other feature on which he dwells is the sharp, biting point of the well-ground arrow-head. And, here again, he produces his effect by repetition.</p>

1) MS: gamus.

Editors reject the MS. reading as a scribal error. Skeat substitutes gainus, a form of ganyie, listed by the N.E.D. as of obscure origin and meaning 'an arrow or similar missile'. Skeat's emendation is, however, expressly rejected by the N.E.D. which proposes the substitution of gairus, a form derived from the O.E. gar, 'a spear or javelin'. Magoun accepts this and points out that ganyie is a late Scottish form and is therefore not likely to have been known to a West Midland writer of the Fourteenth Century. This reading seems the more acceptable of the two.  
 -----

The description as a whole is limited, but the result is most effective.

- C. 1.229-30. To Molosor with maine his menne gan he bryng.  
Y-armed at all pointes pei aunted hem ðider;  
-----
- 1.415-6. pei armed þe Attenienes and aunter hem þider,  
Strained in stel-ger on steedes of might,  
-----
- 1.797-8. Whan hue was redie araide and riall on sight,  
Hue sendes soone for þe segge and saide þese  
----- (wordes,

Purpose of the Passages.	General Treatment.
<p>These are merely passing references to states of dress without significance in the scheme of the poem. The third passage contains the only reference to female dress in the poem.</p>	<p>The clothing mentioned in these passages is always in keeping with the situation, but it is merely mentioned and not described.</p>

The major passages concerned with dress in ALISAUNDER play a definite part in the scheme of the poem. The remainder are very brief and merely incidental in character. The element is used throughout for realistic purposes. In one case it is involved as a detail in the plot of the poem, where it not only illustrates a course of action on which a large part of the story depends, but in itself plays a part in the initiation of that course. In a second case it is used to suggest both the action and the atmosphere of an important element in the poem.

The treatment of dress in these passages is realistic in effect. The details which are described are normal and naturalistic. But the manner of description is partial and selective. Significant details are chosen and stressed, but there is no general treatment of objects and no description of form. In its reiteration of important qualities it is a description mainly by suggestion.

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ALEXANDER AND DINDIMUS

- A: 1.6. Of bodi wente pei bar wip oute any wede  
-----
- 1.402-5. We don dele no clop of diuerse heuys,  
Ne in no worschipful wede cure wivus atiren,  
Wherfore a lud mihte like to loven hem pe bettere,  
Or pei fairere pan afore to folk miht seme;  
-----
- 1.882-3. Also 3e sain in 3oure sonde pat sople 3oure wivus  
Ne gon in no gay tyr as gise is of opure,  
-----

Purpose of the Passages.	General Treatment.
These lines refer to the nudity practised by the Gymnosophists, and the claim made by their King, Dindimus, for the purity of life in which it results. Dress, or rather the absence of dress, is used here as an element in the argument of the poem, but has no importance in itself.	The references to dress in these passages are extremely brief and generalised in nature. Apart from the association of dyed cloth with rich clothing there is no mention of detail and no attempt at description.

- B: 1.1013-6. In clene clopus 3e gon and claimen to be riche;  
Al 3oure minde is on mirpe and most upon goodus.  
3oure fingrus of fin gold 3e fullen wip ryngus,  
As is wommenus wone for wordliche glose.  
-----

Purpose of the Passage.	General Treatment.
This passage corresponds to those in the previous section, but with reference to the Western civilization represented by Alexander. Dress is used as an example in point by Dindimus in his general charge of pride and vanity against the Western races. The lines are intended to suggest an over-indulgence in	

matters of dress and a resultant effeminacy, in contrast with the virtuous practises of the Gymnosophists in this connection.

The charge of over-indulgence in dress is generalised in this brief passage. Apart from the reference to golden finger-rings no details are given, and the poet restricts himself to a general implication of materialism in which luxury in dress is an element.

C: 1.520-23. *pe lem of pe sonneliht pou lettest to schine,  
So brem bringest pou pi men alle in bryht armus;  
And pe guldene ger pat pi gomus usen  
Wip pe blasinge ble blenden pe sonne.*  
-----

Purpose of the Passage.	General Treatment.
<p>The content of this passage is linked with that of the preceding sections. It forms part of the attack made by Dindimus on the folly of war as practised by Alexander and his forces in contrast with the peaceful habits of the Gymnosophists. Here he refers to the splendour of armour as an element in the false glory of the military ideal.</p>	<p>Here again the poet does not enter into details of description. He contents himself with a general suggestion of the unnatural nature of military pomp which outshines the sunlight with the glory of its accoutrements.</p>

The theme of ALEXANDER AND DINDIMUS is the life, habits and customs of the Gymnosophists of India as contrasted with those of the Western World, here represented by Alexander and his followers. The frugality, self-restraint, innocence and pacific nature of the one is contrasted with the luxury, indulgence, pride and warlike habits of the other. Dress and armour are referred to in the course of the argument. Pride in dress amongst Alexander's subjects, and particularly amongst the women, is unfav-

ourably compared with the nudity and chastity of the race governed by Dindimus. Similarly the military splendour of the conqueror, to which armour is a concomitant, is contrasted with the peaceful habits of the Gymnosophists.

The treatment of dress and armour in these passages suggests that the poet regards them purely as an illustrative element in his argument. The references are all very brief and contain almost no descriptive detail. They are concerned rather with the application of the illustrations to the general theme of the poem.

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SCOTISH FEILDE

A. 1.24-6. On this side Bosworth in a bancke the bred forth  
 (their standards  
 With a dragon full dearfe that adread was thereafter,  
 Rayled full of red roses and riches enowe.  
 -----

1.230-4. Euery bearne had on his brest brodered full fayre  
 A foote of the fayrest fowle that euer flew on winge,  
 With three crownes full cleare all of pure gold.  
 It was a seemly sight to see them together,  
 Fourtene thousand eagle foote <sup>1</sup>feteled in a-ray.  
 -----

1.362-3. These frekes will neuer flee for feare that might happen,  
 But they will <sup>2</sup>sticke with their standards in their  
 ----- (steale-weeds;

Purpose of the Passages.	General Treatment.
<p>These references to heraldic standards and badges are introduced by the poet as a means of identifying the various forces taking part in the battles with which the poem is concerned. In ll. 230-4 there is possibly an additional reason in his wish to distinguish the Stanleys as he shows a particular interest in the family elsewhere in the poem.</p>	<p>The poet outlines the armorial bearings in these brief passages by detailing their most prominent features:- in the royal coat the red rose of Lancaster combined with the dragon of Cadwallader borne by the Tudors in token of their Welsh ancestry, and, for the Stanleys a portion of the family badge of an eagle. To the contemporary reader, familiar with heraldic achievements, these details would be sufficient to identify the bearers.</p>

1) MS: fettered.

As the form in the Percy Folio MS. gives no satisfactory sense Oakden adopts the reading of the Lyme MS: -feteled. The Percy Folio fettered would appear to be a mistake for this word.  
 -----

2) MS: strike.

Oakden substitutes the reading of the Lyme MS. for the rather meaningless form of the Percy Folio which is apparently a corruption.  
 -----

- B: 1.128-9. Then summons he his seeges in sundry places,  
That they byde shold at Blackator in ther best weeds,  
-----
- 1.178-9. Then euery bearne full boldlye bowneth him to his  
(weapons,  
Full radlye in array royally them dressed.  
-----
- 1.271-2. A captaine full keene with Sir Cutberds banner;  
My Lord Clifford with him came all in cleare armour;  
-----

Purpose of the Passages.	General Treatment.
In these lines arms and armour are mentioned in connection with preparations for battle, but the references to them are merely incidental and have no special significance.	These passages are too brief to display much individuality of treatment, and in them arms are mentioned in a purely formal manner.

- C: 1.28-31. Richard that rich lord in his bright armour;  
He kidde himselfe no coward, for he was a king noble;  
He fought full freshlie his foemen amonge  
Till all his bright armour was bloudye beronen.  
-----
- 1.180-81. Our English men full merrilye attilde them to shoote,  
& shotten the cruell Scots with their keene arrowes.  
-----
- 1.324-9. Archers vttered out their arrowes and egerlie they  
(shotten;  
They proched vs with speares & put many over  
That they blood out brast at there broken harnish.  
Theire was swinging out of swords & swapping of  
(headds;  
We blanked them with bills through all their bright  
(armor  
That all the dale dunned of their derfe strokes.  
-----
- 1.370-9. Then was there dealing of dints that all the dales  
(rangen;  
Many helmes with heads were hewd all to peeces.  
-----

Purpose of the Passages.	General Treatment.
The description of battle necessarily involves the references to arms and armour contained in these passages. It is possible, however, that the weapon names are purposely inserted by the poet in order to convey some	

impression of the conflict, both as natural agents in the fighting, and by their suggestion of the sounds of warfare. The alliteration in some of these lines is to a certain extent suggestive of the crash of weapons upon armour, but it is doubtful if this is anything more than the natural effect of the medium. The poet's treatment of the element of dress is too bare to make it likely that the effect was consciously designed.

SCOTISH FEILDE is entirely concerned with warfare; either with preparations for battle, or with the action of the engagement. Some details of arms and armour are, therefore, naturally and necessarily involved. They are, however, very slight, and, apart from the description of heraldic banners as a means of identifying the various forces, there is nothing of much importance in the passages.

The treatment of the element is generally commonplace. Only a brief outline of the heraldic achievements is given, and the other details are merely mentioned in a bare and formal manner. In the poem as a whole there is nothing to indicate that the poet is striving to create a definite effect in connection with his subject.

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II: ROMANCESi) Joseph of Arimathie.

- A: Dress as an indication of rank and office.  
 B: Heraldic emblem as an indication of moral rectitude.  
 C: The use of weapons in battle.
- 

ii) Chevelere Assigne.

- A: Dress involved in incidents of the plot.  
 B: Dress involved in an expression of compassion.  
 C: Arms involved in the expression of innocence and simplicity.  
 D: Arms involved in the expression of moral rectitude.  
 E: The use of weapons in battle.  
 F: Incidental references.
- 

iii) The Destruction of Jerusalem.

- A: Dress involved in incidents of the plot.  
 B: The use of weapons in battle.  
 C: Dress and armour as objects of worth.  
 D: Arms associated with the hero for his glorification.  
 E: Incidental and functional references.
- 

iv) William of Palerne.

- A: Dress involved in incidents of the plot.  
 B: Dress as an indication of wealth and rank.  
 C: Incidental references to dress.  
 D: Incidental references to weapons and armour.  
 E: The use of weapons in battle.  
 F: Functional references to heraldry.  
 G: Apologies for the omission of dress detail.
- 

v) Sir Gawain and the Green Knight.

- A: Dress as an indication of supernatural qualities in the wearer.  
 B: Weapons associated with the above.  
 C: Arms associated with the hero for his glorification.  
 D: Dress associated with social graces in the hero.  
 E: Dress employed as a means of characterisation.  
 F: Dress involved in incidents of the plot.  
 G: Miscellaneous and incidental references.
- 

vi) The Awntyrs of Arthure.

- A: Miscellaneous and incidental references.  
 B: Dress as an indication of rank and of worldliness.  
 C: Dress employed as a means of characterisation.  
 D: Dress as a means of concentrating attention upon individuals.  
 E: The use of weapons in battle.
- 

vii) Golagrus and Gawain.

- A: Dress as an indication of rank and office.  
 B: Arms involved in preparations for battle.  
 C: Arms associated with knights for their glorification.  
 D: The use of weapons in battle.
-

vii) The Tail of Rauf Coilbear.

A: Arms associated with a knight for his glorification.

B: Dress as an indication of wealth and rank.

C: The use of weapons in battle.

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ix) The Buke of the Howlat.

A: Dress as an indication of office.

B: Heraldry as an element of interest to the poet and his readers.

C: Heraldic emblems as a means of glorifying individuals.

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JOSEPH OF ARIMATHIE

- A: 1.293-4. And oþer two after him wip crois and wip Mitre,  
And oþure bouwynde after wip vestimens sone.  
-----
- 1.299-301. Ihesu made for to greipe Iosaphe in pat geyn  
(weede,  
And sacrede him to Bisschop wip boto his hondes,  
And tolde him of his vestimens what þei signefyen;  
-----
- 1.311. Wip-drawe þe of þi vestimens and do hem vp to  
-----  
(holde;

Purpose of the Passages.	General Treatment.
<p>These details concerning the consecration of Josaphe, son of Joseph of Arimathie, add an element of reality to what is otherwise a supernatural experience. If the event, and its bearing upon the religious theme of the poem, are to be properly understood it is essential that the nature of the consecration should be made quite clear, and this is done by mention of the cross and mitre naturally associated with the office of Bishop.</p>	<p>This use of dress in identifying an office is common practice in such circumstances as these. Similarly, the choice of the most obvious and striking details to represent the whole costume of the Bishop, and the disregard of historical accuracy in this respect, is normal Mediaeval procedure. The passages are too slight to suggest that the poet had any interest in the element beyond its necessary function in this case, and it is significant that he does not develop the symbolism of the garments mentioned in 1.301 even though this might be expected to have a definite bearing on the religious theme of the poem.</p>

- B: 1.445-9. Iosephe takes his scheld and schapes a-middes  
A crois of red cloþ and kennes him aftur,  
Whon his peril weore most to cristhe scholde preyen,  
For þer scholde no mon verreilli pat vigore bi-holden,  
pat he nis saaf pat dai and his sore passed.  
-----

1.559-64. þenne he vnkeured his scheld & on þe cros bi-holdes;  
 He seiþ a child strauþt þer-on stremynge on blode,  
 And he bi-souþte him of grace as he was godes foorme.  
 þenne he seiþ a whit kniht comynge him a-þeines,  
 Boþe Armure and hors al as þe lilye,  
 A red cros on his scheld seemed him feire;

-----

1.680-81. þen Ioseph asked þe kynges scheld and bad þat mon  
 (knele,  
 þe arm helede a-þeyn hol to þe stompe.

-----

Purpose of the Passages.	General Treatment.
<p>The red cross upon a shield which is described here is an important item in the machinery of the plot, but its functional office in the poem is of less interest to the poet and his readers than its symbolical significance. Given by Bishop Josaphe to the pagan Evelak, it is a symbol of the divine protection offered to him should he become a Christian. This assistance takes a double form: the healing of wounds in battle, and physical intervention by an angel in the form of the White Knight. And on these Evelak's success in war and his ultimate conviction and conversion depend. Their contribution to the moral of the story is obvious.</p>	<p>None of the details concerning the cross on Evelak's shield are of the poet's own invention, and the use he makes of the symbol is strictly in accord with his sources. His treatment is confined to a bare description of the bearing and a simple statement of the supernatural occurrences connected with it: he makes no attempt to elaborate his account or to provide any explanation. For the contemporary reader neither would be necessary; the entire significance of the red cross, its profound Christian connotations, and connection with the Crusades, the Christian war against paganism, the source of the miracles which spring from it, the appearance of the White Knight (who, to confirm the association, bears the same sign), and the symbolical purity of his armour, would all suggest themselves to give the story its full effect.</p>

- C: 1.475-7. He sei3 vnder a wode-egge siker bi hem-seluen  
Freschliche I-diht fyue hondred men of armes.  
On vn-castes his helm and to þe kyng rydes,  
-----
- 1.498-504. Whon Seraphe sei3 þat men þei mi3te I-seo sone  
His polhache go and proude doun palleded.  
In þe pikkeste pres he preuede his wepne,  
Breek braynes a-brod brusede burnes,  
Beer bale in his hond bed hit a-boute.  
He hedde an hache vpon hei3 wiþ a gret halue,  
Huld hit harde wiþ teis in his two hondes;  
-----
- 1.508-17. Meeten ni3tful men mallen þorw scheldes,  
Harde hauberkes to-borsten and þe brest þurleded.  
Schon schene vpon schaft schalkene blode.  
þo þat houen vpon hors heowen on helmes.  
þo þat hulden hem on fote hakken þorw scholdres.  
Mony swou3ninge lay þorw schindringe of scharpe,  
And starf aftur þe dep in a schort while.  
þer weoren hedes vn-huled helmes vphaunset;  
Harde scheldes to-clouen on quarters fellen,  
Slen hors and mon holliche at enes.  
-----
- 1.532-3. He hente vp his hachet and hattes him euene,  
Al to-hurles þe helm and þe hed vnder.  
-----
- 1.576-81. þe white kniht wiþ his swerd swyngede to hem sone;  
Whon þe sixe weoren dede þe sueþe a knyf cauhte,  
And wolde ha striken Seraphe at a stude derne,  
Vpon an hole of his helm and he was so for-fou3ten  
þat he hedde no space spedly him-seluen  
Forto do him no dispit þe sporn was his owne.  
-----
- 1.587-8. þenne seis Seraphe 'scheu3 me myn hache,  
And I schal note hit to-day my strengþe is so newed'.  
-----

Purpose of the Passages.	General Treatment.
<p>A considerable portion of the poem is concerned with a battle in describing which some details of arms and armour are necessarily mentioned. But the nature of the passages suggests something more than accidental reference; the poet seems to make deliberate use of weapon terms in attempting to create the effect of the battle and to convey it to his readers. It is only the outcome of the conflict which is important in the general</p>	

scheme of the poem, but the number and scope of these passages implies something beyond this; a personal interest on the part of the poet in the element of warfare and in the various weapons in so far as they can be of use to him in his treatment of the subject.

In a few of these passages the references to weapons and armour are so slight that they might be accepted as merely incidental, but the spirit of ll. 498-504 and ll. 508-517 is undeniable. Here there is deliberate concentration upon details of arms for the sake of the atmosphere which they contribute to the battle scenes. And they are employed in a particular manner with this effect in view. The poet does not describe in a naturalistic way - the armour might be of any style or period - but uses the terms alone and for their own sake. In each line there is careful arrangement of the alliteration, based upon the weapon-names, to suggest the cutting effect of sword blows and the smashing of helmets: the result is impressively realistic. At least two of the passages are so far beyond the commonplace as to suggest not only this deliberate artistry but the expression of a personal interest by the poet.

The religious theme of JOSEPH OF ARIMATHIE would suggest that the features of dress most closely connected with it, i.e. the Bishop's canonicals and the red-cross shield should be the major field of any interest

which the element in the poem contains. Yet in spite of the fact that so much both in the plot and in the spiritual doctrine of the work turns upon these articles, and there is opportunity for the creation of an atmosphere of mystery and veneration in connection with them, they are, apparently, of minor interest only in the poet's estimation. The details which he provides concerning them are sufficient for the function which each fulfils, but there is nothing superfluous, nothing designed purely to interest or attract the reader's attention. The element of arms and armour, on the other hand, though it performs no essential function in the basic plot of the poem is treated at much greater length and in more intimate detail. It is true the general context here would strongly suggest that the poet's real interest lay in the scenes of battle, which are by far the finest thing in the poem, full of spirit and a certain poetic power, and that the element of arms is merely coincidental. It is, however, very clear that it was intended to play a large part in aiding the effect of these scenes, both in descriptive detail and as part of the essential atmosphere. As a result of their importance it is much the most significant portion of the element in the poem.

This is apparent not only in the relative extent of the various details but from the manner in which they are treated. The emblems of the Bishop's office are dismissed with the minimum of attention; a bare mention of the articles themselves without descriptive elaboration. Evelak's armorial charge, though more important, is treated in the same way. When this is contrasted with the enthusiasm and spirit, the studied combination of detail, and the manipulation of alliteration for effect in those passages of battle description in which arms and armour are involved, it is quite evident where the poet's interest lay so far as the element of dress is concerned.

-----

CHEVELERE ASSIGNE

- A: 1.41-4. Whenne God wolde pey were borne penne brow3te she  
 (to honde  
 Sex semelye sonnes and a dow3ter, pe seueneth,  
 All safe and all sounde and a seluer cheyne  
 Eche on of hem hadde abowte his swete swyre;  
 -----
- 1.125-6. 'And more merueyle penne pat dame, a seluere cheyne  
 Eche on of hem hath abowte here swyre.'  
 -----
- 1.137-8. 'Wende pou a3eyne, Malkedras, and gete me pe cheynes,  
 And with pe dynte of py swerde do hem to deth;  
 -----
- 1.146-53. And he out with his swerde and smote of pe cheynes,  
 They stoden all styлле for stere pey ne durste.  
 And whenne pe cheynes fell hem fro pey flowenn vp  
 (swannes  
 To pe ryuere bysyde with a rewfull steuene;  
 And he taketh vp pe cheynes and to pe cowrte  
 (turneth,  
 And come byfore pe Qwene and here hem bytaketh;  
 Thenne she toke hem in honde and heelde ham full  
 (style.  
 She sente aftur a goldesmy3te to forge here a cowpe,  
 -----
- 1.198-9. And 3onder in a ryuer swymmen pey swannes.  
 Sythen Malkedras pe forsworn pefe byrafte hem her  
 (cheynes,  
 -----
- 1.350-51. And 3onder in a ryuere swymmen pey swannes  
 Sythen pe forsworne thefe Malkadras byrafte hem  
 (her cheynes.'  
 -----
- 1.355-58. Toke pey pe cheynes and to pe watur turnen  
 And shoken vp pe cheynes per sterten vp pe swannes;  
 Eche on chese to his and turnen to her kynde,  
 But on was always a swanne for losse of his cheyne.  
 -----

Purpose of the Passages.	General Treatment.
<p>The silver chains referred to in these lines play an important part in the story of the poem. Throughout they are used as a means of identifying the seven children with whose adventures the plot deals. They are also connected with the marvel of the septuplets' birth, and with the</p>	

metamorphosis which changes the children into swans. They have magic qualities by which they themselves are preserved. Their purpose is, however, purely functional, and no deeper significance is attached to them, as the manner in which they are mentioned here shows quite clearly. Magical properties are not directly attributed to them, and no explanation of their existence or mode of operation is offered. They are merely part of the machinery of the plot into whose workings the poet does not wish to enquire.

The treatment of the physical aspect of these chains clearly reveals the poet's attitude to them. He concentrates solely upon their functional operation in the poem and ignores their outward appearance completely. They are mentioned only where the plot makes it essential and are then dismissed as briefly as possible. All the references are made in the barest manner, and there is no attempt at description. Selure - the single descriptive term applied to the chains occurs in some of the passages only.

- B. 1. 101-2. *Thenne he leyde hem adowne lappede in þe mantell,  
 And lappede hem and hylyde hem and hadde moche  
 ----- (rewthe*
1. 105. *But sone þe mantell was vndo with mengynge of her  
 ----- (legges.*
1. 132-3. *Dame, on a ryueres banke lapped in my mantell  
 I lafte hem lyyngre there leue þou for sothe.  
 -----*

Purpose of the Passages.	General Treatment.
<p>The circumstance of the cloak mentioned in these passages is intended as an additional expression of the compassion which prevents Marcus from carrying out Matabryne's order to drown the children. It adds a touch of human detail to the bare outlines of the story, but it is doubtful if the poet consciously designed it for this purpose.</p>	<p>The incident is only very briefly treated and without any descriptive detail whatsoever.</p>

- C: 1.294- 'And what heuy kyrteill is pis with holes so thykke;  
 301. And pis holowe on my hede I may no3t here?'  
 'An helme men kallen pat on and an hawberke pat other'  
 'But what broode on is pis on my breste? Hit bereth  
 (adown my nekke.'  
 'A bry3te shelde and a sheene to shylde þe fro strokes.'  
 'And what longe on is pis that I shall vp lyfte?'  
 'Take þat launce vp in þyn honde and loke þou hym hytte,  
 And whenne þat shafte is schyuered take scharpelye  
 ----- (another.'

- 1.304-7. And þenne plukke out by swerde and pele on hym  
 (faste,  
 Allwey eggelynges down on all þat þou fyndes.  
 His ryche helm nor his swerde rekke þou of neyþur;  
 Lete þe sharpe of þy swerde schreden hym small.'  
 -----

Purpose of the Passages.	General Treatment.
<p>These two passages have an important purpose to fulfil in the poem. They are designed to illustrate the innocent ignorance of the child Enyas in matters of arms and to stress the consequent risk in his combat with Malkedras. This serves to emphasise the miracle of his victory with all its accompanying moral significance. The lines show that not only is Enyas untrained in arms, but he is completely unfamiliar with weapons and armour. He has never even seen them until just before the fight, and he receives his only instruction in their use from the hermit at that time. He is therefore no match for a full-grown man well trained in arms. The fight between Enyas and Malkedras is designed as a 'David and Goliath' affair, and in order to point the moral significance of his victory Enyas must be pictured as small,</p>	

as innocent, and physically out-weighed and unprotected as David.

The poet's treatment of his subject in this section is admirable. The fact of Enyas' extreme youth and complete unfamiliarity with arms is very clearly and strikingly illustrated. The child's ignorance is frankly displayed by the naivete of the questions he asks about his accoutrements. They give descriptions of the chain-mail hauberk, and the conical or 'pot' helmet, the shield and spear of the period which could be easily recognised by the contemporary reader. But at the same time the generalised terms in which Enyas refers to them - holowe, broode on, longe on - make it quite clear that he has never seen such objects before, and has no idea of their use. This provides one of the most interesting and original passages in the poem. The naivete of Enyas is perhaps rather overdone, but there is no doubt that for the poet's purpose it is extremely effective.

D. 1.280-2. And out of an hy3e towre armour pey halenne,  
And a whyte shelde with a crosse vpon þe posse  
(honged,  
And hit was wryten þer vpon þat to Enyas hit sholde;  
-----

1.326-32. Thenne thei styrte vp on hy with staloworth shankes,  
Pulledde out her swerdes and smoten togedur.  
'Kepe þy swerde fro my croyse' quod Cheuelyre  
(Assygne.

'I charge not by croyse', quod Malkedras 'pe valwe  
 (of a cherye;  
 For I shall choppe it full small ere penne pis  
 (werke ende.'  
 An edder spronge out of his shelde and in his body  
 (spynneth;  
 A fyre fruscheth out of his croys and frapte out  
 ----- (his yen.

Purpose of the Passages.	General Treatment.
<p>These passages are similarly connected with the moral theme of the poem:- the triumph of weak Right over powerful Wrong. In the story of David and Goliath the divine assistance and protection of Right is understood, but it is not expressed by any physical intervention. In the case of Enyas and Malkedras the poet (considering perhaps, the preference of his audience for concrete representations of abstract forces) chooses to give a physical manifestation of the powers assisting his hero. These passages are concerned with the nature of the manifestation.</p>	<p>The sancity of the hero's mission in fighting Malkedras, the champion of the evil Queen-mother, is symbolised by the cross on his shield. There may be an allusion here to the red cross on a white ground emblazoned on the shields of the Crusaders, which to the contemporary reader would have powerful associations in connection with the moral theme of the poem. It is, at any rate, the Christian symbol of Truth and Right, of which Enyas as the inscription suggests, is the chosen champion on this occasion. It is the insult of Malkedras to the cross and to all that it represents here which causes the supernatural manifestation in the form of an adder and magic fire and enables the child to kill him. The poet shows no particular interest in the physical nature of the event, and the weapons involved are very briefly described. He is concerned only with their purpose not with their appearance.</p>

E: 1.262-3. She turneth her penne to Malkedras and byddyth hym  
 (take armes,  
 And badde hyme bathe his spere in þe boyes herte;  
 -----

1.314-9. Thenne þey maden raunges and ronnen togedere  
 That þe speres in here hondes shyuereden to peces,  
 And for rennenge a3eyn men raw3ten hem other  
 Of balowe tymbere and bygge þat wolde not breste;  
 And eyther of hem so smertlye smote other  
 That all fleye in þe felde þat on hem was fastened,  
 -----

1.337-8. He trusseth his harneys fro þe nekke and þe hede  
 (wynneth;  
 Sythen he toke hit by the lokkes and in þe helm  
 ----- leyde.

Purpose of the Passages.	General Treatment.
<p>These passages are the complement of those in the preceding group. It is their purpose to describe the more realistic side of the battle between Enyas and Malkedras, the confidence of the latter and the victory of the former. They show that in addition to the supernatural intervention on his behalf Enyas is given the strength and ability to fight and overcome an enemy vastly superior in physical force. The nature of the combat here is much closer to that between David and Goliath, and in the last of the three passages there is a close parallel of circumstances.</p>	<p>The rigour of the physical trial undergone by Enyas is well expressed here, particularly in the second passage. The splintering of lances and their renewal for a further onslaught suggests a violent and prolonged struggle. The poet uses this method of conveying the violence of the battle in a natural way, in order to express the reality of the personal effort made by Enyas in contrast to the assistance given by the mysterious powers of his shield. The effect is achieved by straightforward description in which various weapons are briefly mentioned. The detail employed is sufficient to create the desired appearance of reality but it is not elaborated beyond what is strictly necessary.</p>

F: 1.119. Of sadde leues of þe wode wrowþte he hem wedes.  
-----

1.172. And he dedde as she badde and buskede hym at morwe.  
-----

Purpose of the Passages.	General Treatment.
These lines are merely incidental references involving dress terms and have no special significance in the scheme of the poem.	These references to dress are too brief to reveal any evidence of particular treatment.

The theme of the CHEVELERE ASSIGNE is that of the punishment of Wrong and the vindication of Right through the agency of a child who acts as the instrument of retribution. Details of dress and arms are involved in the poem mainly as essential elements in the illustration of certain aspects of this theme.

In such a situation it is essential that the child should be incapable, without the assistance of supernatural powers, of succeeding in his defence of Right. The poet of CHEVELERE ASSIGNE illustrates the inability of Enyas to conquer Malkedras in armed combat by the device of the ingenuous questions which he asks about his accoutrements when arming for the fight. His unfamiliarity with arms and armour serves to suggest his complete ignorance in military matters and the folly of his attack on a fully-trained soldier. Yet he is able to overthrow Malkedras. The means by which he is enabled to defeat him involve references to armour and weapons in a dual form. They are connected with the magic powers by which his victory is made possible. In one instance this is directly expressed by supernatural manifestations from the hero's shield, and in another indirectly by his display of physical strength and ability in arms during the battle far beyond his own unaided powers. These forces which protect and assist him are also shown at work in the means by which he, with his brothers and sister, is saved from death and alone preserved to become the

champion of Right. In this connection the powers which protect the children are associated with the silver chains which have magic qualities and serve to implement several incidents in the plot of the poem.

In this respect they are typical of the purpose served by details of dress and arms throughout the poem and of the poet's attitude to the element as a whole. Apart from the single incident of Marcus and his cloak which adds a touch of natural human detail to the story the element in the poem is purely functional in purpose, and the manner in which the poet employs it suggests that he has no interest in it beyond its mechanical office in connection with the plot. The chains themselves, on which the adventures of the seven children fundamentally depend, are never physically described beyond the application of the single descriptive adjective selure, and, though they have mysterious powers, magic qualities are never directly attributed to them. Similarly, the details of arms connected with Enyas' supernatural abilities in battle are very barely described, and though the physical manifestations of the powers which assist him are retailed their source is not defined, though it may be implied in the detail of the cross on his shield. Throughout the poem the passages concerning dress and armour suggest that the poet was interested only in their operation as elements in his story and not in their individual attributes or appearance.

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THE DESTRUCTION OF JERUSALEM

- A: 1.161-8. & pat worliche wif, pat arst was ynempned,  
 Hap his visage in hir veil, Veronyk 3o hatte,  
 Peynted priuely & playn, pat no poynt wantep;  
 For loue he left hit hir til hir lyues ende.  
 per is no gome on pis grounde pat is grym wounded,  
 Meselry ne meschef, ne man vpon erpe,  
 pat knelep down to pat clop & on Crist leuep,  
 Bot alle hapnep to hele in ane hand whyle.'
- 
- 1.211-14. XX<sup>ti</sup> kny3tes wer cud, pe kerchyf to fecche,  
 & asked trewes of pe emperour, pat erand to done...  
 Ac with out tribute or trewes tenfulle wyes,  
 pe kny3tes with pe kerchef comen ful blyue.
- 
- 1.217-20. & whan pe womman was war, pat pe wede owede,  
 Of seint Peter pe pope 3o platte to pe grounde,  
 Vmbe-felde his fete & to pe freke saide:  
 'Of pis kerchef & my cors pe kepyng y pe take.'
- 
- 1.224-8. Whan he vnclosed pe clope, pat Cristes body touched.  
 pe wede fram pe womman, he warpe atte laste,  
 Receyued hit myd reuerence & remnande teris.  
 Out of pe place myd pres pey passed on swype  
 & ay held hit on hey, pat alle. byholly my3t.
- 
- 1.231-46. Veronyk & pe vail Waspasian pey bro3t,  
 & seint Peter pe pope presented bope.  
 Bot a ferly byfelle forp myd hem alle:  
 In her temple bytidde tenful pynges,  
 pe mahound & pe mametes, to-mortled to peces  
 & al to-crased, as pe clop pro3 pe kirke passed.  
 In to pe palice with pe printe pan pe pope 3ede,  
 Kny3tes kepten pe clope & on knees fallen.  
 A flauour flambe3 per fro, pey felleden hit alle,  
 Was neuer odour ne eyr vpon erpe swetter;  
 pe kerchef clansed hit self & so cler wexed,  
 My3t no lede on hit loke for li3t pat hit schewed.  
 As hit a-proched to pe prince, he put vp his hed,  
 For comfort of pe clop he cried wel loude:  
 'Lo, lordlynges, her, pe lyknesse of Crist,  
 Of whom my botnyng y bidde for his bitter woundis!'
- 
- 1.249-50. pe pope auailed pe vaile & his visage touched,  
 pe body sup al aboute, blessed hit pryre.
- 
- 1.255-60. pe kerchef cariep fram alle & in pe kirke hangyp,  
 pat pe symple my3t hit se, in to soper tyme.  
 pe veronycle after Veronyk Waspasian hit called,  
 Garde hit gayly agysen in gold & in seluere.  
 3it is pe visage in pe vail, as Veronyk hym bro3t,  
 pe Romaynes at Rome, for a relyk hit holden.
- 

Purpose of the Passages.

General Treatment.

These passages are concerned with

the Vernicle, the handkerchief of Veronica, which plays an important part in the plot of the work. Its function in the poem arises from its miraculous qualities and it is considered throughout as a sacred relic rather than as an article of costume. So, in spite of its origin, the handkerchief is completely to be treated as an element in the dress content of the poem though included here for the sake of uniformity and completeness.

The poet's treatment of the Vernicle clearly indicates its status and function here. The lengthy passages are completely taken up with accounts of the miracles associated with the relic, and what little physical description they contain concerns the imprint of Christ's face rather than the handkerchief itself and its origin as an article of dress is completely ignored.

- B. 1.277-80. Pan was rotlyng in Rome, robberyng of brynnes,  
Schewyng of scharpe, scheldes ydressed.  
Lau3te leue at pat lord, leften his sygne,  
A grete dragoun of gold, & alle þe gyng folwed.  
-----
- 1.421-2. Was no3t, while þe ny3t laste, bot nehyng of stedis,  
Strogelyng in stele wede & stuffyng of helmes.  
-----
- 1.425-6. Waspasyan in stele wede & his wyes alle,  
Weren di3t forþ by day, & drowen to þe vale  
-----
- 1.435-40. pat prince was of Prouynce & michel peple ladde,  
Fourty hundred in helmes & harnays to schewe,  
& ten þousand atte tail at þe tentis lafte,  
Hors & harnays fram harnyng to kepe.  
By pat bemys on þe burwe blowen ful loude,  
& baners beden hem forþ. Now blesse vs our lorde!  
-----
- 1.441-4. þe Jewes assembled wer sone, & of þe cite come  
An hundred þousand on hors, with hamberkes a-tired,  
With-out folke vpon fot, at þe four 3ates,  
pat preset to þe place, with paupes on hande.  
-----
- 1.533-4. þei beren burnes prow, brosten launces,  
Kny3tes crosschen doun to þe cold erþe,  
-----
- 1.538-48. Sup with a bri3t bronde he betip on harde,  
Tille þe brayn & þe blod on þe bent ornen;  
Sou3t pro3 an oper side with a sore wepne  
Bet on þe broun stele, while þe bladde laste,  
An hey breydeþ þe brond, & as a bore lokep,  
How hetterly doun, hente who so wolde.  
Alle bri3tned þe bent, as bemys of sonne,  
Of þe gilden ger & þe goode stones.  
Ffor schyuerung of scheldes, & schynyng of helmes  
Hit ferde, as alle þe firmament vp-on a fur wer.  
-----

- 1.553-60. Spakly her speres, on sprotes pey 3eden,  
Scheldes as schidwod, on scholdres to-cleuen,  
Schoken out of schepes, pat scharpe were ygrounde,  
& mallen metel, pro3 vn-mylt hertes,  
Hewen on pe hepen, hurtlen to-gedr  
For-schorne gild schroud, schodered burnes.  
Baches woxen ablode a-boute in pe vale,  
& goutes fram gold wede as goteres pey runne.  
-----
- 1.595-6. Ffelde of pe fals ferde in pe felde lefte,  
An hundred in her helmes, myd his honde one.  
-----
- 1.601-2. My3t no stede down stap bot on stele wede,  
Or on burne, o3er on beste, or on bri3t scheldes;  
-----
- 1.605-10. 3it wer pe Romayns as rest, as pey fram Rome come,  
Vnrevyn eche a renk, & no3t a ryng brosten;  
Was no poynt perschid of alle her pris armur,  
So Crist his kny3tes gan kepe, tille complyn tyme.  
An hundred pousand helmes of pe hepen syde  
Wer fey fallen in pe felde, pat no freke skapide,  
-----
- 1.811-14. Waspasian wounded was per wonderliche sore  
prow pe hard of pe hele with an hande-darte,  
pat boot prow pe bote & pe bone nayled  
Of pe frytted fote in pe folis syde.  
-----
- 1.833-8. pe cite had ben seised myd saut at pat tyme,  
Nad pe folke be so fers, pat pe fende serued,  
pat kilden on pe cristen, & kepten pe walles  
With arwes & arblastes & archers manye,  
With speres & spryngoldes sponnen out hard,  
Dryuen dartes a-down, 3euen depe woundes,  
-----
- 1.1109-14. As Tytus after on a tyme vmbe pe toun ride3  
Wyp sixty speres of pe sege, segges a fewe,  
Alle outwith pe ost, out of a kaue,  
Vp a buschment brake alle of bri3t hedis.  
Fyf hundred fi3tyng men fellen hem aboute  
In jepouns & jammers Jewes pey wer,  
-----
- 1.1117-26. Schaftes schedred wer sone & scheldes yprelled,  
And many schalke thurghe schotte with pe scharpe ende,  
Brunyes & bri3t wede bloody by-runne,  
& many segge at pat saute sou3te to pe grounde.  
Hacchen vpon hard steel with an herty wylle,  
pat fur out flowe as of flynt stonys;  
Of pe helm & pe hed hewen at-tonys,  
pe stompe vnder stede feet in pe steel leue3.  
pe 3ong duk Domycian of pe dyn herde,  
And issed out of pe ost with e3te hundred speres,  
-----
- 1.1177. pei armen hem as tyt alle for pe werr,  
-----
- 1.1237-8. Bot vp 3eden her 3ates pey 3elden hem alle,  
Without brunee & bri3t wede, in her bar chertes;  
-----

Purpose of the Passages.	General Treatment.
These passages describing the preparations for war and incidents	

on both sides during the battle constitute the bulk of the dress element in the poem. Though some of the references are merely incidental most are included for specific reasons more or less closely connected with the theme of the work. In the first place the extensive warfare which fills the majority of the lines naturally requires some reference to the weapons and accoutrements employed by both Romans and Jews in the fighting, and the description of clashing arms and breaking armour is effective in conveying a general impression of the battle. Another function closely allied to this is the part played by weapons in the punishment of the Jewish people of Jerusalem by the newly-converted Romans in which the poet takes such obvious delight and which is a subject of major interest in the work as a whole. Titus and Vespasian as leaders in this revenge for the death of Christ are regarded as religious and military heroes and some of these passages are devoted to stressing their virtues in this connection, showing them engaged in personal combat and using their arms with particular skill in the thick of the fighting.

In spite of their combined bulk these passages afford little scope for comment on the treatment of the dress element. It is mainly involved in the narration of events, preparations for battle or circumstances of the actual fighting, in which there is little opportunity or, indeed, necessity for description of the armour and weapons themselves and in most instances the articles are merely named as objects with which the reader is presumed to be perfectly familiar. Where descriptive adjectives are used they tend to be somewhat colourless; helmets are bri3t, steel is broun or hard, and where gold wede is mentioned there is no indication as to the form taken by the golden ornamentation. But in spite of the restricted manner in which the various features are treated it is quite evident that the arms and armour involved are those of the contemporary period. The poet makes no attempt at historical accuracy in the dress of his Roman and Jewish characters or, indeed, to distinguish them from each other in this respect: both parties fight in the manner of the Middle Ages and are dressed in Mediaeval armour.

- C. 1.509-11. Lat neuer pis faiples folke with fi3t of vs wyme  
Hors ne harnays, bot þey hit hard byen,  
Plate ne pesan ne pendautes ende,  
-----
- 1.637-40. To spoyle þe spilt folke, spar scholde none.  
Geten girdeles & ger gold & goode stones,  
Byes, broches bry3t, besautes riche,  
Helmes hewen of gold, hamberkes manye.  
-----
- 1.1269-75. Whan þey þe cyte han sou3t vpon þe same wyse,  
Telle coupe no tonge þe tresours þat þei þer founden,  
Jewels for joly men, jemewes riche,  
Ffloreyns of fyne gold no freke wanted,  
Riche pelour & pane, princes to wer,  
Besantes, bies of gold, broches & rynges,  
Clene cloþes of selke many carte-fulle,  
-----

Purpose of the Passages.	General Treatment.
<p>The general subject of the work involves some reference to the spoils of war amongst which are the armour, ornaments, and clothes mentioned in these passages. Their appearance in this context is quite normal and, though suggestive of the high value placed on these dress features, has no special significance in the poem as a whole.</p>	<p>The dress content of these lines is slight and the treatment limited to generalised statements without description of individual items, though, in view of its associations with plunder, the details listed include the most costly elements: - <u>Helmes hewen of gold,</u> <u>Riche pelour &amp; pane,</u> <u>Clene cloþes of selke.</u></p>

- D. 1.741-60. Waspasian bounys of bedde, busked hym fayr  
Fram þe fote to þe fourche in fyne gold cloþes.  
Sup putteþ þe prince ouer his pallen wedes  
A brynne, browded picke, with a brest-plate,  
þe grate was of gray steel & of gold riche;  
þer-ouer he casteþ a cote, colourede of his armys;  
A grete girdel of gold with-out ger oper  
Layþ vmbe his lendis, with lacchetes ynow.  
A bry3t burnesched swerd he belteþ alofte,  
Of pur purged gold þe pomel & þe hulte;  
A brod schynande scheld on scholdir he hongip,  
Bocklyd myd bri3t gold, aboute at þe necke.  
þe glowes of gray steel, þat wer with gold hemmyd,  
Hauleþ ouer harnays & his hors askep;  
þe gold hewen helme haspeþ he blyue,  
With viser & with a-vental deuysed for þe nones.  
A crone of clene gold was closed vpon lofte,  
Rybaunde vmbe þe rounde helm, ful of riche stones,  
Py3t prudely with perles in-to þe pur corners,  
& so with saphyres sett þe sydes a-boute.  
-----

Purpose of the Passage.	General Treatment.
<p>This elaborate description of</p>	

Vespasian arming himself for battle is the most important single passage involving dress. It is intended to combine with other elements in the poem (some of which have appeared in a previous section) in glorifying the Roman commander as a military hero. Though he shares his position as champion of the Christian faith and leader in the vengeance taken upon the hated Jews with his son Titus the future Emperor is much the more important figure, the representative of all the warring zeal expressed by the Romans in their new-found religion, and a perfect knight in the Mediaeval concept of chivalry. As such the accoutrements he uses in his sacred mission have a particular significance, and the poet describes them fully to emphasize Vespasian's military position and worth, to satisfy the natural interest taken by the contemporary reader in such details, and, apparently to indulge his own taste for description of this nature.

Here as in the earlier treatment of arms and armour there is no question of historical accuracy, and just as Vespasian is, apparently, conceived as the typical hero of romance so his equipment is pictured as that of a Mediaeval knight. The process of arming follows the practice of the age step by step, and the form of the armour, - chain-mail hauberk with breast-plate of steel, covered by a surcoat emblazoned with armorial bearing and belted with an elaborate girdel of gold, metal gauntlets, broad shield and sword, and closed helmet surrounded by a jewelled coronal-, is accurately described from the contemporary models. Particular attention is paid to the decoration which, as an indication of Vespasian's rank and his prowess in war, is extremely rich, involving gold and jewels to an extent not likely paralleled in actuality. The detail in which all this is carried out is no doubt due to the importance of its function in the poem but the clarity and spirit of the passage, which presents an admirably clear-cut picture full of colour, suggests a personal interest on the part of the poet rather than the formal treatment of a necessary element.

- E: 1.345-8. 'Sayp,y bidde hem be boun,bishopes & oper,  
To morow or mydday modur nakyd alle,  
Vp her 3ates to 3elde,with 3erdes an hande,  
Eche whi3t in a white scherte,& no wede ellys,  
-----
- 1.471-2. A plate of pulshed gold was pi3t on his breste,  
With many preciose perle & pured stones.  
-----
- 1.954-5. Comen renkes fram Rome,rapande swype,  
In bruneys & in bry3t wede,with bodeworde newe,  
-----
- 1.1059-60. With Josophus he made joye & jewels hym rau3te,  
Besautes,byes of gold,broches & ryngys;  
-----

Purpose of the Passages.	General Treatment.
<p>These brief references to dress, some incidental others required by the events of the story, are unconnected with any of the main categories in which the element is employed and of little individual importance.</p>	<p>The dress content of these lines is too limited to provide wide scope for comment as to its treatment.</p>

The total dress content of THE DESTRUCTION OF JERUSALEM, if we set aside the Vernicle as a sacred relic rather than an article of costume, is more or less directly connected with warfare and battle and the bulk of the element consists of references to weapons and armour. This reflects the nature of the poem as a whole, which, though it has a semi-religious subject and a definite moral theme, is occupied for the most part with narration of events in the Roman siege of Jerusalem and the battles arising from it. The spoils of war which are mentioned in this connection naturally include arms and armour amongst other features, but the main source of dress references is those passages in which the actual fighting is described in detail. The poet appears to take a greater interest in warfare than in any other element and his imagination works freely to create vivid and realistic pictures of the conflict, particularly where he can show the hated Jews at a disadvantage suffering under the Roman attack. And here he makes deliberate use of arms not only as a natural concomitant

of his subject but as a useful aid in conveying something of the general impression of battle, the violence of crashing armour and splintering weapons. He uses it in the same manner when he passes from a review of the field as a whole to the deeds of the individual warriors whose skill in the use of arms particularly attracts him. Amongst these the most pre-eminent are Vespasian and his son Titus who are shown as Christian heroes taking just vengeance on the Jews by virtue of their superior knightly prowess. The future Emperor receives special attention in this respect and his position as a great military leader is reflected in the splendour of his armour and accoutrements fitted to his high worth in the scale of chivalry. It is in this connection that the poet's interest in arms attains its fullest expression and, as elsewhere in the work, it stems from his preoccupation with conflict and in particular with the war of retribution against the Jews.

It is here that the dress element is most fully treated, partly for its own sake and partly because the effect at which the poet is aiming requires description of Vespasian's armour in some detail. The Roman warrior is presented as a Mediaeval knight and his arms are those of the contemporary period. In this respect the total dress content of the poem is uniform; there is no attempt to create an effect of historical accuracy or to describe it in terms other than those familiar to the age of composition. For the most part this involves little more than the employment of the current terms for weapons and armour since the purpose served by the bulk of the element calls rather for narration of the use to which arms are put than for description of the implements themselves. But in this one instance, where the quality of the armour suggests the status of the wearer, the poet provides a carefully detailed account of each component drawn from the richest models of the day and written with the same evident interest in anything associated with warfare which is displayed in his general treatment of weapons and armour.

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WILLIAM OF PALERNE

- A. 1.1704-7. Wistly bouthe mo wordes sche went forþ stille,  
& bliue in a bourde borwed boiþes clopes,  
& talliche hire a-tyred tistli þer-inne,  
& bogeysliche as a boye busked to þe kychene,  
-----
- 1.1717-21. & preiede here ful presteli to put hem þer-inne,  
So semli þat no seg miþt se here clopes.  
& sche melled hire Mellors ferst to greipe,  
& festened hire in þat fel wip ful gode þonges,  
Aboue hire trie a-tir to talke þe soþe,  
-----
- 1.1735-7. In þat oper bere-skyn be-wrapped William þanne,  
& laced wel eche leme wip lastend þonges,  
Crafftili a-boue his clopes þat comly were & riche.  
-----
- 1.2343. Dof bliue þis bere-skyn & be stille in þi clopes,  
-----
- 1.2415-7. For eche wiþt wol more a-weite after þe white  
(beres,  
þan þei wol after any wiþt þat walkeþ i-cloþed,  
þerfor wiþtly in oure owne wedes wende we hennes.'  
-----
- 1.2429. Cloþed in here clopes out of þe caue þei went,  
-----
- 1.2563-5. '3if we walken in þes wedes i wot wel for soþe,  
& al þe cuntre knoweþ what cas we ben inne,  
What man so vs metes may vs sone knowe.  
-----
- 1.2887-9. & eiper hert on his hed hadde, as hire pout,  
A gret kroune of gold ful of gode stones,  
þat semli was to siþt & schined ful wide.  
-----
- 1.3033-5. þe hote sunne hade so hard þe hides stiued,  
þat here comli cloþing þat keuered hem þer-vnder  
þe quen saw as sche sat out bi þe sides sene,  
-----
- 1.4424-9. þan rauþt sche forþ a ring a riche & a nobul,  
þe ston þat þeron was stiþt was of so stif vertu,  
þat neuer man vpon mold miþt it him on haue,  
Ne schuld he with wicchecraft be wicched neuer-more,  
Ne þerische with no poysoun ne þurliche enuenemed;  
Ne wrongli schuld he wiue þat it in wold hadde.  
-----
- 1.4459-60. 'Swete sire, saie me now so þou crist help,  
What gom wol 3e þat þou giue þou garnemens nouþe?  
-----
- 1.4465-6. I wol take myn a-tir & þat trie ordere  
Of þe worpiest weiþ þat weldes now liue.'  
-----

- 1.4477-83. 'Sire, 3if pi wille were pe werwolf pe bi-secheþ,  
pat tow tit com him to to tire him in his wedes;  
He ne wol pat non oper pat worchipe him 3eue.'  
'Is pat sob', saide William 'Mi swete lady hende?  
Cleymeþ he after clopes for cristes lous in heuen?  
Deceyue me nou3t with pi dedes but sele me pe soþe.'  
'3is, bi crist,' quap pe quen 'clopes he askes;  
-----
- 1.4495-7. As bliue was him brou3t al pat bi-houed  
Of alle comli cloþing pat a kni3t schuld haue;  
No man vpon mold mi3t richer deuise.  
-----
- 1.4537. Alphouns asked a-non a-tir for to haue,  
-----
- 1.4540-3. & William wi3tli with-oute any more,  
Greiped him as galli as any gom purt bene,  
Of alle trie a-tir pat to kni3t longed,  
So pat non mi3t a-mend a mite worþ, i wene.  
-----
- 1.4778-9. Hastili þei hant hem on hei3resses ful rowe,  
Next here bare bodi & bare fot þei went,  
-----

Purpose of the Passages.	General Treatment.
<p>This large collection of passages consists of those in which dress is most closely connected with the plot of the poem.</p> <p>All the details contained in them play some part in forwarding the story as essential 'properties' necessary to the action.</p> <p>Many of the passages deal with the various animal disguises in which the hero and heroine make their escape. The disguises themselves are not within our province and the lines concerning them are included here on account of their references to the normal garments worn underneath. However the nature of their connection with events on which the plot of the poem turns illustrates the purpose for which</p>	

all the passages included in this section were designed. They are all purely functional, occurring where the story calls for the adoption of disguises, the donning or changing of clothing, as part of the machinery of the action. But apart from their functional office they have no bearing on the theme of the poem.

The extent of the passages in this section is deceptive: the element of dress connected with the plot of the poem is not so great as this would suggest. Many of the passages refer to the same incidents and articles of dress, and some of them are almost verbal duplicates. They are mostly very brief, and the treatment of dress which they display is extremely simple. It is negative rather than positive, even though these passages have a definite purpose to fulfil in connection with the plot. The details of dress which are mentioned are confined to the bare essentials necessary for the implementation of the story. Even in the longer passages there is no elaboration of the element for its own sake, and in some instances it is obvious that the poet is interested in some other quality connected with an article of dress rather than with its physical appearance. In ll. 42-29, for example, he is more concerned with the mystical qualities of the ring than with its outward form. Similarly, in the passages as a whole he shows by his treatment that

he is less interested in the form and appearance of dress than in the purpose which it fulfills in the plot of his poem.

- B. 1.51-3. Cloped ful komly for ani kud kinges sone,  
In gode clopes of gold a-greped ful riche,  
Wip perrey & pellure pertelyche to pe ri3ttes.  
-----
- 1.263-4. Gop yond to a gret lord pat gayly is tyred,  
& on pe feirest frek for sope pat i haue seie;  
-----
- 1.293-4. How he him fond in pat forest pere fast bi-side,  
Clothed in comly cloping for any kinges sone,  
-----
- 1.422-3. How he him fond in pat forest ferst, pat faire child,  
& how komeliche y-cloped for ani kinges sone;  
-----
- 1.505-6. For first whan pe fre was in pe forest founde in  
(his dame,  
In comely clopes was he clad for any kinges sone.  
-----
- 1.585. Of Lumbardie a dukes dou3ter ful derworþ in wede,  
-----
- 1.3514-5. How pe couherd pe king told it cam him in minde,  
pat he him fond in pe forest in faire riche dopes.  
-----
- 1.5043. pe clergie com hem a-3ens ri3t gailliche a-tyred,  
-----
- 1.5047. pe patriarkes & oper prelates prestli were  
----- (reuested,

Purpose of the Passages.

General Treatment.

In this section all the passages concern the association of dress with rank. Their purpose is to stress the high rank and importance of certain characters by describing the richness of their dress. Its chief use is in connection with the hero of the story whose royal birth must always be kept before the reader for the purposes of the plot. In his case it has an important secondary purpose, serving as a

means of identification in all references to his discovery as a foundling. Its functional value in this connection is increased by the fact that the hero's restoration to his rightful station depends partly on the circumstance of his rich clothing.

The treatment of dress in these passages is extremely bare: in every case it amounts to no more than a general statement that a character is richly dressed in keeping with his or her high rank. They are too brief to allow any elaboration of descriptive detail. Those which refer to the hero are almost all identical in content and similar in phrasing. This is, perhaps, necessary to fulfil their purpose of identification, but the constant repetition of the phrase for any kinges sone in connection with references to comly cloping suggests that the poet prefers to fall back on alliterative tags rather than exercise his imagination on the element with which he is dealing.

- C: 1.659-60. pat Melior, pat menskful may mekli al-one  
Com ful comliche clad & kneled him bi-fore,  
-----
- 1.742-5. But in his mochel morning on a morwe he rises,  
For Kare pat kom to his hert & cloped him sone,  
& whan he geinliche was greiped he gript his mantel,  
As a weizh woful he wrapped him per-inne,  
-----
- 1.1581-2. & William on pe morwe wel him a-tyred  
Gayli in clopes of gold & oper gode harnais,  
-----
- 1.1997. Bid hire busk of hire bed & blue be a-tyrid.'  
-----
- 1.3206-7. & seppen blue dede hem bape bope tvo wel faire,  
& greiped hem gaili in garnemens riche,  
-----
- 1.3475-7. pe quen him loueli ladde ri3t to here chaumber,

Vn-armed him anon & afterward cloped  
Clenliche for eny kni3t pat vnder crist liuede.

- 
- 1.3669-71. & as bliue þe burdes brou3t him to hire chaumber,  
& vn-armed him anon & after-ward him cloped  
As komly as any kni3t vnder crist port bene.
- 
- 1.4185-6. Manli on þe morwe þe messageres were 3are,  
Greiped of alle gere gally atte þe best,
- 
- 1.5296-7. Whan þei gaili were greip as hem god pou3t,  
þei passeden toward palern as fast as þei mi3t,
- 
- 1.5318-9. þan made he his moder be menskfully greiped,  
Mid him & Meliors his quen in murpe to wende,
- 
- 1.5354-6. No tong mi3t telle þe twentipe parte  
Of þe mede to menstrales þat mene time was 3eue,  
Of robes wip riche pane & oper richesse grete,
- 

Purpose of the Passages.	General Treatment
<p>The poet can scarcely be said to have had any deliberate purpose in writing these passages. They are similar to those included in the first section in that they arise naturally out of the story of the poem. But they differ in that they are not included of necessity as the others are: they have no vital bearing on the plot. Yet neither are they designed intentionally for decorative purposes. They are merely scattered natural details which arise incidentally in the course of the poem: where, for example, a character rises from bed and the poet adds that he dresses. In this way they fill out the background of the story though not essential to the plot.</p>	<p>There is little to remark about the individual treatment of these passages. They are all quite brief and identical in type. There is no variety of detail in the lines as they merely state in a general way that a character is richly dressed or puts on fine clothes. They have a certain significance in themselves as they indicate some attempt on the part of the poet to use dress as naturalistic material in putting some flesh on the bones of the story. But there is no indication of any interest in the element for its own sake: it is introduced in a natural manner but the details reveal little care in treatment.</p>

- D. 1.1088. Alle boun to batayle in ful bri3t armes.  
-----
- 1.1228-9. & triliche was he a-tired in ful tristly armes;  
His scheld on his schulder a scharp swerd in honde.  
-----
- 1.2284. Sone eche man pat mi3t ful manliche him armed,  
-----
- 1.2320-1. William ful wi3tly wayted out at an hole,  
& seie breme burnes busi in ful bri3t armes,  
-----
- 1.2348-9. But god for his grete grace gof i hadde now here  
Horse & alle harneys pat be-houes to werre,  
-----
- 1.3278. Anon he was armed at alle maner poyntes,  
-----
- 1.3289-91. & wan vp wi3tli him-self whan he was 3are,  
& schuft his scheld on is schulder a scharp spere  
(on honde,  
& gerd him wip a god swerd for any man in erpe.  
-----
- 1.3423. Armed at alle poyntes anon he pider went,  
-----
- 1.3558-9. Manli on þe morwe he dede his men greipe  
Gaili as gomes mi3t be in alle gode armes;  
-----
- 1.3768-9. Gailier greiped were neuer gomes seie,  
Of alle maner armure pat to werre longed.  
-----
- 1.3963. Alle þe lordes a-non vn-armed hem sone,  
-----

Purpose of the Passages.	General Treatment.
<p>These passages are virtually identical in purpose with those included in the previous section. The only distinction is that they all refer to weapons and articles of armour. But the poet employs them in the same manner as those dealing with details of ordinary dress. They occur where certain events in the poem call for the mention of articles which the readers expect to find associated with them.</p>	<p>So far as treatment is concerned what has already been said with regard to the passages in the previous section is also applicable here. The passages are all very brief and similar in type; they merely state that a character put on good armour, or was well armed, and the articles themselves are treated in a very general way; referred to rather than described. There is no attempt to give the passages any</p>

individuality or originality, and since they are merely incidental in the course of the poem, having no essential purpose in connection with the plot, gives little attention to their treatment.

- E: 1.1241-4. & William wip god wille so wel pe duk hitt,  
pat purth scheld & scholder pe scharpe spere grint,  
& hetterly bope hors & man he hurled to pe grounde,  
panne listly lep he a-doun & lau3t out his brond,  
-----
- 1.1256. Swipe he 3ald vp his swerd to saue panne his liue,  
-----
- 1.3410-12. Mani a spere spacli on peces were to-broke,  
& many a schene scheld scheuered al to peces,  
Many helmes to-hewe purth here huge strokes.  
-----
- 1.3602-5. So kenli pei a-cuntred at pe coupung to-gadere,  
pat pe kni3t spere in speldes alto-schiuered.  
Ac Williams spere was stef wittow for sope,  
& mette pat oper man in pe midde scheld,  
-----
- 1.3616. Mani scheldes schiuered & mani helmes hewen,  
-----
- 1.3855-6. So spakli here speres al on speldes went.  
& swiftli seppe with swerdes swonge pei to-gider,  
-----

Purpose of the Passages.	General Treatment.
<p>It is the purpose of these passages to assist in conveying an impression of the various battles in the poem. The conflict and the meetings between individual warriors are not fully described, but rather suggested by references to the clash of arms, the breaking of armour and splintering of weapons. The articles themselves have little importance: but they serve to express a common element in the poem.</p>	<p>There is nothing at all striking or noteworthy about the treatment of arms and armour in these passages. They are referred to rather than described, and there is little variety of detail. Most of the passages repeat the same formula:-the spears are splintered and the helmets hewn apart. In some of the lines the alliteration is suggestive of the crashing and breaking of weapons, but it is doubtful if the</p>

effect was deliberately intended by the poet. The general handling of the element of dress and armour suggests that he has little interest in it beyond the functional office which it fills.

- F: 1.3213-24. 'Swete sire, 3e me saye what signe is pe leuest  
To haue schape in pi scheld to schene armes?'  
'Bi crist, madame,' sede pe kni3t 'I coueyte nou3t  
(elles  
But pat i haue a god scheld of gold graiped clene,  
& wel & faire wip-inne a werwolf depeynted,  
pat be hidous & huge to haue alle his ri3tes,  
Of pe couenablest colour to knowe in pe feld;  
Oper armes al my lif atteli neuer haue.'  
pe quen pan dede comaunde to carfti men i-nowe,  
pat deuis him were di3t er pat day eue,  
To wende in-to werre in world where him liked;  
pat was perles a-parrayl to proue of alle gode.  
-----
- 1.3433-40. Whan pe stiwardes newe saw William come,  
Bi pe werwolf in his scheld wel he him knewe,  
pat pe same seg hade slawe his em per-to-fore.  
& wi3tli as a wod man to William he priked,  
Wip spere festened in feuter him for to spille.  
At pe a-coupyng pe kni3tes speres eiper brak on  
(oper,  
Swiftli wip here swerdes swinge pei to-geder,  
& delten duelful dentes deliuerli pat stounde.  
-----
- 1.3571-3. pat kud kni3t is eth to knowe by his kenededes,  
& bereth in his blasoun of a brit hewe  
A wel huge werwolf wonderli depeinted;  
-----
- 1.3752. He it is pat pe werwolf weldes in his scheld.'  
-----
- 1.3832. 'War be he pat pe wolf weldes in his scheld,  
-----

Purpose of the Passages.	General Treatment.
<p>These passages are mainly composed of references to the heraldic badge worn by the hero as part of his equipment as a knight. Their chief purpose is connected with the device of the werewolf: it is to remind the reader of William's association with the real Werewolf</p>	

of the poem, and suggest the suitability of the emblem in view of certain events in the story. Some description of the emblem itself is necessary in order to explain the fear which it inspires in William's enemies. The victories which he wins in consequence have a bearing on the progress of the plot.

The main passages here are some of the longest in the poem, but they contain other elements apart from description of the knight's badge. The description itself is mainly by indirect reference, and contains nothing particularly striking. It suggests that the poet is more interested in the effect of the crest and its connection with the plot than in the emblem for its own sake.

- G. 1.1931-7. þe real emperours a-risen & richeli hem greiped,  
 Wip alle worpi wedes þat wiþes were schold.  
 No man vpon molde schuld now deuise  
 Men richlier a-raid to rekene alle þinges,  
 þan eche rink was in Rome to richesse þat þei hadde;  
 þe grete after here degre in þe gaiest wise,  
 & menere men as þei miȝt to minge þe soþe.  
 -----
- 1.1941-6. But for to telle þe a-taryng of þat child þat time,  
 þat al þat real route were araied fore,  
 He þat wende haue be wedded to Meliors þat time,  
 It wold lengeþ þis lessoun a ful long while.  
 But soþli for to seie so wel was he greiped,  
 þat amendid in no maner ne miȝt it haue bene.  
 -----
- 1.4859-61. So riche a route in Rome was rialiche a-sembled,  
 þat neuer seg vnder sunne ne saw swiche a-noper,  
 So triȝliche a-tired of al þat to hem longed;  
 -----
- 1.5002-3. Men miȝt haue seie of segges many on greiȝed,  
 In þe worpiest wise þat seien were euere,  
 -----
- 1.5022-6. But trowþe now for to telle whan time come of daye,  
 þat þe blisful brides schold buske to cherche,  
 Of here a-tir for to telle to þadde is my witte,  
 For alle þe men vpon mold ne miȝt it descriue  
 A-redili to þe riȝtes so riche it were alle.  
 -----
- 1.5344-6. þer nis no clerk vnder crist þat coupe half descriue  
 þe reaulte þat was araied in Rome for þat fest,  
 Ne þe tipedel of hire atir to telle þe riȝt,  
 -----

Purpose of the Passages.	General Treatment.
These lines have a rather	

unique purpose in the poem: they are designed to excuse the poet. The passages occur at various points in the work where he obviously feels that some detailed description of dress is called for or will be expected by the reader. They are always connected with some important event associated with pageantry and splendour; notably the two occasions when the heroine is to be married. The poet seems to think that the dress of the bride and groom and of the various guests at the wedding ought to be reported fully; but he does not include such a report. Instead he writes these lines which stand in place of the descriptive passages which he obviously does not feel inclined to compose. To a certain extent they themselves are intended to be descriptive, but the poet recognises that they do not fill the office adequately, or provide what his readers expect of him. They are nearer to actual description of dress than he comes anywhere else in the poem, but it is apparent that in purpose they are fundamentally stop-gaps.

These are the most interesting passages on dress in the poem, in spite, or rather on account of, their negativity. In treatment they are almost identical throughout. On each occasion there is some recognition of the necessity for description of dress, a slight attempt to provide this, and an excuse for not doing it properly. The various attempts at description amount to no more than generalised statements, and are in reality evasions: they state that all costumes were most magnificent, richer than anything ever seen before, finer than anyone could imagine, but they provide no individual, imaginative details in illustration, nothing on which the mind can build a picture. The excuse which is offered for this lack of descriptive detail at important points in the poem is uniform throughout: to do proper justice to the splendour of the costumes would take too long and would delay the progress of the poem; the poet does not feel himself equal to the task; and, in any case, it is beyond

the powers of any poet. It is probable, however, that this is purely an excuse, and that the true explanation of the poet's treatment of dress in these passages, as in the poem as a whole, is still to seek.

Almost all the passages concerned with dress and armour in WILLIAM OF PALERNE are uniform in purpose. Most of them arise naturally in the course of the poem, and have a functional office in connection with the narrative. They are rarely, however, essential to the development of the action: even in the case of the beast-disguises adopted by the hero and heroine it is only the animal skins which are vital to the plot; the clothes mentioned at the same time are merely incidental to the description. But the lines devoted to them add a touch of natural detail to the incidents of disguise which is of considerable value in lending an air of reality to this event in the story. This is true to a greater or lesser extent of all the passages in the poem. They all provide an element of descriptive relief, adding details which diversify the narrative but have no bearing on the plot. Yet they are never merely decorative, or inserted to display the poet's powers of descriptive writing as distinct from narration. For the most part they are casual references to articles of dress and armour associated with various normal occurrences of every-day life. Widely scattered throughout the poem, they help to provide a natural and realistic setting in which the events of the story appear more readily acceptable to the reader. It is in this way, by their assistance in the presentation of the narrative, that they fulfil a functional office in the poem.

The poet's interest in the element of dress and armour would appear to be limited to its functional purpose in this connection. His attitude is

clearly reflected by the manner in which he treats it throughout the poem. Where the reader might naturally expect some reference to dress or armour he adds a few details suitable to the context. But in most instances they are only very briefly mentioned; the articles themselves are not described, and the same details are often repeated in almost identical form at different points in the narrative. There is little or no attempt to show any individuality or originality in the treatment of the element, and everything suggests that the poet has no desire to elaborate it beyond what is strictly necessary for functional purposes. His disinclination to write fuller descriptions of dress and armour is clearly revealed by the group of passages in which he excuses himself from giving such descriptions at certain significant points in the poem. He quite obviously recognises that his normal method of adding a few stock phrases in reference to dress would be inadequate at these points where something of special interest and decorative value is called for. But on no occasion is he prepared to supply the required passage, and he gives various reasons in excuse. Of these his claim that such descriptions would delay the action of the poem too greatly is probably nearest to the real reason. He is unwilling to devote time and space to details of dress which may hinder the progress of the narrative since his chief use of the element is in assisting its development.

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SIR GAWAIN AND THE GREEN KNIGHT

A: 1. 151-63. Ande al grayped in grene pis gome and his wedes:  
 A strayt cote ful stre3t, pat stek on his sides,  
 A mere mantile abof, mensked withinne  
 With pelure pured apert, pe pane ful clene  
 With blype blaunner ful bry3t, and his hode bope,  
 pat wat3 la3t fro his lokke3 and layde on his schulderes;  
 Heme wel-haled hose of pat same grene,  
 pat spenet on his sparlyr, and clene spures vnder  
 Of bry3t golde, vpon silk bordes barred ful ryche,  
 And scholes vnder schankes pere pe schalk rides;  
 And alle his vesture uerayly wat3 clene verdure,  
 Bope pe barres of his belt and oper blype stones,  
 pat were richely rayled in his aray clene  
 -----

1.203-5. Wheper hade he no helme ne hawbergh nauper,  
 Ne no pysan ne no plate pat pented to armes,  
 Ne no schafte ne no schelde to schwue ne to smyte,  
 -----

1.2227-32. And pe gome in pe grene gered as fyrst,  
 Bope pe lyre and pe legge3, lokke3 and berde,  
 Saue pat fayre on his fote he founde3 on pe erpe,  
 Sette pe stele to pe stone, and stalked bysyde.  
 When he wan to pe watter, per he wade nolde,  
 He hypped ouer on hys ax, and orpedly stryde3,  
 -----

Purpose of the Passages.	General Treatment.
<p>This section consists mainly of a description designed purposely to impress the reader with the Green Knight's singular appearance at the moment when he enters the poem by presenting a vivid and realistic picture of every detail in his dress. The costume is intended to combine with peculiar features of his person,</p>	

1) MS: Heme wel haled.

Tolkien and Gordon print Heme wel-haled without comment and derive heme (=neat) from the O.E. geheme (=customary). Gollancz and Day print Heme-wel haled, and suggest the meaning 'fitly', noting, however, that although in the only other recorded instance of heme (MS. Harl. 2253, ed. Béddeker, 153/42) the meaning is 'fitting', 'agreeable', the compound heme-wel is not found elsewhere. In view of this the more natural compound suggested by Tolkien and Gordon seems the more acceptable.  
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B: 1.208-20. And an ax in his oper, a hoge and vnmete,  
 A spetos sparpe to expoun in spelle, quoso my3t.  
 Pe hede of an eln3erde pe large lenkpe hade,  
 Pe grayn al of grene stele and of golde hewen,  
 Pe bit burnyst bry3t, wyth a brode egge  
 As wel schapen to schere as scharp rasores.  
 Pe stele of a stif staf pe sturne hit bi grypte,  
 Pat wat3 wounden wyth yrn to pe wande3 ende,  
 And al bigrauen with grene in gracios werkes;  
 A lace lapped aboute, pat louked at pe hede,  
 And so after pe halme halched ful ofte,  
 Wyth tryed tassele3 perto tacched innoghe  
 On botoun3 of pe bry3t grene brayden ful ryche.

-----

1.2221-6. And syphen he keuere3 bi a cragge, and come3 of a hole,  
 Whyrlande out of a wro wyth a felle weppen,  
 A dene3 ax nwe dy3t, pe dynt with to zelde,  
 With a borelych bytte bende by pe halme,  
 Fyled in a fylor, fowre fote large-  
 Hit wat3 no lasse bi pat lace pat lemed ful bry3t-

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Purpose of the Passages.	General Treatment.
<p>These two descriptions of the Green Knight's weapons are allied in purpose to the passages on his dress. They serve to increase the feeling of awe which is associated with him. In the first instance the lines are also intended to arouse the reader's interest in the Knight's proposal that his own weapon be used against him and to suggest the danger which Gawain stands should the second part of the compact be fulfilled. Just as this heightens his courage in accepting the challenge so the description of the second axe throws into relief his fortitude in carrying out his part of the bond. By making the size and keenness of both weapons a point of reference the poet increases interest in the use to be made of them in the action.</p>	<p>The axes referred to here are individual weapons but apparently similar in form. The first is described in considerable detail and particular stress is laid upon its great size, especially the size of the blade, and the sharpness of the cutting-edge since these features have a special bearing on its function in the poem. In order to show its suitability for the Green Knight the various parts are shown to be green in colour and richly ornamented. The second description, occurring at a moment when the action is moving rapidly to its climax, does not provide incidental details of this sort but aims at repeating the effect of the first by concentrating on the size and ugly appearance of the weapon. But,</p>

whereas in the earlier passage each part of the axe is separately treated, here each is merely mentioned to complete the outline of the weapon.

C: 1568-91. Fyrst a tule tapit ty3t ouer pe flet,  
 And miche wat3 pe gold gere pat glient peralofte;  
 pe stif mon steppe3 peron, and the stel hondele3,  
 Dubbed in a dublet of a dere tars,  
 And sypen a crafty capados, closed aloft,  
 pat wyth a bry3t blaunner was bounden withinne.  
 penne set pay pe sabatoun3 vpon pe segge fote3,  
 His lege3 lapped in stel with luflych greue3,  
 With polayne3 piched perto, policed ful clene,  
 Aboute his kne3 knaged wyth knote3 of golde;  
 Queme quyssewes pen, pat coyntlych closed  
 His thik prawen py3e3, with pwonges to tachched;  
 And sypen pe brawdren bryne of bry3t stel rynges  
 Vmbeweued pat wy3 vpon wlonk stuffe,  
 And wel bornyst brace vpon his bope armes,  
 With gode cowters and gay, and gloues of plate,  
 And alle pe godlych gere pat hym gayn schulde  
 pat tyde;

Wyth ryche cote-armure,  
 His gold spore3 spend with pryde,  
 Gurde wyth a bront ful sure  
 With silk sayn vmbe his syde.

When he wat3 hasped in armes, his harnays wat3 ryche:  
 pe lest lachet oper loupe lemed of golde.

1605-67. penne hentes he pe helme, and hastily hit kysses,  
 pat wat3 stapled stifly, and stoffed wythinne.  
 Hit wat3 hy3e on his hede, hasped bihynde,  
 Wyth a ly3tly vrysoun ouer pe auentayle,  
 Enbrawdren and bounden wyth pe best gemme3  
 On brode sylkyn borde, and brydde3 on seme3,  
 As papiaye3 paynted pernyng so pyk  
 As mony burde peraboute had ben seuen wynter  
 in toune.

pe cercle wat3 more o prys  
 pat vmbedlypped hys croun,  
 Of diamaunte3 a deuys  
 pat bope were bry3t and broun.

Then pay schewed hym pe schelde, pat was of schyrgoule3  
 Wyth pe pentangel depaynt of pure golde hwe3.  
 He brayde3 hit by pe bauderyk, aboute pe hals kestes,  
 pat bisemed pe segge semlyly fayre.  
 And quy pe pentangel apende3 to pat prynce noble  
 I am intent yow to telle, pof tary hyt me schulde:  
 Hit is a syngne pat Salamon set sumquyle  
 In bytoknyng of trawpe, bi tytly pat hit hadde3,  
 For hit is a figure pat halde3 fyue poynte3,  
 And vche lyne vmbelappe3 and louke3 in oper,  
 And ayquere hit is ende3; and Englych hit callen  
 Oueral, as I here, pe endeles knot.  
 Forpy hit acorde3 to pis kny3t and to his clerarme3,  
 For ay faythful in fyue and sere fyue sype3  
 Gawan wat3 for gode knawen, and as golde pured,  
 Voyded of vche vylany, wyth vertue3 ennourned  
 in mote;

Forpy pe pentangel nwe  
 He ber in schelde and cote  
 As tulk of tale most trwe  
 And gentylest kny3t of lote.

Fyrst he wat3 funden fautle3 in his fyue wytte3,  
 And efte fayled neuer pe freke in his fyue fyngres,  
 And alle his afaunce vpon folde wat3 in pe fyue wounde3  
 pat Cryst ka3t on pe croys, as pe crede telle3;  
 And quere-so-euer pys mon in melly wat3 stad,  
 His pro po3t wat3 in pat, pur3 alle oper pynges,  
 pat alle his fersnes he feng at pe fyue joye3  
 pat pe hende heuen quene had of hir chylde;  
 At pis cause pe kny3t comlyche hade  
 In pe more half of his schelde hir ymage depaynted,  
 pat quen he blusched perto his belde neuer payred.  
 pe fyft fyue pat I finde pat pe frek vsed  
 Wat3 fraunchyse and fela3schyp forbe al pyng,  
 His clannes and his cortaysye croked were neuer,  
 And pite, pat passe3 alle poynte3, pyse pure fyue  
 Were harder happed on pat hapel pen on any oper.  
 Now alle pese fyue sype3, for sope, were fetled on pis kny3t,  
 And vchone halched in oper, pat non ende hade,  
 And fyched vpon fyue poynte3, pat fayld neuer,  
 Ne samned neuer in no syde, ne sundred nouper,  
 Withouten ende at any noke aiquere, I fynde,  
 Whereeuer pe gomen bygan, or glod to an ende.  
 perfore on his schene schelde schapen wat3 pe knot  
 Ryally wyth red golde vpon rede gowle3,  
 pat is pe pure pentaungel wyth pe peple called  
 with lore.

Now grayped is Gawan gay,  
 And la3t his launce ry3t pore,

-----

L.2011-39.

He called to his chamberlayn, pat cofly him swared,  
 And bede hym bryng hym his bruny and his blonk sadel;  
 pat oper ferke3 hym vp and feche3 hym his wede3,  
 And grayped me Sir Gawayn vpon a grett wyse.  
 Fyrst he clad hym in his clope3 pe colde for to were,  
 And sypen his oper harnays, pat holdely wat3 keped,  
 Bope his paunce and his plate3, piked ful clene,  
 pe rynges3 rokked of pe roust of his riche bruny;  
 And al wat3 fresch as vpon fyrst, and he wat3 fan pane  
 to Ponk;

He hadde vpon vche pece,  
 Wypped ful wel and wlonk;  
 pe gayest into Grece,  
 pe burne bede bryng his blonk.

Whyle pe wlonkest wedes he warp on hym seluen—  
 His cote wyth pe conysaunce of pe clere werke3  
 Ennurned vpon veluet, vertuus stone3  
 Aboute beten and bounden, enbrauded seme3,  
 And fayre furred withinne wyth fayre pelures—  
 3et laft he not pe lace, pe ladie3 gifte,  
 pat forgat not Gawayn for gode of hym seluen.  
 Bi he hade belted pe bronde vpon his bal3e haunche3,  
 penn dressed he his drurye double hym aboute,  
 Swype swepled vmbes his swange swetely pat kny3t  
 pe gordel of pe grene silke, pat gay wel bisemed,  
 Vpon pat ryol red clope pat ryche wat3 to schewe.  
 Bot wered not pis ilk wy3e for wele pis gordel,  
 For pryde of pe pendaunte3, pa3 polyst pay were,  
 And pa3 pe glyterande golde glent vpon ende3,

-----

1) MS: ennurned.

Tolkien and Gordon print ennurned without comment and gloss as 'set as adornment'.

Gollancz and Day alter to enuiened in order to emend the alliteration, and gloss as 'set as a border'. This alteration seems unnecessary, however, as the MS. reading is adequate, and strict adherence to the alliterative pattern is not essential.

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Purpose of the Passages.	General Treatment.
<p>These passages, describing two occasions when Gawain arms himself, have a dual function in the poet's design; they illustrate the hero's importance and at the same time help to provide a natural background as a setting for his story. The poem is concerned with Gawain's behaviour as a representative of Arthur's famous court and in justification of his personal reputation as a knight. Therefore, though he is never required to use his arms in the course of the action, attention is deliberately focussed upon them as an indication both of his social position as a knight of the Round Table and of his high personal worth. By the conventions of Mediaeval chivalry the ability and prowess of the knight were reflected in the condition and quality of his armour and equipment, their splendour revealing his success as a warrior. This device is, however, too general for the poet's purpose and in order to stress certain moral characteristics of his hero which have an important bearing on the whole theme of the poem he introduces the emblem of the pentangle on Gawain's shield. This and the other details provided here are</p>	

so fully treated as to make it clear that the poet's interest is not limited to their function in this connection. One of the most striking features of this poem is the fullness of the natural setting in every respect. It is designed not only to assist the plot by putting it before the audience against a realistic background completely familiar to the readers but to satisfy the poet's pleasure in describing the society of his age. The characters with whom he is concerned are modelled on those of the highest social rank, those for whose enjoyment the romance was apparently composed, and whose life, manners, and dress are mirrored in the poem. The difficulties of the plot are, to a great extent, removed, the elements of mystery and magic rendered not only more acceptable but, therefore, more effective by this use of complementary detail. The method is applied with restraint but where, as in this description of the hero's equipment, its value is so great the poet gives free rein to his fancy.

The poet's interest in the subject of these passages is evident in his treatment; lengthy and detailed descriptions were necessary to achieve the desired effect but the care and skill with which they are written evinces a personal pleasure in their composition. The process of arming is completely outlined on both occasions from the putting on of the soft clothes worn under the mail to the moment when the knight is handed his sword and shield. But the second description is not merely a repetition of the first; though both follow the normal course of arming, in each the emphasis is laid on different features. In the earlier lines the various pieces of body-armor and the decoration of the shield are fully dealt with, in the later passages the surcoat and the magic girdle receive most attention. Together they make up a description of Gawain's armour which is complete in every detail. To be worthy of the poem's hero the arms must be of the finest, and in order to please the audience by showing Gawain as a member of contemporary society it must be of the latest fashion. These conditions are amply fulfilled:- the combination of mail with a complete

suit of plate and the mention of sabatoun indicates a correspondence with the mode of the age in which the poem was written, and the detailed description leaves no doubt as to the splendour of the hero's equipment. In order to give Gawain's dress suitable individuality the poet has concentrated rather upon the decoration than on the form of the armour with which the male readers would, in any case, already be quite familiar. By devoting many lines to the golden clasps, the embroidered vrysoun, the jewelled circlet on the helm, and the emblazoned surcoat and describing them in brilliant word-pictures he not only achieves his purpose admirably but provides some of the finest poetic passages in the work as a whole.

D. 1.860-8. þer he wat3 dispoyled, wyth speche3 of myerþe,  
 þe burn of his bruny, and of his bry3t wede3.  
 Ryche robes ful rad renkke3 hym bro3ten,  
 For to charge, and to change, and to chose of þe best.  
 Sone as he on hent, and happed þerinne,  
 þat sete on hym seamy wyth saylande skyrte3,  
 þe ver by his uisage verayly hit semed  
 Welne3 to vche hapel, alle on hwes,  
 Lowande and lufly alle his lymme3 vnder,

-----

1878-31. And þenne a mere mantyle wat3 on þat mon cast  
 Of a broun bleeaunt, enbrauded ful ryche  
 And fayre furred wythinne with felle3 of þe best,  
 Alle of ermyñ inurnde, his hode of þe same;

-----

1) MS: in erde.

Gollancz and Day accept the MS. reading as "the common expletive found in lines 27, 140, 2416"; but add, "it is just possible that it may be a scribal error for enurnde, adorned." Tolkien and Gordon read inurned (=adorned) on the assumption that "the copyist had urde in his exemplar, and reading it as in urde took urde as a form of erde." The improvement in the sense of the line added to this evidence justifies acceptance of the form.

l. 1928-31. He were a bleaunt of blwe pat bradde to pe erpe,  
 His surkot semed hym wel pat softe wat3 forred,  
 And his hode of pat ilke hengeð on his schulder,  
 Blande al of blaunner were bope al aboute.

-----

Purpose of the Passages.	General Treatment.
<p>In the purpose for which they are designed these lines are the counterpart of those in the previous section; they are intended to stress certain aspects of the hero's character and personality which have an important bearing on the development of the plot, and, at the same time, to add a little to the picture of contemporary life which forms the background to the action. As the description of Gawain in his armour serves to suggest his valour and prowess so these details of the softer clothing worn during his stay in the Green Knight's castle form a natural concomitant to his handsome person and social graces, all those qualities which make him the object of the Lady's attentions. They are equally indicative of the comfort by which he finds himself surrounded and of the courtesy with which he is treated throughout by his disguised opponent.</p>	<p>The poet's treatment of his material here is similar to the methods employed in the passages on Gawain's armour though suitably reduced in scale as their function is not so vital to the meaning of the poem. Costumes are described in outline only with little attention to detail, but their form is recognisable as being in the height of contemporary fashion. Reference to the varied colours of the garments and to the trimmings of rare furs indicates a suitable richness of dress in keeping with the hero's handsomeness, and it is on this aspect of the subject that the chief emphasis is laid.</p>

E: l. 954-63. Kerhofes of pat on, wyth mony cler perle3,  
 Hir brest and hir bry3t prote bare displayed,  
 Schon schyrer þen snawe pat schede3 on hille3;  
 pat oper wyth a gorgor wat3 gered, ouer þe swyre,  
 Chymbled ouer hir blake chyn with chalkquyte vayles,

1) MS: mylkquyte.

The generally accepted emendation to chalkquyte was suggested by Onions (Notes and Queries cxlvi. 245.) This satisfies the needs of alliteration and is supported by a similar occurrence quoted by Gollancz: Wars of Alex. i. 1584.

Hir frount folden in sylk, enfoubled ayquere,  
 Toret and treieted with tryfle3 aboute,  
 pat no3t wat3 bare of pat burde bot pe blake bro3es,  
 pe tweyne y3en and pe nase, pe naked lyppe3,  
 And pose were soure to se and sellyly blered;  
 -----

l. 1735-41. Bot ros hir vp radly, rayked hir peder  
 In a mery mantyle, mete to pe erpe,  
 pat wat3 furred ful fyne with felle3 wel pured,  
 No hwe3 goud on hir hede bot pe ha3er stones  
 Trased aboute hir tressour be twenty in clusteres;  
 Hir pryuen face and hir prote prowen al naked,  
 Hir brest bare bifore, and bihinde eke.  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines constitute a further extension in the poet's use of dress detail as a means of characterising the persons in his story. Here he is concerned with the tress of the Green Knight's castle and with the mysterious Morganle Fay whom he presents as strongly contrasted figures. In the case of the former dress serves as an adjunct to the Lady's personal beauty, adding to her natural powers of attraction which are used to tempt and test Sir Gawain. In the latter case it is employed, in combination with features of physical appearance, to suggest Morgan's age and something of her importance. Both instances give further expression to the poet's desire to use dress as one means of linking his poem with the life lived by those for whom it was intended.</p>	<p>Treatment of the dress element here is carefully proportioned not only with a view to the relative importance of the characters concerned but taking into consideration their significance in the poem as a whole. Morgan, who, though she is the main-spring of all the action, takes no active part in it, is characterised by her head-dress alone; elaborate ornamentation suggests wealth and importance, the gorget worn by all elderly women defines her age. She serves as a foil for the younger woman, who, as she is a major character in the work, receives more attention in the matter of dress. Details of her low-cut gown richly trimmed with fur and her jewelled head-dress combine to give a fitting picture of youth and beauty.</p>

1) MS: hwe3.

Tolkien and Gordon print the MS. reading without comment. Gollancz and Day alter to hwe and explain: "A scribe has evidently taken hwe=howe (O.E. hufe; cp. O.N. hufa, G. haube, etc.; 'head-covering, coif') as if from O.E. heow, 'hue, colour' generally spelt in the MS. hwe. It seems unnecessary, however, to presume a scribal error here as the MS. reading in some such sense as 'coloured cloths' is quite suitable.

F. 1.1827-33. 'If 3e renay my rynk, to ryche for hit seme3,  
 3e wolde not so hy3ly halden be to me,  
 I schal gif yow my girdel, pat gaynes yow lasse.  
 Ho la3t a lace ly3tly pat leke vabe hir syde3,  
 Knit vpon hir kyrtel vnder pe clere mantyle,  
 Gered hit wat3 with grene sylke and with golde schapel,  
 No3t bot arounde brayden, beten with fyngre3;  
 -----

1.2395-6. And I gif pe, sir, pe gurdel pat is golde-hemmed,  
 For hit is grene as my goune.  
 -----

1.2484-8. pe hurt wat3 hole pat he hade hent in his nek,  
 And pe blykkande belt he bere peraboute  
 Abelef as a bauderyk bounden bi his syde,  
 Loken vnder his lyfte arme, pe lace, with a knot,  
 In tokenyng he wat3 tane in tech of a faute.  
 -----

1.2516-18. Vche burne of pe broperhede, a bauderyk schulde haue,  
 A bende abelef hym aboute of a bry3t grene,  
 And pat, for sake of pat segge, in swete to were.  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines, dealing with the green girdle which Gawain accepts from his temptress and the baldric which becomes the emblem of his adventure in the annals of the Round Table, are designed to give the reader a clear impression of the only article of dress which has a particular significance of its own in the plot of the poem. Though the richness and material value of the gift are not responsible for Gawain's fatal acceptance they are brought out here as a means of giving the article a clearly defined entity in keeping with its importance in the action.</p>	<p>The poet is here concerned only with the girdle as an article of dress and not with its magic properties detailed elsewhere. He, therefore, concentrates upon its physical qualities, showing its suitability as a gift from the Lady by elaborating details of its gold ornamentation and its connection with the Green Knight and the magic under-current of the story by repeated stress upon its green colouring.</p>

G. 1.828. His bronde and his blasoun bope pay token.  
 -----

1.983. Hent he3ly of his hode, and on a spere henged,  
 -----

1.1309-10. And he ryches hym to ryse and rapes hym sone,  
 Clepes to his chamberlayn, choses his wede,  
 -----

- l.1806-9. Hit is not your honour to haf at þis tyme  
A gloue for a garysoun of Gawayne3 gifte3,  
And I am here an erande in erde3 vncoupe,  
And haue no men wyth no male3 with menskful þinge3;  
-----
- l.1817-20. Ho ra3t hym a riche rynk of red golde werke3,  
Wyth a starande ston stondande alofte  
pat bere blusschande beme3 as þe bry3t sunne;  
Wyt 3e wel, hit wat3 worth wele ful hoge.  
-----
- l.1872-3. When ho wat3 gon, Sir Gawayn gere3 hym sone,  
Rises and riches hym in araye noble,  
-----
- l.2060-62. þenn steppe3 he into stirop and stryde3 alofte;  
His schalk schewed hym his schelde, on sculder he hit la3t,  
Gorde3 to Gryngolet with his gilt hele3,  
-----
- l.2143. Haf here þi helme on þy hede, þi spere in þi honde,  
-----
- l.2316-19. He sprit forth spenne-fote more þen a spere lenpe,  
Hent heterly his helme, and on his hed cast,  
Schot with his schuldere3 his fayre schelde vnder,  
Brayde3 out a bry3t sworde, and bremely he speke3—  
-----

Purpose of the Passages.	General Treatment.
<p>The details of dress and armour which these lines contain are mainly incidental, involved by chance in the action or referred to by the poet in maintaining the narrative sequence. Only the ring described in ll. 1817-20, the first gift offered to Gawain, is of individual importance and is described intentionally as part of the hero's temptation.</p>	<p>The single descriptive passage in this section, dealing with the ring offered to Gawain, is limited to general terms intended to show its richness. Elsewhere the poet is primarily concerned with narration and though articles of dress are frequently mentioned they are not described.</p>

Few Middle English poets make such striking and successful use of the dress element as the author of SIR GAWAIN AND THE GREEN KNIGHT. With the exception of a few incidental passages in which the element is involved in the action without special significance the total dress content of the poem forms an integral part of the poet's design and is used with a definite artistic purpose in view. It is employed in a dual form, each of its functions being complementary to the

other, and every line adding something to the effect of the poem. In its most direct connection with the story it is used as a means of expressing, indirectly yet forcibly, the nature and character of the major figures in the poem and of fitting them into the work in such a way as to present the reader with a uniform and credible whole. The subject makes such treatment particularly important since the element of fairy-tale magic can only be acceptable if correctly blended with the realism of the sophisticated romance. The success of the poet's method is most clearly seen in his introduction of the Green Knight. The form of his dress is evidently that of contemporary fashion but the detail of its green colour, so repeatedly stressed, in combination with the same feature in his face and hair, the axe he carries and the horse he rides, makes it certain that he is not a creature of this world. Yet, this detail apart, his costume is that of a mortal, suitable for Bercilac de Hautdesert who impersonates him and in keeping with the courtesy of his manner and behaviour. His dress is the emblem of his complex dual nature as a supernatural being who appears in human form which is concrete and real as the great axe on which the poet dwells as a means of stressing the danger implied in his challenge to Gawain. Gawain's acceptance and fulfilment of the terms is the outcome of certain elements in his character expressed with equal clarity through this medium of dress. Here too the picture is a double one, showing both the perfect warrior possessed of all military virtues and the handsome knight endowed with every social graces. The latter are of minor importance here and are merely suggested in suitable contexts by some brief sketches of Gawain in the rich costume of the highest rank of society. But every detail of his armour, equipment, and armorial bearing is elaborated in order to reflect the valour and prowess of the wearer. The result is a character-study of the hero in which all his moral and physical qualities are portrayed in a striking and clear-cut manner.

The other major characters in the poem are less thoroughly characterised. A few features of dress

are sufficient to indicate the withered age of Morgan le Fay and, in deliberate contrast, the youth and beauty of the Lady whose charms are material to the plot of the work. The details given here are at least equally significant in connection with the secondary purpose which the dress element fulfils throughout the poem. In all but the most incidental references the poet intends it to form part of the background to the story, providing the characters with a setting familiar to the contemporary reader, making their actions more readily acceptable to him and lending an air of reality to the whole. This is not only a means of enforcing the moral of the piece and increasing its popularity with the audience whose social world is here described, but also allows the poet to indulge in a form of writing which he evidently enjoys.

The treatment of the element throughout strongly suggests this personal interest on the part of the poet. Contemporary dress and armour is described in detail and with a clarity which makes it a useful feature in dating the poem. The passages are extensive, but carefully proportioned in regard to their function in the work as a whole. The poet's sense of proportion is admirably displayed in his handling of this feature; he describes the dress of those who are most prominent in the action, and then only when it can be used to express some vital characteristic. There is no mention of the costume worn by Arthur, Guinevere, or Sir Bercilac in his own form. His use of detail is most striking, particularly in the selection of decorative features suggesting richness of dress and reiteration of the single point of colour in the description of the Green Knight. There is a skilful artistry in both use and treatment which makes this one of the most valuable and effective elements in the poem.

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\*THE AWNTYRS OF ARTHURE

- A: 1.9. Thus to þe wode are thay wente, the wlonkeste in wedys,  
-----
- 1.66. Thus with solauce þay semelede, the prowdeste in palle,  
-----
- 1.122. The beryn brawndeche owte his brande, and the body  
----- (bydis,
- 1.237-8. A knyghte salle kenly closene þe crowne,  
And at carelyone be crowmede for kynges;  
-----
- 1.305-8. <sup>ø</sup> þei shallene dye one a day, þe doughety by-dene,  
Supprysede with a sugette, þat beris of sabille,  
A sawtire engrelede of siluer fulle schene.  
He beris of sabille, sothely to saye;  
-----
- 1.335-8. The prynces prowdeste in palle,  
Dame Gaynour and alle,  
Wente to randolfe sett haulle  
To paire soper.  
-----
- 1.427-9. Bot he wyne þame one werre,  
Bothe with schelde and spere,  
Appone a fair felde!  
-----
- 1.626. Scho caughte of hir coronalle, and knelyd hym till:  
-----
- 1.645. He bedde þat burely his brande, þat burneschede was  
----- (bryghte.

Purpose of the Passages.	General Treatment.
None of these passages has any bearing on the major themes of the poem and they are for the most part quite incidental; passing references to the dress of the royal court as a body and to weapons involved in the action	

\*: Amours in his edition for the Scottish Text Society prints both the Douce and the Thornton MSS. I have chosen the latter as affording the best text and in the few places where it is incomplete supply the deficiencies from the Douce MS.  
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ø: This line, missing in the Thornton MS., is taken from the Douce.  
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but without particular significance as such. A few of the details have, however, a limited importance in their immediate context: ll. 287-8 introduce the crown as a symbol of regal authority in the prophecy of future treachery against Arthur, and the heraldic bearing described in ll. 305-8 indicates Mordred as the traitor in question yet avoids the necessity of naming him directly.

The dress content of these lines is negligible. The passages are all very brief and in some cases the references are confined to single formal phrases, -wlonkeste in wedys, prowdeste in palle-, which are merely alliterative tags with little descriptive value.

- B. 1. 14-22. And Thus sir Gawane þe gay dame Gayenour he ledis,  
In a gleterande gyde, þat glemet fulle gaye,  
Withe riche rebanes reuerssede, who þat righte redys,  
Raylede with rubes one royalle arraye;  
Hir hude was of hawe hewe, þat hir hede hydys,  
Wroghte with peloure and palle, and perrye to paye;  
Schruedede in a schorte cloke, þat the rayne schrydes,  
Sett ouer with safyrs, fulle sothely to saye.  
And thus wondirfully was alle þe wyghtis wedys;  
-----
1. 27-8. Thus alle in gleterande golde gayely scho glydis  
The gates, with sir Gawane, by a grene welle;  
-----
1. 172-3. When þou es richely arrayede, and rydes in a rowte,  
Hafe þane pete, and mynd one þe pore, for þou arte of  
----- (powere.)
1. 347-9. Scho saide to þat souerayne, wlonkeste in wedis:  
'Mane moste of myghte,  
Here es comyne ane armede knyghte;  
-----
1. 352-5. The mane in his mantylle syttis at his mete,  
In paille purede with pane, fulle precyously dyghte,  
Trofelyte and trauerste wythe trewloues in trete;  
The tasee was of topas þat þer to was tyghte.  
-----

Purpose of the Passages.	General Treatment.
<p>These lines concern the dress of Guinevere and Arthur who are not only important characters in the action of the poem but of higher rank than any of the others involved. The splendour of their clothing serves as a</p>	

natural indication of their social position, and, as it is described here, satisfies the audience's taste for such details in association with royalty whether real or legendary. In the case of Guinevere the element serves a further purpose more closely connected with a major theme of the work; it suggests the worldly pride which is linked with the Queen's more serious moral failings and which is specifically condemned in ll. 172-3

To fulfil the various functions for which it is designed the dress content of these passages must suggest superlative richness in every detail. This is achieved within the limits required by their relative unimportance in the scheme of the poem partly by the use of general statements such as, alle in gleterandegolde, richely arrayede, and wlonkeste in wedis, and partly by concentration upon individual features. Certain garments in the costume of both Arthur and his queen are named but the form of their dress is not outlined with sufficient clarity to permit comparison with that of the period. The effect of splendour is brought out chiefly by emphasizing certain ornamental features, the ribbons and furs and, in particular, the jewels which, in the fashion of the age, are used on many parts of the dress.

C. 1. 105-8. Bare was hir body, and blake to the bone,  
 Alle by-claggede in claye, vn-comlyly clede;  
 It weryit, it wayemettede lyke a womane,  
 pat nowper one hede, ne one hare, hillynge it hade.  
 -----

1. 118-20. Alle glowede als gledis the gaste whare scho glydis,  
 Vmbycledede in a clowde, with clethyng vn-clere,  
 Cerkelytt withe serpentis, pat satt by hir sydes;  
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Purpose of the Passages.	General Treatment.
These brief references to the clothing of the ghost which appears to Guinevere and Gawain	

are of some value in underlining the moral theme of the poem. They are intended to combine with other physical features connected with the apparition in suggesting the misery and horror of its condition as a warning to the Queen not to risk a similar fate through her misconduct.

The hideous appearance of the ghost is chiefly conveyed by its effect upon the Queen and the creatures of the forest whom it terrifies and by description of its ugly body with blackened flesh and burning eyes. In keeping with this picture the passages listed here suggest an unnatural absence of clothing and show the figure, daubed with clay from the grave, enclosed in a cloud and wreathed about with serpents.

D. 1.366-97.

Hir gyde was gloryous and gaye, alle of gryse grene;  
 Hir belle was of plonkete, withe birdis fulle baulde,  
 Botonede with besantes, and bokellede fulle bene;  
 Hir faxe in fyne perrye frette was in fowlde,  
 Conterfelette in a kelle, colourede fulle clene;  
 Withe a crowne of crystalle and of clere golde;  
 Hir courchefes were coryouse, with many prowde pyne.  
 \*Here perre was praysed with prise mene of mighte.  
 The bryghte byrdis and balde  
 Had note ynoghe to by-halde  
 One þat freely to fawlde,  
 And one þat hende knyghte.

That knyghte in his coloures was armede fulle clene,  
 Withe his comly creste, fulle clene to by-holde;  
 His brenyes and his bacenett, burneschet fulle bene,  
 With a bourdoure a-bowte, alle of brynte golde;  
 His mayles was mylk-whyte, enclosede so clene;  
 His horse trappede withe the same, als it was me taulde;  
 The schelde one his schuldir, of syluere fulle schene,  
 Withe bare heuedis of blake, burely and baulde.  
 His horse withe sendale wast dede, and trappede to þe hele;  
 And his cheuarone by-forne  
 Stode als ane vnycorne,  
 Als so scharpe als any thorne,  
 And mayles of stele.

In stele was he stuffede, þat steryne was one stede,  
 Alle of sternys of golde, þat stekillede was one straye;  
 He and his gambescuns glomede als gledys,  
 Withe graynes of rubyes, that graythede were gaye;  
 And his schene schynbawdes, scharpe for to schrede.  
 \*His polemus with pelicocus were poudred to pay;  
 þus, with a lance appone lofte, þat lady gune he lede;

1.408-9. He lyfte vpe his vesage fro þe ventalle,  
 And with a knyghtly contenance he carpis hym tille:

\*: These two lines, missing in the Thornton MS. are supplied from the Douce.

Purpose of the Passages.

General Treatment.

At the point where Sir Galleroune first enters the poem his dress, and that of the lady who accompanies him, is described at length in these lines. They comprise the most sustained employment of the element in the poem and introduce two important characters who are to play major roles in what follows. Their identity is still unknown and this lengthy passage serves to stimulate the reader's curiosity by indicating that these are likely to prove significant persons while still delaying the explanation of their appearance and the development of the plot. This is not, however, merely an effective way of lending an air of mystery to the new arrivals: by describing their dress the poet also tells his readers something of their status in anticipation of the parts they are to play. Both are obviously of high rank and in the case of the lady this is all it is necessary for the audience to know. But her companion appears as a knight to fight for his rights and description of his armour not only indicates this but, by elaboration of detail, suggests that he is of high worth and ability as a champion.

Since the prowess of a knight is naturally reflected in the quality and condition of his equipment it is merely necessary for the poet to describe Sir Galleroune's armour as rich and fine in keeping with the valour he is later to show in combat. This he does in considerable detail. The form of the armour itself, familiar to the contemporary reader, provides little scope for his purpose and he concentrates upon the individual features, the armorial bearing and the splendid decoration of gold and rubies. These elements suppose the high rank of the wearer and for this reason the poet emphasizes similar details of ornamentation in the dress of the lady. The form of her costume is undefined but all the rich accessories which go with it, - buttons and buckles on the gown, veils finely pinned, and on the head a jewelled fillet surmounted by a coronal of crystal and gold, - are described clearly and in full. The whole is so well written and at such length as to suggest a personal interest on the part of the poet in addition to its function in the narrative.

E: 1.500-10. Aythire freke appone felde hase fichede thaire spere;  
 Schaftis of schene wode pay scheuerede in schides;  
 So jolyly those gentille mene justede one were!  
 Schaftis thay scheuer in schydes fulle schene;  
 Sythene, with brandes fulle bryghte,  
 Riche mayles thay righte;  
 Thus Enconterde the knyghte  
 Withe Gawayne one grene.

Gawayne was graythely graythede one grene,  
 With griffones of golde, Engrelede fulle gaye;  
 Trayfolede with trayfoles, and trewluffes by-twene.

-----

1.514-22. \*He swappd him yne at pe swyre, with a swerde kene,  
 That greued sir Gawayne to his dep day.  
 The dyntes of pat doughety were doutwis by-dene;  
 Fifte mayles and mo,  
 The swerde swapt in two  
 The canel bone also,  
 And clef his shelde shene.

He clef þorghe þe cantelle þat couered þe kni3te,  
 Thorghe þe shinand shelde a shaftmone and mare;

-----

1.526-9. He foundes into the freke with a fresche fare;  
 Thro3t basynet and breny, that burnyschet wos bry3te,  
 With a bytand brand euyñ throught he him bare;  
 He bare thru3e his brenys, that burneyst were bry3te.

-----

1.540. With a sqwappe of his scurde squeturly him strykes,

-----

1.567-70. A-gayn the byrne with his brand, he busket him 3are:  
 Thus to batelle thay boune with brandis so bry3te;  
 Shene schildus thay shrede,  
 Welle ryche mayles wexun rede,

-----

1.575-91. Witturly ther weys thayre weppuns thai weld;  
 Wete 3e wele, Sir Wauan him wontut no wille,  
 He berus to him with his brand, vndur his brodeschild,  
 Thro the wast of the body wowundet him ille.  
 The squird styntet for no stuffe, he was so wele stelet;  
 The tothur startes on bakke, and stondus stone stille.  
 If he were stonit in that stouunde, 3ette strykes he sore;  
 He girdus to Syr Gauane,  
 Thro3he ventaylle and pusane,  
 That him lakket no more to be slayne,  
 Butte the brede of hore.

And thus the hardy on heyte on helmis thai heuen,  
 Betun downe berels, in bordurs so bry3te,  
 That with stones iraille were strenuly and strauen,  
 Frettut with fyne gold, that failis in the fi3te.  
 With schildus on ther schildurs schomely thay shewen,  
 Stythe stapuls of stele thay striken doune stre3te.

-----

1.601-4. Thenne the kny3te, that was curtase, cruail and kene,  
 With a stelun brand he strikes in that stounde;  
 Alle the cost of the kny3te he keruys doune clene,  
 Thro the riche mayles, that ronke were and rouunde.

-----

1.610-11. And folowde in faste on his faas,  
 With a swerde schene.

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\*: This whole passage, fragmentary in the Thornton MS., is taken from the Douce version.

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1.616-18. He etyllede withe a slynge hafe slayne hym with sleghte;  
 The swerde sleppis on slante, and on the mayle slydys,  
 And Sir Gawayne by þe colere clekis the knyghte.

-----

Purpose of the Passages.	General Treatment.
<p>The action of the poem culminates in a duel between Gawain and Sir Galleroune of Galway which is extremely prolonged and described by the poet in considerable detail. The combat is in the form of a joust, though with serious intent, and involves numerous references to the arms and armour of the two knights. The extent of the section in which the battle is treated and the spirit with which it is described is apparently due to a personal interest on the part of the poet, and he makes deliberate use of these dress features in conveying the effect he wants. He is not concerned with the weapons themselves but with their participation in the violence of the fight which seems to fascinate him and which he attempts to express in these passages.</p>	<p>In conveying the violent nature of the conflict between Gawain and Galleroune the poet makes use of all the commonplaces in this connection; lances fly into splinters as they strike, swords bite through shields, cut away armour and scatter rings of mail, while gold and jewels fly from decorated helmets at a blow. The same details are repeated at various points during the lengthy description of the battle and often in almost identical phrases. Yet the section as a whole and the passages involving arms in particular are most effective. This is largely due to the poet's skilful use of alliteration, especially upon 's' and 'b', which, in many of these lines, admirably suggests the shattering of weapons, the clash of armour, and the noises of the battle generally.</p>

Taken as a whole the dress content of THE AWNTYRS OF ARTHURE has little essential connection with the basic theme of the poem. Though cast in the form of a romance the work has a definite moral purpose, warning against infidelity in women and covetous desires in men, which the poet evidently considers of major importance. But the dress element is not involved in the story which conveys this moral apart

from its connection with the ghost who warns Guinevere as the representative of her sex of the sin of incontinence and with the Queen herself in giving an outward indication of her pride and worldliness. But its use in these instances is slight and in the latter case may not be intentional: Arthur's dress is also described as rich and splendid though there is clearly no desire to accuse him of pride. It is probably best to take these as incidental touches intended to fill out the natural background of the story and supply such details where the incidents require them. This is true of the dress content as a whole; it fills a necessary function but has little or no bearing on the didactic theme of the poem. The poet uses it as an instrument in the development of his story and, most frequently, to fix attention upon the principal actors whose rank and position it serves to indicate. Even in the one instance where it plays an effective part in the narration by heightening suspense at a crucial moment its main purpose is still to introduce a new figure in the action, showing Sir Galleroune as a knight of high ability and prowess. It is even more strictly functional in the passages which describe the knight in combat with Sir Gawain where arms and armour are partly involved as natural agents in the battle and partly employed by the poet as a means of expressing the violence of conflict. But here the element is extended beyond the limits of necessity. It is evident from the scope of the whole section dealing with the duel that this subject had a particular attraction for the poet, that he took delight in describing the action for its own sake, and, presumably, expected the audience to share his interest.

As a result these passages are the finest in the poem and the dress details which they contain are treated in a manner which suggests a carefully calculated effect on the part of the poet. There is skilful use of alliteration on weapon names to suggest the atmosphere of battle, and, as in the description of Sir Galleroune's armour, a keen delight in the accoutrements of war. Elsewhere the details of civil dress are well chosen and clearly described but the passages lack the enthusiasm of personal interest.

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GOLAGRUS AND GAWAIN

- A: 1.10-13. Sembillit to his summovne,  
Renkis of grete renovne,  
Cumly kingis with crowne  
Of gold that wes cleir.  
-----
- 1.20-26. Thair baneris schane with the sone, of siluer and sabill,  
And vthir glemyt as gold and gowlis so gay;  
Of siluer and saphir schirly thai schane;  
Ane fair battell on breid,  
Merkit our ane fair meid;  
With spurris spedely thai speid  
Our fellis, in fane.  
-----
- 1.205-8. The king crownit with gold,  
Dukis deir to behold,  
Allyns the banrent bold  
Gladit his gest.  
-----
- 1.235-6. Thai passit in thare pilgramage, the proudest in pall,  
The prince provit in prese, that prise wes and deir;  
-----
- 1.320-21. The king cumly in kith, couerit with crowne,  
Callit knichtis sa kene,  
-----
- 1.410-14. Thare anerdis to our nobill, to note quhen hym nedis,  
Tuelf crownit kingis in feir,  
With all thair strang poweir,  
And mony wight weryer,  
Worthy in wedis.  
-----
- 1.521. The king crounit with gold, cumly to knaw,  
-----
- 1.596. The king crownit with gold this cumpas wele knew,  
-----
- 1.1127-8. The king precious in pane  
Sair murnand in mude.  
-----
- 1.1140-41. The king, cumly with crowne,  
Grat mony salt tere.  
-----

Purpose of the Passages.	General Treatment.
At various points throughout the poem details of dress are introduced to indicate the rank and social position of individual characters and groups who	

appear in the work. The device as it is employed in these passages is a common one with no very fundamental purpose in the poet's design but of obvious value as a means of expressing certain necessary features in a clear-cut manner. The best example of its use in this way is also the most frequent; whenever Arthur is mentioned throughout his kingly status is recalled by a brief reference to his golden crown which serves as a symbol of royal authority.

Just as Arthur is identified by his crown so the lords and knights of the court circle, with whom the poet is chiefly concerned, are associated with the rich clothing of their social class. But no convenient formula such as crounit with gold will serve in the latter case and as their function requires that the references be brief they are made up of short statements indicating general splendour of dress and equipment without elaboration in detail.

- B. 1. 196-200. 'I may refresch yow with folk, to fecht gif you nedis,  
With thretty thousand tald, and traistfully tight,  
Of wise, wourthy and wight, in thair were wedis,  
Baith with birny and brand to strenth you ful stright,  
Weill stuffit in steill, on thair stout stedis.'  
-----
- 1. 460-62. Schipmen our the streme thai stithil full straught,  
With alkin wappyns, I wys, that wes for were wroght  
Thai bend bowis of bras braithly within;  
-----
- 1. 474-9. Ilka souerane his ensenye shewin has thair;  
Ferly fayr wes the feild, flekerit and faw  
With gold and goulis in greyne,  
Schynand scheirly and scheyne;  
The sone, as cristall sa cleyne,  
In scheildis thai schaw.  
-----
- 1. 481-5. Schir Golagros mery men, menskful of myght,  
In greis and garatouris, grathit full gay,  
Seuynne score of scheildis thai schew at ane sicht;  
Ane helme set to ilk scheild, siker of assay,  
With fel lans on loft, lemand ful light.  
-----
- 1. 488-92. Ilk knyght his cunysance kithit full cleir;  
Thair names writtin all thare,  
quhat berne that it bare,  
That ilk freke quhare he fare  
Might wit quhat he weir.  
-----
- 1. 547-50. And he gudly furth gais, and graithit his geir,  
And buskit hym to battell, without mair abaid.  
That wy walit, I vis, all wedis of veir  
That nedit hym to note gif he nane had.  
-----
- 1. 553-4. With lufly lancis and lang,  
Ane faire feild can thai fang,  
-----

- 1.652. Than Gologrus graithit of his men in glisnand armour  
-----
- 1.661. Schir Lyonel to schir Louys wes leuit, with anelance;  
-----
- 1.735-8. Thai stuffit helmys in hy,  
Breist-plait and birny;  
Thay renkis maid reddy  
All geir that myght gane.  
-----

Purpose of the Passages.	General Treatment.
<p>Much of this poem is taken up with battle, duels between individual knights and the engagement of large forces in general combat. These passages deal with the preparations which precede the fighting, the arming of knights, display of banners and armorial bearings, and review of troops and weapons. The details they contain are included for their own sake than as an essential preliminary to what follows, description of the battlefield proper, and the poet is little concerned with the armour and weapons as such. They gain significance for him later when they are being used, but here he merely finds it necessary to note that they are in readiness.</p>	<p>In keeping with the predominance of conflict in the scheme of the poem these military preparations are frequently noted but usually in general terms, as part of the narrative, and without description of form and appearance which would permit identification of individual arms as those of the contemporary period. Where there is less description to any degree it is concerned with the scene as a whole, the splendour of the battlefield covered with ensigns of red and gold, the sun glinting from polished shields, or the ordered ranks of helmet and lance. The poet has an eye for these things and the lines in which he pictures them are much more spirited than his routine references to the process of arming.</p>

- C. 1.525-34. A gome gais to ane garet, glisnand to schaw,  
Turnit to ane hie toure, that tight wes full trest;  
Ane helme of hard steill in hand has he hynt,  
Ane scheld wrought all of weir,  
Semyt wele vpone feir;  
He grippit to ane grete speir,  
And furth his wais wynt.
- 'Quhat signifyis yone schene scheld?' said the senyeour,  
'The lufly helme and the lance, all ar away,  
The brym blast that he blew with ane stevin stour?'  
-----

- 1.557-8. Gaudifeir and Galliot, in glemand steill wedis,  
As glauis glowand on gleid, grymly thai ride;  
-----
- 1.598-608. 'Gif ony pressis to this place, for proves to persew,  
Schaip the evin to the schalk, in thi schroud schene.'  
The deir dight him to the deid, be the day dew;  
His birny and his basnet, burnist full bene;  
Baith his horse and his geir wes of ane hale hew,  
With gold and goulis sa gay graithit in grene;  
Ane schene scheild and ane schaft, that scharply was sched;  
Thre ber-hedis he bair,  
As his eldaris did air,  
Quhilk beirnis in Britane wair,  
Of his blude bled.  
-----
- 1.611-15. Fra the castell thair come carland ane knight,  
Closit in clene steill, vpone ane coursyr.  
Schir Rannald to his riche steid raikit full right,  
Lightly lap he on loft, that lufly of lyre,  
Athir laught has thair lance, that lemyt so light;  
-----
- 1.834-5. The king and his knihtis, cumly and cleir,  
In armour dewly hym dight, be the day sprang;  
-----
- 1.838-44. That gome gudely furth gais, and graithit his geir;  
Evin to the castell he raid,  
Huvit in ane dern slaid;  
Sa come ane knight as he baid,  
Anairmit of weir.  
  
That knight buskit to schir Kay one ane steid broune,  
Braissit in birneis and basnet full bene;  
-----
- 1.884-98. With that mony fresch freik can to the feild found,  
With Gologras in his geir, grete of degre;  
Armyt in rede gold, and rubeis sa round,  
With mony riche relikis, riale to se.  
Thair wes on Gologras, quhair he glaid on the ground,  
Frenyeis of fine silk, fratit full fre.  
Apone sterand stedis, trappit to the heill,  
Sexty schalkis full schene,  
Cled in armour sa clene,  
No wy wantit, I wene,  
All stuffit in steill.  
  
That berne raid on ane blonk, of ane ble quhite,  
Blyndit all with bright gold and beriallis bright;  
To tell of his deir weid war doutles delite,  
And also ter for to tell the travalis war tight.  
-----
- 1.903-7. Be that schir Gawyne the gay wes graithit in his gere;  
Cummyng on the ta syde,  
Hovand battale to abyde,  
All reddy samyne to ryde,  
With schelde and with spere.  
-----

Purpose of the Passages.	General Treatment.
<p>These passages are related to those in the previous section in that they are concerned with preparations for battle and in</p>	

particular the arming of knights. The effect of these passages But here there is a significant rests upon the hypothesis that distinction; these lines deal the more valorous the knight almost exclusively with individ- the more splendid his armour. ual warriors, some of whom are The poet is therefore intent leading characters in the story, upon making his descriptions and the details are not merely in each case as sumptuous and preparatory to the general con- as full as possible. In var- flict which is to follow. True, ious instances he dwells on the nature of their contentnat- different elements, the quality urally places the passages just of equipment as a whole, the prior to the various engagements, richness of its ornamentation, but their primary purpose is a and the features of the heraldic personal one. They are designed charge borne by the knight in to exalt the military prowess question, all tending to glorify of certain champions by showing the wearer. But for the most them donning their armour and part the descriptions are res- richly dressed in equipment trained and couched in general worthy of their reputations. terms. Only in dealing with The association of valour with Golagrus does the poet give his splendour of arms is repeated in imagination full rein and in a number of instances and extended elaborating details of the dec- to friend and foe alike; Sir Gol- oration which involves gold and agrus is no less handsomely precious stones pictures a suit treated than his opponent Gaw- of armour in keeping with the ain, and his armour is more fully lofty character attributed to described than that of the hero. the knight throughout the work. In virtue and renown the two There is a reason for this part- knights are equals, or almost so, icular treatment; Gawain's virtues and to afford comparison their are traditional but those of military qualities are expressed Sir Golagrus, a new figure in in a similar form. romance, must be strongly stressed to show him a worthy opponent.

D: 1.561-9. Thai ruschit vp rudly, quha sa right redis;  
 Out with suerdis thai swang fra thair schalk side;  
 Thair with wraithly thai wirk, thai wourthy in wedis,  
 Hewit on the hard steill, and hurt thame in the hide.  
 Sa wondir freschly thai frekis fruschit in feir,

1.594-5. Scheld and helm has he borne  
Away with his spere.  
-----

1.618-34. Thair speris in splendris sprent,  
On scheldis schonkit and schent,  
Euin our thair hedis went,  
In feild fir away.

Thai lufly ledis belife lichtit on the land,  
And laught out suerdis, lufly and lang;  
Thair stedis stakkerit in the stour, and stude  
(stummerand,  
Al to-stiffillit and stonayt, the strakis war sa strang!  
Athir berne braithly bet with ane bright brand;  
On fute freschly thai frekis fechtin thai fang;  
Thai hewit on hard steil, hartly with hand,  
Quhil the spaldis and the sparkis spedely out sprang.  
Schir Rannald raught to the renk ane rout wes vnyrde;  
Clenely in the collair,  
Fifty mallyeis and mair  
Euin of the schuldir he schair,  
Ane wound that wes wyde.  
-----

1.668. With seymely scheildis to schew, thai set vpon seuin,  
-----

1.672-3. With geir grundin ful cleir  
Rudly thai raid.  
-----

1.677-92. Thair lufly lancis thai loissit, and lichtit on the  
(land;  
Right styth, stuffit in steill, thai stotit na stynt,  
Bot buskit to bataille with birny and brand.  
Thair riche birnys thai bet derfly with dynt,  
Hewis down in grete haist, hartly with hand.  
Thai mighty men vpon mold ane riale course maid,  
Quhill clowis of clene maill  
Hoppit out as the haill;  
Thay beirnys in the bataill  
Sa bauldly thai baid!  
  
Thai bet on sa bryimly, thai beirnys on the bent,  
Bristis birneis with brandis burnist full bene;  
Throu thair schene scheildis thair schuldiris varschent,  
Fra schalkis schot schire blude our scheildis so schene;  
Ryngis of rank steill rattillit and rent,  
Gomys grisly on the grund granis on the grene.  
-----

1.700-12. The wys wroght vthir grete wandreth and weuch,  
Wirkand woundis full wyde with wapnis of were;  
Helmys of hard steill thai hatterit and heuch,  
In that hailsing thai hynt grete harmys and here;  
All to-turnit thair entyre, traistly and tewch,  
Burnist bladis of steill throw birneis thay bere;  
Schort suerdis of scheith smertly thay dreuch,  
Athir freik to his fallow, with fellonne affere;  
Throw platis of polist steill thair poyntis canpase.  
All thus thai threw in that thrang  
Stalwart strakis and strang;  
With daggaris derfly thay dang,  
Thai doughtyis on dase.  
-----

L717. Schir Bedwar to schir Bantellas yaldis vp his brand,  
-----

1.756-9. Sadillis thai temyt tyt, thir trew men and traist,  
Braidit out brandis, on birnys thai bet;

As fyre that fleis fra the flynt, thay fechtin sa fast,  
With vengeand wapnis of were throu wedis thai wet.

-----

- 1.817-20. 'Quhen ye mach hym on mold, merk to hym evin,  
And bere ye your bright lance in myddis his scheild;  
Mak that course cruel, for Crystis lufe of hevin!  
And syne wrik as I wise, your vappins to weild.
- 
- 1.824-9. Suppose his dyntis be deip dentit in your scheild,  
Tak na haist vpone hand, quhat happunys may hynt;  
Bot lat the riche man rage,  
And fecht in his curage,  
To swyng with suerd quhil he suage;  
Syne dele ye your dynt.
- 
- 1.847-55. Thair lufly lancis thai loissit, and lightit baith doune,  
And girdit out suerdis on the grund grene,  
And hewit on hard steill, hartlie but hounne;  
Rude reknyng raise thair renkis betuene.  
Thair mailyeis with melle thay merkit in the medis;  
The blude of thair bodeis  
Throw breist-plait and birneis,  
As roise ragit on rise,  
Our ran thair riche vedis.
- 
- 1.860. Duschand on deir wedis, dourly thai dyng,
- 
- 1.864-9. I will yeild the my brand, sen na better may bene.  
Quhair that fortune will fail,  
Thair may na besynes availl.  
He braidit vp his ventaill,  
That closit wes clene.
- For to ressaue the brand the berne wes full blith,
- 
- 1.874. Thair lancis war loissit, and left on the land.
- 
- 1.913-15. The trew helmys and traist in tathis thai ta;  
The rochis reirdit with the rasch, quhen thai samyne rene;  
Thair speris in the feild in flendis gart ga.
- 
- 1.921-3. Thai brayd fra thair blonkis, besely and bane,  
Syne laught out suerdis, land and lufly;  
And hewit on hard steill, wondir hawtane,
- 
- 1.926-31. On the hight of the hard steill he hyt hym in hy;  
Pertly put with his pith at his pesane,  
And fulyeit of the fyne maill ma than fyfty.  
The knight stakrit with the straik, all stonayt instand;  
Sa woundir scharply he schair,  
The berne that the brand bair;
- 
- 1.934-42. With ane bitand brand, burly and braid,  
Quhilk oft in battale had bene his bute and his belde,  
He leit gird to the grome, with greif that he had,  
And claif throw the cantell of the clene schelde.  
Throw birny and breist-plait and bordour it baid;  
The fulye of the fyne gold fell in the feild.  
The rede blude with the rout folowit the blaid,  
For all the wedis, I wise, that the wy weild,  
Throw claspis of clene gold, and clowis sa cleir.
-

1.950-52. The scheld in countir he kest our his cleir weid;  
 Hewit on hard steill woundir haistely;  
 Gart beryallis hop of the hathill about hym on breid.  
 -----

1.962-5. With baith his handis in haist that haltane couth hew;  
 Gart stanys hop of the hathill, that haltane war hold,  
 Birny and breist-plait, bright for to schew;  
 Mony mailye and plait war marrit on the mold.  
 -----

1.968-70. Sa wondir scharply he schare throu his schene schroud;  
 His scheild he chopit hym fra  
 In tuenty pecis and ma;  
 -----

1.975-98. All engreuit the grome, with ane bright brand,  
 And delt thairwith doughtely mony derf dynt;  
 Throw byrny and breistplait, bordour and band,  
 He leit fle to the freke, as fyre out of flynt.  
 He hewit on with grete haist, hartly with hand,  
 Hakkit throw the hard weid, to the hede hynt;  
 Throw the stuf with the straik, stapalis and stanis,  
 Schir Wawine, wourthy in wail,  
 Half ane span at ane spail,  
 Qunare his harnes wes hail,  
 He hewit attanis.

Thus raithly the riche berne rassit his array;  
 The tothir stertis ane bak, the sterne that wes stout,  
 Hit schir Gawayne on the gere, quhil greuit wes the gay,  
 Betit doune the bricht gold and beryallis about;  
 Scheddit his schire wedis scharply away,  
 That lufly lappit war on loft, he gart thame law lout.  
 The sterne stakrit with the straik, and stertis on stray,  
 Quhill neir his resoune wes tynt, sa rude wes the rout.  
 The beryallis on the land of bratheris gart light,  
 Rubeis and sapheir,  
 Precious stanis that weir;  
 Thus drese thai wedis sa deir,  
 That dantely wes dight.  
 -----

1.1016-20. The ble of his bright weid wes bullerand in blude.  
 Thair with the nobill in neid nyghit hym ner,  
 Straik hym with ane steill brand, in stede quhare he stude;  
 The scheld in fardellis can fle, in feild away fer;  
 The tothir hyt hym agane with ane hard swerd.  
 -----

1.1029. Ane daggar dayntely dight that doughty has drawne,  
 -----

1.1032. Yeld me thi bright brand, burnist sa bene;  
 -----

1.1118. Tua schort suerdis of scheith smertly thai drew,  
 -----

1.1123. Put up thair brandis sa braid, burly and bair.  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines, containing the bulk of the element in the poem, are involved in description of the battle which marks the climax of</p>	

the work. They deal with the use of weapons in the action and provide some details connected with arms and armour which are to be expected in this context. In this respect the occurrence of the passages is perfectly normal but their frequency and scope call for particular comment. These features reflect a personal idiosyncrasy of the poet; his apparent preoccupation with battle and the physical details of conflict. The scope of the passages arises from the great bulk of this element in the poem and features of arms and armour are utilized to assist the poet in giving expression to his interest. He wishes to describe the fighting which his plot involves in an intimate manner, viewing the action from close at hand and following it blow by blow. The violence of combat seems to have a particular fascination for him and he seeks to reproduce this effect by describing the incidents of battle in which it is most clearly shown; the contact of weapon with weapon, of arms with armour, the shattering of lances and swords, and the injury done to body and equipment alike.

In this section the total extent of the passages is remarkable rather than the treatment of the details of armour which they contain. The poet makes use of the usual commonplaces in this connection based upon the use of weapons in contemporary military practice and the arms and equipment of the period. His description is confined to the exchange of blows between individual knights and normally limited to the use of lance and sword in each case. Yet the spirit with which the whole is infused makes the passages some of the most striking in the poem. The poet's love of action is reflected in the gusto with which he pictures speris in splendris sprent, ragnis of rank steill rattillit and rent, bervallis on the land of bratheris gart light, and all the violence of the battle. But the quality of the whole is spoilt by its very bulk; details are duplicated again and again and certain phrases repeated so frequently as to appear purely formal and, despite careful use of alliteration, remove much of the initial effect of movement and action. As with the whole section on combat the treatment is too prolonged to sustain interest.

- E. 1.94-5. Suppose thi birny be bright, as bachiler suld ben,  
Yhit ar thi latis vnlufsum and ladlike, I lay.  
-----
- 1.157-60. 'Thare come ane laithles leid air to this place,  
With ane girdill ourgilt, and vthir light gere;  
It kythit be his cognisance ane knight that he wes,  
Bot he wes ladlike of latis, and light of his fere.  
-----
- 1.385-8. All thre in certane  
Salust the souerane,  
And he incliyand agane,  
Hatles, but hude.  
-----
- 1.543-4. That for the maistry dar mell  
With schaft and with scheid'.
- 1.882. Thai hynt of his harnese, to helyn his wound;  
-----
- 1.1186. Than thai wist thair souerane wes schentvnderscheid.  
-----

Purpose of the Passages.	General Treatment.
These few incidental passages are not related to any of the main categories into which the dress content can be divided and have no bearing on the main themes of the poem.	The lines are too brief to permit comment on the treatment of the dress details they contain.

The role played by King Arthur in *GOLAGRUS AND GAWAIN* is typical of his function in many of the Middle English romances. In spite of his traditional prowess he is not the hero of the work but rather a presiding figure round whom the action develops and who directs the necessary formalities of the affair. In this capacity his high rank is all-important and it is significant that the dress element should be used to stress his status by frequent references to his golden crown the symbol of royalty. But these and similar references to rich clothing indicating the social importance of other characters form only a small portion of the total dress content in the poem and have no connection with the elements of major interest. The poet is evidently keenly interested in the military aspect of knighthood; in particular the skill and valour of his hero Sir Gawain and the adversary

he meets, Sir Golagrus; in general the whole conduct of warfare and battle. Armed conflict is an essential element in the plot of the work but the extent of its treatment is disproportionate to the narrative as a whole, and the elaboration of detail is much greater in the battle scenes than in any other section of the poem. Equally full, and more closely connected with the poet's intended glorification of chivalry, are the passages on the arming of individual knights, particularly those who play prominent parts in the action. This method of suggesting by the splendour of his equipment that a knight has all the chivalric virtues in a high degree is quite common but it is unusual to find it applied not only to the hero but to his opponent, and the fact that the armour worn by Golagrus is so fully described indicates the poet's wish to endow him with an honourable character. The references to arms and armour in the preparations for war and as used in the battle are quite usual so far as the content is concerned; designed partly to supply necessary details of the action, partly to express the physical violence of conflict. But they are a means to an end rather than an end in themselves. The poet's real interest lies in the description of battle for its own sake, and he makes extensive use of the dress element merely as a contributive feature.

The nature of the passages makes this clear. Despite their bulk they form only a minor portion of the lines in which the poet lingers with evident pleasure over numerous incidents of combat. Details of arms and armour are widely scattered throughout, but are restricted to the familiar commonplaces in the use of weapons and limited in scope so far as description of the articles is concerned. There is rather more attention to detail in describing the equipment of individual knights and particularly to features of splendour in the ornamentation. Here the element is sufficient for the purpose it fulfils: elsewhere it is so extended as to become repetitious and, despite the spirit and effectiveness with which many of the battle scenes are treated, to suggest that the poet sacrificed artistic restraint to indulge his personal taste in this.

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THE TAILL OF RAUF COIL3EAR

A: 1.408-9. Out of Paris proudly he preikit full prest  
Intill his harnes all hail his hechtis for to hald:  
-----

1.455-82. He bair,grauit in gold,and gowlis in grene,  
Glitterand full gaylie quhen glemis began,  
Ane tyger ticht to ane tre,ane takin of tene.  
Trewlie that tenefull was trimland than,  
Semelie schapin andschroud in that scheidl schene;  
Mekle worschip of weir worthylie he wan,  
Befoir,into fechting with mony worthie sene.  
His basnet was bordourit and burneist bricht  
With stanes of beriall deir,  
Dyamountis and sapheir,  
Riche rubeis in feir,  
Reulit full richt.

His plaitis properlie picht attour with precious stenis,  
And his pulanis full prest of that ilk peir;  
Greit graipis of gold his greis for the nanis,  
And his cussanis cumlie schynand full cleir;  
Bricht braissaris of steill about his arme banis,  
Blandit with beriallis and cristallis cleir;  
Ticht ouir with thopas,and trew lufe at anis;  
The teind of his jewellis to tell war full teir.  
His sadill circulit and set richt sa on ilk syde;  
His brydill bellisand and gay,  
His steid stout on stray;  
He was the ryallest of array,  
On ronsy nicht ryde.

Of that ryall array that Rolland in raid,  
Rauf rusit in his hart of that ryall thing:  
'He is the gayest in geir that euer on ground  
----- (glaid,

Purpose of the Passages.	General Treatment.
<p>These lines describing the armour of Sir Roland comprise the only passages on dress of any importance in the scheme of the poem. They are consciously</p>	

1) MS: jewellis.

Browne substitutes the word tewellis here on analogy with toyelys in 1.3617 of 'Morte Arthure':-

The toppe-castelles be stuffede with toyelys,  
which is there glossed as 'tools,furniture,weapons'.  
The meaning 'weapons,equipment' is acceptable here but makes no improvement in the sense of the line or the passage as a whole. There seems,therefore,to be no reason for altering the reading adopted by Herrtage and Amours which fits the context perfectly.

designed for a specific purpose connected with the general theme. Roland appears in the poem as the perfect knight, the representative and ideal of his class. In making clear his position details of dress play an important part as an illustrative element. Arms and armour, the equipment of a knight, are not only his natural dress but the emblems of his ability and standing in his profession. Fundamentally the same features are common to all, but particular virtues of the individual are expressed in some details. Chief of these is the heraldic badge, peculiar to each knight and indicative of his prowess and courage. Success in the profession is further displayed by the nature of the armour generally; the quality of the materials employed, the skill of the workmanship, and, above all, the richness of the ornamentation. By describing all these features of Roland's equipment, by stressing the general splendour of his armour and the precious nature of its decoration the poet implies the possession of all the qualities which make the perfect knight. In this way he avoids the necessity for an explicit account of the status, social

position and professional ability of the character with whom he is dealing, and yet conveys an impression of these elements in a vivid manner which enables him to give free rein to his powers of description.

Here the poet is consciously writing for effect and striving to make his description as brilliant as possible. The purpose for which the passages are designed requires a concentration upon all the features of armour in which individual taste and fancy found expression. Very little attention is, therefore, paid to the general nature of the armour: various articles of equipment are named but they are not described in any detail. To the contemporary reader they could have little novelty and no special significance. On the other hand the achievement borne by the knight would have a definite meaning for those familiar with heraldry. The poet chooses the symbol of the captive tiger - ane takin of tene - as a suitable emblem for Roland in order to suggest a certain ferocity associated with courage as characteristic of him. The major passage is, however, chiefly concerned with purely decorative details of the armour in which the poet's purpose is mainly expressed. His aim

is, by elaborating all the ornamental features far beyond even the extravagant standards of the age, to suggest the rank and importance of the wearer in the richness of the dress. The decoration of gold and jewels is described in some detail with the inclusion of numerous stones, not applied to the armour in a realistic manner but listed in profusion to create an effect of general splendour throughout.

B: 1.432-3. For to towsill me or tit me thocht fould be my clais,  
Or I be dantit on sic wyse, my lyfe salbe lorne.'

-----

1.515-18. He saw na wappinnis thair,  
That the Coil3ear bair,  
Bot ane auld buklair,  
And ane roustie brand.

-----

1.550-2. Or, be the Rude, I sall rais thy ryall array;  
Thocht thy body be braissit in that bricht hew,  
Thow salbe fundin als febil of thy bone fay.'

-----

1.558-61. 'Be Christ,' said the Coil3ear, 'that war ane fould scorne,  
That thow suld chaip, bot I the knew, that is sa schynand;  
For thow seis my weidis ar auld and all to-worne,  
Thow trowis nathing thir tallis that I am telland.

-----

1.575-7. Of his harnes in hy he hynt withoutin hone,  
And in ane rob him arrayit richest of ane;  
In that worschipfull weid he went in at none,

-----

1.593-4. 'Ane man in husband weid,  
Buskit busteously on breid,

-----

1.705-6. I ken him weill, thocht he be cled in vther clething,  
I clais of clene gold, kythand 3one cleir.

-----

1.717. 'Dame, of thy glitterand gyde haue I na gle,

-----

1.762-4. Sa that I heir, quhen I haue hy,  
That thow be fundin reddy  
With birny and brand.'

-----

- 1.770-3. And I sall gif the to begin glitterand geir.  
Ane chalmer with armour the King gart richt than  
Betaucht to ane squyar, and maid him keipeir;  
With clois armouris of steill for that stout knicht,  
-----
- 1.779. Bot in ryall array he reddyit him to ryde;  
-----
- 1.792. In ane ryall array he rydis full richt;  
-----
- 1.806. He semit baldly to abyde with birny and with  
----- (brand,
- 1.934-5. 'I rek nocht of thy riches, Schir Rolland the  
(knicht,'  
Said the rude Sara3ine in ryall array;  
-----

Purpose of the Passages.	General Treatment.
<p>In these passages, mainly unconnected and scattered throughout the central portion of the poem, dress is connected with position and rank and the distinction between the various social classes. The plot concerns the association of Rauf Coil3ear with the Emperor Charlemagne and members of his court, and it is evident throughout that the Collier is keenly aware of his social inferiority. The disparity in rank is stressed here and there at suitable points in the poem by these references to dress. Rauf himself comments rather self-consciously on several occasions upon his ragged clothes and admires the <u>ryall array</u> of the nobles in contrast with his own <u>husband weid</u>. Similarly the change in his status when</p>	

he is knighted is marked by the description of changes in his dress. This connection between dress and rank is a minor element, but of some importance as it is continued uniformly throughout the poem.

The significance of these passages lies in their frequency and the manner of their occurrence rather than in the treatment given to details of dress. In each case the indication of a general state of dress is sufficient for the poet's purpose. He therefore limits his treatment to the mention of a few features of the Collier's ragged clothing and the armour of the knights, and makes no attempt at description of an individual nature. The passages are, consequently, rather uniform in type, and there is a tendency to repeat set phrases such as - in ryall array - and certain descriptive adjectives.

- C: 1.809. And in the rowme of ane renk in fewtir kest he;  
-----
- 1.812. He straik the steid with the spurris, he sprent on  
----- (the bent.
- 1.815-16. Thair speiris in splenders away  
Abufe thair held sprent.  
-----
- 1.819-22. Thir riche restles renkis ruschit out full raith,  
Cleikit out twa swordis and togidder ran.  
Kest thame with gude will to do vther skaith,  
Baft on thair basnetis thay beirnis or thay blan.  
-----
- 1.826-7. Thus ather vther can assaill  
With swordis of mettall;  
-----
- 1.834-5. The riche restles men out of the renk past,  
Forwrocht with thair wapnis, and euill rent withall.  
-----
- 1.839-40. He kest vp his veseir,  
With ane cheualrous cheir,  
-----

1.858. He gaue ane braid with his brand to the beirne by,  
-----

1.864-6. Ilk ane a schort knyfe braidit out sone,  
In stour stifly thay stand,  
With twa knyfis in hand;  
-----

Purpose of the Passages.	General Treatment.
<p>These references to weapons and armour occur incidentally in the account of an armed combat which is an essential part of the action. The articles mentioned must necessarily be involved in any description of this sort, and the element has no special significance in the scheme of the poem.</p>	<p>The passages are all much too brief to reflect any particular care on the part of the poet or any definite design in his treatment of the element.</p>

The story told in THE TAILL OF RAUF COIL3EAR belongs to that class of legend in which a commoner entertains a person of high rank - often a king - without realising his identity. The chief interest of the work is the behaviour of Rauf Coil3ear towards King Charles and his courtiers in view of the difference in social station which separates him from them. Unless this difference in rank is kept before the reader throughout the poem the whole point of the story is lost. The poet employs various methods for this purpose, and the element of dress and armour plays a major part in his design.

Apart from a few lines in which arms and armour are necessarily involved by the nature of the action the element as a whole is concerned with the connection between dress and social position. From time to time the poet refers to the dress of various characters in the story, and, apart from one instance, always in a uniform manner: he mentions briefly that the nobles wear rich clothes and armour and Rauf the ragged and dirty clothing associated

with his trade. The manner in which many of the references are introduced tends to stress the point. The Collier is very conscious of his inferiority in social status, and he frequently refers to the splendid costume of the king and courtiers, and, in a tone which is apologetic and yet defiant, to his own torn working-dress. This distinction of classes by dress underlies the one major passage in which the element is concerned:- the description of Sir Roland's armour.

Roland appears in the poem as the true representative of the court and its society, more important in this connection than Charlemagne himself who plays his part in the action mainly as a commoner. The poet's choice of Roland as the emissary from the court to Rauf in the latter half of the work is significant. As the most famous of the knights associated with Charlemagne he represents the sum of all knightly qualities: and it is the possession of some of these qualities - notably that of courtesy - which makes Rauf Colliſear remarkable and ultimately earns him a knighthood. The Collier therefore views Roland not only as a member of a superior social order but primarily as a knight. Both these aspects are suggested by a skilful use of dress details. The description is inserted at the point in the poem where Rauf first sees Sir Roland, it is presented from the Collier's view-point, and the knight is fittingly dressed in armour which, in keeping with his renown and social status, is rich and splendid.

This is the only passage in which dress is treated in any detail, and the description is carefully restricted to those elements which best serve the poet's purpose. He confines his treatment to the element in which individual characteristics are most fully displayed, and by describing the ornamentation of Roland's armour as superlative in quality suggests the rank and worth of the wearer. Elsewhere in the poem he gives little or no detail, and limits his references to generalisations which are sufficient for his purpose but do not upset the general economy of the work

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THE BUKE OF THE HOWLAT

- R: 1.80-4. Quha is fader of all foule, pastour and pape;  
That is the plesant Pacok, preciouss and pure,  
Constant and kirklyk vnder his cler cape,  
Myterit, as the maner is, manswet and mure,  
Schroude in his schene weid, schand in his schap  
-----
- 1.124-5. He callit on his cubicular within his conclaif,  
That was the proper Pape Iaye, provde in his  
----- (apparale;
- 1.161-4. A college of cardinalis come syne in a lyng,  
That war Crannis of kynd, gif I richt compt;  
With red hattis on hed, in haile takynning  
Off that deir dignite, with worschipe ay wont.  
-----
- 1.171-3. Swannis suowchand full swyth, swetest of swar,  
In quhyte rocatis arrayd; as I richt knewe  
That thai war bischopis blist; I was the blythar;  
-----
- 1.202-3. The Cok in his cleir cape, that crawis and cryiss,  
Was chosyn chauntour full cheif in the channonry.  
-----
- 1.209-10. Apon the sand 3it I sawe, as thesaurer tane,  
With grene almouss on hed, schir Gawane the Drak;  
-----
- 1.222. The crovss Capone, a clerk under cleir weidis,  
-----
- 1.230. The Cowschotis war personis in thar apparale.  
-----

Purpose of the Passages.	General Treatment.
<p>Dress is here associated with certain functionaries as the badge of their various offices to assist the reader in identifying them. In the assembly of the birds, with which the poet is dealing, each is assigned an official position and is depicted as dressed in the costume normally connected with the post. This has the effect of making the whole situation in which</p>	

birds occupy human offices appear more readily acceptable and credible since they seem to occupy them in actual fact with all the external appurtenances and not merely figuratively. The lines are also designed to suggest the suitability of individual birds for certain positions by pointing out the resemblances between their personal appearance and the robes of the office in question.

The treatment of dress in these passages is restricted to the minimum necessary for the poet's purpose. The connection between some of the birds mentioned and the dress of specific offices is suggested by a few details in each case: the general splendour of the Peacock makes him a natural choice for Pope; the Cranes with their red 'hats' are cardinals; the Swans appear as bishops in white rochets. This connection between the natural appearance of the bird and its official dress is not brought out in all cases. In other passages the treatment of the element is limited to generalised references which indicate the nature of the professional costume worn without describing any of its features.

8. 1.334-81. The Specht was a pursewant, provde till apper,  
That raid befor the empriour,  
In a cot armour  
Of all kynd of colour,  
Cumly and cleir.

He bure cumly to knawe be connysaunce cleir  
Thre crownis and a crucifix, all of cler gold;  
The burde with orient perle plantit till apper,  
Dicht as a dyademe digne, deir to behold,  
Circulit on ilk syde with the sapheir,  
The jaspis joynit in gem, and rubyis in rold.  
Syne twa keyis our croce, of siluer so cleir,  
In a feild of asure flammit on fold;  
The Papis armes at poynt to blason and beir,  
As feris for a persewant,  
That will wayage awant,  
Active and awenant,  
Armes to weir.

Syne in a feild of siluer secoundlie he beris  
 Ane Egill ardent of air, that etlis so hie;  
 The memberis of the samyn foull displait as efferis,  
 Ferme formyt on fold, ay set for to fle;  
 All of sable the self, quha the suth leris,  
 The beke bypertit breme of that ilk ble.  
 The Empriour of Almane the armes he weris,  
 As signifer souerane; And syne couth I se  
 Thre flour delycis of Fraunce, all of fyne gold,  
 In a feild of asure,  
 The thrid armes in honour  
 The said persevant bure,  
 That bloutit so bold.

Tharwith lynkit in a lyng, be lerit men approvit,  
 He bure a lyon as lord, of gowlis full gay,  
 Maid maikless of mycht, on mold quhar he movit,  
 Riche rampand as roye, ryke of array;  
 Of pure gold was the ground, quhar the grym hovit,  
 With dowble tressour about, flourit in fay,  
 And flour delycis on loft, that mony leid lovit,  
 Of gowliss sygnit and set, to schawe in assay;  
 Our souerane of Scotland his armes to knawe,  
 Quhilk sall be lord and ledar,  
 Our braid Brettane all quhar,  
 As sanct Mergaretis air,  
 And the signe schawe.

Next the souerane signe was sekirly sene,  
 That seruit his serenite euer seruable,  
 The armes of the Dowglass douchty bedene,  
 Knawin throw all Cristindome be conysance able;

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Purpose of the Passage.	General Treatment.
<p>In the purpose for which it is designed this passage combines certain elements in those listed above with others contained in the section which follows. Here again the poet identifies the office held by an individual bird with the costume normally worn by its human counterpart in order to approximate his imaginary society to that of mankind. This aspect of the passage is, however, of minor importance compared to its function as a basis for the lengthy treatment of heraldic details in the following lines. The</p>	

arms of France and Scotland, of the Pope and the Emperor described here have no obvious connection with the scheme of the poem apart from the fact that the Emperor and a prototype of the Pope are involved in the action. This is true also of the arms described in the section below with the distinction that in that instance they have an ulterior purpose of the greatest importance to the poet. These lines serve no such purpose, but they indicate an interest on the part of the poet which is more fully developed in the later passages; - an interest in heraldry for its own sake. In this section he not only indulges his own liking but caters for a recognised taste in his audience by dealing with the heraldic element in considerable detail.

The poet's evaluation of the relative importance of various elements in this passage is clearly demonstrated by the length at which he treats them. He dismisses the Specht's coat-armour, in so far as it is connected with his office as pursuivant, in a few lines containing little descriptive detail, and passes on to the consideration of the device with which it is emblazoned. His interest in heraldry is at once apparent from the fulness and care of his treatment. In outlining the various charges he is accurate in every detail, describing clearly the most characteristic features of each: - the papal tiara combined with crossed keys, the personal arms of the contemporary pope, Nicholas V.; the black eagle of the Empire; the golden fleur-de-lis of France; and the lion of Scotland depicted in gules. The colours and metals in which each emblem is emblazoned, carefully noted throughout, are correct in every instance, and the formal terms of heraldry are employed in the proper manner. The general treatment of the

subject suggests a pedantic pleasure on the part of the poet combined with an obvious enjoyment in detailing the purely ornamental features of the achievements. This aspect of the element provides an opportunity for elaborate descriptive writing of which the poet makes full use in creating a picture of great richness combining the brilliance of precious stones with settings of gold and silver for his own satisfaction and his reader's pleasure.

C:1.391-442. Off the douchty Dowglass to dyte I me dress;  
 Thar armes of ancestry honorable ay,  
 Quhilk oft blythit the Bruse in his distress,  
 Tharfor he blisiit that blud bald in assay.  
 Reid the writ of thar werk, to 3our witness;  
 Furth on my matir to muse I mufe as I may.  
 The said persevantis gyde was grathit, I gess,  
 Brusit with ane grene tre, gudly and gay,  
 That bure branchis on breid blythest of hewe;  
 On ilk beugh till embrace,  
 Writtin in a bill was,  
 O Dowglass, O Dowglass,  
 Tender and trewe!

Syne schir schapyn to schawe, mony schene scheld  
 With tuscheis of trast silk tichit to the tre;  
 Ilk branche had the birth burly and beld,  
 Four flurist our all gretest of gre.  
 Ane in the crope hiegh, as cheif I beheld,  
 Quhilk bure in till asure, blythest of ble,  
 Siluer sternis so fair; and part of the feld  
 Was siluer, set with ane hert, heirly and hie,  
 Of gowliss full gracious, that glemyt so gay.  
 Syne in asure the mold,  
 A lyoun crownit with gold,  
 Of siluir 3e se shold  
 To ramp in array.

Quhilk cassyn be cognoscence quarterly was,  
 With barris of best gold it brynt as the fyr;  
 And vthir signess, forsuth syndry I gess,  
 Off metallis and colouris in tentfull atyr.  
 It war tyrefull to tell, dyte or address,  
 All thar deir armis in dewlye desyre;  
 Bot part of the principale neuertheless  
 I sall haist me to hewe hartlie but hyre.  
 Thar loiss and thar lordschipe of sa lang dait,  
 That bene cot armouris of eild,  
 Tharin to harrald I held;

Bot sen thai the Bruss beld,  
I wryt as I wait.

In the takinnyng of treuth and constance kend,  
The colour of asure,ane hevinliche hewe,  
For thi to the Dowglas that senje was send,  
As lelest,all Scotland fra scaith to reskewe.  
The siluer in the samyn half,trewly to tend,  
Is cleir corage in armes,quha the richt knewe.  
The bludy hart that thai bere the Bruss at his end,  
With his estatis in the steid,and nobillis ynewe,  
Addit in thar armes for honorable causs,  
As his tenderest and deir,  
In his maist misteir;  
As salbe said to yow heir  
In to schort sawis.

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1.534-9. Be this resoun we reid,and as our Roy levit,  
The Dowglass in armes the bludy hart beris;  
For it bled he his blud,as the bill brevit,  
And in batallis full braid,vnder baneris,  
Throw full chevalruss chance he this hert chevit,  
Fra walit wyis,and wicht,worthy in weris;

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1.543-6. This hert,red to behald,  
Throw thir ressonis ald,  
The bludy hart it is cald  
In Dowglass armes.

-----

1.547-55. The sternis of ane nothir strynd steris so fair,  
Ane callit Murray,the riche lord of renovnis,  
Deit,and a douchter had till his deir air,  
Off all his tressour vntald,towris and townis:  
The Dowglass in thai dayis,douchty all quhar,  
Archebald the honorable in habitaciounis,  
Weddit that wlonk wicht,worthy of ware,  
With rent and with richness; and be thai ressonis  
He bure the sternis of estait in his stele weidis;

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1.560-4. The lyon lansand on loft,lord in effeir,  
For gud causs,as I gess,is of Gallaway.  
Quhen they rebellit the crowne,and couth the  
(kyng deir,  
He gaif it to the Dowglass,heretable ay,  
On this wyss gif he couth wyn it on weir;

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1.568-72. Tharfor the lyoun he bure,with loving and loiss,  
Of siluer semely and sure,  
In a field of asure,  
Crownit with gold pure  
To the purpos.

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1.573-81. The forest of Ettrik,and vthair ynewe,  
The landis of Lawdir,and lordschipis sere,  
With dynt of his derf swerd,the Dowglass so dewe  
Wan wichtly of weir,wit 3e but weir,  
Fra sennis of the Saxonis. Now gif I sall schewe  
The order of thar armis,it war to tell teir;  
The barris of best gold,thocht I thaim hale knewe,  
It suld ws occupy all day; tharfor I end heir,  
Referris me to harraldis,to tell 3ow the hale.

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1.582-631. Of other scheldis so schene  
Sum part will I mene,

That war on the tre grene,  
Worthy to vale.

Secund syne, in a feld of siluer certane,  
Of a kynde colour thre coddis I kend,  
With dowble tressur about, burely and bane,  
And flour delycis so fair, trewe till attend,  
The tane and the tother of gowlis full gane.  
He bure quarterly, maid that nane nicht amend,  
The armes of the Dowglass, thairof was I fayne,  
Quhilk oft fandit with force, his fa till offend;  
Of honorable ancestry thir armis of eld  
Bure the erll of Murray,  
As sad signe of assay,  
His fell fais till affray,  
In a fair feild.

Ane nothir, erll of Ormond, also he bure  
The said Dowglass armis, with a differens;  
And richt so did the ferd, quhar he furth fure,  
3aipe, thoct he 3ong was, to faynd his offens.  
It semyt that thai sib war, forsuth I assure.  
Thir four scheldis of pryce in to presence  
War chen3eit so cheualrus, that no creatur  
Of lokis nor lynx mycht louss worth a lence.  
Syne ilk braunche and beugh bowit thaim till;  
And ilk scheld in that place  
Thar tennend or man was,  
Or ellis thar allyas,  
At thar awin will.

All thir hieast in the crope four helmes full  
(fair,  
And in thar tymeralis tryid trewly thai bere  
The plesand Povne in a part, provde to repair;  
And als kepit ilk armes that I said eir,  
The rouch Wodwyss wyld, that bastounis bare,  
Our growin grysly and growe grym in effeir;  
Mair awfull in all thing saw I never air  
Baith to walk and to ward, as watchis in weir.  
That terrible felloun my spreit affrayd,  
So ferd full of fantasy,  
I durst nocht kyth to copy  
All other armes thar by  
Of renkis arayd.

Tharfor of the said tre I tell nocht the teynd,  
The birth and the branchis, that blomyt so brayd;  
Quhat fele armes on loft, louely to lend,  
Of lordingis and sere landis, gudly and glad,  
The said persewant bure, quhar he away wend,  
Of his garment so gay, of ane hie haid,  
I leif thaim blasonde to be with harraldis hende;  
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Purpose of the Passages.	General Treatment.
<p>In the poet's concept of his work these passages have an important part to play. Their purpose is twofold. In the first place they continue an element introduced in the previous section:- the description and</p>	

analysis of heraldic achievements. This is an incidental feature in the poem with no essential bearing on the general subject and introduced artificially for no apparent purpose other than satisfying a personal whim in the poet. It is not, however, the primary object of these passages as it is in the earlier section. The details of heraldry included in these lines serve merely as an introduction for the elaborate panegyric on the Douglass family with which the poet is chiefly concerned. What has been said of the one element is also true of the other: the praise of the Douglass has no essential connection with the rest of the work, plays no part in the plot, and is introduced by the poet for reasons of his own. It is, however, obviously of the greatest importance to him; more so than the element of heraldry combined with it. The poet's interest in the latter is undeniable, but here it is rather on account of the opportunity which it affords of honouring the Douglasses than for its own sake.

In this, as in the previous section, the extent of the element is indicative of the poet's interest. The heraldic details are dealt with on a scale quite out of keeping with their part in the scheme of the poem. Moreover, the further digression which they introduce is treated at still greater length out of all proportion to the brief narrative of the subject proper:— the fable of the Owl and his borrowed plumage. Though heraldry is the lesser of the two elements in this instance the poet's treatment reflects the same attention and care as in the earlier passage. The various charges associated with the house of Douglas are described in accurate detail and with careful distinction of the heraldic colours. The correct technical terms are employed throughout — chief, azure, feld, gowliss, ramp, metallis, colouris, quarterly, etc. — with the familiarity of the expert. On this carefully prepared basis the real function of the element is developed. The significance of each individual charge is explained at length with the

reason for its presence in the shield. This provides an opportunity for relating various incidents in the history of the Douglasses on which the family honour is based. So, for example, the heart of gules on a silver field serves to introduce the story of the Douglas who bore the heart of Robert the Bruce in war against the Saracens which is told in great detail. For this purpose only an outline of the heraldic achievements is really necessary: the fulness with which they are described is clearly due to personal choice on the part of the poet.

The author of THE BUKE OF THE HOWLAT makes use of dress details for two separate functions only one of which has any connection with the general theme of the poem. In dealing with the universe of the birds he is not necessarily obliged to refer to the element at all. But he is obviously anxious to make the social scheme as complete as possible by allotting the various offices in human society to suitable birds. His selection is based on the characteristics which fit individual birds for certain posts:- the swift-flying Swallow is chosen to be the herald; the Wren is naturally suited to be court-dwarf; the singing birds, Mavis, Blackbird, Lark and Nightingale, are minstrels; and so on. In some instances a suitable allocation is suggested by a resemblance between the personal appearance of a bird and the dress associated with a human office. This

effective method is used by the poet on several occasions, but the part which it plays is a small one and the whole element could be discarded without any fundamental alteration in the scheme of the poem.

Similarly, the element of heraldry which the work contains might be removed without harming the essential plot. It has, indeed, even less connection with the real subject of the poem, occurring in the form of a lengthy digression which contributes nothing to the meaning of the work as a whole. But it is, nevertheless, an element of considerable importance to the poet, and it is evident that his personal interest in heraldry is the real reason for the presence of the passages in which it is concerned. The manner in which he treats it, writing the technical language of the science with ease and familiarity, suggests that he expects the same interest and familiarity in his readers. Yet the chief purpose of the element is neither the satisfaction of a personal fancy nor an attempt to cater for the same taste in his audience but a means of expressing the power and importance of the house of Douglas. From the poet's point of view this glorification of the Douglasses is probably the real object of the work; more vital than the recital of the Owl fable, in which it is inserted without any apparent connection. In its association with this element heraldry fulfils an important function in the poet's design, but, apart from his personal interest in the science, its occurrence is purely incidental and without real significance.

The treatment of the element is, therefore, out of all proportion to its contribution in the poem. The digression which it introduces is extended to a total length almost equal to that of the story itself in which whole episodes quite unconnected with it are recounted in detail. The economy of the poem is still further unbalanced by the elaboration of the heraldic element far beyond what is necessary for its function in connection with this digression. The reason for the latter would seem to be a

desire on the part of the poet to flatter the Douglas family, or some member of it, for his own ends, but the former can only be explained as a personal interest of the author's. The fulness of the detail included, the clarity with which the various achievements are described, the care and exactitude shown in noting the intricacies of colouring, and the familiarity displayed in treating technicalities, all suggest this. Furthermore, there is an evident enjoyment in describing the physical aspect of the heraldic charges, the embroidery and jewelled decoration, which would seem to have the same origin. That this interest is restricted to heraldry alone and does not extend to any other element of dress is equally clear. In dealing with the robes of office worn by the various birds the poet gives only the briefest outline of each, sufficient for the purpose required but no more. His interest in dress is, therefore, not a general but a particular one.

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III: POEMS OF SOCIAL COMMENT AND SATIRE

1) Wynnere and Wastoure.

- A: Dress employed for purposes of identification.  
 B: Dress similarly employed in another connection.  
 C: Arms involved in the expression of opposed principles.  
 D: Condemnation of extravagance in dress.
- 

ii) The Parlement of the Three Ages.

- A: Dress employed as a means of characterisation.  
 B: The same principle put to a functional use.  
 C: Arms as a feature of military pomp.  
 D: Condemnation of extravagance in dress.  
 E: Incidental references in illustration of a major theme.
- 

iii) Richard the Redeles and Mum and the Sothsegger.

- A: The crown as a symbol of the regal virtues.  
 B: Dress involved in the evils of 'Livery'.  
 C: Condemnation of extravagance in dress.  
 D: Arms involved in the evils of 'Maintenance'.  
 E: Condemnation of extravagance in dress amongst clerics.  
 F: Miscellaneous and incidental references.
- 

iv) The Crowned King.

- A: Dress as a symbol of regal splendour.
- 

v) Piers the Plowman.

- A: Miscellaneous and incidental references.  
 B: Incidental references to the dress of the poet.  
 C: Dress as an object of desire.  
 D: Condemnation of extravagance in dress amongst clerics.  
 E: Condemnation of extravagance in dress amongst laymen.  
 F: Moral objections to extravagance in dress.  
 G: Dress employed for purposes of identification.  
 H: Dress employed as an allegorical agent.  
 I: Dress given a symbolic significance.  
 J: Dress symbolism involved in illustration of a divine mystery.
- 

vi) Pierce the Ploughman's Crede.

- A: Condemnation of extravagance in dress amongst clerics.  
 B: Dress as an indication of poverty.  
 C: Dress given a symbolic significance.  
 D: Directions for reform in clerical dress.  
 E: Miscellaneous and incidental references.
- 

vii) Jacke Upland, The Reply of Friar Daw Thopias, and The Rejoinder of Jacke Upland.

- A: Dress associated with membership in an order.  
 B: Condemnation of extravagance in dress amongst clerics.  
 C: Dress associated with clerical malpractice.
-

vii) The Twa Mariit Wemen and the Wedo.

- A: Dress employed as a means of characterisation.  
 B: Dress associated with feminine vanity.  
 C: Feminine condemnation of male vanity in dress.  
 D: Dress as an indication of feminine duplicity.
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ix) Minor Poems.

a: The 'Death and Grave' Poems.  
The Debate of the Body and the Soul.  
The Departing Soul's Address to the Body.

b: Moral Poems.  
On Serving Christ.  
Fortune.

c: Poems of Social Satire and Comment.  
A Song against the Retinues of the Great People.  
Against the Pride of Ladies.

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WYNNERE AND WASTOURE

A. 1.59-68. At the creste of a clyffe a caban was rerede,  
 Alle raylede with rede the rofe and the sydes,  
 With Ynglysse besantes full brighte, betyn of golde,  
 And ichone gayly vmby-gone with garters of inde,  
 And iche a gartare of golde gerede full riche.  
 Then were thies wordes in þe webbe werped of he,  
 Payntted of plunket, and poyntes by-twene,  
 þat were fourmed full fayre appon fresche lettres,  
 And alle was it one sawe, appon Ynglysse tonge,  
 'Hethyng haue the hathell þat any harme thynkes.'

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1.70-82. Vpon heghe one the holt ane hathell vp stondes,  
 Wroghte als a wodwyse, alle in wrethyn lokkes,  
 With ane helme one his hede, ane hatte appon lofte,  
 And one heghe one þe hatte ane hatefull beste,  
 A lighte lebarde and a longe, lokande full kene,  
 Zarked alle of 3alowe golde in full 3ape wyse.  
 Bot that þat hilled the helme by-hynde in the nekke,  
 Was casten full clenly in quarteres foure—  
 Two with flowres of Fraunce be-fore and be-hynde,  
 And two oper of Ynglonde with sex irous bestes,  
 Thre leberdes one lofte, and thre on-lowe vndir;  
 At iche a cornere a knoppe of full clene perle,  
 Tasselde of tuly silke, tuttynge out fayre.

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Purpose of the Passages.	General Treatment.
<p>These passages are intended to prepare for the entrance of the central character in the poem by providing details which will ensure that he is properly identified as soon as he makes his appearance. This is the reigning king, Edward III, before whom the debate with which the work is mainly concerned takes place, and who acts as arbiter between the contestants. The significance of much that follows in the poem, and the contemporary implications of its theme, depend upon the proper recognition of the king. For obvious reasons the poet does</p>	

not wish to name him directly but associates with him these features of dress which, even to the modern reader, leave no doubt as to his identity.

The evidence of identification here is skilfully contrived; the details are brief and limited, yet quite conclusive. The <sup>\*</sup>figure which stands on guard before the royal pavilion wears a helmet the mantling of which is quartered with the arms of England and France; therefore the inhabitant can only be an English king. The fact that the arms of France are included would tell the contemporary audience that this must be the reigning monarch since the flowres of Fraunce were first quartered with the English lions (here properly described in the heraldic term as leberdes) on Edward III's claim to the French throne. The indication here is clear enough in itself but to make identification doubly certain another detail of a similar kind is added: the king's tent is decorated with Ynglysse besantes (the gold noble first struck by Edward III) surrounded by blue garters bearing the famous motto of the Order of the

\*: Gollancz suggests that this figure is intended to be the Garter Herald, but, in spite of the evidence he offers for connecting a corrupt form of wodwyse with the Order of the Garter, I see no reason why the Herald should appear als a wodwyse, alle in wrethyn lokkes and think it more likely that this is merely a heraldic satyr or savage man, a common supporter of armorial bearings and not incongruous in a visionary setting. The significance of the dress details remains unaltered, however, no matter what the identity of the figure which is only introduced to display the royal arms.

Garter instituted under Edward III and with which his name is always connected. The Garter appears here not primarily as an article of dress but as an insignia which indicates the royal founder in the same way as his coat of arms, and, indeed with greater accuracy.

B: 1.85-98. And als I waytted with-inn I was warre sone  
 Of a comliche kyng crowned with golde,  
 Sett one a silken bynche, with septure in honde,  
 One of the louelyeste ledis, who-so loueth hym in hert,  
 That euer segge vnder sonn sawe with his eghne.  
 This kyng was comliche clade in kirtill and mantill,  
 Bery-brown as his berde, brouderde with fewlys,  
 Fawkons of fyne golde, flakerande with wynges,  
 And ichone bare in ble, blewe als me thoghte,  
 A grete gartare of ynde gerede ful riche.  
 Full gayly was that grete lorde girde in the myddis,  
 A brighte belte of ble, broudirde with fewles,  
 With drakes & with dukkes, daderande pam semede,  
 For ferdnes of fawcons fete, lesse fawked pay were.

L. 109-118. He dothe hym doun one þe bonke, & dwellys a while,  
 Whils he busked and bown was one his beste wyse.  
 He laped his legges in yren to the lawe bones,  
 With pysayne & with pawnce polischede full clene,  
 With brases of broun stele brauden full thikke,  
 With plates bukled at þe bakke þe body to þeme,  
 With a jupown full juste, joynede by the sydes:  
 A brod chechun at þe bakke; þe breste had anoþer;  
 Thre wynges in-with, wroghte in the kynde,  
 Vmbygon with a gold wyre.

Purpose of the Passages.	General Treatment.
<p>These passages are akin to those in the previous section in that they are, partly at least, concerned with identifying important characters in the poem.</p> <p>Here the Black Prince is involved as well as Edward III, and, though he plays an important part in the action, the poet does not care to refer to him by name, but by these details of dress</p>	

makes his identity perfectly clear. Here, however, the dress element serves an additional purpose; it not only enables the contemporary reader to recognise figures in the poem as living persons, men of national importance familiar to everyone, but concentrates attention upon these characters by stimulating the interest always felt by the general public in small personal details connected with royalty. The descriptions of costume in these two passages go beyond the mere necessity of identification and show a definite intention on the part of the poet in making his personal portraits both accurate and attractive.

Here, as in the earlier lines, an armorial bearing is used for its original purpose, identification of the owner: the three wynges are clearly the Prince of Wales's feathers borne by the Black Prince. This detail alone would indicate who the bearer was intended to be but the remainder of the description, in which the complete armour is outlined, is not included merely as a means of displaying the scutcheon. To the contemporary reader the Black Prince was above all else a knight famous for his military exploits, and, therefore, though it is not essential for his role in the poem, he appears in his accoutrements as the dress most natural and suitable for him. Similarly Edward III is shown as king with crown and sceptre. And here again he is associated with the Order of the Garter, though not on this occasion purely for purposes of identification. His identity has already been made amply clear and the Garter on his robes, as well as the other details given here, are items in a personal portrait of the king provided for the interest of the readers, who would recognise the description of an ornament often worn in this way by the reigning king

just as they would see the allusion in the belte of ble, broudirde with fewlys to Edward III's fondness for hawking. None of these features are essential for the poet's main purpose but they all offer corroborative evidence in a subtle and attractive manner.

- C: 1.50-53. In aythere holte was ane here in hawberkes full brighte,  
Harde hattes appon hedes and helmys with crestys,  
Brayden owte thaire baners, bowm for to mete,  
Shown owte of the schawes, in schiltrons pay felle;  
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- 1.141-6. Of Ynglonde, of Yrlonde, Estirlynges full many,  
pat are stuffede in stele, strokes to dele.  
And zondere a banere of blake pat on pe bent houes,  
With thre bulles of ble white brouden with-inn,  
And iche one hase of henppe hynged a corde,  
Seled with a sade lede;  
-----
- 1.149-51. Anoper banere es vp-brayde with a bende of grene,  
With thre hedis white-herede with howes one lofte,  
Croked full craftyly, and kembid in the nekke:  
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- 1.156-8. The thirde banere one bent es of blee whitte,  
With sexe galegs, I see, of sable with-inn,  
And iche one has a brown brase with bokeles twayne.  
-----
- 1.163-8. The fourte banere one the bent es brayde appon lofte,  
With bothe the brerdes of blake, a balle in the myddes,  
Reghte siche as the sone es in the someris tyde,  
When moste es pe maze one Missomer Euen.  
Thynkes Domyne this daye with dynttis to dele;  
With many a blesenande beryn his banere es stuffede.  
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- 1.174-5. And zitt es the fyfte appon pe folde pe faireste of palle,  
A brighte banere of blee whitte with thre bore-hedis;  
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- 1.180-87. The sexte es of sendell, and so are pay alle,  
Whitte als the whalles bone, who-so the sothe tellys,  
With beltys of blake, boeled to-gedir,  
The poyntes pared off rownde, pe pendants a-waye,  
And alle the lethire appon lofte pat one-lowehengeth  
Schynethe for scharpynge of the schauynge iren.  
The ordire of pe Austyns, for oughte pat I wene,  
For by the blussche of the belte the banere I knowe!  
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- 1.188-92. And othere synes I see, sett appon lofte,  
Some wisse of wolle, and some of wyne tounnes,  
And oper of merchandes markes, so many and so thikke  
That I ne wote in my witt, for alle this werlde riche,  
Whatt segge vnder the sonne can the sowme rekken.  
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This section is concerned with the opposing forces of Winner and Waster. Though the conflict between them is that of two different ways of life the poet in his vision sees them as two military bodies, armed and prepared for physical combat. He is less concerned with their arms, however, than with the banners carried by various units on one side. These he uses for a purpose which is vital to the meaning of the poem as a whole; to identify those who are aligned with the forces of Winner, the Pope himself and the four orders of Friars amongst the clergy, the lawyers and merchants as representatives of the laity. Their presence in his army associates them with the social and economic doctrines favoured by Winner and with the poet's implied criticism of those doctrines and the conditions to which they give rise. The corrective message of the poem is addressed to classes rather than to individuals and this use of a dress feature affords a picturesque and striking method of indicating those classes in a clear-cut manner which makes it impossible to mistake the poet's meaning.

Here again the whole function of the dress element rests upon the use of heraldry in its most fundamental form, as a means of identification. In this case, however, the poet is not describing actual armorial bearings to be recognised by the readers through their familiarity with the originals, yet basically his method is the same since he employs symbols whose significance no one could fail to recognise. Though the banners are described in the correct heraldic manner the charges they bear are purely fanciful and inventions of the poet, involving some emblems not normally used in heraldry but which have an obvious connection with the parties to whom they belong in each instance. Thus, the Pope's banner is charged with Papal Bulls and leaden seals, that of the lawyers with coiffed heads, and that of the Augustine Friars with black belts in allusion to their black dress. Having established a symbolism of this type the poet cleverly makes use of it to indicate in some instances the qualities or characteristics which fit certain groups for membership in Winner's army. In this way

he suggests the worldliness of the Franciscans by making their charge the foppish galegs with decorative straps and buckles, and the gluttony ascribed to the Carmelites by describing their banner as emblazoned with bear's heads. The details of description are always brief, and in a few instances obscure, but in general this method of expression is striking as well as succinct.

- D: 1.238-41. Safe a sparthe and a spere sparrede in ane nyrne,  
A bronde at his bede-hede, biddes he nonper  
Bot a cuttede capill to cayre with to his frendes.  
Then will he boste with his brande, & brandesche hym  
----- (ofte,
- 1.270-72. Thou ledis renkes in thy rowte wele rychely attyrede;  
Some hafe girdills of golde, pat more gude coste  
Than alle pe faire fre londe that 3e by-fore haden.  
-----
- 1.392-4. 'Now, quod wyunner to wastour, 'me wondirs in hert  
Of thies paure penyles men pat peloure will by,  
Sadills of sendale, with sercles full riche.  
-----
- 1.409-14. That are had lordes in londe & ladyes riche,  
Now are pay nysottes of penewgett, so nysely attyred,  
With side slabbande sleues, sleght to pe grounde,  
Curlede all vmbtourne with ermayn aboute,  
pat as harde es, I hope, to handil in pe derne,  
Als a cely symple wenche pat neuer silke wroghte.  
-----
- 1.420-22. All-pofe scho walt al pis werlde, hir wedes werpore;  
For to gyf ensample of siche, for to schewe oper  
To leue pompe & pride, pat pouerte eschewes!  
-----
- 1.423-7. Than pis wastour wrothly werped vp his eghne,  
& said, 'pou wyunnere, pou wriche, me wondirs in hert  
What hafeoure clothes coste pe, caytef, to by,  
pat pou schal birdes vp-brayd of paire bright wedis,  
Sythen pat we vouche safe pat pe siluer payen.  
-----

Purpose of the Passages.	General Treatment.
These are the only lines in which dress is actually involved in the theme of the poem rather	

than utilized as an agent in its expression as it is elsewhere. Amongst the various extravagances of which Winner accuses Waster during their debate lavish expense in dress is one of the more important. It forms part of the general charge against the mode of life which Waster represents; thoughtless expenditure on frivolous things and carelessness in worldly matters generally, leading in the end to poverty and bankruptcy, harmful not only to the individual but to the state as a whole. The problem under discussion is one with which contemporary society was keenly concerned and these lines are intended to illustrate the manner in which dress was involved and to suggest its relation to the subject in general.

The charge against Waster in this matter of dress is three-fold in form; that through his preoccupation he neglects to provide himself with proper arms for his protection, that he flouts the example of the Virgin herself who, All-pofe scho wait al pis weride, hir wedes wer pore, and, finally, that by his rash expenditure on clothing he beggar himself and ruins his estate. The latter is the only portion of the accusation which is developed or illustrated to any degree, and the details of extravagance which the poet includes are those features of contemporary dress most frequently attacked by the moralists for similar reasons:—the rich girdles ornamented with gold, trimmings of ermine and other expensive furs, and the ridiculously long oversleeves, wasteful of material, trailing on the ground. But the charges as a whole and Waster's brief reply to them are limited to general terms and there is nothing to show that the poet had any particular interest in this portion of his argument.

It is evident from the general theme of WYNNERE AND WASTOURE that the element of dress is likely to be directly concerned in the poem. The work is a highly topical pamphlet on national affairs, dealing with the political, economic and social problems of the age, the failings and malpractices of certain classes of society, and, in particular, with the careless spendthrift habits of those who are here epitomized by the figure of Waster. Excessive luxury in dress, which was indulged by some to the point of financial ruin, was one of the more obvious examples of this evil and the subject of repeated condemnation by the moralists of the time. As such, therefore, it is involved in the debate which sets forth the essential subject of the poem, Winner accusing his opponent of wasteful extravagance in his clothing to the detriment of his estate and in neglect of all warnings against pouce & pride, pat pouerte eschewes. This is important in its connection with the general theme but it is not, however, the most significant reference to dress contained in the poem. The element makes its major contribution not as an item in the sociological argument but as part of the machinery by which the whole discussion is implemented. Its most obvious use in this capacity is in the device of the banners by which the poet not only identifies the various factions amongst those who support Winner and his creed but hints satirically at the personal qualities which align them on his side; the pride of the Franciscans and greed of the Carmelites. Since the behaviour of Winner is as much the subject of criticism as the opposing practises of Waster this function of the dress element in indicating which social classes are involved as his adherents is fundamental to the meaning of the work. This is equally true of its purpose in a similar category; the introduction and identification of Edward III as mediator in the debate and of the Black Prince as his envoy to the warring forces. Here, however, the contribution to the real object of the work is less obvious. The value of such personal details as the description of dress and armour in

connection with royal figures is self-evident, but this is at best a secondary purpose in the present case. The real function of the element is to ensure that the contemporary application of the poet's message shall be unmistakable, and this it fulfils by putting the identity of the two main characters beyond doubt, defining their rank and hinting at well-known personal characteristics. There would have been no need for such details had the parts which these individuals play in the action of the poem been performed by anonymous or purely representative figures, but the presence of the king and the prince is of the greatest significance. They establish the work as a pamphlet of the hour, dealing with specific problems of the kingdom, hinting even that these may be connected with the nature of the royal government and that both Edward and his son are personally involved in the issues under discussion. And this is probably one reason why neither is named in the poem and why the poet relies upon description of familiar costumes to identify them for his audience. The result is admirably clear and quite the most valuable contribution which dress makes to the work as a whole.

The poet's attitude to the element is revealed in his treatment of it under both categories, where it forms part of the economic problem under review or serves to present this in a forceful manner and under circumstances which give it a particular significance. The passages on extravagance in dress as an example of economic irresponsibility are all brief, the details which they contain are commonplaces in this connection, sufficient for the purpose they fulfil but suggestive of little imagination or effort on the part of the poet. The remainder all contribute to the effect rather than to the doctrine of the work in which they bulk large. And here there is ample evidence of a creative imagination at work for artistic effect; in the skilful use of heraldry throughout, in the invention of the mock bearings and the accurate description of the royal arms, and in the elaboration of suggestive details in this connection. All reflect the deliberate creation of effect for a purpose.

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THE PARLEMENT OF THE THREE AGES

- A. 1.117-29. He ne hade no hode ne no hatte bot his here one,  
 A chaplet one his chefe-lere, chosen for the nones,  
 Raylede alle with rede rose, richeste of floures,  
 With trayfoyles and trewloues of full triede perles,  
 With a chefe charebocle chosen in the myddes.  
 He was gere de alle in grene, alle with golde by-weude,  
 Embroddirde alle with besanntes and beralles full riche;  
 His colere with calsydoymes clustrede full thikke,  
 With many dyamandes full dere dighte one his sleues.  
 pe semys with saphirssett were full many,  
 With emeraudes and amatistes appon iche syde,  
 With full riche rubyes raylede by the hemmes;  
 pe price of that perry were worthe powndes full many.  
 -----
- 1.136-9. The seconde segge in his sete satte at his ese,  
 A renke alle in rosette pat rowmly was schapyn;  
 In a golyone of graye girde in the myddes,  
 And iche bagge in his bosome bettir than othere.  
 -----
- 1.152-3. The thirde was a laythe lede lenyde one his syde,  
 A beryne bowmn alle in blake, with bedis in his hande;  
 -----

Purpose of the Passages.	General Treatment.
<p>In introducing the three men whose <u>parlement</u> he is about to report the poet characterises them partly by describing their dress. The details which he gives are intended to combine with a wider description of their personal appearance in suggesting the age, social position, and occupation of each, and, most important, the mental outlook and general philosophy of life which each represents. These passages are, therefore, of the greatest significance in the poem as a whole since everything which follows in the debate arises from the conflict of these philosophies.</p>	<p>The treatment here is simple and limited in scope by the general scale of the poem, but carefully designed for the purpose which it fulfils. The same method is followed in each of the three descriptions:- selection of a colour in accord with everything represented by the figure wearing it, -green for Youth, russet and grey for Middle Age, black for Old Age-, with the addition of a single detail in each case to suggest the connection between costume and mode of life; the jewelled ornamentation worn by the young gallant, the sober merchant with</p>

his money-bags, prayerful Old Age with his beads in hand. The relative extent of the three portraits is significant also. Old and Middle Age are treated in a line or two, but the description of Youth's costume, though confined to the single element of the jewelled decoration is elaborated at considerable length. By emphasizing the richest element in contemporary dress to a degree which is superlative and unrealistic the poet intends to suggest all those attributes of Youth, vanity, love of splendour, thoughtless extravagance, to which his elders most strongly object, and which are the main subject of discussion throughout the poem.

- B: 1.182. Bot then this gome alle in graye greued with this  
 ----- (wordes,  
 1.194. Than the gome alle in grene greued full sore,  
 -----  
 1.261. Than this renke alle in rosett rothelede thies wordes:  
 -----  
 1.265. Than this beryn alle in blake bowmes hym to speke,  
 -----

Purpose of the Passages.	General Treatment.
<p>Having characterised the three participants in the debate by means of their clothing the poet continues the association throughout the poem by identifying each when referred to or when about to speak by alluding to his dress. This cleverly avoids the difficulty</p>	

caused by the allegorical figures, who have no proper names of their own, and at the same time recalls the individual qualities which they represent just at the moment when they are about to express views dictated by those attributes.

As these references must be brief and concise if they are to fulfil their proper function the poet makes use only of a single, simple feature amongst the associations previously established, that of colour, and refers to each character by that detail of his dress alone.

- C: 1.169-71. Now this gome alle in grene so gayly attyrede,  
 This hathelle one this heghe horse, with hauke one his fiste,  
 He was Jonge and Jape and Jernynge to armes,  
 -----
- 1.179-81. There schall ne hode ne no hatt one my hede sitt,  
 Till pat I joyntly with a gesserante justede hafe ones,  
 And done dedis for thi loue, doghety in armes!  
 -----
- 1.199-202. Me were leuere one this launde lengen a while,  
 Stoken in my stele-wede, one my stede bakke,  
 Harde haspede in my helme, and in my here-wedys,  
 With a grym grownden glayfe graythely in myn honde,  
 -----

Purpose of the Passages.	General Treatment.
Dress is here involved in the expression of an element closely concerned in the general theme of the work:- Youth's love for jousting and battle. The subject itself necessitates the mention of arms and armour but they are introduced particularly as representing the external aspect of war, the pomp and glory, which provides the real attraction for Youth, rather than the realities of conflict.	This is only one of Youth's ideals which are dealt with in the course of the poem and its treatment is therefore rather limited. The references to weapons are merely general and the effect of the passages depends chiefly upon their context and the spirit in which the arms are mentioned.

- D: 1.186-93. For alle thy ryalle araye, renttis hase pou none;  
 Ne for thi pompe and thi pride, penyes bot fewe:  
 For alle thi golde and thi gude gloses one thi clothes,  
 And pou hafe caughte thi kaple, pou cares for no fothire.  
 Bye the stirkes with thi stede, and stalles thayn make;  
 Thi brydell of brent golde wolde bullokes the gete;  
 The pryce of thi perrye wolde purches the londes;  
 -----

1.270-73. While I was Jonge in my 3outhe and 3ape of my dedys,  
 I was als euerrous in armes as ouber of 3oure-seluen,  
 And as styffe in a stourre one my stede bake,  
 And as gaye in my gere als any gome ellis,  
 -----

1.614-15. Amadase and Edoyne, in erthe are thay bothe,  
 That in golde and in grene were gaye in thaire tyme;  
 -----

Purpose of the Passages.	General Treatment.
<p>So far as connection with the fundamental theme is concerned these are the most important passages on dress in the whole poem. They are the counterpart of those in the previous section, forming part of the attack made upon the ideals and desires of Youth by his more sober and realistic elders. To his love of rich dress and aspirations to military glory they reply that the one is a foolish extravagance and the other an empty vanity. This is the keynote of the work as a whole, implicit, though not fully expounded in these lines.</p>	<p>Here again the full significance of the dress element is not apparent within the scope of the passages directly concerning it. These contain only the physical details of costume, arms and armour: the context relates them to the subject of the debate at much greater length. Since the element as such is, therefore, of minor importance, these references are of a general nature only and repeat the formulas already established; notably the association of Youth with a green dress richly ornamented.</p>

E. 1.370-76. And than the bolde Bawderayne bowes to the kyng,  
 And brayde owte the bright brande owt of the kynges  
 (hande,  
 And Florydase full freschely foundes hym aftir,  
 And hent the helme of his hede and the halse crakede.  
 Than sir Gedefere, the guide, gripis his axe,  
 And in-to the Indyans ofte auntirs hym sone,  
 And thaire stiffe standerte to stikkes he hewes,  
 -----

1.444-6. The grete grym Golyas he to grounde broghte,  
 And sloughe hym with his slynge & with no sleghte ellis.  
 The stone thurghe his stele helme stang into his brayne,  
 -----

1.482. He made a blyot to his bride of the berdes of kynges,  
 -----

1499-504. Than Arthure sir Ewan athes, by his trouthe,  
 That he swiftly his swerde scholde swynge in the mere,  
 And whatt selcouthes he see, the sothe scholde he telle.  
 And Ewan swith to the swerde, and swange it in the mere,

And ane hande by the hiltys hastely it gripes,  
And brawndeschet that brighte swerde, and bere it a-waye:  
-----

Purpose of the Passages.	General Treatment.
<p>This section, despite its bulk, consists of passages in which the dress element is only incidental to the theme of the poem. They occur in the various exempla related by Old Age in order to convince Youth that military glory is an idle vanity, and the weapons and armour referred to are involved in the exploits of the Nine Worthies who represent the type of the military hero.</p>	<p>Dress is involved here purely as an incidental and illustrative element: weapons are referred to but not described, and the poet's handling of the details suggests no particular purpose such as is evident in his treatment elsewhere throughout the work.</p>

The debate which is carried on between the three central characters in THE PARLEMENT OF THE THREE AGES is on a serious moral theme summed in lines 639-40 of the poem:-

"Vanitas vanitatum et omnia vanitas,  
pat alle es vayneest of vanytes, and vanyte es alle;"

In these words the allegorical figure of Old Age condemns all the desires of Youth, pride in richness of dress, passion for hunting and hawking, love of women, and glory in feats of arms, as so many empty vanities in face of the reality of death. The theme is handled with a reformative and didactic intent, and, though general in form, is given a topical application by the details which are involved in its illustration, the familiar vanities of human nature in their contemporary form. Amongst these dress is one of the most important. Its connection with the subject is obvious: extravagance in dress is one of Youth's chief delights amongst the externals of life; arms and armour are essential accessories in his search for renown on the battle field or in the lists. These features of the element

are dealt with in their proper place; Middle Age, the worldly-wise merchant, points out his junior's error in wasting his estate on clothes and jewels, Youth himself freely confesses his interest in arms and everything associated with military glory, and Old Age in reproving him recounts the histories of great heroes in antiquity whose valour had not saved them from the ultimate fate of all mortality. All this is of fundamental importance and the passages dealing with it constitute the bulk of the element in the poem, but it is not the most interesting use of dress. Much more striking is the poet's employment of details of costume as part of the machinery of his poem to assist him in putting the moral theme before the reader in the clearest and most effective way. His arguments are placed in the mouths of three abstract figures representing various points of view, and these he distinguishes and characterises by describing their dress amongst other features of their appearance. In a few lines he suggests the whole tenor of their opinions, contrasts them sharply, and establishes a means of identification which he uses throughout the work in referring to the nameless abstractions while at the same time recalling the real significance of their costume. In this way the element of dress makes its fullest contribution to the effect of the poem.

The importance of this particular function is suggested by the care and artistry reflected in the poet's treatment where it is concerned. He combines economy with a sense of balance, bringing out the richness of Youth's dress at greatest length since much of what follows arises from this, selects detail with deliberate intent, bases a whole fundamental disparity on a simple contrast of colours, and takes evident pleasure in fullness of description where it is in keeping with his purpose. There is nothing of this in the other passages: there the details are given barely, without descriptive elaboration, as though only incidental, even though their connection with the moral theme of the poem is more immediate if not quite so useful in its expression.

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\*RICHARD THE REDELES

and

MUM AND THE SOTHSEGGER

A: I:1.32-49. 3e come to 3oure kyngdom er 3e 3oure-self knewe,  
Crouned with a croune pat kyng vnder heuene  
Mizte not a better haue bou3te, as I trowe;  
So full was it filled with vertus stones,  
With perlis of pris to punnysshe pe wrongis,  
With rubies rede pe ri3th for to deme,  
With gemmes and juellis joyned to-gedir,  
And pees amonge pe peple for peyne of pi lawis.  
It was full goodeliche ygraue with gold al aboute;  
The braunchis aboue boren grett charge;  
With diamauntis derue y-douutid of all  
That wroute ony wrake within or withoute;  
With lewte and loue yloke to pi peeris,  
And sapheris swete pat sou3te all wrongis,  
Ypoudride wyth pete per it be ou3te,  
And traylid with troupe and treste al aboute;  
For ony cristen kyng a croune well ymakyd.  
But where pis croune bicome a clerk were pat wuste;

M:1.1-4. Hovgh pe coroune moste be kepte fro coustous peuple  
Al hoole in his hande and at his heeste eke,  
That euery knotte of pe coroune close with oper,  
And not departid for prayer ne profit of grete,

Purpose of the Passages.	General Treatment.
<p>These passages have a function of some importance in the general scheme of the work. Their purpose is to define the poet's idea of what constitutes good rule in a king as an introduction to the discussion of certain specific instances of bad rule which forms the main topic of the poem. The element of dress is involved as an agent in the</p>	

\*: These two fragments are treated together as they may be parts of the same poem, and are uniform in the use and treatment of the dress element. The passus of 'Richard the Redeles' are indicated by Roman numerals, and lines from 'Mum and the Sothsegger' by the letter 'M'.

expression of this concept, enabling the poet to make his point in an effective way, yet within the limits required by the economy of the poem, where, though of great significance in the work as a whole, it is merely preparatory to the main subject. The connection with the element under review is, however, rather slight, since the royal crown is not considered primarily as an article of dress but as a symbol of all the powers vested in the king as ruler, and of the qualities which, ideally at least, his government should display.

Though there is nothing very unusual in the choice of the crown as a symbol of kingly power the manner in which the symbolism is worked out in these passages is both striking and original. Since the poet is concerned with specific qualities of royal rule the general significance of the crown is not sufficient for his purpose: he therefore chooses various details of its structure and ornamentation to correspond to his analysis of the elements of good government which constitute his standard of perfection. His treatment of the frame is interesting but fairly obvious:- the suggestion, for example, that as the crown is everywhere joined and unbroken so there should be complete integrity in the rule of its wearer, might have occurred to anyone. But the treatment of the jewels suggests a true artist at work. Here the poet draws upon a vast store of Mediaeval superstition concerning precious stones, all the lore of the numerous 'Lapidaries', to give the qualities of good government expression in a concrete form. To the contemporary reader, already familiar

with the powers and 'virtues' of jewels the poet's meaning would be perfectly clear, even though there seems to be no attempt to utilise the traditional scheme of associations, and, indeed, the necessities of alliteration appear to have been the decisive factor in the choice of most of the stones. Nor is there any attempt to describe the jewels realistically as part of the crown's natural decoration: the poet's interest in them, as in the article generally, does not extend beyond the symbolical significance.

- B: II:l. 1-4. But moche now me meruellith and well may I in sothe,  
Of 3oure large leuerey to leodis abou3te,  
That 3e so goodliche gaf but if gile letted,  
As hertis y-heedyd and hornyd of kynde,  
-----
- II:l.18-27. Now liste me to lerne ho me lere coude,  
What kynnes conceyll pat pe kyng had,  
Or meued him most to merke his liegis,  
Or serue hem with signes pat swarmed so thikke  
poru-oute his lond in lengpe and in brede,  
pat ho-so had hobblid poru holtes and tounes,  
Or y-passid pe patthis per pe prynce dwellyd,  
Of hertis or hyndis on hassellis brestis,  
Or some lordis leuere pat pe lawe stried,  
He shulde haue y-mette mo pan ynowe.  
-----
- II:l.32-3. pey plucked pe plomayle from pe pore skynnes,  
And schewed her signes for men shulde drede  
To axe ony mendis for her mys-dedis.  
Thus leuere3 ouere-loked 3oure liegis ichonne;  
For po pat had hertis on hie on her brestis,  
For pe more partie I may well avowe,  
pey bare hem pe bolder for her gay broches,  
-----
- II:l.44-5. Thane was it foly in feith, as me thynketh,  
To sette siluer in signes pat of nou3t serued.  
-----
- II:l.50-51. Tyl 3e, of 3oure dulnesse deseueraunce made  
poru 3oure side signes pat shente all pe browet,  
-----
- II:l.77-9. Now for to telle trouthe pus pan me thynketh,  
That no manere meyntenour shulde merkis bere,  
Ne haue lordis leuere pe lawe to apeire,  
-----

II:1.89-93. He shuld haue a signe and sum-what be 3ere  
 For to kepe his contre in quiete and in reste.  
 This were a good grounde so me God helpe!  
 And a trewe tente to take and to 3eue,  
 For ony lord of this londe pat leuere3 vsith.

-----

II:1.99-112. 3it I trowe 3oure entente at pe frist tyme  
 Was,as I wene,3if I well thenke in multitude of peple,  
 That 3e were more my3tier for pe many signes  
 pat 3e and 3oure seruauntis abou3te so thikke  
 (sowid;  
 And pat pey were more tristi and trewer-pan oper  
 To loue 3ou for pe leuere pat legaunce stroied;  
 Or ellis for a skylle pat skathed 3oure-self,  
 pat comounes of contre in costis abou3te  
 Sholde knowe be hir quentise pat pe kyng louedhem  
 For her priuy prynte passage anoper.  
 3if pat was 3oure purpos it passith my wittis  
 To deme discrecion of 3oure well-doynge.  
 pus were 3e disceyued poru 3oure duble hertis,  
 pat neuere weren to truste so God saue my soule!

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Purpose of the Passages.	General Treatment.
<p>The second passus of '<u>Richard the Redeles</u>', in which these passages occur, deals with the evils of 'Livery' and, in particular, with the faults of the royal retainers. The element of dress consists of these references to the signs or badges with which the servants of the great were provided and which were often the only livery worn in indication of their allegiance to a particular master. The subject here is one of major importance in the poem as a whole, but the dress element as such is of no real significance: it is involved of necessity in the discussion, not introduced for its own sake. Throughout the passus it serves merely as a term of reference in the fundamental theme.</p>	<p>The function which dress is intended to fulfil in these passages is clearly indicated by the treatment accorded to it by the poet. Using it as a term of reference to something with which his readers would be quite familiar, - the institution of 'Livery', - he does not pause for description of the livery itself but identifies the objects most closely associated with it and passes to the discussion of its social and political implications which are his real interest. The extent of the lines is, therefore, deceptive, and due merely to the frequent repetition of dress terms essential in handling the general subject. The servitors' badges are referred to barely as <u>broches</u>,</p>

signes, and merkis, and the fact that some at least are made of silver is the only descriptive detail added. The personal badge of Richard II is, however, identified, but merely as the means of indicating the royal servants who are those chiefly concerned in the poet's discussion of 'Livery'.

C: III:1.116- That were a lord of lond patlawe hath in honde,  
 230. pat to lyghtliche leueth or lewte apere,  
 pe tale of a triffLOUR in turmentours wede,  
 That neuere reed good rewle ne resons bookis!  
 For ben pey rayed arith pey recchith no forther,  
 But studleth all in strouutyng and stireth amys euere;  
 For I say for my-self and schewe, as me thynchith,  
 That ho is riall of his ray that light reede him folwith;  
 For all his witte in his wedeys wrappid for sothe,  
 More pan in mater to amende pe peple pat ben mys-led.  
 3it swiche fresshe foodis beth feet in-to chambris,  
 And for her wedis so wyde wise beth y-holde;  
 And for her dignesse endauntid of dullis she nollis,  
 And, if pou well waite of no wight ellis.  
 pan waite no wayes how pe while turneth  
 With guylerys, joyffull for here gery jaces;  
 pey casteth hem to creauce pe courte for to plesse,  
 And hopen to be hied in hast, yif pey my3the,  
 poru swiche stif strouutyng pat stroyeth pe rewme;  
 But here wey is all wronge per wisdom is ynned,  
 For pey lepith als lyghtly at pe longe goyng,  
 Out of pe domes carte as he pat proff neuere.  
 For pey kepeth no coyne pat cometh to here hondis,  
 But chaunchythis for cheynes pat in chepe hangith,  
 And settith all her siluer in seintis and hornes,  
 And for-doth pe coyne and many oper craftis,  
 And make pe peple for pens-lac in pointe for to wepe;  
 And 3it pey beth ytake forth and her tale leued,  
 And for her newe nysete nexte to pe lordis,  
 (Now, be pe lawe of Lydfford in londe & in water  
 pilke lewde ladde ou3te euyl to pryue,  
 pat hongith on his hippis more pan he wynneth)  
 And dou3teth no dette so dukis hem preise,  
 But beggith and borwith of burgeis in tounes  
 Furris of foyne and oper felle-whare,  
 And not pe better of a bene pou3 pey boru euere.  
 And, but if pe slevis slide on pe erthe,  
 pei woll be wroth as pe wynde and warie hem pat it made;  
 And but 3if it were elbowis adoun to the helis  
 Or passinge pe knee it was not accounted.  
 And if Pernell preisid pe plytis bihynde,  
 The costis were accountid paye whan he my3th.  
 pe leesinge so likyde ladies and other  
 pat pey joied of pe jette and gyside hem per-vnder;  
 And if Felice fonde ony faute perne of pe makyng,  
 Yt was y-sent sone to shape of pe newe.  
 But now per is a gyse pe queyntest of all,  
 A wondir coriouse crafte y-come now of late,  
 That men clepith kerving pe clope all to pecis,  
 pat seuene goode sowers sixe wekes after  
 Moun not sett pe seemes ne sewe hem a3eyn.

But per is a proffit in pat pride pat I preise euere,  
 For pei for pe pesinge paieth pens ten duble  
 That pe clope costened pe craft is so dere.  
 Now if I sothe shall saie and shonne side tales,  
 Per is as moche good witte in swyche gomes nollis,  
 As pou shuldist mete of a myst fro morwe tyll euen.  
 3it blame I no burne to be, as him ou3te,  
 In comliche clopinge as his statt axith;  
 But to ledyn her lust all here lyff-daies  
 In quantise of clopinge for to queme sir Pride,  
 And euere-more stroutynge and no more store kepe,  
 And iche day a newe deuyse it dullith my wittes  
 pat ony lord of a lond shulde leue swiche pingis,  
 Or clepe to his conceill swiche manere cotis,  
 That loueth more her lustis pan pe lore of cure Lord.  
 And if a lord his leuere lyste for to 3eue,  
 Ther may no gome for goodnesse gette per-of butlite  
 For curtesie, for comlynese ne for his kynde herte,  
 But rather for his rancour and rennyngc ouere peple,  
 For braggynge and for bostynge and beringe vppon oilles,  
 For cursidnes of conscience and comynge to pe assises.  
 This makyth men mysdo more pan ou3te ellis,  
 And to stroute and to stare and stryue a 3eyn vertu.  
 So clerlie, pe cause comsith in grette,  
 Of all manere mysscheff pat men here vsyn.  
 For wolde pey blame pe burnes pat brou3te newe gysis,  
 And dryue out pe dagges and all pe Duché cotis,  
 And sette hem aside and schorn of hem telle,  
 And lete hem pleye in pe porche and pressenon ymere,  
 Ne no proude peniles with his peynte sleve;  
 And eke repreue robbers and riffleris of peple,  
 Flateris and fals men pat no feith vseth,  
 And alle deabolik doeris dispise hem ichone,  
 And colle out pe kny3tys pat knowe well hem-self,  
 pat were sad of her sawis and suffre well coude,  
 And had trauellid in her tyme and temprid hem-self,  
 And cherliche cherliche hem as cheff in pe halle  
 For to ordeyne officeris and all oper thyngis,  
 Menshuld wete in a while pat pe world wolde amende;  
 So vertue wolde flowe whan viciis were ebbid.  
 But now to pe mater pat I be-fore meved,  
 Of pe gomes so gay pat grace hadde affendid,  
 And how stille pat steddeffaste stode amonge pis reccheles  
 (peple,

pat had awilled his wyll as wisdom himtaughte:  
 For he drough him to an herne at pe halle ende,  
 Well homelich yhelid in an holsum gyse,  
 Not ouerelonge, but ordeyned in pe olde schappe,  
 With grette browis y-bente and a berde eke,  
 And y-wounde in his wedis as pe wedir axith;  
 He wondrid in his wittis as he well my3the,  
 pat pe hie housinge herborowe ne myghte  
 Halfdell pe houshold but haies hem helped;  
 But for crafte pat he coude caste penne or be-panke,  
 He my3te not wonne in pe wones for witt pat he vsid;  
 But, aroutyd for his ray and rebuked ofte,  
 He had leue of pe lord and of ladies alle  
 For his good gouernaunce to go or he drank.  
 per was non of pe mene pat pey ne meruellid moche  
 How he cam to pe courte and was not y-knowe;  
 But als sone as pey wiste pat Witt was his name,  
 And pat pe kyng knewe him not ne non of his kny3tis,  
 He was halowid and y-huntid and y-hotte trusse,  
 And his dwellinge ydemed a bowe-drawte from hem,  
 And ich man y-charchid to schoppe at his croune,  
 3if he nyhed hem ony nere pan pey had him nempned.  
 pe portir with his pikis po put him vttere,  
 And warned him pe wickett while pe wacche durid:  
 'Lete sle him!' quod pesleues pat slode vppon pe erthe,  
 And alle pe berdles burnes bayed on him euere,  
 And schorned him, for his slaueyn was of pe olde schappe.

Purpose of the Passage.	General Treatment.
<p>This lengthy passage embodies one of the major charges made by the poet against Richard II: that his court was a centre of luxury where the young nobility learnt to indulge in extravagances which injured not only them and their estates but the kingdom at large. Extravagance in dress is not the only folly of which he disapproves, but it is the topic most fully elaborated and to which he attributes a number of attendant evils. He suggests that an over-active interest in the fashions of the moment distracts the attention from more important things and encourages the youthful in foolish pride, that the current styles in dress are ridiculous and wasteful, and that individuals upset the general economy by spending more on dress than their revenues will afford. This is in recognition of a very real problem of contemporary society, and the passage, as, indeed, the whole poem, has a didactic and reformative purpose.</p>	<p>The poet in his attack upon the extravagance of dress amongst the nobility adopts both a positive and a negative approach. He defines his own idea of proper clothing by introducing the figure of Wisdom in a plain costume scorned as unfashionable by the dandies of the court. On their dress he writes at greater length pointing out all details of wasteful expense:— the immensely long, full gowns gathered into many pleats, the hanging sleeves which <u>slide on</u> <u>pe erthe</u>, the materials elaborately daggged and slashed, all of which he regards as the misuse of so much good cloth, and the decoration of many-coloured ribbons, furs, and rich chains, costly but unpaid for. In all this he is highly topical: the dress which he outlines is that of the last decade of the Fourteenth century and the first of the Fifteenth when male dress was at its most fantastic. (And it is noteworthy that the poet, addressing his advice to the leaders in national affairs, restricts his censures to male costume only.) But it is no more than an outline, provided only as basis for the poet's commentary.</p>

D: III:1.324-30. þei had non oper signe to schewe þe lawe  
 But a preuy pallette her pannes to kepe,  
 To hille here lewde heed in stede of an houe.  
 þey constrewed quarellis to quenche þe peple,  
 And pletid with pollaxis and poyntis of swerdis,  
 And at þe dome-þeuyng dröwe out þe bladis,  
 And lente men leuere of her longe battis.

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Purpose of the Passage.	General Treatment.
<p>As in the second passus of '<u>Richard the Redeles</u>' the poet attacked the practise of 'Livery', so in the third passus he deals with the evils of 'Maintenance': - upsetting the course of justice by bribery or by a show of armed force in the courts. In this connection he describes the method by which arms might be made effective in such circumstances without actually being used. The passage is, however, merely illustrative and incidental in the general theme.</p>	<p>Weapons as such are of secondary importance here and the poet is chiefly concerned with the purpose for which they are employed. The usual arms are mentioned only, but there is some significance in the inclusion of <u>battis</u> and <u>preuy pallette</u> (secret skull-cap or helmet) which would be particularly suitable in such a case as this.</p>

E: M:1.424-28. Thees good grey freres pat mouche loue geten  
 For keping of þaire conscience clenner þan other,  
 Thay goon al bare abouue þe foote and by-nethe double  
 With smale semyd sockes and of softe wolle,  
 For þe loue of cure lord harde life induren;

-----

M:1.566-9. And nadde þay partid with þe poure as prestz doon þaire  
(offryng,  
 That putten alle þaire masse penyes in þaire purses bottume,  
 Thay had be blamyd of Belial for þaire bolde riding  
 Yn gurdellz of good gold or gilte atte leste.

-----

M:1.643-7. For clercz were not knowe by þaire cloþing þat tyme,  
 Ne by royal raye ne riding aboute,  
 Ne by seruice of souuerayns, so me God helpe,  
 Ne by revel ne riot ne by rente nothir,  
 Ne by þaire double dees ne þaire deupe hoodes,

-----

M:L1358-61. Thay lusten for to lerne of lettrure no ferþer  
 Thenne to þe lesson of laudate a þaire life-dayes,  
 For to preche þaire parroisse how Fernelle is arayed  
 And with þe tolle of þe tithing fetisly a-tired.

-----

Purpose of the Passages.	General Treatment.
<p>These lines are the counterpart of those in the third section where the poet accuses the nobility and court circle of extravagance in dress. Here he makes the same accusation against the clergy, both secular and regular, and, again, as part of his general criticism of society. He suggests that churchmen waste their revenues in fine clothing, -worn both openly and in secret-, too rich to be in keeping with their vows and occupation. But this is not a major item in his general censorship of clerical behaviour, and the points arise quite incidentally here and there throughout the lengthy section devoted to the subject.</p>	<p>Though this attack upon extravagance in dress is not on the same scale as that on the clothing of the laity the method of treatment is identical. Not only are the failings of the clergy pointed out; but the proper mode of conduct is suggested by way of contrast. Yet everything must of necessity be very briefly conveyed, so here also richness of dress is outlined by the selection of a few significant details, -the soft woollen socks secretly worn by the bare-foot friar, the golden belt and wide hood of the dandified priest-, which are as vivid in effect as a full-blown description.</p>

- F: III:1.320 þey cared for no coyffes þat men of court vsyn,  
-----
- III:1.357-8. He sente for his seruantis þat sembled many,  
Of baronys and baccheleris with many bri3th helmes,  
-----
- III:1.361. In full reall aray he rood vpon hem euere,  
-----
- M:1.42-3. There is no clerc with þe king þat clopid hymnes,  
But clopid hym at cristmasse and al þe yere after.  
-----
- M:1.97-8. Suche a siker seruant shuld haue robes,  
Though he seide euere sothe and seruyd of noon  
----- (other.
- M:1.196. Leste he tucke at your tabart ere two yere been  
----- (endid,
- M:1.287-8. That who-so mellid mucche more þan hit nedeth  
Shuld rather wynne weping watre þenne robes.  
-----
- M:1.956-7. An olde auncyen man of a hunthrid wintre,  
Y-wedid in white cloþe and wisely y-made,  
-----

M:1.1293-4. Hit ferde as a fairye but feithfully þe wordes  
Were ful wise of þe wye in þe white clopes,  
-----

M:1.1520-21. I wol do a deede þat I dide neuer,  
Sille for siluer my sherte and my clothes,  
-----

M:1.1673. And clepith to your counseil copes and other,  
-----

Purpose of the Passages.	General Treatment.
<p>These brief passages are all miscellaneous in character. Amongst them are some references to clothes as a gift or reward, and in two instances articles of dress are used to represent particular social classes of which they are characteristic:- the <u>coyffes</u> of the lawyers and <u>copes</u> of the clerics. But there is nothing here of any general significance.</p>	<p>The lines collected here are too sparse to reflect any particular treatment of the dress element which would appear to be merely incidental in most instances and is usually confined to a few terms or a single phrase.</p>

Whether or not the fragments of RICHARD THE REDELES and MUM AND THE SOTHSEGGER are parts of a single poem their basic uniformity of subject is evident and undeniable. Both are works of social reform, concerned with contemporary life, morals and politics, highly topical, and inspired by didactic motives. Both have as their central theme the failings of royal rule, and both elaborate the evils to which this gives rise; the extravagance of the nobility and courtiers, disruption of public peace by large bands of retainers, decadence of the Church, and corruption of the powers of justice. The element of dress is of minor importance in the latter poem but in both it has a function of some significance, and of dual form. In the first instance it serves the poet as a means of expressing a concept which is of fundamental importance in the interpretation of both fragments:- description of the royal crown as symbolic of all the elements

of good government. (And the fact that this striking treatment of a dress detail is found in both fragments throws a significant side-light on the problem of their unity.) In the second place the remainder of the element in both poems, with the exception of some miscellaneous lines, is involved in the illustration of certain features which this analysis of regal virtues is designed to throw into relief. Dress, arms and armour are directly concerned in the poet's discussion of 'Livery' and 'Maintenance', and the evil effects of luxury amongst the clergy and nobility. In particular the extravagance in dress practised by the courtiers is treated at great length. Yet the element as such is not quite so important as it might appear at first glance. In spite of its material bulk, particularly in 'Richard the Redeles', it is evident that the poet is interested in it only in so far as it is involved in the problems of contemporary society. It is of necessity concerned in the examination of certain institutions: the system of 'Livery' is inseparable from the badges which marked the retainer, and 'Maintenance', in one form at least, cannot be perpetrated without involving some weapon. The poet deals with these articles in the same spirit with which he treats elaborate dress as a sign of decadence in certain classes: he outlines the necessary physical details but devotes his chief attention to the cause, effect and possible cure of the social evils as vital problems of intense topical interest to his readers and to the nation generally.

The exact status of the dress element is made clear by the treatment which the poet accords to it. Nowhere is there any full description of physical details, merely a general outline suggested by the inclusion of a few cleverly chosen features, sufficiently original and realistic to stir the imagination into completing the picture. Where topical references are required they are unmistakably accurate and clear-cut; elsewhere merely general. But always the details of the element give way to comment and deduction for which it is their fundamental purpose to prepare the way.

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THE CROWNED KING

A: 1.67-72. Moche worshipe they wynne the in this worlde riche,  
 Of thy gliteryng gold and of thy gay wedes,  
 Thy proude pelure and palle with preciouise stones,  
 Grete Castels and stronge and styff-walled Townes;  
 And yit the most preciouise plente pat apparail  
 (passeth,  
 Thi pouere peple with here ploughe pike oute of the  
 -----  
 (erthe.

Purpose of the Passage.	General Treatment.
<p>Dress, as it is referred to here, represents material wealth in general, all the splendour and riches associated with kingship. The poet uses it as such merely because it is a convenient, concrete symbol of the royal and national prosperity which, he suggests, has its roots in the labours of the common people, and he has no interest in the element beyond its illustrative function.</p>	<p>The element is only one of several which serve the same purpose in this passage, and, as dress has no special interest purely as such, the poet does not provide any description of individual garments or styles of costume. The details which he mentions, -fine cloth, furs and jewels-, are, in keeping with their function here, the richest items in contemporary dress, but they are of general significance only and might apply in almost any Mediaeval period.</p>

This sole reference to dress in THE CROWNED KING has some bearing on the main theme of the poem—advice to the reigning monarch on the management of his kingdom and the treatment of his subjects. In reminding the king that the common people are the real source of his prosperity the poet uses dress, amongst other material details, as a symbol of wealth in general. Though the implications of the idea contained in this passage are of importance in the poem as a whole dress is only an instrument in its expression and is treated merely as such. -----

\*PIERS THE PLOWMAN

- A: P:1.160-62. 'I haue ysein segges,' quod he 'in the cite of London  
Beren biȝes ful briȝte abouten here nekkes,  
And some colers of crafty werk vncoupled thei wenden  
-----
- P:1.198. And also ȝe route of ratones rende mennes clothes,  
-----
- I:1.17-23. And therefore he hyȝte the erthe to help ȝow vchone  
Of wollen, of linnen, of lyflode at nede,  
In mesurable manere to make ȝow at ese;  
And comaunded of his curteisy in comune three thinges;  
Arne none nedful but tho and nempne hem I thinke,  
And rekne hem bi resoun reherce thow hem after.  
That one is vesture from chele the to saue,  
-----
- I:1.102-3. For Dauld in his dayes dubbed kniȝtes,  
And did hem swere on here swerde to serue trewthe  
----- (euere;
- III:1.303-6. Alle that bereth baslarde brode swerde or launce,  
Axe other hachet or eny wepne ellis,  
Shal be demed to the deth but if he do it smythye  
In-to sikul or to sithe to schare or to kulter;  
-----
- V:1.327-32. Clement the cobelere cast of his cloke,  
And atte new faire he nempned it to selle;  
Hikke the hakeneyman hitte his hood after,  
And badde Bette the bochere ben on his side.  
There were chapmen y-chose this chaffare to preise;  
Who-so haueth the hood shuld haue amendes of the  
----- (cloke.
- VI:1.339-41. Hikke the hostellere hadde the cloke,  
In couenaunte that Clement shulde the cuppe fille,  
And haue Hikkes hode hostellere and holde hym  
----- (yserued;
- XII:1.107-8. And as a blynde man in bataille bereth wepne to fiȝte,  
And hath none happ with his axe his enemy to hitte,  
-----

Purpose of the Passages.	General Treatment.
These are miscellaneous passages mostly unconnected and of little importance. Each has limited significance in its immediate context but has no bearing on any major theme of the poem.	In many of these passages dress is not the element of primary interest; it serves merely as a basis for analogy, to illustrate an incident, or to lend reality to a scene in which

\*: Unless otherwise stated the passages are taken from the B-text. Additional lines from the C-text and those from the Prologue are indicated by capitals and the passus by Roman numerals. -----

contemporary life is portrayed. For these purposes little detail is required and the poet's treatment is limited to the use of whatever dress terms happen to serve his end in each case.

- B: P:1.2-3. I shope me in shroudes as I a shepe were,  
In habite as an heremite vnholly of workes,  
-----
- C.VI:1.1-2. Thus ich a-waked, god wot, whanne ich wonede on  
(Cornehulle,  
Kytte and ich in a cote clothed as a lollere,  
-----
- C.VI:1.40-41. And 3ut fond ich neuere in faith sytthen my frendes  
(deyden,  
Lyf that me lyked bote in thes longe clothes.  
-----
- VIII:1.1. Thus yrobed in russet I romed aboute  
-----
- XVIII:1.1-2. Wolleward and wete-shoed went I forth after,  
As a reccheles renke that of no wo reccheth,  
-----

Purpose of the Passages.	General Treatment.
<p>The poet's purpose in making these brief references to his own clothing is not altogether evident. They occur at the beginning of passus in the intervals of his vision and may be intended to suggest the writer's economic position and social status which have an obvious bearing on his interpretation of the contemporary conditions with which the work is concerned. But in comparison with the bulk of the poem as a whole these details are, perhaps, too brief to have any fundamental value in connection with the basic themes which it treats.</p>	<p>Considerable biographical significance has been given to some of these passages, particularly to the suggestion that Langland was a Lollard. This is important in view of the general anti-clerical tone of the poem. Other details of the poet's dress, <u>-I shope me in shroudes, yrobed in russet, Wolleward and wete-shoed-</u>, are apparently designed to associate him with the poorer classes whose cause he champions.</p>

- C: III:1.141-2. To be cursed in consistorie she counteth nou3te a russe;  
For she copeth the comissarie and coteth his clerkis;  
-----
- III:1.154. Bi Inesus, with here ieweles 3owre iustices she  
----- (shendeth,
- V:1. 255-6. And haue ymade many a kny3te bothe mercere and drapere,  
That payed neuere for his prentishode nou3te a peire gloues.  
-----
- G.XII:1.21. He is reuerenced and robed that can robbe the people  
-----
- G.XIV:1.48-9. Other hus hatt other hushode other elles hus gloues  
The marchaunt mot for-go other moneye of hus porse,  
-----
- XIII:1.226-9 A wafrere, wil 3e wite, and serue many lordes,  
A fewe robes I fonge or furred gounes.  
Couthe I lye to do men laughe thame lacchen I shulde  
Other mantel or money amonges lordes mynstralles.  
-----
- XX:1.57. Freres folwed that fende for he 3af hem copes,  
-----
- XX:1.137-8. For a mantel of menyuere he made lele matrimonye  
Departen ar deth cam and deuors shupte.  
-----

Purpose of the Passages.	General Treatment.
<p>This section consists of passages in which dress is presented as an object of desire, equivalent to money and, occasionally, to be used in its place. As such it may be given in payment of services, or as a gift or bribe, and in the latter connection it is involved in the poet's condemnation of greed and corruption which runs through the whole work.</p>	<p>Most of the references are of a general nature, without much descriptive detail, but there is mention of <u>ieweles</u>, <u>furred gounes</u>, and <u>a mantel of menyuere</u>, in keeping with the function of dress in these lines as something rich and splendid.</p>

- D: P:1.53-63. Heremites on an heep with hoked staues,  
Wenten to Walsyngham and here wenches after;  
Grete lobyes and longe that loth were to swynke,  
Clotheden hem in copis to ben knowen fram othere;  
And shopen hem heremites here ese to haue.  
I fonde there freris alle the foure orders,  
Preched the peple for profit of hem-seluen,  
Glosed the gospel as hem good lyked,  
For coueitise of copis construed it as thei wolde.  
Many of this maistres freris mowe clothen hem at  
(lykyng,  
For here money and marchandise marchen togideres.  
-----
- P:1.74-5. He bonched hem with his breuet and blered here eyes,  
And rau3te with his ragman rynges and broches.  
-----

- XV:l.101-2. For-thi, wolde 3e lettred leue the leccherye of clothyng,  
 And be kynde, as bifel for clerkes and curteise of  
 ----- (Crystes goodes,
- XV:l.112-14. Ri3t so many prestes prechoures and prelates,  
 3e are enblanched with bele paroles and with clothes also,  
 Ac 3owre werkes and 3owre wordes there-vnder are  
 ----- (ful vnlovelich.
- XV:l.116-21. If lewed men wist what this Latyn meneth,  
 And who was myn auctor moche wonder me thinketh,  
 But if many a prest bere for here baselardes and here  
 ----- (broches,  
 A peyre bedes in her hande and a boke vnder her arme.  
 Sire Iohan and sire Geffray hath a gerdel of syluer,  
 A basellarde, or a ballokknyf with botones oueryte.
- XX:l.217-18. Proude prestes come with hym moo than a thousand,  
 In paltokes and pyked shoes and pisseres longe knyues,  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines constitute an attack upon the clergy of the age, accusing them of extravagance and luxury in their dress. The charge is not, however, made mainly on economic grounds but arises from the poet's feeling that the churchmen are proud and worldly, unfit for their holy offices, a feeling which is revealed in other connections throughout the poem.</p>	<p>Dress here is only one element in the illustration of the poet's concept of social failings amongst the clergy, and, since it is merely incidental to the expression of his attitude, its treatment is limited to a few general statements including a minimum of descriptive detail. In keeping with the subject the details involved are some of the most foppish and expensive features of contemporary lay dress and ornamentation.</p>

- E: P:l.23-4. And some putten hem to pruyde apparailled hem there-after,  
 In contenance of clothyng comen disgised.  
 -----
- IV:l.113-19. 'Rede me nou3te,' quod Resoun, 'no reuthe to haue,  
 Til lordes and ladies louien alle treuthe,  
 And haten al harlotrye to herenit, or to mouthen it;  
 Tyl Pernelles purfil be put in here hucche;  
 And childryn cherissyng be chastyng with 3erdes;  
 And harlotes holynesse be holden for an hyne;  
 Til clerken couetise be to clothe the pore and to fede,  
 -----
- V:l.26-7. And preyed Peronelle her purfyle to lete,  
 And kepe it in hir cofre for catel at hire nede.  
 -----
- V:l.30-31. He warned Watt his wyf was to blame,  
 That hire hed was worth halue a marke his hode nou3te  
 ----- (worth a grote.

- V:1.66. She shulde vnsowen hir serke and sette there anheyre  
-----
- V:L.109-11. Away fro the auter thanne turne I myn eyghen,  
And biholde how Eleyne hath a newe cote;  
I wisse thanne it were myne and al the webbe after.  
-----
- VIII:1.116. Was no pruyde on his apparaille ne pouerte noyther,  
-----
- XV:1.4-7. And somme lakked my lyf allowed it fewe,  
And leten me for a lorel and loth to reuerencen  
Lordes or ladyes or any lyf elles,  
As persones in pellure with pendauntes of syluer;  
-----

Purpose of the Passages.	General Treatment.
<p>These passages extend the theme of those in the previous section; the poet's disapproval of contemporary extravagance in clothing. Here, however, the charge is directed not against the clergy but against the lay public in general and the lower orders in particular. And in this instance the objection to luxury in dress has a definite economic basis since the poet feels that women of the poorer classes, in order to gratify their pride, spend more upon clothes than they can properly afford.</p>	<p>Though the poet has a corrective purpose in these lines this is not one of the major social reforms with which he is concerned and the references are consequently brief and disconnected, occurring usually in association with some other problem of contemporary society. There is, therefore, little attempt, to illustrate the charges of extravagance in dress with concrete details or descriptions of existing conditions and practices.</p>

- F: VI:1.10-16. And 3e, louely ladyes, with 3oure longe fynGRES,  
That 3e han silke and sendal to sowe, whan tyme is,  
Chesibles for chapelleyne cherches to honoure.  
Wyues and wydwes wolle and flex spynneth,  
Maketh cloth, I conseilte 3ow, and keneth so 3owre dou3tres;  
The nedy and the naked nymmeth hede how hij liggeth.  
And casten hem clothes, for so comaundeth Treuthe.  
-----
- VI:1.147-9. Ac ances and heremytes that eten no3t but at nones,  
And namore er morwe myne almesse shul thei haue,  
And of my catel to cope hem with that had cloistres  
----- (and cherches.
- G.X:L.119-21. For he sente hem forth seluerles in a somer garnement,  
With-oute bred and bagge as the bok telleth,  
Barfot and bredles beggeth thei of no man.  
-----

- C.XI:1.193-4. The catel that Crist hadde thre clothes hit were,  
Ther-of was he ryfled and robbed er he deyede;  
-----
- C.XI:1.200-  
201. For ho so loueth leyue hit wel, god wol nat lete hym sterue  
In myschef for lacke of mete ne for myssynge of clothes;  
-----
- X:1.360-62. And but we do thus in dede ar the daye of dome,  
It shal bisitten vs ful soure the siluer that we kepen,  
And owre bakkes that moth-eten be and sen beggers go  
-----  
(naked,
- XI:L.179-81. For owre loye and owre hele Iesu Cryst of heuene,  
In a pore mannes apparaille pursueth vs euere,  
And loketh on vs in her liknesse and that with louely  
-----  
(chere,
- XI:L.227-39. Cleophas ne knewe hym nau3te that he Cryste were,  
For his pore paraille and pylgrymes wedes,  
Tyl he blessed and brak the bred that thei eten,  
So bi his werkes thei wisten that he was Iesus;  
Ac by clothyng their knewe hym nau3te ne bi carpyng of tonge.  
And al was in ensample to vs synful here,  
That we shulde be low and loueliche of speche,  
And apparaille vs nau3te ouer proudly, for pylgrymes ar we alle;  
And in the apparaille of a pore man and pilgrymes lyknesse  
Many tyme god hath ben mette amonge nedy peple,  
There neuere segge hym seigh in secte of the riche.  
Seynt Iohan and other seyntes were seyne in pore clothyng,  
And as pore pilgrymes preyed mennes godis.  
-----
- XIV:1.160-61. Ac beggeres aboute Midsomer bredlees thei soupe,  
And 3it is wynter for hem worse for wete-shodde thei  
-----  
(gange,
- XIV:L.175-7. Conforte the creatures that moche care suffren  
Thorw derth, throw drouth alle her dayes here,  
Wo in wynter tymes for wantyng of clothes,  
-----
- XV:1.160-63. 'Charite,' quod he, 'ne chaffareth nau3te, ne chalengeth,  
(ne craweth.  
As proude of a peny as of a ponde of golde,  
And is as gladde of a goune of a graye russet  
As of a tunicle of Tarse or of trye scarlet.  
-----
- XV:L.214-16. For I haue seyn hym in sylke and somme tyme in russet,  
Bothe in grey and in grys and in gulte herneys,  
And as gladlich he it gaf to gomes that it neded.  
-----
- XV:1.219-29. I haue seyne Charite also syngen and reden,  
Ryden and rennen in ragged wedes,  
Ac bidding as beggeres bihelde I hym neuere.  
Ac in riche robes rathest he walketh,  
Ycalled and ycrimiled and his crowne shaue,  
And clenliche yclothed in cipres and in Tartaryne.  
And in a freres frokke he was yfounde ones,  
Ac it is ferre agoo in seynt Fraunceys tyme;  
In that secte sitthe to selde hath he be knowen.  
Riche men he recomendeth and of her robes taketh,  
That with-uten wyles leden her lyues,  
-----
- XV:1.329-34. Ri3t so, 3e riche, 3e robeth that ben riche,  
And helpeth hem that helpeth 3ow and 3ueth theron nede is.  
As who so filled a tonne of a fresshe ryuer,  
And went forth with that water to woke with Themese,  
Ri3t so, 3e riche, 3e robeth and fedeth  
Hem that han as 3e han; hem 3e make at ese.  
-----

Purpose of the Passages.	General Treatment.
<p>To some extent the passages listed here continue the function of those in the two preceding sections, warning against pride in dress and the extravagance to which it gives rise. But here the mainspring of the objection to luxury is moral and religious rather than economic, and the poet's concept of social reform in this instance calls for a universal change from worldliness to the practice of holy poverty. This change is not, however, visualised as an end in itself; its real object is to encourage the practise of charity from which the worldly spirit distracts mankind. Amongst other charitable acts the provision of clothing for the poor occupies an important place and many of these lines are directly concerned with this aspect of the poet's social programme.</p>	<p>In these widely scattered passages the poet urges his point by various means; referring to the practise of holy poverty by Christ, the Apostles and the Saints, by explaining the nature of charity, and by illustrating the practical action which is to be expected of the charitable. It is only in this last connection, where he is concerned with the actual methods of alms-giving and the proper recipients, that physical details of dress are involved and these are limited to the barest terms directing the liberal to clothe the needy, both laymen and hermits alike. Elsewhere his outlining of the principle requires little or no illustration though the description of charity, amounting almost to a personification, introduces some elements of contemporary dress to present the allegorical figure in a realistic form.</p>

G: P:1.210-11. 3it houed there an hondreth in houues of selke,  
 Seriaunt3 it semed that serueden atte barre,  
 -----

II:1.214. And apparailled hym as a prentice the poeple to  
 ----- (serue.)

II:1.230. And for knowyng of comeres coped hym as a frere.  
 -----

III:1.35. Thanne come there a confessoure coped as a frere,  
 -----

III:1.293-4. Shal no seriaunt for here seruyse were a silkehowue,  
 Ne no pelure in his cloke for pledyng atte barre.  
 -----

V:1.522-31. Til late was and longe that thei a lede mette,  
 Apparailled as a paynym in pylgrymes wyse.  
 He bare a burdoun ybounde with a brode liste,  
 In a withewyndes wise ywounden aboute.  
 A bolle and a bagge he bare by his syde;  
 An hundreth of ampulles on his hatt seten,  
 Signes of Synay and shelles of Galice;  
 And many a cruche on his cloke and keyes of Rome,  
 And the vernicle bifore, for men shulde knowe,  
 And se bi his signes whom he sou3te hadde.

V:1.536-7. 3e may se bi my signes that sitten on myn hatte,  
 That I haue walked ful wyde in wete and in drye,

V:1.542. 'I seygh neuere palmere with pike ne with scrippe

VI:1.59-63. 'And I shal apparalle me,' quod Perkyng, 'in pilgrimes wise,  
 And wende with 3ow I wil til we fynde Treuthe;  
 And cast on me my clothes yclouted and hole,  
 My cokeres and my coffes for colde of my nailles,  
 And hange myn hope at myn hals in stede of a scrippe;

VI:1.190-92. An heep of heremites henten hem spades,  
 And ketten here copes and courtplies hem made,  
 And wenten as werkemen with spades and with schoueles,

VII:1.270-72. And 3if thow diete the thus I dar legge myne eres,  
 That Phisik shal his furred hodes for his fode selle,  
 And his cloke of Calabre with alle the knappes of golde,

VIII:1.94-6. Dobest is aboue bothe and bereth a bisschopes crosse,  
 Is hoked on that one ende to halie men fro helle.  
 A pyke is on that potente to pulte adown the wikked,

XX:1.174-5. And Elde suntred hym on Lyf and atte laste he hitte  
 A fisicien with a forred hood that he fel in a palsye,

Purpose of the Passages.	General Statement.
<p>These are passages in which dress has little or no connection with the moral or social themes of the poem but assists in their expression by facilitating reference to members of trades, professions, and classes of society with whom, rather than with individuals, the poet is concerned throughout. In a work of vision and allegory where the characters are anonymous this use of dress has an obvious value.</p>	<p>The poet makes full use of this device by selecting the articles of dress most commonly associated with particular classes or professions, - the silken coif of the lawyer, the physician's furred hood, and the cope worn alike by all clerical orders, - and mentioning them amongst a few other details of clothing wherever he wishes to refer to members of these groups or to</p>

the groups as a whole. The value of the dress element as a means of reference lies in the fact that it allows the poet to make his meaning clear to contemporary readers briefly and concisely, and consequently most of these passages are very short. In the single instance of passus V, where the costume of the pilgrim is realistically described in some detail, the treatment of the element is more elaborate than its function here requires.

- II:1.3-4. A loueli ladi of lere in lynnen yclothed,  
Come down fram a castel and called me faire,  
-----
- II:1.7-17. I loked on my left half as the lady me taughte,  
And was war of a womman wortheli yclothed,  
Purfiled with pelure the finest vpon erthe,  
Y-crounede with a corone the kyng hath non better.  
Fetislich hir fynGRES were fretted with golde wyre,  
And there-on red rubyes as red as any glede,  
And diamantz of derrest pris and double manere safferes,  
Orientales and ewages enuenymes to destroye.  
Hire robe was ful riche of red scarlet engreyned,  
With ribanes of red golde and of riche stones;  
Hire arraye me rauysshed suche ricchesse saw I neuere;  
-----
- V:1.78-81. He was as pale as a pelet, in the palsye he semed,  
And clothed in a caurimaury, I couthe it nou3te discreue;  
In kirtel and kourteby and a knyf bi his syde,  
Of a freres frokke were the forsleues.  
-----
- VI:1.95-9. With an hode on his hed a lousi hatte aboue,  
And in a tauny tabarde of twelue wynter age,  
Al totorne and baudy and ful of lys crepyng;  
But if that a lous couthe haue lopen the bettre,  
She sholde nou3te haue walked on that welche so was  
----- (it thredbare.
- XIII:1.29. Ac Pacience in the paleis stode in pilgrymes clothes,  
-----

Purpose of the Passages.	General Treatment.
As in the previous section dress served the poet as a means of referring to the anonymous social groups who play a part in his work	

so in these passages it fulfils a similar function in helping to characterise some of the individual personages who play significant roles in the ideological action of the poem. These are all allegorical figures representing institutions such as Holy Church and various vices and virtues, Envy, Avarice, and Patience. For the poet's purpose it is essential that the reader should clearly understand the qualities inherent in these characters, the social and moral view-points which they represent, and amongst various features of their external appearance which he introduces to suggest these elements and to give the figures a realistic identity of their own dress is by far the most important.

Dress is only one of several physical features involved in these portraits, and in those of Patience and Holy Church it is not developed beyond a single detail in keeping with the general nature of the characters. Elsewhere it is elaborated in a naturalistic manner to give a forceful indication of the most vital characteristics of each allegorical figure; Envy, careless of his dress, is clad in rough cloth but carries a knife by his side, and the miserly Avarice will afford nothing better than an old, torn coat worn so thin as scarcely to give foothold to a flea. This realistic method is seen at its fullest in the description of Lady Meed's costume which is composed of all the richest elements in the dress of the period, - a gown of scarlet, richly furred, and decorated with gold and jewels, a coronal, and rings of gold wire set with precious stones, - perfectly fitted to her nature and position as the representative of all greed and worldliness.

I: XIII.1.272-2 I toke gode kepe, by Cryst, and Conscience bothe,  
 Of Haukyn the actyf man and how he was y-clothed.  
 He hadde a cote of Crystendome as holy kirke bileueth,  
 Ac it was moled in many places with many sondri plottes,  
 Of Pruyde here a plotte, and there a plotte of vnboxome speche,  
 Of scornynge and of scoffyng and of vnskilful berynge,  
 As in aparaille and in porte proude amonges the peple,  
 Otherwyse than he hath with herte or sy3te shewynge;

- XIII:1.314-20. 'Bi Criste,'quod Conscience tho,'thi best cote,Haukyn,  
Hath many moles and spottes,it moste ben ywashe.'  
'3e, who so toke hede,'quod Haukyn,'byhynde and bifo re,  
What on bakke and what on bodyhalf and by the two sydes,  
Men sholde fynde many frounces and many foule plottes.  
And he turned hym as tyte and thanne toke I hede,  
It was fouler by felefolde than it firste semed.  
-----
- XIII:1.355-6. Thanne Pacience parceyued of poyntes of his cote,  
Was colmy thorw Coueituse and vnkynde desyrynge;  
-----
- XIII:1.400-403. 3et the Glotoun with grete othes his garnement hadde  
(soyled,  
And foule be-flobered it as with fals speche;  
There no nede ne was tok godes name an idel,  
Swore there-by swithe ofte and alby-swatte his cote.  
-----
- XIII:1.453-60. Thus Haukyn the actyf man hadde ysouiled his cote,  
Til Conscience acouped hym there-of in a curteise  
(manere,  
Whi he ne hadde wasshen it or wyped it with a brussh  
-----
- XIV:1.1-25. 'I haue but one hool hatere,'quod Haukyn,'I am the lasse  
(to blame  
Though it be soiled and selde clene I slepe there-  
(ni3tes;  
And also I haue an houswyf,hewen and children  
That wolen bymolen it many tyme maugre my chekes!  
It hath ben laued in lente and oute of lente bothe,  
With the sope of sykenesse that seketh wonder depe,  
And with the losse of catel loth forto agulte  
God or any gode man bi au3te that I wiste;  
And was shryuen of the preste that gaueme,for my synnes,  
To penaunce pacyence and pore men to fede,  
Al for coueitise of my Crysten dome in clennesse to kepen it  
And couthe I neuere,by Cryste,kepen it clene an houre,  
That I ne soiled it with sy3te or sum ydel speche,  
Or thorough werke or thorough worde or wille of myn herte,  
That I ne flober it foule froo morwe tyl eue.'  
'And I shal kenne the,'quod Conscience,'of contricion to make,  
That shal clawe thi cote of alkynnes filthe,  
Dowel shal wasshen it and wryngen it thorw a wys confessour,  
Dobet shal beten it and bouken it as bri3te as any scarlet,  
And engreynten it with good wille and godes grace to amende the  
And sithen sende the to satisfaccion for to sowe it after,  
Shal neuere myste bimolen it ne moth after biten it,  
Ne fendene false man defoulen it in thi lyue;  
Shal nonsheraudensharpoure haue a fairere garnement  
Than Haukyn the actyf man and thou do by my te chying;  
-----
- XIV:1.329-31. 'I were nou3t worthy,wote god,'quod Haukyn,'to were any  
(clothes,  
Ne noyther sherte ne shone saue for shame one,  
To keure my caroigne,'quod he, and cryde mercye faste,  
-----
- XVIII:1.65-6. 'That is soth,'seyde Mercy,'and I se here bi southe,  
Where Pees cometh playinge in pacience yclothed;  
-----
- XVIII:1.170-73. Whan Pees, in pacience yclothed approched nere hem tweyne,  
Ri3twisnesse her reuerenced for her riche clothying,  
And preyed Pees to telle hir to what place she wolde,  
And in her gay garnementz whom she grete thou3te?  
-----
- XX:1.113-17. This Lecherye leyde on with a laughyng chiere,  
And with pryue speche and peynted wordes,

And armed hym in ydelnesse and in hiegh berynge.  
 He bare a bowe in his hande and manye bloody arwes,  
 Weren fethered with faire biheste and many a false  
 -----  
 (truthe.

Purpose of the Passages.	General Treatment.
<p>The use of the dress element in connection with allegory is here carried a step further and from serving as a useful concomitant in the realistic presentation of allegorical figures it becomes a symbol in the figurative presentation of some of the most abstruse moral concepts which the poem contains. In some instances it is still associated with such figures though here it partakes of their abstract nature; <u>Patience</u> is said to wear a garment of peace while <u>Lechery</u> carries a bow and arrows feathered with falsehood. But its most important use is in connection with a character who is representative rather than allegorical, <u>Haukyn the actyf man</u>, whose spiritual nature is symbolised by his single <u>cote</u> which is torn and soiled through the carnal element in his character. The sins of the flesh which blemish the soul and the means by which they may be purged are the poet's main concern here and <u>Haukyn's</u> garment is merely a convenient symbol to explain the relation of physical and spiritual elements in man and convey related moral arguments.</p>	<p>In the previous section natural details of dress realistically described had an individual contribution to make to the effect of the passages in which the element was involved. But here the poet's treatment is altered in keeping with the function which he designs the details to fulfil. Dress is purely a subsidiary feature in his plan, serving as basis for the discussion of moral issues which are the real subject in these lines, but of no importance for its own sake. There is, therefore, no attempt at elaboration of physical features or realistic description and the element consists of little more than dress terms involved by the symbolism which is based upon them.</p>

- J: XVIII:1-10-14. One semblable to the Samaritan and some-del to Piers  
(the Flowman,  
Barfote on an asse bakke botelees cam prykye,  
Wyth-oute spores other spere spakliche he loked,  
As is the kynde of a kyn3te that cometh to be dubbed,  
To geten hem gylte spores or galoches ycouped.
- XVIII:22-6. 'This Iesus of his gentrice wole Iuste in Piers armes,  
In his helme and in his haberloun humana natura;  
That Cryst be nou3t biknowe here for consummatus deus,  
In Piers paltok the Flowman this priker shal ryde;  
For no dynte shal hym dere as in deitate patris.'
- XVIII:1:78-82. Ac there cam forth a kny3te with a kene spere ygrounde,  
Hi3te Longeus, as the lettre telleth, and longe had lore  
(his si3te.  
Bifor Pilat and othere peple in the place he houed;  
Maugre his many tethe he was made that tyme  
To take the spere in his honde and Iusten with Iesus;
- XVIII:35-6. But this blynde bachelor thanne bar hym thorough the herte;  
The blode spronge down by the spere and vnspersed the  
(an3tes eyen.
- XIX:1:12-14. Quod Conscience, and kneled tho, 'thise aren Piers armes,  
His coloures and his cote-armure, ache that cometh so bloody  
Is Cryst with his crosse conqueroure of Crystene.'

Purpose of the Passages.	General Treatment.
<p>The manner in which the dress element is employed in these lines is similar to its use in the previous section but its function here is infinitely more important and of fundamental significance in the poet's concept of theological issues which condition his whole attitude throughout the poem. It is used by him to illustrate and interpret the mystery of Christ's redemption of mankind by incarnation in the body of man. The act of redemption is conceived as a joust in which Christ fights as the champion of the human race in the armour of Piers the Flowman (who represents all mankind) which is <u>humana natura</u>, and dies by the spear upon the cross.</p>	<p>This remarkable mystical conception of the redemption probably arose from the material detail of the spear with which Christ was pierced on the cross, and in the treatment of arms throughout these passages reality and allegory are intermingled without distinction of any sort. The image of Christ as the armed champion for the redemption of humanity is maintained from the triumphal entry into Jerusalem when He comes as a squire to be dubbed and receive the spurs of knighthood until the crucifixion when He dies in the armour of Piers, in human flesh and blood. The same realistic terms are</p>

employed wherever details of arms are involved, but the physical element is obviously of little importance here and the poet employs the contemporary vocabulary of arms without descriptive elaboration and merely in order to give expression to his concept of the divine sacrifice.

Within its vast scope *PIERS THE PLOWMAN* comprises many of the most important themes of Mediaeval literature; comment upon contemporary conditions, social and economic, examination of moral codes as they are professed and as they are practised, and exposition of fundamental religious doctrines in their bearing upon the life of the age. In his treatment of these subjects the poet, Langland, employs such current literary devices as vision and allegory and ranges in method and manner from stark realism to the most profound mysticism. His handling of the dress element is equally varied and it serves a wide range of functions in connection with numerous themes throughout the poem.

In its most practical uses the element is seldom involved for its own sake but rather to advance the poet's object in some other connection, as, for example, in those passages where he attacks greed and bribery it is substituted for money and represents riches or wealth in general. Its most significant employment for a practical purpose would certainly be in Langland's references to his own dress if we could be sure that they were intentionally designed to indicate the poet's social position which must affect all interpretation of his work: but they are too slight to support such an assumption. There can be no doubt, however, as to his intention in using dress as a means of identifying members of various classes and professions to whom he wishes to refer in the course of his commentary upon certain social evils. Dress is not itself the

object of his criticism but, since his subject repeatedly makes it necessary for him to deal with anonymous groups rather than with individuals, features of costume commonly associated with them have an obvious usefulness in indicating those with whom he is concerned. Elsewhere the element is more directly involved in Langland's reformatory survey of contemporary society, both where he attacks luxury in dress amongst the people as a whole and the clergy in particular and where he points out the general neglect of charity. In the latter instance the giving of clothes to the needy is only one form of charity which he urges, but in protesting against extravagances in dress he is dealing with one of the most important economic problems of the age, and, in view of this, his treatment is rather limited: the accusation against the clerics is based largely on moral grounds and otherwise he deals with rash expenditure amongst women of the lower classes alone, merely hinting at similar failings in the higher ranks of society.

Langland's most striking and significant use of dress has no direct bearing on social conditions but assists in the expression of fundamental moral and religious concepts which underlie the poet's thought on many matters. It plays a major part in his characterisation of certain allegorical figures, chiefly representing the virtues and vices governing human conduct, by supplying external features, details of physical appearance, which not only give the abstractions a concrete identity of their own but illustrate the qualities inherent in each. In this connection, though it aids the effect of the allegory, dress remains an essentially realistic element, but elsewhere it takes on an allegorical significance of its own and is employed to express complex theological doctrines in a succinct form. In this way Haukyn's cote, torn and fouled with stains, becomes Langland's symbol of man's spiritual nature spotted by the sins of the flesh, while the armour in which Christ is said to joust as the champion of mankind represents the human form in which He suffers physical death to redeem the race. This method of employing an allegory based on dress

is not altogether unique but its use in connection with these mysteries of faith is particularly effective.

It would seem, too, that it was these aspects of the element which most interested Langland himself. His treatment here is fuller than elsewhere, and, though the employment of an allegory of dress necessarily requires more attention to the general significance than to the symbols, where it serves as a natural feature in the portraits of allegorical figures there is ample opportunity for description in detail. His method in the latter case is purely realistic, involving features of contemporary dress and drawing on the imagination for such vivid touches as the miser's coat worn too threadbare even to support a flea. The treatment of the dress element is essentially the same throughout the poem but in most instances it is too limited to allow for much description, realistic or otherwise. Its use as a means of denoting trades and classes and its connection with the various social reforms suggested by the poet require a treatment in this form, but it is strictly limited in scope: the references to dress are numerous but they are confined to general statements with the addition of a few factual details where necessary. In spite of its considerable bulk there is nothing to indicate that Langland regarded the element as anything other than an incidental feature associated with some parts of his subject and as a useful aid in expressing his meaning in some others.

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PIERCE THE PLOUGHMAN'S CREDE

- A: 1.227-30. His cope pat biclypped him wel clene was it folden,  
Of double worstede y-dy3t down to þe hele;  
His kyrtel of clene whit clenlyche y-sewed;  
Hyt was good y-now of ground greyn for to beren.  
-----
- 1.290-301. Loke hou3 þis loresmen lordes bytrayen,  
Seyn pat þey folwen fully Fraunceses rewle,  
pat in cotynge of his cope is more clop y-folden  
þan was in Fraunces froc whan he hem first made.  
And 3et vnder þat cope a cote hap he furred  
Wip foyns, or wip fitchewes oper fyn beuer;  
And þat is cutted to þe kne and queyntly y-botend,  
Lest any spirituall man asprie pat gile.  
Fraunces bad his breperen barfote to wenden;  
Nou han þei buclid schon for bleynynge of her heles,  
And hosen in harde weder y-hamled by þe ancle,  
And spicerie sprad in her purse to partenwhere hem lust.  
-----
- 1.550-53. þei schapen her schaperlories and streccheþ hem brode,  
And launceþ hei3e her hannes wip babelyng in stretes;  
þei ben y-sewed wip whi3t silk and semes full queynte,  
Y-strongen wip stiches þat stareþ as siluer.  
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- 1.603-8. Whereto beggen þise men and ben nou3t so feble;  
(Hem faileþ no furrynge ne clopes at full),  
But for a lustfull lijf in lustes to dwellen?  
Wip-uten any trauaile vntrewliche hy lybbeth.  
Hy bep nou3t maymed men ne no mete lakkeþ,  
Y-cloped in curious clop & clenliche arayed.  
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- 1.724. And of þe curious clope her copes þei biggen;  
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- 1.734-9. But see þi-self in þi si3t how somme of hem walkeþ  
Wip cloutede shon and clopes ful feble,  
Wel nei3 for-werd and þe wlon offe;  
And his felawe in a froke worp swiche fiftene,  
A-rayd in rede schon (and elles were reupe!)  
And sexe copes or seven in his celle hongep.  
-----

Purpose of the Passages.	General Treatment.
<p>These passages constitute a direct attack upon the four orders of Friars in the matter of their dress. This is only one of many items connected with their mode of life and behaviour which are censured by the poet but it</p>	

is an important feature and mentioned repeatedly throughout the work. Though 11734-6 indicate that not all are included in this condemnation it involves each of the four orders some of whom accuse each other in the matter. The charges against all are identical:- that they indulge in extravagance and worldly attire worn both openly and in secret, that they neglect the rule laid down by their founders who prescribed a humble dress for necessity rather than adornment, and that the money which they beg for their support is squandered on expensive clothing quite out of keeping with their profession of holy poverty. The whole is designed to draw attention to contemporary conditions in this respect and has a definite satirical and reformatory purpose.

In outlining these abuses in dress amongst the Friars the poet describes various examples of their malpractice for which we have ample corroborative evidence in similar works of social satire directed against the four orders. He concentrates upon those elements which are in direct violation of the statutes providing for their regulation in this matter; instead of coarse material they wear curious clop and double worstede and exceed the limits laid down in width and length having their copes cut long and full so that they fall into fashionable pleats, in place of the single simple gown they own six or seven at a time and put on hidden under-garments lined with furs (one of the most expensive items in contemporary dress), though their rule requires them to go barefoot they have stockings for cold weather and smart red shoes with buckles, which, like their white linen and the decorative silken stitching of some garments, seem more suitable for dandified laymen than clerics devoted to a life of poverty. The details themselves are slight but the result is a uniform and realistic picture.

B: 1.421-9. I sei3 a sely man me by opon þe plow hongen.  
 His cote was of a cloute þat cary was y-called,  
 His hod was full of holes and his heer oute,  
 Wiþ his knopped schon clouted full þykke;  
 His ton toteden out as he þe londe treddede,  
 His hosen ouerhongen his hokschyne on eueriche a side,  
 Al beslombred in fen as he þe plow folwede;  
 Twey myteynes, as mete maad all of cloutes;  
 þe fyngers weren for-ward and ful of fen honged.

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1.433-8. His wiif walked him wiþ wiþ a longe gode,  
 In a cutted cote cutted full hey3e,  
 Wrapped in a wynwe-schete to weren hire fro weders,  
 Barfote on þe barc iis þat þe blod folwede.  
 And at þe londes ende laye a litell crom-bolle,  
 And þeron lay a litell childe lapped in cloutes,

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Purpose of the Passages.	General Treatment.
<p>These descriptions of Piers the ploughman and his family are the most interesting passages on dress in the poem. Occuring at the moment when Piers first comes on the scene, they are designed to prepare for the important role which he plays in the work. They indicate at once both his social and economic position as a country labourer reduced to a condition of abject poverty and suggest his suitability as a critic of the idle luxurious lives led by members of the four orders. Similarly his rags are intended to contrast with the rich and foppish dress of the Friars which is amongst the objects of his criticism, and, in part, to suggest that his condition is due to their extravagance and neglect of their proper function. The value of all this for the general theme of the poem cannot be too strongly stated.</p>	<p>The poet's method of description here is one of complete realism, building up a strikingly clear picture by combining imaginative details all created for the single purpose of stressing the poverty of Piers and his family. The form of the ploughman's dress he leaves undefined, but notes that it is made of <u>cary</u>, a cheap coarse material, and that his wife has a gown cut short at the knee leaving her free to work actively. These were normal features of costume amongst the lower classes of society at the time, but the added details of the torn hood and broken shoes, the worn-out mittens fouled with mud, the child lapped in rags, and the woman, her bare feet bleeding, wrapped in the winnowing-sheet to protect her</p>

from the cold suggest their wretched poverty-stricken condition perfectly. The effect is obtained briefly, but these few lines contain one of the most trenchant comments on contemporary society which the poet makes in the course of the work.

C. 1.637-98. But for falshed of freres y fele in my soule,  
 (Seynge þe synfull liif) þat sorweþ myn herte  
 How þei ben cloped in cloþ þat clenest scheweþ;  
 For aungells and arcangells all þei whiit vseþ,  
 And alle aldermen þat ben ante tronum.  
 Þise tokens hauen freres taken but y trowe þat a fewe  
 Folwen fully þat cloþ but falsliche þat vseþ,  
 For whiit in trowe þe bytokneþ clenest in soule;  
 3if he haue vnder-nepen whiit þanne he aboue wereþ,  
 Blak, þat bytokneþ bale for cure synne,  
 And mournynge for misdede of hem þat þis vseþ,  
 And serwe for synfull liif so þat cloþ askeþ.

1.719-22. þei vsen russet also somme of þis freres,  
 þat bitokneþ trauaile and trowe opon erþe;—  
 Bote loke whou þis lorels labouren þe erþe,  
 But freten þe frute þat þe folk full lellich biswykeþ;

Purpose of the Passages.	General Treatment.
<p>These passages continue the general theme of the attack upon the Mendicants; but here dress is involved as an instrument in expressing the poet's opinions and not as the subject of his condemnation. In this instance his charge against the Friars is a fundamental one: that they have deserted their principles and behave in a manner contrary to their professed purpose in life. To show that they are not what their outward appearance would suggest the analyses their clothing as symbolic of the virtues their actions belie.</p>	<p>Though the poet's use of dress in this instances is no doubt intended to apply to all the four orders only the Franciscan habit and that of the Black Friars are involved in the symbolism he employs. It is a symbolism of colour in which the white gown and scapular of the Dominicans is taken to represent purity and their black cloak mourning and repentance of sin, (these colours might, of course, apply to the Carmelites or the Austin Friars respectively, but in combination</p>

they are peculiar to the Black Friars) while the russet worn by the Franciscans is interpreted as an emblem of honest toil. The source of these significances is obvious; white is traditionally the colour of purity as black of sorrow, and brown is the dress of those who do physical labour: but their use by the poet to sum in a brief but striking manner the qualities which are to be expected in those who wear them is both original and effective.

D: 1.735-8. þei schulden deluen and diggen and dongen þe erþe,  
And mene-mong corn bred to her mete fongen,  
And wortes flechles wroughte and water to drinken,  
And werchen and wolward gon as we wrecches vsen;  
-----

1.838-40. He miȝte no maistre ben kald (for Crist þat defended),  
Ne puten no pylion on his pild pate;  
But prechen in parfite lijf and no pride vsen.  
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Purpose of the Passages.	General Treatment.
In his advice for the necessary reform of the Mendicants Piers the ploughman includes these brief references to their pride in dress which he wishes to curb.	Piers has space only for these passing suggestions to the general effect that the dress of the Friars should be simpler and more akin to the rough clothing of the workers.

E: 1.77-9. And at þe lulling of oure Ladye þe wymmen to lyken,  
And miracles of mydwyves and maken wymmen to wenen  
þat þe lace of oure Ladie smok liȝteþ hem of children.  
-----

1.126. And seynt Fraunces him-self schall folden þe in his  
-----  
(cope,

1.185-8. Knyghtes in her conisantes clad for þe nones,  
All it semed seyntes y-sacred opon erþe;  
And louely ladies y-wrouȝt leyen by her sydes  
In many gay garmentes þat weren gold-beten.  
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1.243-4. 'Fyrst, felawe!' quap he, 'fy on his pilche!  
He is but abortif eked wip cloutes!

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Purpose of the Passages.	General Treatment.
<p>These miscellaneous references to dress contain nothing of any particular significance or connected with the general theme of the poem.</p>	<p>In ll. 185-8 there is an interesting reference to the marble effigies upon tombs, the knights bearing their armorial insignia and the ladies in robes ornamented with gold, presumably painted and gilded after the fashion of the period. But these are details of architecture rather than of dress.</p>

The total dress element in

PIERCE THE PLOUGHMAN'S CREDE, with the exception of a few lines of little or no significance, is involved in forwarding the object of the poem as a whole. The work is a satire upon the four orders of Friars written, perhaps by a Wycliffite or Lollard, with a subversive or at least a reformatory purpose. Each of the four sects is included and the poet, dealing with each in turn, describes their particular failings and allows them to display a mutual enmity in attacking the other orders. He concludes that they have all lost the high idealism which inspired their founders and wandered from the ordinances established for their government, have neglected the function originally laid down for them there of teaching and aiding the poor, and have become perverted to all forms of worldliness, the love of riches and luxury, of fine foods and splendid buildings, and no longer practise holy poverty. Amongst the most significant signs of this worldly spirit shown by the Mendicants is their fondness for rich and elaborate clothing. This the poet very obviously considers of major importance and it is one of his foremost charges against the Friars recurring at various points in the poem in connection with each of the orders. He describes how they circumvent the regulations which prescribe a plain

dress of rough material, simple but sufficient for bodily necessities, by making their habits of fine, expensive cloths and having them cut long and wide in imitation of the excessive fullness fashionable among the laity at this period, by wearing underneath concealed garments decorated with costly furs, and, instead of going barefoot, openly flaunting both stockings and foppish red shoes. In his suggestions for the reform of the Mendicant orders the poet urges a return to a simple, coarse dress like that worn by the poor whom they are supposed to serve, and as an example he describes the costume of Piers the ploughman, the moral 'hero' of the work through whom the narrator achieves his spiritual purpose of learning the Creed. Piers and his ragged family represent the impoverished labouring classes who suffer through the Friars' neglect of the purpose for which their orders were instituted. Their general neglect of fundamental principles is thrown into relief by the poet's analysis of their clerical habits as symbolic of the virtues which their founders wished them to practise; purity of heart, penitance and honest toil. Dress in this instance has an instrumental function only, but, as in the illustrative and descriptive passages, it all serves to advance the general theme.

In this last-mentioned section the poet draws upon the recognised symbolism of certain colours to present abstract qualities in a concrete form and convey his meaning to the reader concisely and with clarity. Elsewhere he is concerned with the element itself rather than with its emblematic function but his treatment is equally clear and concise. In each instance the descriptions which he gives are carefully proportioned to the contribution which they make to the topic under discussion. The method of presentation is realistic throughout and he shows a fine sense of detail, choosing those elements in the Friars' dress which best reflect their pride and extravagance. In the case of Piers and his family this imaginative realism produces a perfect clear-cut portrait in miniature, one of the finest in alliterative poetry, which makes its contribution merely through its artistic effectiveness.

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\* JACKE UPLAND

and

THE REPLY OF FRIAR DAW THOPIAS

with

THE REJOINDER OF JACKE UPLAND

A: J.U.:1.77-91. Why be ye wedded faster to your habits  
 Than a man is to his wife?  
 For a man may leave his wife for a year or two,  
 As many men done;  
 And if you leave your habite a quarter of a yeare,  
 Ye should be holden apostataes.  
 Maketh your habit you  
 Men of religion or no?  
 If it doe, then ever as it weareth,  
 Your religion weareth;  
 And after that your habit is better,  
 Your religion is better;  
 And when yee have ligen it beside,  
 Then lig ye your religion beside you,  
 And been apostatase.

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J.U.:L591-5. And also that a freer that leveth his habit,  
 Late founden of men,  
 May not be assoiled till he take it againe,  
 But is apostata, as ye saine,  
 And cursed of God and man both?

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D.T.:1.662-5. Whi, bi mannes marriage,  
 3e ben weddid to 3our abitis  
 Wele harder than worldly men  
 Ben weddit to her wyves,

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D.T.:1.676-703. Jak, to oure abite  
 Be we not weddid  
 More than eny preest is  
 Weddid to his coroun,  
 That is over growun with heer,  
 And he preest nevere the lesse;  
 Or ellis shulde every barbour  
 Make newe preestes.  
 Ri3t so oure clothis maken us  
 Not men of religion,  
 But oonli oure profession  
 Byndith us to the stake;  
 And so apostasie  
 Mowen we maken in oure soule,  
 Liche men of religion  
 Abidinge in oure abitis.  
 If Sathanas were transfigurid  
 Into his former fairnesse,

\*: These three pieces are treated together as they are in reality all part of a single work with a uniform theme. As the single existing edition by Wright has no line numbering I have lineated each poem individually and indicate them by capital letters; J.U., D.T. and R.

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Trowist thou he were ou3t ellis  
 But a dampnid aungel?  
 And so not for the levyng of oure clothis  
 We be not punishid,  
 But bicause it bitokeneth  
 Forsakyng of oure reule;  
 And, Jacke, no more than thi sadil  
 Makith thin hors a mere,  
 No more makith oure abitis  
 Monkes ne freris.

-----

Purpose of the Passages.	General Treatment.
<p>Jacke Upland in his general attack upon the Friars includes criticism of their practice of declaring any member who should leave off the dress of the order for a certain period to be an apostate and challenges its validity on the ground that 'the cowl does not make the monk'. The real object of his enmity is, however, much more fundamental; the unity and solidarity of the Mendicant orders, and their claim to be a sect distinct from the rest of mankind, of which their habit is only the outward and visible sign. Friar Daw Thopias in replying for his brethren, chooses to take the charge at its face value only and denies the implication by stating that it is desertion of the order's rule rather than its dress which brings about the declaration of apostasy. His opponent seems satisfied to drop this article in his accusation and does not return to it in his rejoinder to the Friar's defence.</p>	<p>The practice referred to here was part of contemporary usage amongst the Mendicants though designed to discourage desertion from one order to another rather than complete defection. It requires no illustration so far as the details of dress are concerned and the Friar's habit is merely mentioned without description or elaboration of any sort, the bulk of the passages being taken up with the arguments on the subject which are repetitive in form and wordy in expression.</p>

B. J. U.: 1.92-113. Why buy ye you so precious clothes,  
 Sith no man seeketh such,  
 But for vaine glorie,  
 As Saint Gregorie sayth?  
 What betokeneth your great hood,  
 Your scaplerie,  
 Your knotted girdle,  
 And your wide cope?  
 Why use ye all one colour  
 More than other christian men doe?  
 What betokeneth that ye been clothed  
 All in one manner clothing?  
 If yee say it betokeneth  
 Love and charitie,  
 Certes than ye be oft hypocrites,  
 When any of you hateth another,  
 And in that that ye wol be said holy  
 By your clothing.  
 Why may not a freer weare clothing  
 Of another sect of freers,  
 Sith holinesse stondest not  
 In the cloths?

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J. U.: 1.555-65. Freer, what charity is this,  
 To the people to lie,  
 And say that ye follow Christ in povertie  
 More than other men done?  
 And yet in curious and costly housing,  
 And fine and precious clothing,  
 And delicious and liking feeding,  
 And in treasure and jewels,  
 And rich ornaments,  
 Freers passen lords  
 And other rich worldly men,

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D. T.: 1.704-75. Jak, of oure presciouse clothis  
 Fast thou carpist,  
 The which ben so fyne  
 That noman werith better.  
 Every man may perseyve apertli,  
 Jakke, that thou liest.  
 Were we no sendal ne satyn,  
 Ne goldun clothis,  
 And these passen in prescioussitee  
 Many foold ouris.  
 But if my cloth be over presciouse,  
 Jakke, blame the werer;  
 Ffor myn ordre hath ordeyned  
 Al in good mesure.  
 Thou axist me, Jakke, of my grete hood,  
 What that it meneth,  
 My scaplarie and my wide cope,  
 And the knottide girdil.  
 What meenith thi tipet, Jakke,  
 As longe as a stremer,  
 That hangith longe bihinde,  
 And kepith thee not hoot?  
 An hool cloith of scarlet  
 May not make a gowne;  
 The pokes of purchace  
 Hangen to the erthe,  
 And the cloith of oo man  
 My3te hele half a doseyne.  
 Why is thi gowne, Jakke,  
 Widder than thi cote,  
 And thi cloke al above  
 As round as a belle,  
 Sith taille my3te serve  
 To kepe thee from coold?

Jak, answere thou to that oon,  
 And I shal to that other.  
 My grete coope that is so wiid,  
 Signefieth charite,  
 That largeli longith to be sprad  
 To sibbe and to frende,  
 Figurid in the faire cloith  
 Of Salomons table,  
 And bi wedding garnement  
 That Crist hadde at his feeste.  
 My greet hood behynde,  
 Shapun as a sheeld,  
 Suffraunce in adversitee  
 Sothely it scheweth,  
 Herbi to reseyyve repreff  
 For oure Goddis sake;  
 Or ellis bisynesse of oure feith  
 It may wel bitokene,  
 Whiche that 3e Lollardes  
 Constreyne 3ou to distroie.  
 The scapelarie also  
 That kevereth the schuldris,  
 It bitokeneth boxumnesse  
 Dewe unto oure prelatis,  
 And boxomly bere burthuns  
 That they wole leyn upon us.  
 Off the knottide girdel  
 Knowe I no mysterie;  
 Therefore what it meeneth  
 Axe frere menours.  
 But, Jacke, amonge oure chateryng,  
 3it wolde I wite,  
 Whi that the Lollardis  
 Weren moost greye clothis;  
 I trowe to shewe the colour  
 That signefieth symplenesse,  
 And withinne, seith Crist,  
 3e ben ravenous wolves.

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D.T.:L.1524-9.

Thou askist also ferthermore,  
 Whos ben alle oure jewels;  
 And we seyen we han ri3t nou3t  
 In propre ne in comoun,  
 But gederen the goodes of the rewme  
 To make the pope riche.

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R.:1.313-40.

I praise not, Dawe, the stremerre  
 That thou herof spekest;  
 Bot of suche wide clothing,  
 Tateris and tagges,  
 It hirtith myn hert hevily,  
 I wil that thou it wite.  
 Bot 3our ypocrites habit,  
 To whiche 3e ben harde weddid,  
 Doth more harm than thes,  
 Bi thes two skilles;  
 Oon for the coloure,  
 That signifieth sadnes,  
 Whan 3e ben most unstedfast  
 Of any folk in erthe;  
 Another for 3our difformed shap,  
 That signifieth 3our holines;  
 So if it be soth  
 That 3e therof saye,  
 It wold with lital help  
 Make an ape a seint.  
 The tipet is a comyn reule,  
 If it be not superflue,  
 And so it doth gode  
 To bynde a mannes hede;  
 But 3our misse shapen shelde

Blynde at 3our schulderes,  
Blowith 3our ypocrisie,  
And blyndith many foles.

-----

Purpose of the Passages.	General Treatment.
<p>To some extent these lines continue the theme of the previous section; the attack upon the religious habit as a means of distinguishing the Friars and setting them apart from their fellow men. But here it is a minor point in Jacke Upland's argument and one which Friar Daw Thopias chooses to ignore. He is more concerned with his opponents charge of luxury and extravagance amongst the Mendicant orders and particularly in the matter of dress. To this he replies by making a counter-charge of similar conditions amongst the laity, superfluous and waste in the contemporary fashions, and, to defend the same failings in the habit of his order, invents a symbolism to give them some religious significance. Jacke Upland will not accept this but as a Lollard he cannot approve of the excesses which the Friar describes and in his reply would appear to yield the point.</p>	<p>The Friar's shrewd accusation of wasteful extravagance in dress amongst the laity provides the only descriptive detail concerning the element which the three poems contain. His criticism is directed against all those features in the current fashions which involved waste and, in particular, superfluous use of material; the extremely wide, full clothes worn by men and women alike, often made of rich fabrics, satin and cloth-of-gold, the hood with its great streamer or liripipe hanging behind or wound round the head, and the long over-sleeves trailing to the ground, all fashionable and decorative but serving no necessary or useful function. He does not attempt to deny that similar features are to be found in the dress of his own order but suggests that the fullness of the Friar's cope is intended to be a symbol of charity, the wide hood of endurance in adversity, and so on. The symbolism, which is of his own invention, is somewhat obscure and far-fetched, providing an inadequate explanation.</p>

C: J.U.:1.189-98. Why make ye men beleeve  
 That he that is buried  
 In your habit  
 Shal never come in hel,  
 And ye weet not of your selfe  
 Whether yee shall to hell or no?  
 And if this were sooth,  
 Ye should sell your high houses  
 To make many habites  
 For to save many mens soules.

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J.U.:1.585-99. Freer, what charitie is this,  
 To faine so much holines  
 In your bodily clothing,  
 That ye clepe your habit,  
 That many fools desiren to die therein  
 More than in another?

-----

D.T.:1.1046-69. Also thou seist, Jak,  
 That we men enformen  
 That cure holy abite  
 Shulde helpen men fro helle,  
 And nameliche tho that be  
 Beried therinne;  
 And Cristis clothis dide not so,  
 Ne noon of the apostlis.  
 Jak, that frere was over lewid  
 That lernede the this lessoun,  
 Or on thi ficul fantasie  
 Thou faynyst this fable.  
 Ffor Austyns ne prechours  
 Proponen no siche pointis,  
 Whether the Carmes of her copes  
 Mayntenen siche an errour,  
 Or whether seint Fraunce  
 Hath geten to his habite  
 That vertu be his grace,  
 Witterly me ne wote.  
 But wel I wote that Cristis cloith  
 Helid a womman  
 Ffrom the longe fluxe of blood,  
 As the gospel tellith;

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Purpose of the Passages.	General Treatment.
<p>Amongst other malpractices of the Friars Jacke Upland accuses them with abuse of their habit by pretending that those who die in laymen as well as members of the order, shall be specially protected and saved from Hell. Friar Daw Thopias denies the charge right though only on behalf of his own order: he is less sure as to whether some statement of the others may not be responsible.</p>	<p>In spite of the Friar's denial there is ample evidence that this practice existed amongst the Mendicants. This is not produced here, however, and the argument on both sides is conducted without descriptive detail of any kind.</p>

This trilogy of poems has a single, uniform theme; the vices and failings of the four orders of Friars. In *JACKE UPLAND* a layman accuses the Mendicants of greed and luxury, desire for power and wealth, and neglect of the principles and ways of life laid down by their founders; *THE REPLY OF FRIAR DAW THOPIAS* contains a direct denial of most charges, an explanation or excuse in mitigation of others, coupled with a counter-attack upon the Friars' opponent as a Lollard to which he replies in *THE REJOINDER OF JACKE UPLAND* though concentrating chiefly on repetition of his original accusations against the orders. The element of dress is involved on both sides of the argument. The Lollard, obviously disliking its function as a distinctive emblem unifying them in the face of the world, attacks the Friars' habit and the abuses they found on it in declaring that members of the order who lay aside the dress for a certain time become apostates and that those who die in it, whether clerics or not, are saved from Hell. Daw Thopias denies the implications in these two charges, but the facts of the case, though not supported by any concrete evidence here, are against him and his replies are somewhat unconvincing. He is happier in his handling of the major accusation which Jacke Upland has to make; that the Friars are extravagant in their dress, wearing clothes unsuitable for their mission in life and superfluous in themselves. This he counters with a similar charge against the fashions of the contemporary lay society, examining them in some detail and exposing the more flagrant features of extravagance and waste.

It is this use of detail in support of his case which makes the Friar's argument so much more effective than the rather vague and generalised accusations made by Jacke Upland in the same matter. He uses only the most familiar elements of contemporary foppery but they have considerable value in this group of poems where dress in general is treated merely as an item in the discussion to be indicated by the barest terms of reference without development or illustration for its own sake.

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THE TWA MARIIT WEMEN AND THE WEDO

- A: 1.23-5. With curches, cassin thair abone, of kirspe cleir and thin;  
Thair mantillis grein war as the gress that grew in May sessoun,  
Fetrit with thair quhyt fingaris about thair fair sydis:  
-----
- 1.523-4. Than rais thir ryall roisis, in ther riche wedis,  
And rakit hame to ther rest through the rise blumys;  
-----

Purpose of the Passages.	General Treatment.
<p>Dunbar, in introducing the three characters whose 'debate' constitutes the theme of his poem, provides a general note on their costume and refers to it again very briefly in concluding. This introduction is significant as it not only suggests a taste in dress which is common to the three ladies alike but also indicates an element in the nature of each which is fundamentally important in what follows:—a desire for everything that is rich and fine, for all the material pleasures of life.</p>	<p>A general richness of dress can only be suggested here if the overall economy of the poem is not to be upset. This is done, in one case, by direct statement, and, in the other, by the selection of two details which display superlative quality:—the gaily coloured mantle with its rich dye, and the fine, expensive material of the head-dress. The points themselves are trifling, but, considering the poem as a whole, there is no doubt that they were purposely included here.</p>

- B: 1.68-9. My self suld be full semlie in silkis arrayit,  
Gymp, jolie, and gent, richt joyus, and gentryce,  
-----
- 1.137-40. For, or he clym on my corse, that carybald forlane,  
I have conditioun of a curche of kerspe allther fynest,  
A gown of engranyt claith, richt gaily furrit,  
A ring with a ryall stane, or other riche jowell,  
-----
- 1.268-9. Be courtly ay in clething and costly arrayit,  
That hurtis yow nought worth a hen; yowr hasband pays  
----- (for all.)
- 1.365-79. He grathit me in a gay silk and gudly arrayis,  
In gowms of engranyt claith and gret goldin chenyeis,  
In ringis ryally set with riche ruby stonis,

Quhill hely raise my renoune among the rude peple.  
 Bot I full craftely did keip thai courtly wedis,  
 Quhill eftir dede of that drupe, that dohtnought in  
 (chalmir:  
 Thought he of all my clathis maid cost and expense,  
 Ane othir sall the worschip haif that weildis me  
 (eftir;  
 And thoght I likit him bot litil, yit for luf of othis,  
 I wald me prunya plesandy in precius wedis,  
 That luffaris myght apone me luke and ying lusty  
 (gallandis,  
 That I held more in daynte and derer be ful mekill  
 Ne him that dressit me so dink: full dotit wes his heyd.  
 Quhen he wes heryit out of hand, to hie up my honoris,  
 And payntit me as pako, proudest of fedderis,  
 -----

Purpose of the Passages.	General Treatment.
<p>The element of dress in these passages is of some importance to the poem as a whole in that it helps to illustrate the general theme, though this is not altogether obvious from the immediate context. In this context its function is to represent that which is primarily desirable to all women and most particularly to young wives. It is significant that the three ladies of the poem, who are the representatives of their sex as a whole, should consider rich and splendid dress as essential to their happiness. The suggestions which they give for obtaining such clothing from elderly or penurious husbands, and their hints as to its use in attracting younger lovers are intended to indicate a general trait in female mentality and behaviour.</p>	<p>Articles of dress merely as such are of little importance here: the passages are chiefly concerned with the methods by which they may be obtained, and the uses to which they can be put. For this purpose it is only necessary to outline costume in a brief form, but with particular attention to its beauty and richness which must be stressed above all else. This is done here both by general statement and by the selection of a few significant details, some of which are repeated on two occasions, to suggest the general effect: - the use of fine cloth, silk or material with an interwoven pattern, trimming of fur, and jewellery involving gold combined with precious stones. These are fundamental elements of splendour and expense and would represent a rich dress of any Mediaeval period.</p>

- C: 1.180-83. And yit he is als brankand with bonet one syde,  
 And blenkand to the brichtest that in the burgh duellis,  
 Also curtly of his clething and kemmyng of his hair,  
 As he that is mare valyeand in Venus chalmer;  
 -----

Purpose of the Passage.	General Treatment.
Dress is here involved in illustrating another trait of feminine mentality:--a belief that the vanity which displays itself in the clothing, though right and proper in a young wife, is ridiculous in an old husband	As the poet must of necessity make his point briefly he combines the general statement, <u>-curtly of his clething-</u> with a judicious choice of details, the carefully combed hair and bonnet set at a rakish angle, which bring the elderly fop vividly before the eye.

- D: 1.416-9. I busk as I wer bailfull, bot blith is my hert,  
 My mouth it makis murnyng, and my mynd lauchis;  
 My klokis thai are caerfull in colour of sabill,  
 Bot courtly and ryght curyus my corse is ther undir:  
 -----
- 1.423-4. Quhen that I go to the kirk, cled in cair weid,  
 As foxe in a lambis fleise fenye I my cheir;  
 -----
- 1.426-7. And drawis my klok forthwart our my face quhit,  
 That I may spy, unaspit, a space me beside:  
 -----
- 1.434-5. So keik I through my klokis, and castis kynd lukis  
 To knychtis, and to cleirkis, and cortly personis.  
 -----
- 1.447. According to my sable weid I mon haif sad maneris,  
 -----
- 1.470-71. Thought I haif cair, under cloke, the cleir day quhill  
 (nyght,  
 Yit haif I solace, under serk, quhill the sone ryse.  
 -----

Purpose of the Passages.	General Treatment.
Here again dress is used to illustrate an aspect of the theme round which the whole poem is written. In this section Dunbar is hinting that duplicity is an essential part of feminine nature, and that, where woman is concerned, outward appearance is not always	

to be taken as a true indication of feeling or intention. This is demonstrated by one of the three main characters in an account of her own behaviour which involves dress in a natural manner as a necessary element in her story. In view of all its associations with disguise and dissimulation it is an obvious choice for this purpose, and the implication is quite clear.

By his choice of widow's weeds as an example of clothes which do not reflect the true feelings of the wearer Dunbar draws upon a whole fund of malicious hearsay in this connection which makes his point at once. It is, therefore, only necessary for him to make clear that this is the dress to which he refers: a general statement is all that is required and no descriptive details are added.

The function of dress in THE TWAMARIIT WEMEN AND THE WEDO is to assist in conveying the general theme, and in illustrating some aspects of it. Dunbar designed the poem as a good-natured satire on women, and he adopts the method of allowing the sex to present its own views through the mouths of the three ladies who are the chief characters. Their main subject of discussion is marriage, but various other topics are introduced to reflect the female mentality, and it is chiefly in connection with these that the dress element is involved. The vanity of the sex is reflected in the eagerness with which clothes are discussed by the three ladies, who themselves enter the poem in the rich dress which they suggest all women desire. This is linked with the central theme by the implication that elderly husbands are useful only as suppliers of the fine, expensive clothes by which their young wives may attract lovers more suitable to their tastes, though any similar interest in dress on the part of the husband is to be considered a sign of ridiculous vanity. Finally, the element is used to suggest that women are creatures of guile and duplicity, not always what their clothing would suggest them to be.

In none of these instances is dress a feature of importance for its own sake. Its value to the poet is purely as an illustrative element which can help him to express certain aspects of his subject in a clear cut and effective manner: the reasons for its use in suggesting the vanity and duplicity of woman are obvious. But the manner in which it is treated makes quite clear that its role in the scheme of the poem is merely functional and nothing more. In each case the poet is chiefly concerned with the application of its significance to his theme, and any necessary physical features are covered by a general statement of little descriptive value. Some interest is, however, added to most of the passages by the selection of a few graphic details which give a vivid picture though in outline only. Yet even these are carefully generalised and suggest a type of clothing, -rich or foppish, as the case requires- rather than the costume of any particular age. The result is artistically successful: dress detail is employed for a particular purpose and is treated in accordance with its value to the poem as a whole without upsetting the well-balanced proportions of the work.

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MINOR POEMSa: The 'Death and Grave' PoemsTHE DEBATE OF THE BODY AND THE SOUL

- 1.23-5.        3wi list ou pere so bare o side  
Ipricked in Pat pore schroud?  
  
3were ben pi wurðli wedes,  
-----
- 1.33-6.        3were beon pi castles and pi toures,  
pi chaumbres and pi riche halles  
Ipeynted with so riche floures,  
And pi riche robes alle?  
-----
- 1.273-8.       3wan I bad te leve pride,  
pi manie mes, pi riche schroud,  
pe false world pat stod biside,  
Bad pe be ful quoynte and proud;  
pi fleysch with riche robes schride,  
Nou3t als a beggare in a clout,  
-----

Purpose of the Passages.	General Treatment.
<p>After death the body is reproached with the vanity of its behaviour in life, and, in particular here, with its fondness for splendour in dress. As a moral lesson to the reader the richness of its former dress is contrasted with its wretched condition as it lies shrouded in the grave.</p>	<p>The general scale of the poem does not permit descriptive elaboration, and the treatment of dress is limited to a few brief statements, sufficient for the poet's purpose but unsupported by corroborative detail.</p>

1.385-8.        Gleyves glowende some setten  
To bac and brest and bope sides,  
pat in his herte pe poyntes mettin,  
And maden him po woundes wide,  
-----

1.393-400.     Worpli wedes for to were  
pei seiden pat he lovede best;  
A develes cope for to bere,  
Al brennynde on him was kest,  
With hote haspes imad to spere  
pat streite sat to bac and brest;  
An helm pat was litel to here  
Kam him, and an hors al prest.  
-----

1.413-16. With hote speres þoru3 was stongen,  
 And wiþ oules al torent;  
 At ilke dint þe sparkles sprongen  
 As of a brond þat were forbrent.

-----

Purpose of the Passages.	General Treatment.
The sins committed by the body are punished by appropriate tor- tures after death. Some of these involve the use of red-hot swords and spears, but the most significant is that in which pride of dress is punished by dressing the soul in rich clothes which burn and pierce him.	Little physical description is given here and the details of weapons and articles of dress which are included concern their use as instruments of torture since this is closely connected with the moral theme of the work.

THE DEPARTING SOUL'S ADDRESS TO THE BODY

B:1.9. Hwar beoþ nu þine wæde, þe þu wel lufedest?

-----

C:1.32-4. Colde is þe ibedded, clopes bideled.  
 Nulleþ þine hinen clopes þe senden,  
 For heom þuncheþ al to lut, þet þu heom bilefdest;

-----

D:1.12-13. Heo wulleþ mid holi watere beworpen ec þeo wæde,  
 Bletsien ham 3eorne to burewen ham wiþ þe,

-----

E:1.9-10. þu scalt rotien ond brostnian; þine bon beoþ bedæled  
 Of þære wæde, þe heo weren to iwunede.

-----

F:1.17. Mid clutes þu ert forbunden ond loþ alle freonden,

-----

Purpose of the Passages.	General Treatment.
The soul reproaches the body with its wickedness in life and the worldly pride which constitutes its chief failing. The transitory nature of human vanity is stressed by these allusions to the rotten shroud which must ultimately replace the finest of earthly dress.	These scattered references to the grave-clothes in which the body is laid are brief and without descriptive detail, but the general terms employed are sufficient to enforce the moral lesson which is the poet's chief concern.

#: The various fragments of this poem are indicated by capitals.

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These two Death and Grave poems have a definite moral purpose in view, warning against human worldliness through which the body injures the soul which must expiate the sin after death. Both make use of some dress details in illustrating their theme. In THE DEBATE OF THE BODY AND THE SOUL pride in dress serves as an example in point and the poet dwells upon the punishment in kind for which it calls. Like the poet of THE DEPARTING SOUL'S ADDRESS TO THE BODY he points out that vanity must end in the grave where rich clothing can have no place. In both poems the details of dress which are introduced are treated as entirely subservient to the didactic purpose of the work and are not elaborated beyond what is necessary for the function they fulfil.

-----  
b: Moral Poems

ON SERVING CHRIST

1.18-24. per ere feole to fordeme in schynnynde wede.  
 Nis so wlonk vnder crist ridynde on stede.  
 Ne peos crefty clerkes pat vpe bok rede.  
 For gold ne for seoluer ne for glysynde wede.  
 For al pe weole and pe wyn pat riche men fede.  
 For seolk, ne for cendal, ne for deore wedes.  
 pat ne schal at pe dom been demed of heore dedes.

1.35-6. payh we her hopen ihosed and ischode.  
 Heonne we schulle pryngge pat er were so mode.

1.68-70. per werep vre wlite in wurmene won.  
 Ne geynep vs no grene ne no scarlat non.  
 pe robes of russet ne of rencyen.

Purpose of the Passages.	General Treatment.
The didactic theme here is the futility of human vanity which must end at death, and if too greatly indulged in life may distract the soul from the proper service of Christ. Superfluity in dress is dealt with as a major example of such worldliness practised by the rich amongst their other excesses.	The references to dress in these lines are couched in general terms, - <u>schynnynde wede, glysynde wede, deore wedes</u> , - indicating the rich costume which the poet condemns. A few details of fine materials and dyes are added, but the scale of the poem makes descriptive elaboration impossible.

FORTUNE

- 1.55-7. I wolde han went wip pat whyt in worplich wede:  
So ferly fair of face tofore hire i fond,  
þe gold of hire gurdel gloud as a glede.  
-----

Purpose of the Passage.	General Treatment.
In describing Fortune the poet suggests a suitable richness in her dress concomitant to her other attributes which attract mankind.	To the general statement, <u>in worplich wede</u> , the poet adds the single detail of the golden girdle which suggests the splendour of the whole costume.
1.90. Comely cloped in a cope, crowned as a kyng: -----	
1.97-9. He seyde, 'sestou, swetyng, How I regne wip ring, Richest in ry3th.' -----	
1.112. His diademe of dyamans droppede adoun, -----	

Purpose of the Passages.	General Treatment.
Elements of dress are used here to symbolise the temporal power and prosperity which Fortune confers upon the king, the representative of mankind as a whole, and as readily removes by a turn of her wheel.	The crown and ring, as the emblems of regal authority, suggest the status of the king briefly and concisely.

These short poems continue the theme of those in the previous section; the vanity of human life in the face of mortality. In one work, ON SERVING CHRIST, dress is involved as the object of much worldly pride and all excess in clothing condemned. In FORTUNE it aids the expression rather than the illustration of the poem's moral purpose, by symbolising the earthly prosperity which man may gain but which is not enduring. Dress detail is limited to the minimum necessary for the poet's purpose in each case in keeping with the restricted economy of these brief pieces.

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A SONG AGAINST THE RETINUES OF THE GREAT PEOPLE

- 1.41-8.      Nou beth capel-claweres  
 With shome to-shrude;  
 Hue bosketh huem with botouns,  
 Ase hit were a brude;  
 With lowe lacede shon  
 Of an hayfre hude,  
 Hue pyketh of here provendre  
 Al huere prude.
- 

Purpose of the Passage.	General Treatment.
<p>Amongst his other complaints of the servants of the rich the poet makes this attack upon the fanciful nature of their dress. His objection is to the extravagance involved and to the pride of the retainers in aping the dress of their masters, whom, he feels have corrupted them.</p>	<p>The limits of lyrical form will only permit the poet to give two details in illustration of his charge. Both the features mentioned, -the use of buttons in elaborate ornamentation, and the wearing of low-cut shoes, belong to the costume of the upper-classes, designed for show rather than a servant's work.</p>

AGAINST THE PRIDE OF LADIES

- 1.8-35.      Nou hap prude pe pris in euervche plawe,  
 By mony wymmon vnwis y sugge mi sawe,  
 For 3ef a ledy lyne is leid after lawe,  
 Vch a strumpet pat per is such drahtes wl drawe;  
 In prude  
 Vch a screwe wol hire shrude  
 pah henabbe nout a smok hire foule ers to hude.
- Furrest in boure were boses ybroht,  
 Leuedis to honoure, ichot he were wroht,  
 Vch gigelot wol loure bote he hemhabbe soht,  
 Such shrewe fol soure ant duere hit hap aboht.  
 In helle  
 Wip deueles he shulle duelle,  
 Firpe clogges pat cleuep by here chelle.
- Nou ne lackep hem no lyn boses in to beren;  
 He sitteþ ase a slat swyn pat hongep is eren.  
 Such a loustynde gyn vch wrecche wol weren,  
 Al hit comeþ in declyn pis gigelotes geren.  
 Vp o lofte  
 pe deuel may sitte softe  
 & holden his halymotes ofte.
- 3of per lup a loket by er ouper e3e  
 pat mot wip worse be wet for lac of oper le3e,  
 pe bout & pe barbet wyp frountel shule fe3e.

Habbe he a faunce filet he halt hire hed he3e  
 To shewe  
 pat heo be kud & knewe  
 For strompet in rybaudes rewe.  
 -----

Purpose of the Passage.	General Treatment.
<p>This satire is directed against women of the lower classes who copy the dress of their betters and adopt the fashions introduced by the rich. The poet's objection is based on moral rather than on economic grounds, and he evidently regards the more elaborate features of contemporary costume as a snare of the devil.</p>	<p>The poet is mainly concerned with the application of his satire and provides only a few details in illustration. These include the most extravagant features of female dress at the period, but are not described in any detail since the reader may be presumed to be quite familiar with them.</p>

The theme common to these two poems is the folly of the lower orders in aping the dress of their superiors in rank and fortune. A SONG AGAINST THE REFINUES OF THE GREAT PEOPLE contains a stanza on the elaborate costume worn by the servants of the great quite out of keeping with their station in life. This is also the basis for the complaint directed against women of the lower class in the poem on THE PRIDE OF LADIES. In neither is there any suggestion that richness of dress is morally wrong when confined to those whose status justifies it. Treatment of the element is limited to the inclusion of a few details in both cases, selected as being typical of the extravagant dress in question.

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IV: RELIGIOUS POETRY

i) Patience.

- A: Incidental reference.  
 B: Dress given a symbolic significance.  
 C: Dress involved in indications of repentance.  
 D: Dress involved in expression of the moral.
- 

ii) Furty.

- A: Dress given a symbolic significance.  
 B: Miscellaneous and incidental references.  
 C: Dress as an indication of wealth and rank.
- 

iii) Pearl.

- A: Dress given a symbolic significance.  
 B: General extension of this symbolism.  
 C: Further extension of this symbolism.
- 

iv) St. Erkenwald.

- A: Dress as an indication of rank and office.  
 B: Dress as an indication of personal worth.  
 C: Dress given a symbolic significance.
- 

v) Death and Liffe.

- A: Incidental reference.  
 B: Dress employed as an allegorical agent.  
 C: Dress similarly employed in a contrasting connection.  
 D: Further instance of the above.  
 E: The crown as a symbol of power and authority.
- 

vi) The Pistill of Susan.

- A: Dress involved in incidents of the plot.  
 B: Dress as a realistic element associated with the plot.  
 C: Dress associated with feminine beauty.  
 D: Dress as a kenning for 'woman'.  
 E: Arms involved in an expression of retribution.
- 

vii) The quatrefoil of Love.

- A: Dress involved in an indication of grief.  
 B: Incidental references.  
 C: Criticism of extravagance in dress.
- 
-

PATIENCE

A: 1.157-9. per wat3 busy ouer borde bale to kest,--  
 Her bagges, & her feper-beddes, & her bry3t wedes,  
 Her kysttes, & her coferes, her caraldes alle,  
 -----

Purpose of the Passage.	General Treatment.
Clothes are here mentioned quite incidentally amongst other superfluous articles thrown overboard to lighten ship during a storm.	This reference to clothes supplies a touch of naturalistic detail, but its inclusion amongst the other articles has no special significance.

1.341-2. penne he swepe to be sonde in sluchchede clopes,--  
 Hit may wel be pat mester were his mantyle to  
 -----  
 (wasche;

Purpose of the Passage.	General Treatment.
These lines refer to the state of Jonah's clothes after his escape from the whale. Bate-son suggests that their filthy state has a definite significance in the scheme of the poem. The whale being regarded as a type of Hell the penitent emerging from it requires to undergo a process of purification, and his clothes must be changed to the white robe of purity. It is this washing away of the stains of Hell which is referred to here.	The symbolic significance of this passage is suggested by the general Medieval view of the topic rather than openly expressed in the lines. As the filthy interior of the whale is described in a realistic way the necessary purification is referred to in the same manner. The condition of the clothes is suggested by a single striking adjective, - <u>sluchched</u> -, but not elaborated by descriptive detail.

B: 1.373-6. Heter hayre3 pay hent pat asperly bited,  
 & pose pay bounden to her bak & to her bare syde3,  
 Dropped dust on her hede, & dymly biso3ten,  
 pat pat penaunce plesed him pat playne3 on her  
 -----  
 (wronge.

1.379-82. His ryche robe he to-rof of his rigge naked,

& of a hepe of askes he hitte in þe mydde;  
 He askeþ heterly a hayre & hasped hym vmbe,  
 Sewed a sekke þer abof, and syked ful colde;  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines describe the actions of the citizens and king of Nineveh on hearing the judgement of God against them pronounced by Jonah. The poet designs the passages to express their repentance and despair in an outward and impressive form.</p>	<p>The two descriptions here, referring to a similar action, are almost identical in content. The clothes involved are the traditional garments of sorrow and penance; sackcloth and the hair-shirt. Each article is merely mentioned briefly, and, apart from the significant natural detail that hair-shirts are worn next to the skin, there is no attempt at descriptive elaboration in the passages.</p>

C: 1.526-7. For he þat is to rakel to renden his cloþe,  
 Mot efte sitte with more vnsoude to sewe hem  
 ----- (togeder.)

Purpose of the Passage.	General Treatment.
<p>This is a proverb expressing the central moral point of the poem:- patience under adversity. Clothing is involved merely to provide a vivid image illustrating the moral.</p>	<p>Here the poet is not concerned with dress for its own sake, and there is naturally no descriptive detail in the passage.</p>

Dress in PATIENCE is for the most part an incidental element. In some instances casual references to it arise by chance in the course of the poem, in others it is involved in the action. These passages, however, are of little importance in comparison with lines 341-2.

This reference to Jonah's

soiled clothing is capable of interpretation on two levels. The realistic description of the foul interior of the whale provides a natural explanation for the state of his dress. But the Medieval view of the whale in the story of Jonah as a prototype of Hell suggests a further significance:- the unclean state of the penitent just emerging from his punishment. Both the natural and the moral significance were probably present in the poet's mind when composing the passage.

All the passages concerned with dress are brief. In each the necessary details and circumstances are clearly outlined but there is no attempt at minute description. Throughout the element is restricted to the purpose for which it is introduced and is not elaborated for its own sake.

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PURITY

- A: 1.33-41. For-py hy3 not to heuen in hatere3 to-torne,  
 Ne in þe harlate3 hod, & hande3 vnwaschen.  
 Fow what vrpþly hapeþ þat hy3 honour halde3  
 Wolde lyke if a ladde com lyþerly attyred,  
  
 When he were sette solempnely in a sete ryche,  
 Abof duke3 on dece, wyth dayntys serued?  
 þen þe harlot wyth haste helded to þe table  
 Wyth rent cokre3 at þe kne & his 'clutte trasches,  
  
 & his tabarde to-torne & his tote3 oute,  
 -----
- 1.47. & þus schal he be schent for his schrowde feble,  
 -----
- 1.53-4. & sende his sonde þen to say þat þay samme schulde,  
 & in comly quoyntis to com to his feste;  
 -----
- 1.113-18. Wheþer þay wern worpy, oþer wers, wel wern þay stowed,  
 Ay þe best byfore & bry3test atyred,  
 þe derrest at þe hy3e dese, þat dubbed wer fayrest,  
 & syþen on lenþe bilcooghe lede3 inogh.  
  
 & ay as segges seerly semed by her wede3,  
 So with marschal at her mete mensked þay were;  
 -----
- 1.133-48. Bot as he ferked ouer þe flor he fande wyth his y3e,  
 Hit wat3 not for a haly-day honestly arayed,  
 A þral þry3t in þe þrong, vnþryuandely cloþed,  
 Ne in no festiual frok, bot fyled with werkke3.  
  
 þe gome wat3 vn-garnyst wyth god men to dele,  
 & gremed þer-wyth þe grete lorde, & greue hym he þo3t.  
 'Say me, frende,' quop þe freke wyth a felle chere,  
 'Hov wan þou into þis won in wede3 so fowle?  
  
 þe abytt þat þou hat3 vpon, no haly-day hit menske3.  
 þou, burne, for no brydale art busked in wede3.  
 How wat3 þou hardy þis hous for þyn vnþap to ne3e,  
 In on so ratted a robe & rent at þe syde3?  
  
 þow art a gome vn-goderly in þat gown febele;  
 þou praysed me & my place ful pouer & ful gnede,  
 þat wat3 so prest to aproche my presens here-inne.  
 Hope3 þou I be a harlot þi erigaut to prayse?'  
 -----

1) MS: clutte trasche3.

Gollancz alters the MS. reading to clutte3 trasched which he renders as 'clouts bemired'. He suggests that the scribe miswrote trasche3 for trasched and that the his helps to justify the emendation.

Menner glosses clutte as a part.adj. meaning 'patched', and compares it with O.E. geclutod, pp. He accepts Skeat's explanation (Notes on Eng. Etym., P. 305.) of trasche3 as the plural of trash, meaning 'rags', and compares Sw. trasa = 'rag'. In view of this reasonable interpretation of the MS. reading the alteration proposed by Gollancz seems unnecessary.

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1.165-76. Bot war þe wel, if þou wylt, þy wedeþ ben clene,  
 & honest for þe haly-day, lest þou harme lache,  
 For aproch þou to þat prynce of parage noble,  
 He hates helle no more þen hem þat ar sowle.

Wich arn þenne þy wedeþ þou wrappeþ þe inne,  
 þat schal schewe hem so schene, schrowde of þe best?  
 Hit arn þy werkeþ wyterly, þat þou wroþt haueþ,  
 & lyued wyth þe lykyng þat lyþe in þyn hert,

þat þo be frely & fresch fonde in þy lyue,  
 & fetyse of a fayr forme to fote & to honde,  
 & syþen alle þyn oþer lymeþ lapped ful clene;  
 þenne may þou se þy sauior & his sete ryche.

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Purpose of the Passages.	General Treatment.
<p>The major references to dress, contained in these passages, have an important bearing on the theme of the poem. The concept of Purity with which the work as a whole is concerned is a moral and theological ideal whose abstract nature makes it difficult to explain briefly and at the same time clearly. Here the poet employs dress as a concrete symbol in order to present the abstract concept in a more comprehensible manner, using it in its normal association with the every-day life of man to represent the human body in its relationship to the soul as its physical clothing. Having established this symbolism he proceeds to express the fundamental moral implications of his subject in terms of dress. The parable form which he adopts in order to effect this as vividly as possible necessarily depends upon the</p>	

substitution of concrete terms of reference for the indefinite abstractions which it is to illustrate and clarify. Throughout these passages dress provides this vital link between the theological concept and the physical illustration on which much of the meaning of the poem depends.

The treatment of dress in these passages is carefully designed for the purpose which the element fulfils. It is employed throughout merely as an agent in the expression of a subject which, though vital to the poem, does not essentially involve references to dress. The poet is interested in dress only in so far as it can be of use to him in forwarding the moral purpose of his work. This is plainly evident from the manner in which he treats it in these lines. Though articles of dress are mentioned their form and appearance are not described in any detail. Some attention is paid to their physical condition, since this has a direct bearing on the purpose for which the element is employed, and it is generally outlined with the use of some effective adjectives. But the great majority of the lines are concerned with the application of the physical exemplar provided by the dress details to the moral theme of the poem. This is clearly the primary

object of these passages in which dress is involved as an illustrative element of secondary importance.

- B: 1.19-20. With angele3 enourled in alle pat is clene,  
Bope wyth-inne & wyth-outen, in wede3 ful bry3t.  
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- 1.217-8. pa3 pe feloun were so fers for his fayre wede3  
& his glorious glem pat glent so bry3t,  
-----
- 1.793. Wlonk whit wat3 her wede & wel hit hem semed;  
-----
- 1.1208-9. Ryche, ruperd of her rest, ran to here wedes,  
Hard hattes pay hent & on hors lepes;  
-----
- 1.1353-6. In pe cler-nes of his concubines & curious wede3,  
In notyng of nwe metes & of nice gettes,  
Al wat3 pe mynde of pat man on misschapien pinges,  
Til pe lorde of pe lyfte liste hit abate.  
-----
- 1.1399-1400. For non wat3 dressed vpon dece bot pe dere seluen,  
& his clere concubynes in clopes ful bry3t.  
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Purpose of the Passages.	General Treatment.
<p>These passages contain brief references to dress, introduced here and there throughout the poem, with no special significance. In most cases they have an incidental function in their immediate context. For example: on the various occasions when angels appear in the story the poet points out the unusual nature of their costume, adding a touch of reality to the occurrence. But they are merely incidental in that they have no bearing on the main theme of the poem.</p>	<p>The nature of the passages excludes any elaborate treatment of dress on the part of the poet. The details which they contain are suitably chosen for their purpose in each instance; as, for example, the whiteness and shining texture of the angels' garments. But on the whole they are factual notes rather than descriptions.</p>

- C: 1.1568-9. He schal be gered ful gaye in gounes of porpre,  
& a coler of cler golde clos vmbe his prote;

1.1637-8. Apyke þe in porpre cloþe, palle alþer-fynest,  
& þe byþe of bryþt golde abowte þyn nekke,  
-----

1.1741-4. þe kyng comaunded anon to cleþe þat wyse  
In frokkes of fyn cloþ, as for-ward hit asked;  
þenne sone watþ Danyel dubbed in ful dere porpor,  
& a coler of cler golde kest vmbe his swyre.  
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Purpose of the Passages.	General Treatment.
<p>Here the poet makes use of costume as a symbol of high rank and position. This method of expressing the importance of an office or an official by describing richness of dress as an outward and physical concomitant is a common one. It is significant here through its connection with the prophet Daniel who plays a major part in the poem.</p>	<p>These passages are all brief and virtually identical in the details which they contain. The form of the costume is not described and the poet concentrates in each case on two significant items:- the colour of the garments which recalls all the associations of purple with power and authority, and the collar of gold suggesting both a general richness of dress and a badge of office. The statement of these features is bare and factual yet sufficient for the poet's purpose.</p>

Dress is an incidental element in PURITY and is not concerned in the general theme of the poem. Though some of the references to it arise from incidents in the narrative the details which they contain have only a limited function in their immediate context as features naturally associated with certain individuals or circumstances. In one section, however, dress performs an important office in connection with the thesis on which the work as a whole is based.

The general subject of the poem is summed in ll.554-6:-

As þe beryl bornyst byhoueþ be clene,  
þat is sounde on vche a syde & no sem habes,—  
Wyth-ouren maskle oper mote, as margerye-perle.

As the nature of the image suggests Purity is treated throughout as an abstract moral quality. It has, however, a practical application to human life and behaviour and it is essential for the poet's didactic purpose that its significance should be made clear to the reader. This is achieved mainly by the use of a parable in which a moral failing is exemplified in physical form. It is in this connection that dress plays a vital part in the poem by supplying the essential symbolism on which the parable must depend for the expression of its abstract meaning in a comprehensible manner. Purity of life is explained in terms of dress and the unclean nature of the sinner depicted in the form of tattered and dirty clothing. This imagery is elaborated to illustrate fundamental aspects of the theme:- the relation of the sinful body to the soul, and of the soul to God. But, though its function in this connection is an important one, dress as such has no significance in the scheme of the poem: it serves purely as an illustrative element which might be replaced without altering the basic form or meaning of the work.

The apparent bulk of the element is, therefore, deceptive. In all those passages where it has an emblematic significance the majority of the lines do not deal with dress itself but are concerned with the application of its symbolic meaning to the moral theme of the poem. A certain amount of physical detail is necessary for the purpose which it serves but its treatment is restricted to a few short factual notes which are concerned with the condition of articles of dress rather than with their form or appearance. The poet shows little interest in the element beyond its function as an agent of expression, and his general attitude is clearly reflected in the sparcity and brevity of the occasional passages in which dress has a function of superficial importance only, unconnected with the fundamental theme of the poem.

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P E A R L

- A: 1.163. Blysnande whyt wat3 hyr bleaunt;  
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- 1.191-3. Ryse3 vp in hir araye ryalle,  
A precios pyece in perle3 py3t.  
Perle3 py3te of ryal prys,  
-----
- 1.197-209. Al blysnande whyt wat3 hir<sup>1</sup>beau mys,  
Vpon at syde3, & bounden bene  
Wyth pe myryeste margarys, at my deuyse,  
pat euer I se3 3et with myn ene;  
Wyth lappe3 large, I wot & I wene,  
Dubbed with double perle & dy3te;  
Her cortel of self sute schene,  
With precios perle3 al vmbe-py3te.  
  
A py3t coroune 3et wer pat gyrle,  
Of mariorys & non oper ston,  
Hi3e pynakled of cler quyt perle,  
Wyth flurted flowre3 perfet vpon;  
To hed hade ho non oper<sup>2</sup>werle;  
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1) MS: beauuiys or beaumys.

Gollancz reads beau mys, deriving mys (= amys) from Lat. amictus, 'an upper garment', through hypothetical Low Lat. and O.F. forms. Morris, who at first read uiys, finally accepted this form. Emerson (P.M.L.A., Vol. 37, p. 64.) reads the MS. as either mys or uiys, and supports Gollancz's derivation of mys, comparing Wycliffe's translation of Isaiah xxii v. 17, where amice is used for the Vulgate amictus, 'a cloak'.

Osgood emends the MS. reading to bleaunt of biys, 'surcot of fine linen'. In support of this emendation he notes that, "b and y are almost identical characters in the MS., and in writing uiys the scribe may have read b as y and written u, which he frequently interchanges with v".

Gollancz's reading, supported by Emerson, seems more acceptable than Osgood's suggestion, which requires a considerable alteration in the MS. in achieving what is merely a repetition of an earlier line in the poem (1.163.)

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2) MS: werle.

Gollancz accepts the MS. reading, and the possibility of a proposed derivation from the O.E. werels = O.N. vesl, 'attire', the probable meaning in this context being 'covering, head-dress'. He notes, however, that the history of the word, which occurs nowhere else, is doubtful.

Emerson (P.M.L.A., Vol. 37, p. 65.) supplies an alternative derivation for werle, comparing 'Purity' l. 475 where the verb wyrle must be 'whirl' from the O.N. hvirfla. He notes that in this MS. wh and w are frequently interchangeable for a Germanic hw, so that werle may well be equated to 'whirl' the O.N. hvirfill, 'circle, ring', here meaning a twist of hair. Osgood emends to herle, a word which occurs in 'Sir Gawain and the Green Knight' (l. 190.) with the meaning 'twist or fillet for the hair', in reference, however, to the braiding of a horse's mane with gold wire.

As Emerson supplies an acceptable derivation for the MS. form, Osgood's proposed change seems unnecessary.

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1.215-228. Her depe colour 3et wanted non  
Of precios perle in porfyl py3te.

Py3t wat3 poyned & vche a hemme,  
At honde, at syde3, at ouerture,  
Wyth whyte perle & non oper gemme,  
& bornyste quyte wat3 hyr uesture;  
Bot a wonder perle wyth-uten wemme,  
In mydde3 hyr breste wat3 sette so sure;  
A manne3 dom mo3t dry3ly demme,  
Er mynde mo3t malte in hit mesure.  
I hope no tong mo3t endure  
No sauerly saghe say of pat sy3t,  
So wat3 hit clene & cler & pure,  
pat precios perle per hit wat3 py3t.  
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Purpose of the Passages.	General Treatment.
<p>These passages, which constitute the bulk of the element in the poem, play an important part in the poet's artistic scheme. They describe the dress of the central figure and are designed to present her clearly to the reader on her first appearance in the poem. In this connection they have a two-fold purpose to fulfil. They are intended, in the first place, to create in the reader's imagination a picture of all the external features connected with the figure of the Pearl. These features are themselves designed to concentrate the attention of the reader upon her person since everything which follows in the course of the poem centres round her. The Pearl holds the dominant position in the work and her importance is suggested in the beginning by the care with which the poet outlines her physical appearance in this</p>	

description. The value of creating a vivid impression in this connection at the outset is obvious. The passages have, however, a less obvious purpose of much greater importance in the scheme of the poem. They deal with aspects of the Pearl which go much deeper than her external appearance. The figure is in reality an abstract allegorical creation, enshrining certain qualities of vital significance in connection with the part it plays in the poem. Innocence and Purity are the chief of these qualities and it is essential that from the beginning they should be inherently associated with the Pearl. The method by which the poet obtains the requisite effect involves the use of physical details forming part of the external description of the Pearl for a dual purpose, mystical as well as realistic. In this way they not only serve to introduce her as a tangible character in the action of the poem but to illustrate her significance in its allegorical theme, define her position as a divine being, and fit her into the visionary, mystic background of the work as a whole.

The picture which these passages present is essentially unrealistic in that it does not approximate to the normal experience of the readers in the age of its composition. This unrealistic portrayal is intentional, and the poet employs various methods to achieve it. He carefully avoids any accurate description of the form of the costume throughout. He uses numerous dress terms: - bleaunt, lappe, cortel and coroune - but merely to form the basis of his picture; the articles themselves are not described at all. He intended his contemporary readers to be satisfied with the names of garments with which they were familiar, while their attention was concentrated on the really important element in the description: - the embroidery. The vast majority of the lines are devoted to this item. It is half realistic, half symbolic, designed to impress as unearthly by its superlative richness, and by its connection with the mystical nature of the Pearl. The pearls themselves have an allegorical significance as symbols of purity which would be obvious to the contemporary audience. The innocence and

sancity of the Pearl, as expressed by these symbols, are summed in the great, flawless pearl worn on the breast which is the badge of her divine state.

The pearls as a whole are in themselves the real clothing of the Maiden, but in keeping with the general nature of the poem, - half mystical, half realistic- the poet imagines the dress as covered with an actual embroidery of pearls. The impression which he is trying to produce is greatly aided by the colour-scheme: it is blysnande whyt throughout, an unearthly white to combine with the over-all brilliance of the costume.

And this also is emblematic of the innocence and purity of the Pearl. At the period of the poem's composition no woman would wear a pure white dress unmixed with other colours, and such elaborate pearl embroidery is unlikely. But readers would be familiar with jewel embroidery and could imagine the effect of pure white clothing with such a rich trimming of pearls, and appreciate its significance in the vision of the Maiden. Here again the poet has based his description on details within the comprehension of

the normal reader, but he has heightened them very considerably in order to obtain a supernatural effect in keeping with his artistic scheme.

B. 1.1097-1104. þis noble cite of ryche enpryse  
 Wat3 sodonly ful, wyth-outen sommoun,  
 Of such vergynes in þe same gyse  
 þat wat3 my blysfyl an-vnder croun;  
 & coronde wern alle of þe same fasoun,  
 Depaynt in perle3 & wede3 qwyte,  
 In vchone3 breste wat3 bounden boun,  
 þe blysfyl perle with gret delyt.

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1.1107-8. Hundreth þowsande3 I wot þer were,  
 & alle in sute her liure wasse;

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Purpose of the Passages.	General Treatment.
<p>These lines are intended to provide a connection with the main descriptive passages. They link the dress of the host of maidens with that of the Pearl both in external details and with regard to its symbolic significance. All those qualities suggested by the previous description are also intended here. But reiteration is of less importance than the expression of the complete uniformity of the costume. This illustrates the link between the band of maidens and the Pearl herself and their membership of the common band: as they share in the same glory so they are dressed <u>in þe same gyse</u> and crowned <u>alle of þe same fasoun</u>.</p>	<p>As the dress worn by the maidens is identical with that of the Pearl the poet finds no reason for duplicating the description he has already given. He concentrates instead upon stressing the complete identity of the costumes. At the same time he takes the opportunity of repeating the more important details. He lays particular stress on the uniform whiteness of the dress, the elaborate embroidery, the crown of pearl, and the great pearl on the breast, the badges of the sanctity common to the maidens and the Pearl alike.</p>

C: 1.1110-12.      þe Lombe byfore con proudly passe,  
 Wyth horne3 seuen of red golde cler;  
 As praysed perle3 his wede wasse.  
 -----

1.1133.            So worþly whyt wern wede3 hyse,  
 -----

Purpose of the Passages.	General Treatment.
<p>These lines describing the dress of the Lamb continue the effect of the previous passages. The poet visualises all costume in the Paradise of his dream as uniform in nature and in significance. This is an illustration of one of the major themes of the poem:-the equality of the Saints. It is particularly important here where the One who is the source of that equality appears for a moment in the poem. Much which has already passed in connection with the symbolic costume of the Pearl and the host of maidens attains its fullest significance only when it is associated with Christ who is the head of the mystical union in which they are all linked.</p>	<p>The description here is carefully limited in order not to upset the economy of the poem as a whole. The appearance of the Lamb is of the greatest theological importance but it is merely a brief incident in the scheme of the work, and all that is necessary to complete the symbolic pattern is that Christ should appear, however fleetingly, in the uniform dress of the sanctified. But the poet has already described the universal costume fully in connection with the character who is most important in the artistic scheme of the poem. So, in spite of the greater theological significance of the Lamb, he merely repeats the two main characteristics of the costume:- its pearl-like quality, and pure white colour. These are the elements most frequently stressed in all references to the form of the dress throughout the poem, and they are therefore those best suited to express the uniformity of the costume in a few words without</p>

unbalancing the proportions of the poem.

Many of the basic elements of Medieval literature are mingled in the PEARL:- vision and allegory, elegy, theology and romance. The poet is faced with the problem of presenting a visionary figure with a complicated allegorical significance, in whom certain theological concepts are expressed, within a framework which combines a profound mysticism with the reality of romance. Upon this figure the whole scheme of the poem rests, and in his treatment of it the poet makes skilful use of details of dress for a specific purpose.

The poet's purpose in this connection is, like the poem as a whole, extremely complex. The most obvious aspect is his desire to present the figure of the Pearl in a physical form which will make a vivid impression on the reader and concentrate attention on the central character at the outset. But the costume which he designs for this purpose has a much more fundamental object beyond its function as the most striking feature of the Pearl's external appearance. Through it the poet expresses a range of complicated significances, religious and allegorical, which together constitute the essence of the Pearl, both the meaning of the figure and of the poem as a whole. Most important of these is the conception of the Pearl as a symbol of Innocence and Purity, the qualities which are essential for redemption and inherent in the sanctified. The Pearl partakes of them by her entrance into Paradise without having sinned. On this point the whole theological theme of the poem turns, and the expression which is given to it in this form, at once concrete and yet mystical, could not be more significant.

It is not confined to the Pearl alone. An important secondary theme in the poem is the community of Saints, sharing equally in all the blessings of Paradise. This concept finds expression in the complete

uniformity of costume amongst all the figures in the poet's vision; the Pearl herself, the Heavenly Host, and the Lamb of God. This involves a further minor theme in which dress is used for symbolic purposes: the source of the unity and equality of the sanctified in Christ. The uniform costume, common to all, implies all these themes, both directly in the uniformity of external appearance, and allegorically by the application of the mystical qualities inherent in the dress to all equally. These theological concepts are more directly expressed in other portions of the poem, but nowhere more powerfully or in a more concrete and graphic fashion than in this elaborate symbolism of dress.

The treatment of dress in these passages is illustrative of the poet's skill as a literary craftsman. He handles a highly intricate descriptive symbolism with striking effect and in a way that shows how carefully the effect is designed and calculated. This is particularly obvious in his placing and proportioning of the element. The major descriptive passages occur at the first entrance of the Pearl, who, though of minor importance in connection with the theological significance which is here given to dress as compared with the Christ who appears later, is the centre of the personal interest in the poem and the exponent of its religious theme. All the details of description are concentrated in this one instance in order to obtain the maximum effect and thereafter merely repeated in a much shortened form. This repetition is intentional since it is only necessary on the appearance of Christ and the host of maidens to stress the complete identity of their costume with that of the Pearl. The careful economy of the poet's scheme only allows for the reiteration of the more significant details in the form in which they are first introduced.

These details themselves are the most important element in the description: their conception and combination is a master-stroke on the part of the poet. In order to present an allegorical figure representing

the innocence and purity of the Saints in a realistic form he chooses the symbol of the pearl which carries with it a wealth of significance in this connection perfectly familiar to the contemporary reader. This symbol with its mystical associations, more subtle and far-reaching than the modern mind is capable of appreciating, he combines with other details of a similar nature, such as the Crown of Life and the colour white, emblematic of purity, and on a realistic basis of contemporary dress terms creates a costume in which realism and symbolism are inextricably fused together. In this the pearl is the fundamental component; in mystical form itself the real clothing of the Pearl, intimately connected with the allegorical significance of the figure it clothes, and at the same time appearing in concrete form as an elaborate embroidery on the Pearl's garments. The exact nature of the costume described defies analysis. But its significance is obvious, bearing directly on the subject of the poem and playing a vital part in connection with the theme which it embodies.

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ST. ERKENWALD

- A: 1.130. þe prelate in pontificals was prestly atyrde;  
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- 1.138-9. þe prelate passide on þe playn-per plied to hynlordes-  
As riche revestid as he was, he rayked to þe tounge.  
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Purpose of the Passages.	General Treatment.
<p>These brief references to the dress of St. Erkenwald have an important purpose in the poem. The central event in the action is a miracle which the Saint is enabled to perform by virtue of his peculiar sanctity which is fundamentally associated with his high priestly office as Bishop of London. These lines by referring to his rich pontifical robes remind the reader of his rank and position at the moment when his office becomes most significant in the scheme of the poem.</p>	<p>As his purpose can be fulfilled by merely indicating the nature of St. Erkenwald's dress without the use of descriptive detail the poet does not elaborate these brief passages.</p>

- B: 1.76-84. And a blisfulle body opon þe bothum lyggid,  
Araide on a riche wise in rialle wedes:  
Al with glisnande golde his gowne was hemmyd,  
With mony a precious perle picchit þeron,  
And a gurdille of golde bigripide his mydelle;  
  
A meche mantel on lofte with menyver furrut,  
þe clothe of camelyn ful clene, with cumly bordures;  
And on his coyfe was kest a coron ful riche,  
And a semely septure sett in his honde.  
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- 1.221-4. The bisshop biddes þat body: 'Biknowe þe cause,  
Sithen þou was kidde for no kynge, quy þou þe croun  
(weres.  
Quy haldes þou so heghe in honde þe septre,  
And hades no londe of lege men, ne life ne lym agites?'  
-----

1.247-56. Alle menyd my dethe, þe more and the lasse;  
And þus to bounty my body þai buriet in golde;

Cladden me for þe curtest þat courte couthe þen holde,  
In mantel for þe mekest and monlokest on benche;  
Gurden me for þe governour and graythist of Troie;  
Furrid me for þe fynest of faithe me withinne.

For þe honour of myn honeste of heghest enprise  
þai coronyd me þe kidde kyng of kene justises,  
þat ever was tronyd in Troye oþer trowid ever schulde;  
And for I rewardid ever riȝt, þai raght me þe septre.'

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Purpose of the Passages.	General Treatment.
<p>These passages refer to the clothing of the corpse on which St. Erkenwald performs his miracle, and they have an important bearing on the central theme of the poem. The details of dress which they contain are intended to indicate some aspects of the past life of the corpse which are closely associated with certain events in the narrative. They are designed, in the first place, to suggest the high social position and honourable office held by the deceased during his lifetime. The normal association of rich clothing with exalted rank provides a natural opportunity here for the use of dress details. Similarly, the connection of specific garments with certain professions and social classes assists the poet in defining the office previously occupied by the character in a more minute and accurate form. But the costume which he describes is intended to</p>	

be much more than an indication of profession and social position: it is introduced as an emblem of the high mental and moral qualities through which this position was attained, and of the justice and equity with which its offices were discharged. The ethical and theological meaning of the poem rests upon this theme of the possession of office by inherent worth, and expression of the concept in a concrete form is the fundamental purpose of these passages on dress.

The method employed by the poet in these passages is forthright and direct, combining straightforward description of dress in a naturalistic manner with the clear statement of major aspects of its significance. In expressing the high rank of the wearer he concentrates upon those details of costume in which the contemporary extravagance in dress was most fully displayed:— embroidery of gold and pearls, the golden belt, rich cloth and expensive fur. These features combined with a judicious choice of adjectives - riche, rialle, glisnande, precious,— adequately express the general splendour of the costume in a natural form. Similarly, the poet makes use of realistic details of contemporary dress to indicate the profession of his subject, choosing the most significant features in the costume of the Medieval Justice:— the coif and the robe furred with miniver. But there are two details in the description, — the crown and sceptre — which are not part of that costume. They are the conventional symbols of authority,

and are here assigned to the Judge in token of the ruling power conferred upon him. Their meaning in this context is brought out by comment upon the unusual nature of the combination, and by an open statement of the trust which they imply. The qualities which justify this confidence are clearly and directly expressed. As this is the most important passage in the section the poet passes from description to a general explanation of the origin of the costume and its significance as an indication of moral perfections.

- C: 1.85-8. Als wemles were his wedes, withouten any tecche,  
 Oper of moulynge, oper of notes, oper moght-freten,  
 And als bryȝt of hor blee in blysnande hewes,  
 As þai hade ȝepely in þat ȝorde bene ȝisturday shapen;  
 -----
- 1.146-8. 'Lo, lordes, 'quop þat lede, 'suche a lyeche here is,  
 Has layn loken here on loghe, howlonge is unknowen;  
 And ȝet his colour and his clothe has caȝt no defaute,  
 -----
- 1.257-72. þe bisshop baythes hym ȝet, with bale at his hert,  
 Þaghe men menskid him so, how hit myȝt worthe  
 þat his clothes were so clene: 'In cloutes, me thynkes,  
 Hom burde have rotid and bene rent in rattes longe  
 (sythen.  
 þi body may be enbawmyd, hit bashis me noght  
 þat hit thar ryve ne rote ne no ronke wormes;  
 Bot þi coloure ne þi clothe, I know in no wise  
 How hit myȝt lye by monnes lore and last so longe.'
- 'Nay, bisshop, 'quop þat body, 'enbawmyd was I never,  
 Ne no monnes counselle my clothe has kepyd unweymyd;  
 Bot þe riche Kyng of reson, þat riȝt ever allowes,  
 And loves al þe lawes lely þat longen to trouthe;
- And moste he menskes men for mynnyng of riȝtes,  
 þen for al þe meritorie medes þat men on molde usen;  
 And if renkes for riȝt þus me arayed has,  
 He has lant me to last þat loves ryȝt best.'
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## Purpose of the Passages.

## General Treatment.

These passages are essentially linked in purpose with those in the preceding section. Here, again, details of dress are used to express an ethical and religious concept deeply concerned in the theme of the poem. The costume described has already been associated with certain personal qualities in the wearer, and in these lines it serves to illustrate the ultimate reward of those qualities in the preservation of the corpse after death. This preservation is primarily a physical one, but ultimate spiritual salvation is connected with it by the inclusion of details concerning garments which are themselves symbols of the state of mind and soul which justifies such salvation. In fulfilling this function the element of dress forms part of a wider description involving other physical details, and, in particular, details of the body itself. But, as the poet points out, preservation of the body might be due to human agency, to embalment; but the perfect condition of the clothing can only be explained by supernatural intervention. The unblemished state

of the costume is used by the poet as a means of expressing the preservation 'in statu quo' of the soul of the wearer, and, at the same time, suggesting both the reason for this and the means by which it is brought about.

In his treatment of dress in these passages the poet again employs the method used in the previous section; a combination of realistic description with the forthright statement of certain allied features which have a bearing on the interpretation of the element. In his description, where he is concerned with expressing the perfectly preserved appearance of the garments, he treats in turn three different aspects of their condition. In 11.85-8 he comments upon their complete freedom from the stains and mould of age; in 11.257-60 upon the absence of any signs of decay in form, being neither holed nor tattered; and in 11.261-4 on the perfect preservation of their colour. In conveying the desired impression of unspotted splendour he makes good use of some suggestive adjectives, - bry3t, blysnande, clene, - in contrast with nouns of decay; - tecche, moulynge, motes, cloutes, rattes. But in expressing the more fundamental significance of the costume he abandons descriptive suggestion for the direct and

open indication of its inner meaning to ensure that the element shall make its full contribution to the theme of the poem.

The theme of ST.ERKENWALD is the ethical problem of the 'righteous heathen' and his place in the Christian scheme. The Medieval theologians were seriously exercised as to the ultimate fate of those who, though they lived morally perfect lives according to their own lights, had died without knowledge of revealed religion and before the purchase of Redemption by the sacrifice of Christ. Did they suffer eternal torment in Hell, or were their souls redeemed by their virtuous lives? This poem provides one answer to the problem; and in the illustration of its theme dress plays a major part.

The most fundamental aspect of any story concerning the salvation of the righteous heathen must necessarily be the confirmation of the righteousness which deserves such a reward. Here the poet makes expert use of costume as a means of expressing moral qualities of this order. The details of dress which he provides are complex in purpose, but they all serve this end. Primarily, they define the office originally held by his subject, the pagan Judge, and, at the same time, symbolise the qualities of justice, mercy, equity and integrity displayed in the execution of that office. Further, they are themselves the temporal rewards of these virtues in the Justice, recognised and commended by his own contemporaries. Finally, they serve as an introduction to the direct statement of their meaning and significance in the poem. The total expression of this important element is, therefore, achieved through the medium of dress. This is also true of another vital aspect of the theme:- the suggestion, in physical form, of the ultimate salvation of the pagan soul. The poet, drawing upon the association previously made between

the costume of the Judge and the virtues of his past life, symbolises the preservation of soul which is the reward of those virtues in the physical preservation of the clothes themselves under abnormal circumstances. The whole is knit together in a manner which makes the fullest use of dress for the purpose which it is designed to fulfil.

The economy exercised by the poet in his handling of the element is striking. The same details of dress are used throughout the major passages; they are chosen as the most outstanding features of the costume, and are described clearly but briefly. In his treatment realism and symbolism are combined. He defines the profession of his subject by clothing him in the distinctive garb of its Medieval counterpart, following the normal practice of the age in ignoring historical accuracy in dress. But, in order to bring out fully the significance of the costume, he adds details foreign to the whole, which have, however, a conventional symbolic meaning of value in his scheme. The effect of the dress details in this respect is strengthened by the vivid manner in which the poet describes their form and condition, impressing their external features upon the reader as an introduction to aspects of their nature which are less easily appreciable. And, in each case, he follows this with a detailed explanation of their significance to ensure that their bearing upon his theme may be easily grasped, and their function in the poem adequately fulfilled.

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DEATH AND LIFE

A: 1.50-52. I saw on the south syde a seemelye sight,  
 Of comelye kings full keene, & knights ffull noble;  
 Princes in the presse, proudlye attyred;  
 -----

Purpose of the Passage.	General Treatment.
<p>In this reference to the audience before which the debate contained in the poem takes place dress is mentioned incidentally. There is the common association of richness of costume with nobility of rank, but it has no special significance in the scheme of the poem.</p>	<p>The reference here is merely a common tag of alliterative rather than descriptive value.</p>

B: 1.82-97. Then pat lovly Ladye, on land there shee standeth,  
 pat was comelye cladd in kirtle & mantle  
 Of goodlyest greene pat euer groome ware;  
 For the kind of pat cloth can noe clarke tell;  
 & shee the most gracyous gaye pat on the ground  
 (lenged.  
 Of her druryes to deeme to dull be my witts;  
 & the price of her perrye can no person tell;  
 & the colour of her kirtle was caruen ffull lowe,  
 pat her blisfull breastes bearnes might behold;  
 With a naked necke she neighed ther-till,  
 pat gaue light on the land as leames of the sunn;  
 All the Kings christened with their cleere gold  
 Might not buy pat ilke broche pat buckeled her  
 (mantle;  
 & the crowne on her head was caruen in heauen;  
 With a scepter sett in her hand of selcoth gemmes.  
 Thus louelye to looke vpon on land shee abydeth.  
 -----

1.444-6. Then my Lady Dame Liffe with lookes soe gay,  
 pat was comelye cladd with kirtle and mantle,  
 Shee crosses the companye with her cleare ffingers;  
 -----

1) MS: christall.

Gollancz, and Hanford and Steadman reject the MS. reading as meaningless and suppose that it is an error for kirtle. The emendation seems quite justified in view of the parallel provided by line 83 where the formula is first used in reference to the dress of Life.  
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Purpose of the Passages.	General Treatment.
<p>These lines describing the figure of Life are of extreme importance in the scheme of the poem. The figure is an allegorical one but in order to present his concept of Life in a vivid and effective manner the poet surrounds it with natural and realistic detail. These passages are concerned only with details of dress but they are uniform in purpose with the wider general description. That purpose is to express all the attributes of Life in an outward form. All the most fundamental qualities are included in the description: - the richness, beauty and joy, the power and wonder, the mystery and glory of Life. Its functions as the primary force in Nature, and as a ruling power in the world generally are also suggested. Unless these features are clearly conveyed to the reader the whole effect of the poem is greatly reduced. And in this process the description of dress plays a major part.</p>	<p>In these passages the desired effect is brilliantly achieved by the poet whose treatment is carefully planned and executed. Dealing with an allegorical figure he is intentionally vague about the exact form of Life's costume; certain garments are mentioned but there is no general outline of dress. The general effect is obtained by concentrating on individual details each of which is used to express some fundamental characteristic of Life. The mystery which surrounds the figure is reflected in the material which clothes it - "For the kind of pat cloth can not be told; and the wonder which it inspires is suggested by the poet's confession that it surpasses his powers of description. Here, as throughout the passage, a powerful effect is achieved by stimulating the reader's imagination with suggestive details rather than by giving an elaborate factual description. So all the richness and splendour of Life, symbolised in the brooch worn by the figure, is conveyed by a direct statement of its priceless nature rather than</p>

by physical description of the ornament. Again, all its youthful beauty is suggested by the single detail of the low-cut collar, the fashion of younger women in the period. Finally, two symbols are used to express the most fundamental qualities: the green colour of the dress suggesting the very essence of Life in Nature, and the crown and sceptre its ruling power and majesty. The manner in which these details are arranged is seemingly haphazard, but they are combined with studied artistry to fulfil the specific purpose for which the poet has introduced them.

- C: 1.155-60. And a quietfull queene came quakinge bedene,  
 With a carued crowne on her head all of clere gold,  
 & shee the ffoulest ffreake pat formed was euer,  
 Both of hide & hew & heare alsoe.  
 Shee was naked as my nayle,<sup>2</sup> the navele above;  
 & below she was lapped about in linenn breeches;  
 -----

1) MS: pure.

Early editors, including Skeat, and Hanford and Steadman, retain the MS. form but Gollancz alters to clere on the ground that the form of the alliteration makes it necessary. Strict alliteration is not essential but this emendation may be accepted in view of the extremely corrupt state of the text.  
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2) MS: Shee was naked as my naile both above & belowe  
She was lapped about in linenn breeches

Skeat accepts the MS. reading without question, and Hanford and Steadman print the original but suggest an alteration in its interpretation to remove the contradiction. They consider, however, that the author was probably unconscious of or indifferent to the contradiction. But this supposes a carelessness on the part of the poet which the work as a whole does not show. It seems more reasonable, in view of the corrupt nature of the text generally, to suspect that some alteration has obscured the meaning of the original. The form given here is suggested by Gollancz who considers that "the similarity of the words naile and navele probably caused a scribe to omit the second."  
 -----



particular, certain features of its dress. The same features are intended to point the complete disparity between Life and Death by contrasting all the loveliness of the one with the utter degradation of the other. This introduces the theme of the eternal conflict between Life and Death, and the power of Death, with its royal dominion, to wage war against mankind. These elements form an integral part of the main subject of the poem which depends for much of its effect on the details of dress given in these passages.

The method used here is similar to that employed in the passages on Life. The form of the costume receives little attention, and the poet is chiefly concerned with the absence of dress, the abnormal state of nakedness, and the deformity which it reveals. Much is left to direct statement of Death's hideous appearance rather than detailed description. Two features, however, receive individual attention for specific purposes. Death, like Life, wears a golden crown in token of her dominion in the temporal world and her power to oppose the forces of Life. Her opposition and her perpetual war against mankind are expressed by the weapons she carries. These are the most important items in the descriptive passages and references to them recur at various points in the poem where Death appears as the enemy of man and of all life. The chief descriptive detail, of the shining blade running with blood, is an imaginative touch in keeping with the general picture, but the description as a whole is, perhaps, less effective than the passage on Life,

and the nature of the subject calls for a less striking, more negative use of dress.

- D: 1.184-5. Many sorrowfull souldiers sue her fast after, --  
Both Enuye & Anger in their yerne weeds,  
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Purpose of the Passage.

General Treatment.

<p>In this reference to Envy and Anger, the companions and assistants of Death, a detail of dress is used to suggest their cooperation with her in the war against the powers of Life.</p>	<p>The poet, clothing the protagonists in the war of Life and Death in armour, continues the method he adopts in the general descriptions of using natural and realistic detail to picture abstract characters in a vivid manner readily appreciated by the reader.</p>
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- E: 1.348-9. And with pat shee cast of her crowne, & kneeled  
(downe lowe,  
When shee nemned the name of pat noble prince;  
-----

- 1.353. Then Liffe kneeled on her knees, with her crowne in  
-----  
(her hand,

Purpose of the Passages.

General Treatment.

<p>These lines in their context have an important bearing on the theme of the poem. Life and Death both hold dominion and power on Earth, but both are servants and subject to God, from whom their authority is deputed. Though they are mortal enemies to each other the poet wishes to demonstrate here that both equally reverence the name of Christ and submit to His authority, ending their contention at his approach.</p>	<p>The poet here represents the regal powers of Life and Death by the traditional symbol of the crown already included in the general description of both figures. The source of their powers has already been suggested in this connection by a significant phrase in the description of Life's dress which is identical with the costume of Death in this respect alone: - 'the crown on her head was caruen in heauen;' and the poet</p>
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sees no point in repeating  
it here.

DEATH AND LIFE is a debate poem in which the argument is carried on by personified abstractions, the figures of Life and Death, representing the warring fundamental forces of Nature. Much of the total effect of the poem depends upon the manner in which these figures are presented to the audience. Though they are allegorical creations some outline of their physical form and appearance is necessary to create concrete images, acceptable to the mind of the reader, round which the meaning and interest of the poem may centre. Details of dress have an obvious part to play in such an outline, and in the major passages dealing with the element the poet provides both figures with a suitable individuality in costume. The passages have, however, a much more fundamental purpose intimately connected with the general theme of the poem. The conflict of Death and Life involves the clash of all those inherent qualities in which they are diametrically opposed to each other. If the nature of the conflict is to be properly understood by the reader these qualities, and the great contrast between them, must be clearly and vividly expressed. At the same time the reader must be led to appreciate the one fundamental thing common to Life and Death alike: their allegiance to God as their master and the source of their power as forces in His universe. The poet chooses to express the spiritual aspect of the two figures in details of their physical form and through circumstances connected with their appearance in the poem. Dress plays a major part in this process in which costume as a whole is used to suggest the general nature, and individual details to symbolise specific attributes of each figure. It is carefully designed to combine with the wider treatment involving other features of Death and Life, similar in effect and created for the same purpose.

The treatment of the element is carefully restricted since dress is only one of several natural details involved, but it is handled with considerable skill in order to contribute to the desired effect. The method employed mingles direct statement of conditions of dress with descriptions of individual features, and combines realistic details with formalised symbols. The basis of the description in each case is an outline of costume very briefly sketched in general terms. More attention is paid to the various features superimposed upon this base in which the spiritual qualities of Life and Death are expressed. In some cases this expression takes the form of a traditional symbol: as, for example, the crown and sceptre, symbols of dominion. In others it involves specific features of contemporary dress to which the general context gives a symbolical significance: as in the case of the low-cut collar worn by Life in token of her youth and beauty. In the passages referring to Life the combined effect of the costume reproduces the contemporary attitude to dress, and in particular the general delight in richness and colour, in order to give full force to the contrast with the unnatural nakedness and ugliness of Death: a contrast which suggests the fundamental opposition between the two powers which is the theme of the poem.

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THE PISTILL OF SUSAN

- A: 1.124-8. For-pi pe wif werp of hir wedes vn-werde;  
Vndur a lorere ful lowe pat ladi gan leende  
So sone.  
By a wynliche welle,  
Susan caste of hir kelle;  
-----
- 1.157-8. Whon kene men of hir court comen til hir cri,  
Heo hedde cast of hir calle, and hire keuercheue;  
-----

Purpose of the Passages.	General Treatment.
<p>These passages are made necessary by the incidents of the story. As Susan is accused of infidelity the fact that she has removed at least part of her clothing when discovered by the witnesses produced by her accusers has considerable dramatic significance. The details are intended to give reality to a situation which has a normal explanation, but which by misrepresentation can be made to appear disreputable.</p>	<p>The two descriptions here are virtually identical, and are merely general statements devoid of detail. It should be noted, however, that the passages are the poet's own invention. The story of Susanna in the Bible Apocrypha contains nothing to suggest their content beyond the bare statement that Susan had gone into the garden to bathe. Credit is therefore due to the poet for the considerable artistic sense shown by their introduction at this point. As descriptions, however, the passages have little significance.</p>

- B: 1.224-5. Vr copus weore cumberous, and cundelet vs care,  
But 3it we trinet a trot, pat traytur to take.  
-----

Purpose of the Passage.	General Treatment.
<p>This passage is a further and even more imaginative example of the poet's use of realistic detail to vivify the events of</p>	

his story. Here he uses it to strengthen the apparent authenticity of the case against Susan, and to demonstrate the subtlety of her accusers in their invention of this excuse.

This detail differs from those in the previous section in that any other type of excuse would serve here so far as the plot is concerned though few could be so effective artistically. In picturing the Jewish clerics in the long copes of the Medieval Church the poet is merely following the general literary traditions of his period. But in making these cumbersome garments serve as an excuse by the villains of the story for their inability to produce Susan's imaginary lover he shows an original use of dress as a natural agent in the plot. Here again the details and the use to which he puts them are his own inventions, and the original contains no hint for them.

- C. 1.196-7. Nou is Susan in sale, sengeliche arayed  
In a selken schert, with scholdres wel schene.  
-----
- 1.211-2. Heo com with two Maidens, al richeli pat day,  
In riche robus arayed, red as pe rose.  
-----

Purpose of the Passages.	General Treatment.
<p>These details are mainly ornamental in purpose. But both passages - if the second can be taken as referring to Susan rather than to her maids - are intended to serve as adjuncts</p>	

to the heroine's beauty, which the poet repeatedly stresses in order to enlist the readers' sympathies on her behalf.

The poet has not seen fit to exercise his fancy here and these short passages merely suggest a general beauty of dress without description of detail. He has, however, introduced them on his own initiative as there is nothing in his source to suggest them.

D: 1.25-6. To God stod hire gret awe,  
pat wlonkest in weede.

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1.185-6. "Let senden aftur Susan, so semelych of hewe,  
pat pou hast weddet to wif, wlankest in wedes.

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Purpose of the Passages	General Treatment.
These lines include two identical phrases which are virtually kennings for 'woman', and their purpose is merely to take the place of that word.	The phrase ' <u>wlonkest in weede</u> ' is an alliterative tag common to many Middle English poems and recalling the Anglo-Saxon poets' repeated references to women as ' <u>beaga hroden</u> ', or as ' <u>hringum gehrodene</u> ', etc.

E: 1.318-21. An Angel with a naked swerd þe neiþes wel nere;  
He hæp brandist his brond brennynde so briþt,  
To Marke þi middel at a Mase in more þen in þre,  
No lese.

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Purpose of the Passage.	General Treatment.
This reference to the Angel of Judgement is used by the poet as a means of expressing most forcefully the fate in store for Susan's enemies as the result of their false accusations against her.	This method of picturing Divine retribution is quite striking though the description of the Angel with the flaming sword is rather commonplace. The credit for its effective introduction at this point is due to the poet himself as there is no hint for it in the original.

With the exception of a few incidental lines of little importance the element of dress in the PISTILL OF SUSAN serves two clearly defined purposes. Both of these are closely linked to the moral theme of the poem.

One group of passages concerns details of dress connected with the plot which are, in one instance, misinterpreted, and, in another, deliberately falsified, in order to suggest the guilt of the heroine and secure her conviction. They are designed to illustrate the power of circumstance, combined with deliberate malice, to persecute Innocence, in order to contrast the greater power of Right, divinely inspired, to vindicate and protect it. This theme is inherent in the story of Susanna as it is told in the Bible Apocrypha, but the poet is responsible for the addition of these points which give added force to its illustration. In one point he develops a circumstance suggested in his source, but the other is entirely original.

So, also, are the passages concerned with the beauty of the heroine's dress. Susan's beauty, and its connection with the moral theme of the poem by inflaming the unlawful desires of her accusers, is stressed in the Bible story, but her dress is only once mentioned, when she is commanded to unveil at her trial. The poet does not make use of this circumstance, but he conceived the idea of describing beauty of dress in connection with Susanna as a fitting adjunct to her physical beauty.

These original additions by the poet are all very brief, and although states of dress and articles of clothing are mentioned there is no description of dress for its own sake.

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THE QUATREFOIL OF LOVE

- A: 1.16-17. Rafe scho hir kertchefs, hir kelle of hir hede,  
Wrange scho hir handis and wrothely scho wroghte;  
-----

Purpose of the Passage.	General Treatment.
It is the purpose of these lines to express the grief of the principal character in the poem as strongly as possible since what follows arises from that circumstance.	The effect of this passage rests on the fact that it is the only physical expression of grief employed by the poet. The use of dress in this connection is, however, purely conventional, the removal of the head-dress combining the traditional tearing of hair and rending of garments.

- B: 1.162. pay spetide pam one speris, grete dole for to see.  
-----

1.201. A bygg spere till his hert brathely was borne;  
-----

1.433. And when I was naked how haue 3e me cledde?  
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Purpose of the Passages.	General Treatment.
These three lines have a Biblical origin in common but the fact is without significance and their occurrence in the poem is purely incidental.	These incidentals are too brief to allow comment.

- C: 1.400-3. pan es all our pryde gane,  
Oure robis and our riche pane,  
Alle bot a crysome alane,  
pat we were crystened in.  
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1.417. We sall seke thedyr in sympill atyre,  
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1.456-64. Thire ladyse are arayede in robys ful 3are,  
Revers and rebanes with gownne and with gyde,  
Bendys and botonyis, felettis and fare,

Golde one paire garlandis, perry and pryde,  
 Kelles and corchyfes at couere paire hare,  
 So schaply and schynand to schewe by pair hyde;  
 Alle pat welthe es a-way and myrthe mekill mare,  
 Bot if we wyn pat trewlufe vnglade may we glyde,  
 For sorowe.

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1.469-73. Be lordis and be ladys not alle tell I,  
 Bot alswa by oper I fynde full fele:  
 Thies galiarde gedlynges pat kythes gentry,  
 With denyvs damysels per many men dele,  
 With purfelle and peloure and hedys full hye;

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Purpose of the Passages.	General Treatment.
<p>The passages included in this section constitute a direct criticism of contemporary extravagance in dress. This forms part of a general attack upon worldliness and materialism which is closely concerned in the theme of the poem as a whole. The grounds on which the attack is based are moral and religious, and some of these passages are intended to suggest the sinfulness of pride in dress, its transitory nature, and ultimate dissolution amidst the stern realities of the Last Judgement. The major passages deal with the failings of contemporary society in this connection. They are designed to point out excesses and extravagances in dress particularly amongst the nobility and those who ape them, and to suggest the worldliness and pride which prompt them.</p>	<p>Though the application here is purposely generalised the open criticism is directed mainly against the extravagances of female dress. This arises partly from the fact that the moral of the poem is specifically addressed to a young girl, and partly from the readiness with which female costume of the period lays itself open to such criticism. The poet, in common with most moralists of the age, objects to all articles of dress beyond those strictly essential. Therefore he directs his attention here to all those details of ornamentation in which the costume of the period, and particularly the dress of the women, was so rich. He does not comment on the general form of costume but confines himself to listing the decorative features. All those details in which</p>

the delight of the age in richness, colour and brilliance found expression are included:

- ribbons, buttons, embroidery and ornamental trimmings, jewellery and furs, fillets, golden chaplets and elaborate head-dresses.

In enumerating these details the poet makes good use of the cumulative effect of alliteration in a list of substantives. The moral objection to this excess in dress is stated in a contrastingly simple and direct manner and the reader is reminded that these things must vanish with all worldliness at the Last Judgement when the only garment with any significance is the christening-robe which symbolises our redemption by baptism.

The central theme of the QUATREFOIL OF LOVE is the sublimation of secular to divine love. This is accompanied by a general condemnation of human and earthly desires in which worldliness and pride are included amongst those failings to be most avoided. It is in this connection that the element of dress plays an important part in the poem. The major passages in which it is concerned point the vanity of extravagance and display in such a temporal matter, and illustrate the indulgence of contemporary society in just such extravagance and display. The poet recognises the obvious value of the element as a case in point by which he can illustrate his general theme providing

a concrete example of immoral materialism easily appreciated by his readers.

But the poet also realises that though closely concerned in his thesis it is not a major issue and his treatment of it is carefully curtailed. Its significance in the general scheme of the poem is briefly but concisely stated and strikingly illustrated in a few lines. The desired effect is admirably achieved by limitation within one sex and almost within one class, and by concentration on those elements of dress in which the human failing is most clearly displayed.

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CHAPTER IVSUMMARYI: CHRONICLES IN THE EPIC MANNER

Written within the last decade of the Twelfth Century or the first of the Thirteenth LAJAMON'S 'BRUT' is the earliest major work in the body of Middle English Alliterative poetry. Though derived from a French source commentators are agreed as to the originality of much of its content and its decidedly native spirit suggestive of the atmosphere of the earlier Heroic poetry. And in this connection the dress content of the poem plays some part. It amounts in all to some 1238 short lines, an impressive extent even though the whole contains over 32 thousand verses, and particularly so in view of the vast range of subject matter and the close-packed nature of the narrative. The great bulk of the element concerns weapons and armour, their preparation before battle and actual use in the fighting, and the passages in which these are involved closely resemble the work of the Anglo-Saxon minor poets. The references are largely functional in that warfare is an essential and recurring feature in the historical epic, and the treatment of dress detail suggests none of that intensity of interest in weapons purely as such which characterises the Beowulf poet's approach to the element. Yet the sheer mass of these passages is impressive; it implies at least some realisation on LaJamon's part of his readers' interest in any feature associated with combat, of the value of the element in conveying an impression of the violence of battle where weapons shatter and armour is broken under blows, and of the splendid effect produced by the use of alliterative verse on such a topic. The repetitive nature of much of the detail suggests that his personal tastes were not involved, but his reaction to the element, however impersonal, is definitely akin to that of

his Anglo-Saxon predecessors. And if his interest in arms and armour is somewhat formal it is at least ten times greater than in any other dress feature. As the author of a Chronicle his primary concern is with narrative and fact and the rest of the dress content is almost purely functional, either directly involved in the plot or as an agent of expression. The nature of the detail is, however, of some significance; the inclusion of some references to female costume and the acceptance of civilian garments as objects of worth indicative of wealth and rank suggests a definite departure from the heroic concept of values as applied to dress. This is also true to a certain extent of details contained in the most interesting and the most sustained passages in the work; those in which the valour and military prowess of particular warriors is expressed by description of their splendid equipment. This is a favourite device of the French Romance poets and their Mediaeval English imitators, and Laȝamon dwells, as they do, upon the rich ornamentation of helmet and shield with gold and precious stones. But this method of glorifying the hero was also used by the Anglo-Saxon poets and some of the features which Laȝamon includes are more typical of the heroic than the Mediaeval attitude to weapons and armour. The personal names of swords are recorded here as they are in the English Romances, but the additional references to named spears, helms and shields, the recital of their past history and ownership as an indication of their practical qualities, and the naming of the mythical smith who made them, all suggest the much more intense interest in the arms of great warriors shown by the Anglo-Saxon poets. These passages, the only ones in which the author seems to have had a definite effect in view, typify Laȝamon's position with regard to the dress element; the Brut stands midway between two periods and two distinct conceptions of dress. So far as bulk is concerned the heroic approach to the element predominates but the Mediaeval attitude is clearly reflected in some particulars. The intermingling of the two ideals is symbolised by Arthur's shield which, though made by Wygar the aluisc smið, is emblazoned with an image of the Virgin.

It has been noted that in his treatment of Arthur LaJamon passes from the somewhat bald narrative style of the earlier part of the Chronicle to give a full portrait of the king as a noble figure, courteous and chivalrous, which suggests the hero of the later Romances rather than the crude champion of the Welsh legends. In *MORTE ARTHURE*, though the form of the historical epic is still preserved, this process of adapting a vague legendary figure to conform to the idealised standards of Romance is carried a stage further, and the dress content of the poem gives a clear indication of the progress which has been made. Written in the latter half of the Fourteenth Century it was contemporaneous with the fully-developed Middle English Romance and though with its 4346 lines very much shorter than the *Brut* it was also more limited in scope and able to devote some attention to incidental details such as dress. The total extent of the element is 335 lines and much of it has a purely practical function in the work; the plot involves various disguises and dress is occasionally employed in a symbolic capacity. But here again the nature of the functional references is significant. Feminine dress is mentioned and, in one passage, described with some interest, the element of heraldry is accepted as a normal means of identifying individuals; both are features accepted by the Romance poets but unknown to their predecessors. Still more important are the passages in which the poet describes the dress and armour of Arthur and the leading knights amongst those who support and oppose him. Here as in the *Brut* swords are given personal names but this equivocal feature is the only suggestion of the heroic attitude to dress; there is no reference to mysterious smiths, or to the previous ownership and history of weapons, or to their practical qualities in use. Instead the poet devotes considerable space to the description of ornamentation on armour, following the process of arming in the correct order and taking an obvious pleasure in the richness of silver helmets and gauntlets set with rubies. This is the method employed by the Romance poets for the glorification of their heroes; the placing of such descriptions as they are

here, just prior to episodes in which Arthur displays his courage and military prowess to the full, shows that they are intended to reflect profound qualities in the wearers, but the Mediaeval poet does not consider it necessary to dwell on those features of arms and armour most closely concerned in the serious business of combat. Where Laȝamon remains balanced between the varied concepts of the Heroic and Romance poets in this respect the author of the Morte Arthure follows the Mediaeval ideal in every detail. But in another section of the dress content his treatment of arms and armour closely resembles that of Laȝamon. The preparation of arms for war and their use in the conflict occupies a correspondingly large proportion of his work and the passages in which these elements are concerned reflect the spirit and atmosphere of the Anglo-Saxon poets to a considerable degree. It is true that the subject of the work requires frequent reference to combat but these lines are not merely functional. The poet is much more alive to the possibilities of such detail in his alliterative medium and the vigour and force of his descriptions suggests that at least some portion of the element has been deliberately introduced for effect. In this respect he differs to some extent from the contemporary Romance poets whose use and treatment of the dress element are clearly mirrored elsewhere in his work.

The author of THE DESTRUCTION OF TROY, though in many ways a fine poet, does not make such effective use of the element even though combining features of both the Anglo-Saxon and the Mediaeval attitude to dress. Writing at much the same period (1350-1400) he was equally exposed to the influence of the Romance poets and makes the same functional use of heraldry as a means of distinguishing his characters. He reveals this influence most clearly in the few passages where he associates richness of feminine costume with beauty in the wearer; this is in keeping with the Mediaeval concept of dress and a novel element in the Chronicles. It is, however, a very slight touch and without bearing on the main theme of the work in which women play minor roles of little importance. Here

again the major part of the dress content consists of references to the preparation and use of arms in connection with general conflict. The scope of these passages appears very extensive, but the total dress content of 260 lines is small compared with the enormous length of the poem, over 14 thousand lines, and especially so in view of the fact that warfare is an almost constant topic throughout. The poet is clearly on familiar ground in describing combat and his work in this connection has been commended as the best feature of the poem. He naturally associates arms and armour with warfare and to this extent at least he is on common ground with the Anglo-Saxon poets, but he differs from them fundamentally in that he makes no use of such detail in producing his effect. Many of the passages in which weapons and armour are involved consist of brief factual notes required for the development of the narrative but adding nothing to the total impression, either with regard to the importance of arms to those engaged in the fight or as a means of conveying some idea of the violence of conflict. The poet's general attitude to dress is indicated by the large number of incidental references in the work as a whole; he mentions the element only where his subject makes it necessary or where it can have some functional value. This approach is typical of the Chronicle writer to whom the claims of fact and narrative must always be of primary importance; though his theme is that of a great heroic epic weapons are not associated with it otherwise than in a purely factual connection. And where his treatment reflects any specific concept of dress it is that of the Mediaeval Romances.

Much that has been said here is also true of THE WARS OF ALEXANDER, written in Chronicle form during the first half of the Fifteenth Century. Here again the theme has heroic associations, but, though armed combat plays a prominent part in the action, arms and armour receive no particular attention such as the Anglo-Saxon poets devoted to the element in this connection. The total dress content is a considerable part of the whole, 224 lines in 5677, but description of arms in preparation and in use during the battle forms only a small

portion of the element. The passages in which it is involved merely provide necessary details required by the action and concentrate upon continuing and developing the narrative. The purely functional use of dress is responsible for the greater part of the element in the poem; it is frequently connected with features of the plot and serves to indicate not only rank and position in certain of the characters but also attitudes and states of mind which have a bearing on the story. The nature of the dress details involved, rich costume suggestive of the wearer's wealth, white clothing as a sign of humility, is entirely in keeping with the Mediaeval attitude to the element. But the fullness with which the Romance poets treat such features is found in one instance only; on a ceremonial occasion the poet gives an elaborate description of dress and particularly of the robes worn by the clerics who are present. This is, however, quite incidental in the poem, and though other elements in the poem show that the author has considerable descriptive powers they are not displayed in connection with dress beyond this single passage. The general treatment of dress, though somewhat colourless, is in agreement with the normal attitude of the Mediaeval chroniclers and particularly so in making the element completely subservient to the narrative. But in this instance the poet has included certain features not usually to be found in Chronicle form and most important of these is the condemnation of extravagance in dress as an aid to human vanity. The objection, which is strongly urged, is made largely upon moral grounds and the excess of contemporary fashion is contrasted with the more natural behaviour of uncivilized peoples who regard clothing as an unnecessary luxury. This is believed to be an addition to the original material of the Chronicle and is probably of clerical inspiration. It is certainly in keeping with the attitude of the Mediaeval moralists towards dress and nothing could be more opposed to the high regard in which the Anglo-Saxon poets held those features of the element in which they were interested.

The associated poem, ALISAUNDER, is no more than the fragment of a Chronicle, 1249 lines in all, but it

displays the typical functional approach to the dress element. Its content is limited to 21 lines which are all concerned with the development of the story. One passage describes the disguise adopted by a prominent character and others supply some necessary details incidental to the plot. All are very brief and give no scope for the detection of those traces of the Anglo-Saxon and Romance attitudes to dress which are apparent in the lengthier Chronicles. The prominence of war in the subject matter makes some reference to arms and armour essential, but though the poet makes deliberate use of the element combined with suggestive alliteration in conveying the impression of conflict the passages are much too limited to reflect any particular regard for the articles themselves.

Another fragment, ALEXANDER AND DINDIMUS, containing 1139 lines, owes its position here to its connection with the major Chronicle with which it has material in common. So far as theme is concerned it has absolutely no association with the epic Chronicles since it consists almost wholly of the digression found in the Wars of Alexander on the vanity of pride in dress. The subject is considerably extended here to include specific references to the extravagance of feminine costume and to the military pomp of gilded armour and shining arms. The attitude to dress is entirely that of the Mediaeval moralist and the disapproval of elaborate military equipment makes it clear that there is no trace in the poet's mind of the heroic concept of arms and armour. The only feature which distinguishes the poem from the works of social comment and satire written at the same period (mid-Fourteenth Century) is the lack of illustrative material. The total dress content extends to only 15 lines most of which are concerned with comment on the moral theme; the poet makes his attack upon fashionable excesses in general terms and refrains from that detailed description of luxurious extravagances by which other moral poets often show their interest in the features which they pretend to condemn. The argument of the poem is nevertheless effective and reflects the spirit of asceticism which inspired the inclusion of this material in the Chronicle.

The brief poem SCOTISH FFEILDE, which contains only 422 lines, is too slight to be classed as a Chronicle but its subject associates it with the longer pieces. It is a narrative of the battle of Flodden and was apparently written soon after the event. The action of the battle occupies the greater part of the poem and the majority of the 30 lines in which dress detail is mentioned are concerned with weapons and armour both in preparation before and in use during the combat. The only other element consists in the description of heraldic banners as a means of identifying those present at the battle. This feature and the use which is made of it are part and parcel of the Mediaeval approach to dress, and as it is introduced for a practical purpose there is little in the remainder of the element to suggest any other reaction by the poet. His description of the fighting is the best thing in the poem and arms are necessarily involved in it, but it is difficult to determine whether he has any interest in it beyond its functional office. His use of alliteration in this connection is vaguely suggestive of passages in some of the Anglo-Saxon battle poems but the whole is too limited to indicate that he attaches any importance to the element other than as a necessary feature in such a context.

## II: ROMANCES

Amongst the earliest of the Alliterative Romances JOSEPH OF ARIMATHIE was written c. 1350-60 and contains a condensed version, in 709 lines, of the French Grand Saint Graal. The dress content is fairly extensive, 49 lines in all, and is intimately connected with the subject of the poem; the poet's attention is concentrated entirely upon his theme and he has no use for dress or any other element in a decorative or incidental capacity. The Romance has a religious subject and dress is twice used as a means of expressing features which have an important bearing on the supernatural aspect of the plot; once in defining the nature of a Bishop's consecration,

and again in symbolising divine recognition and protection of the forces of Right in their battle against paganism. The use of dress in this way and the details employed for the purpose, notably the heraldic device of the red cross, are in keeping with the Mediaeval attitude to the element. But they are features more frequently found in moral and religious works, where supernatural concepts are illustrated by association with familiar articles realistically described, than in the Romances. Indeed there is a notable absence of those aspects of dress which are most typical of the Mediaeval Romance; the hero is a champion of great military ability but there is no description of his equipment beyond the mention of the cross upon his shield with its religious connotation, no reference to civilian dress whatsoever, and no attempt to associate splendour of costume with such a ceremonial occasion as the elevation of a Bishop. But one feature found in the Romances is of major importance here; the description of the part played by weapons in armed combat both between single knights and large forces on either side. Reference to their use in this connection is, however, common to both Mediaeval and Anglo-Saxon poetry, and the poet's treatment savours distinctly of the heroic attitude to arms. The passages in which the element is involved are the most sustained and contain the bulk of the dress content in the poem. They make most effective use of alliteration based upon weapon-names and suggesting the violence of arms crashing together in the conflict and swords cutting through armour, full of force and vigour; the element is essential both to the narrative and to the moral purpose of the poem, but the skill with which it is applied seems to reflect a personal enthusiasm on the part of the poet. This is the only aspect of dress which attracted his interest and he handles it in a way which recalls some of the Anglo-Saxon poems in which warfare is associated with a religious theme; the effect is more in keeping with epic poetry than the spirit of the Romance.

CHEVELERE ASSIGNE, a somewhat later Romance, written towards the end of the Fourteenth Century, is also strongly marked by the element of the supernatural which it

involves. But here the element is somewhat mixed; though the story has moral and Christian connotations it includes magic properties, notably the silver chains, on which the whole action turns. These are evidently regarded by the poet as no more than functional necessities implementing the plot and with little or no significance of their own, and this is, indeed, his attitude to the dress content as a whole. It is extensive, involving 63 lines in a total of only 370, but the general lack of descriptive detail suggests that the author has no interest in it beyond the practical use to which he puts it. The majority of the lines refer to arms and armour and there is some description of their use in battle, but the passages are extremely commonplace and reflect nothing of either the heroic or the Romance approach to the element. Some aspects of its functional application are, however, in keeping with the Mediaeval attitude, particularly the use of an armorial bearing featuring a red cross upon a white ground to designate the champion of Right who carries it as a sign of his worth and receives divine aid directly from it. This and the expression of the hero's youth and innocence by the naivete of his enquiries about the armour in which he is to fight are most effective features in the machinery of the plot but they have no importance beyond their functional office. Combined with the complete absence of any reference to dress for its own sake or as an incidental element in the background of the poem they suggest the treatment accorded to it in the fast-moving action of the short, popular folk-tale rather than the more sophisticated handling of the normal Romance poet.

At first sight the dress content of another poem of the same period (c. 1370-90), THE DESTRUCTION OF JERUSALEM, is modelled on very similar lines; many references deal with articles necessarily involved in the action and there is considerable attention to the use of arms in battle. And, indeed, the subjects of both works have much in common in that both have a fundamentally religious theme concerning the vindication of Right through the efforts of an armed champion. In this case, however, the poem is a true Romance and stress is laid

on other than the purely functional aspects of the dress content. Where an article is involved, as the Vernicle is, for such a purpose only the poet does not deal with its physical qualities but confines himself to the narration of events in which it is concerned. This accounts for a considerable proportion of the element but the total, 166 lines in a work of 1334, gives scope for other features all directly connected with the central theme. With the exception of a few ornaments and articles of civilian clothing included amongst the spoils of war these are all details of the weapons and armour concerned in the battle of retribution against the Jews who are regarded as the forces of evil. This is clearly of great personal interest to the poet and his description of arms in use makes up a major part of the content. His treatment of the element in this connection is not, however, strongly marked, and though there is some effective employment of alliteration in expressing the violence of the punishment inflicted on the hated Jews the section as a whole lacks the extreme abandon and forcefulness which characterise the handling of similar passages in Anglo-Saxon poetry. At the same time the alliterative medium imparts a spirit to these lines which is not matched amongst the normal Mediaeval Romances. Yet the only definite indication of his attitude to dress which the poet gives ranks him with the Romance authors of his own day. This is his use of elaborate armour as a means of expressing the high worth of the hero, Vespasian, and those particular military qualities which fit him to be a Christian champion. The compact nature of the description in one lengthy passage packed with detail, the concentration on the richest decorative features rather than the practical qualities of the weapons, and the realistic portrayal of contemporary arms and armour without reference to their past history or ownership all reflect the Mediaeval concept of dress as an element in the glorification of the warrior. The author is typical of the Romance poets in this use of dress and in making the element a vital part of his material, not only a necessary feature in the action but a means of expressing some aspects of character.

In direct contrast the author of WILLIAM OF PALERNE, a slightly earlier Romance (c. 1350), regards dress as an element of functional value only and rejects it in any other capacity as an unnecessary hindrance to the development of his story. The mainspring of the plot in this instance is love, but there is no trace of the normal Romance poet's use of dress as an element in the attraction between lovers or as a natural concomitant to their beauty or handsome appearance. The story involves armed combat but the descriptions of the fighting and the weapons associated with it are entirely commonplace and though much of the action turns upon the hero's prowess in single engagement his equipment is not detailed; the only feature mentioned, his armorial bearing, has a purely practical function in reminding the reader of certain links in the plot. This is true of the element as a whole; where dress is not involved in disguises or otherwise connected with the action it provides some descriptive relief in the narrative by adding slight realistic details to the background in circumstances where the reader might naturally expect to see such features. This use of the element is fairly extensive and the total dress content is 179 lines in a work of 5540, but it is never included for its own sake or to display the poet's powers of description. His ability lies in narration and he deliberately disclaims any skill in providing the descriptions of costume which he feels to be necessary at moments of ceremonial in the story, though there can be little doubt that he is merely disinclined to delay the progress of the action for what he regards as an unnecessary incidental. In this respect his work closely resembles that of the earlier English Romance poets whose whole interest was centered on a narrative packed with incident, and the nature of the dress content in which, amongst other features, rich clothing is taken as an indication of rank, suggests the normal Mediaeval attitude to dress itself.

The author of SIR GAWAIN AND THE GREEN KNIGHT adopts the same contemporary approach to the element so far as its value and significance ~~are~~ concerned, but in the use to which

he puts it he differs fundamentally from the earlier poet, though his composition is not much later in date (c. 1370.) The poem is believed to have had a French source but commentators suspect that there is much individual variation from the original and that many of the best features in the treatment of detail are purely the work of the English redactor. This seems to be particularly true of the dress content. Yet so far as the nature of the element and the concept of dress which it reflects are concerned nothing could be more typical of the Mediaeval French Romance. In the degree to which he follows the French practice in the handling and application of the dress element in his subject the Gawain poet is much closer to the work of Chrétien de Troyes than to that of any of his compatriots in either the Alliterative or the non-Alliterative schools. There is the same reflection of contemporary fashions amongst the nobility for whom the poem was designed, the same delight in dress for its own sake and the wish to associate it with prominent characters both male and female as an aid to beauty or attractive appearance. As in the French Romances the most prominent feature is the description of the hero's equipment as an indication of his military prowess and attention is concentrated upon its decorative features especially the heraldic charge. But few Romance poets either French or English, though treating the dress element according to this form, employ it with such an intimate connection with the subject of the work as it has here. The skill and economy with which it is applied is felt to be the contribution of the English redactor. The total dress content of 229 lines appears extensive in a work of only 2530 lines but every feature included plays a vital role in the narrative. The most original example is undoubtedly the costume of the Green Knight so cleverly used as an indication of his dual nature as a creature half real, half magical, but other details are equally effective in making a somewhat fantastic story acceptable and interesting to a sophisticated audience. The poet's attitude to dress was predetermined by his awareness of the Mediaeval concepts but his application of the element is highly individualistic.

Another poem of much the same period (latter part of the Fourteenth Century), *THE AWNTYRS OF ARTHURE*, reveals exactly the opposite state of affairs in that, though the dress content is handled very much in the manner of the Romance poets, it has no essential connection with the subject of the work. The bulk of the element is considerable, 134 lines in a total of 702, but, apart from the doubtful association of rich clothing as an indication of worldliness with a moral theme in one part of the poem, it is mainly employed as a means of filling in the background of the story and providing a realistic setting for the action. Some of the features involved in this connection are particularly suggestive of the normal Mediaeval concept of dress. Splendour in clothing is taken as a sign of high rank and elaborate description of such dress is used as a means of concentrating attention upon important figures in the plot at their first entrance. The nature of such description follows the familiar pattern; feminine costume receives rather less attention than male dress but it includes the richest features of ornamentation and particularly the use of precious stones, while similar decorative details on the equipment of a major character are intended to stress his worth and ability as a knight. And it is interesting to note that, as in some other Romances, this method of glorification is applied not to the hero but to his opponent. This is a necessary preliminary to the honourable part which he plays in the duel between them which is the climax of the action. The description of the duel itself provides the one element in the dress content not in accord with the normal methods of the Romance poets. It is carried out in detail and at great length, quite out of proportion with the general scale of the poem, but this in itself is not contrary to the practice of Mediaeval authors. Yet the spirit of the passages in which the poet deals with the use of arms in battle, the intensity of his personal interest in the topic, and the excellent use he makes of the alliterative line in suggesting the noise and violence of the conflict, the clash of weapons upon armour, go beyond the work of the Romance writers in a similar connection. The

elements which produce this impression are not capable of exact analysis but the effect is undeniable; combined with the great preponderance of conflict in the poem it infuses something of the atmosphere of Anglo-Saxon Heroic poetry into what is otherwise a typical Middle English Romance on a small scale.

Allowing for some differences in proportion this is equally true of *GOLAGRUS AND GAWAIN*, a somewhat later Romance written in the first half of the Fifteenth Century. The poem is much longer, containing 1362 lines, but the dress content is similarly extended to 289 lines. And here those elements which display the influence of the Mediaeval concepts are rather less in evidence, consisting mainly of some functional references to richness of dress as an indication of high rank. These have only a slight practical value in identifying groups and individuals in the society which forms the background of the story and they contain the only elements of civilian dress in the poem as a whole. The remainder of the content is concerned with the preparation of arms before battle, their use in the conflict, and with the armour worn by the most prominent knights on either side. Here too less attention is given to the hero's equipment than to that of his opponent, and the method of description follows the same familiar pattern common to the Romance poets; little heed is paid to the practical qualities of the weapons but features of elaborate ornamentation, gold and precious stones set upon hauberk and shield, are mentioned in each instance as the best indication of the wearer's prowess in arms. These descriptions are, however, somewhat limited, and the poet seems to regard them merely as a necessary preliminary to combat. The battle passages are by far the most interesting and effective in the poem, and the element of weapons and armour plays much more than a functional role in this connection. The actual details involved are limited as are the actions which the poet describes, but the repetitive nature of many lines merely stresses the intensity of his preoccupation. The weapons themselves are of secondary importance to the battle in his mind, and in this respect he is

akin to the earlier authors of Heroic poetry. But it is his use of the alliterative medium rather than any similarity of content which links his work with that of the Anglo-Saxon poets. It is constantly associated with the rush and clash of battle and creates that effect of barbaric force which constitutes the chief attraction of such poems as the Battle of Maldon. It revives in what is otherwise a normal Mediaeval Romance the characteristic atmosphere of Anglo-Saxon Heroic poetry.

Though less typical of the Mediaeval Romance in other respects THE TAILL OF RAUF COIL3EAR is much closer to the form so far as the nature and treatment of its dress content is concerned. Written towards the end of the Fifteenth Century it was apparently designed to have a more popular appeal than the usual sophisticated Romance, and the figure of the Collier is a novel one in such a setting. But the events of the story require that the features of dress which are involved should be those most closely associated with the aristocratic society for which such a poem as Sir Gawain and the Green Knight was written. The only unusual element is some slight description of the Collier's ragged clothing required to point a contrast with the rich dress of the nobles whom he meets, but of the 81 lines which make up the dress content in a total of 972 very few deal with this subject. Many more are concerned with the other side of the contrast and the costume of the upper classes is treated as fully as in the conventional Romance. And the details reflect the familiar concept of dress; splendour of equipment reflects the prowess of a knight and rich clothing is automatically associated with nobility. All the elements included have a direct bearing on the action of the poem but they are distributed according to the familiar formula of the Romance writers; though the Collier is armed as a knight at one point it is not his equipment which the poet chooses to describe but that of Roland, who is the real hero of the piece in terms of the chivalric code. Where battle occurs it takes the form, popular amongst the Mediaeval poets, of a duel between individuals, and the few brief passages in which weapons are mentioned are quite incidental and without

a character of their own. They exhibit no particular adaptation of the alliterative medium and contribute nothing to the effect of the whole. This is in keeping with the general approach to dress in the poem and nothing could be more remote from the spirit of Anglo-Saxon Heroic poetry.

Though included here THE BUKE OF THE HOWLAT is not a Romance but a beast-fable. Yet so far as its dress content is concerned it has important associations with the work of the Romance authors. The element is one of major importance occupying more than one-fifth of the whole (203 lines in a total of 1001) and clearly of more interest to the poet than the real subject of the work. Apart from some functional references to distinctive costumes as an indication of rank and office it consists of lengthy passages on heraldry, and the significance of certain coats of arms. Written in the middle of the Fifteenth Century when this feature of Chivalry had become elaborated to an enormous degree the poem reflects the preoccupation with the technical side of the science which is common amongst the Mediaeval poets. The details which are introduced here have a practical purpose in publishing the fame of the Douglas family whose arms are interpreted at length, but there are elements in the poet's careful and minute treatment which clearly anticipate an interest on the part of the general reader similar to that for which the Romance poets cater in their more restrained handling of the same feature.

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### III: POEMS OF SOCIAL COMMENT AND SATIRE

Written c. 1350 WYNNERE AND WASTOURE is one of the earliest poems dealing with contemporary conditions, and extravagance in dress forms an important part of its subject. It is brief, containing only 503 lines, and the element is involved in 103 of these. Though moral objections are taken into consideration the poet's chief objection to excess in the matter of dress is based on economic grounds. In this respect he is in accord with the normal Mediaeval authors on social

conditions who place emphasis on the religious or financial aspects of luxury according to their personal opinions, and the details which he provides in illustration are drawn from the costumes and fashions of his own day. But this forms only a minor portion of the total dress content; the remainder is included for purely practical reasons, indicating both classes and individuals to whom the poet wishes to refer, and ensuring the contemporary application of his message. Both the method and the features employed make it clear that the poet is familiar with current literary practice; he shows a keen interest in heraldry, mentions the Order of the Garter, and describes a knight's equipment with all the enthusiasm and attention to ornamental detail shown by the authors of the Romances. He is apparently unattracted by the subject of arms in use, though there is opportunity for such an element in his theme, and, it is interesting to note, sufficiently in tune with his age as to give eager attention to that richness of dress both civil and military which it is his avowed object to discourage.

The author of *THE PARLEMENT OF THE THREE AGES*, a similar poem of the same date (c. 1350), keeps rather more closely to his subject. The dress content is much less, 63 lines in a total of 665, but chiefly because the poet's field of criticism is wider and takes in other elements. The basis of his opposition to extravagance in dress is twofold; so far as civilian costume is concerned his objections are on economic grounds, and, where he deals with the vanity of military pomp, on moral grounds. In the latter respect alone he demonstrates how far the temper of Mediaeval asceticism was removed from the Anglo-Saxon concept of the worth of dress and arms. And his whole attitude to this element is thoroughly in keeping with the views of the moral and social authors of the Middle Ages, even in his inability to disguise some personal interest in the features he condemns. He shows this in his description of the costumes worn by those who figure in his poem; the dull dress of Old and Middle Age is dismissed in a line or two but the richness of Youth's jewelled embroidery occupies his attention much longer. There is, however, nothing superfluous in

his treatment. Dress is used with considerable skill as a means of characterising those who carry on the debate and of identifying their allegorical traits. Even where the poet tends to wander from his theme by describing the military exploits of the Nine Worthies in too great detail the arms and armour mentioned in this context are not elaborated beyond their necessary function, and he makes no attempt to use the alliterative medium in expressing the violence of the battles in which they are involved.

The two fragments RICHARD THE REDELES and MUM AND THE SOTHSEGGER, written during the last years of the Fourteenth Century and the first of the Fifteenth, are very much fuller in their comments upon social conditions. Probably parts of the same poem they contain together 2608 lines of which 233 are concerned with dress. Extravagance in clothing is only one of many failings in contemporary society with which the poet is concerned but dress is involved in other topics which engage his attention, notably the evils of 'Livery' and 'Maintenance'. His interest is, however, a highly practical one, and he concentrates upon the causes and cure of these malpractices with no more than a passing reference to the features of dress and arms connected with them. This is typical of his whole attitude to his subject; social problems are obviously of the greatest moment in his opinion, and where dress is concerned he merely indicates the outstanding details and proceeds to discuss measures of reform. The result is a highly topical document in which both form and content are in keeping with the practice of the moral and political poets of the Middle Ages. Excesses in the clothing of both nobility and clergy are condemned, largely on economic grounds and because they tend to distract attention from more important matters of national wellbeing. The poet's tone in dealing with the failing is much more intense than satirical and he does not permit himself even a passing expression of interest in dress for its own sake. Yet he makes admirable use of the element in providing effective contrasts to some of the evils under discussion; where dress is concerned by clothing the allegorical figure

of Wisdom in what he considers to be a sensible costume, and by epitomizing the virtues of good rule in preparation for the general discussion of bad government which follows. The symbolism involving the royal crown on which this is based as well as the association of dress with allegory is in keeping with the Mediaeval concept of the element as a valuable means of giving concrete expression to intangible qualities and ideals.

This is its sole purpose in *THE CROWNED KING*, a brief poem dated 1415, in which it involves six out of a total of 144 lines. Rich clothing is used as a symbol for material wealth in general, but though the poem deals with various social evils in contrast to the state of prosperity indicated in this way dress is not directly involved.

Although *PIERS THE PLOWMAN*, written in the latter half of the Fourteenth Century, is undoubtedly the most comprehensive work on social conditions in the Middle Ages its dress content is not always directly involved in the theme. The C-text contains over 7300 lines of which 307 contain dress detail, but only a minority of these comment upon extravagance in costume. The greater part of the dress content is incidentally connected with other aspects of contemporary life which are discussed in this complex work, and ranges in purpose from the provision of some slight indication of trade and profession amongst the various groups who figure in the poem to the expression of fundamental moral and religious concepts underlying the poet's philosophy. Its use in the former connection is reminiscent of the work of Chaucer in associating familiar features of costume with members of the lower and middle classes as the Romance poets associate splendour of dress with the nobility. In employing the element as an aid in the characterization of allegorical figures and as a feature of symbolic significance in the illustration of theological doctrines the poet is merely following the example of the moral and religious authors of the day; much of his subject matter is related to theirs and like them he recognises the value of dress as a familiar external in lending reality to abstract theories.

Compared with the skill and effect with which these functional details are applied the poet's disapproval of extravagance in dress seems slight and commonplace; it follows the pattern usual amongst the social writers of the period in objecting to excesses in both lay and clerical costumes on moral and economic grounds, but is not made in a keenly satirical spirit or with much description of detail. It is interesting to note, however, that the poet does not concern himself with the dress of the nobility but only with the lower classes who ape the fashions of their betters even though they cannot afford the expense involved, and in contrast he pictures the nakedness of the poor who suffer from lack of charity as a result of this thriftless behaviour.

In this respect only he is surpassed by the author of *PIERCE THE PLOUGHMAN'S CREDE*, a derivative poem composed in the last years of the Fourteenth Century. The work is on a much smaller scale containing only 850 lines, but the great majority of the 81 lines which make up the total dress content are concerned with extravagance in costume and the best passages give a splendid realistic description of the ragged poor as a contrast to the luxurious clothing of the rich. But here the main subject of comment is the pride and vanity of the four orders of Friars and the poet's objections to their excesses in dress are based on moral rather than on economic grounds. He describes with some indignation the means by which they evade the regulations of their sect to indulge in expensive and worldly clothing, and evidently regards this as a sign of the secular spirit which affected their behaviour in many other respects. In contrasting their lives with the principles which they profess to follow he makes use of a symbolism of dress similar to that employed by the author of *Piers the Plowman* and many Mediaeval poets who deal with moral and theological subjects, but this is of minor importance compared with his direct attack upon the Friars. His criticism of their luxury is more sustained and suggestive of keen personal observation than that of many authors on contemporary society with whom this subject is extremely popular.

It is the main topic so far as dress is concerned in a trilogy of short poems, *JACKE UPLAND*, *THE REPLY OF FRIAR DAW THOPIAS*, and *THE REJOINDER OF JACKE UPLAND*, written c. 1401, containing all together 3402 lines. It is typical of the literature of Mediaeval religious controversy to which these pieces belong that dress should be an element of major importance; the total content is 231 lines and consists mainly of the familiar charges against the extravagant costume of the Friars, associated with their other failings in a general attack upon the four orders. Daw Thopias replies with similar accusations aimed at the laity, and with fuller examples of excess to draw upon his work is not only more spirited but much better illustrated than that of his opponent. Elsewhere dress is involved in technical arguments regarding some practices of the Friars with which it has an incidental association only, but the chief value of these three poems lies in their contribution to the moralists' campaign against elaborate display in clothing amongst both laymen and clerics.

It is satirical spirit rather than its moral theme which classes Dunbar's short piece, *THE TWA MARIIT WEMEN AND THE WEDO*, written c. 1500, with the literature of social comment. He devotes 45 lines in a total of 530 largely to the discussion of feminine vanity displayed in dress, but his attitude is altogether more tolerant than that of the average Mediaeval poet in dealing with such a subject. His satire on woman's love of rich clothing and ornament suggests laughter rather than indignation, and he obviously does not view the moral or economic implications of the problem in such a serious light as most of his contemporaries.

In direct contrast all the brief pieces listed as *MINOR POEMS* treat it as a subject of the utmost gravity and importance. Both the 'Death and Grave' and the Moral Poems reflect the opinion that the human vanity which displays itself in elaborate dress is a serious obstacle to the salvation of the soul. The Poems of Social Satire and Comment take the economic point of view and disapprove particularly of extravagance amongst servants and women of the lower classes.

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IV: RELIGIOUS POETRY

The dress content of PATIENCE, extending to 15 lines in a total of 531, is largely incidental, but in so far as it has any connection with the theme of the poem it is typical of the manner in which Mediaeval authors employ the element in dealing with a religious subject. One of several Alliterative poems of this nature written during the last forty years of the Fourteenth Century it employs dress detail as a means of expressing some minor aspects of its moral purpose and associates the element with a symbolic representation of an important theological concept bearing upon the subject. The method is a familiar one but its application in this instance calls for little comment; the poet accepts the device for his purpose but does not exert his imagination to make it particularly effective in use.

A companion piece of the same period (1360-1400), PURITY, gives a much better example of this use of dress. The poem is considerably longer, 1812 lines in all, and the dress content of 67 lines is largely connected with the moral theme in a functional capacity. The poet establishes a symbolism based upon clothing and uses it to give concrete and clear expression to the theological doctrine which is the main subject of his work and to the human failings which contravene against it. His use of the device is in keeping with the normal practice of Mediaeval authors on religious topics and is made effective by the careful choice of descriptive detail associated with it. Elsewhere he employs dress for other practical purposes, such as the indication of rank in the wearers; equally common in Middle English poetry of all types, but the element lacks the careful treatment which he accords to it in connection with the fundamental theme on which his attention is mainly concentrated.

This use of dress in an incidental capacity is entirely absent from PEARL, also written c. 1360-1400, in which the total content of 45 lines is involved in a symbolism of costume expressing some of the most important concepts in this

elaborate work of religious mysticism. The basic method employed is that common to many Mediaeval writers on similar subjects, the physical representation of theological ideals, and some of the details associated with it, such as the symbolic implication given to the colour white and the references to the significance connected with precious stones, are part of their familiar apparatus of expression in this mode. But the genius of the poet raises it from a commonplace to be one of the most striking and effective elements in this skilfully designed and written work, playing a vital part in the interpretation of the whole. It is an essential part of the poet's scheme, emerging at various points yet preserving a unity of meaning throughout and linking different elements to the theme which he is expounding; it reflects more strongly than almost any other feature his passion for balance and uniformity. Yet the whole effect is accomplished with admirable economy; it occupies only a fraction of the total content of 1212 lines and is carefully proportioned with regard to its contribution in each instance where it occurs, and is devoid of the pointless repetition which often mars the work of other poets in this connection. The whole reveals a gifted author utilizing a conventional medium for his own purposes and making it a superior means of expression through his personal ability.

The author of ST. ERKENWALD (who may be the same person) is almost equally skilful in his use of the dress element. But in this instance the illustration of the theological problem with which the work is concerned rests entirely upon dress detail which occupies 48 lines out of a total of only 352. Its implications here are less profoundly mystical and a portion of the element is used as an indication of rank and office much in the manner of the Romance poets. Elsewhere it is associated with moral perfections in the wearer though retaining realistic features of normal contemporary costume, but in its most important connection with the religious theme it assumes a symbolic significance much as it does in the work of other Mediaeval authors both Alliterative and non-Alliterative. The result is a perfect balance between realism and

symbolism in which the poet's skilful exploitation of the dress element exemplifies a religious concept in form easily comprehensible to the mind of the layman.

A much later poem, *DEATH AND LIFE*, written in the latter half of the Fifteenth Century, gives yet another example of this use of dress as an agent of symbolic expression, and one in which the element is of equally fundamental importance. The work is brief, containing only 458 lines in all, yet the poet devotes 49 of these to dress details, most of them involved in the description of the two allegorical figures between whom the debate which composes the bulk of the poem is carried on. The whole appreciation of the argument depends upon recognition of the conflicting forces which these two characters represent, and their costumes combine with some physical features of each in suggesting their fundamental associations; Life with all the generative powers, Death with those of destruction. This method of connecting dress with creatures of allegory as an aid to their characterisation is a normal one in poetry of this nature; its value in this instance is considerably enhanced by the care and skill with which the author applies it, combining realistic features clearly described with a number of formalised symbols.

Though properly classified as a religious poem *THE PISTILL OF SUSAN*, written c. 1350-60, has little in common with the works considered above, as the nature of its dress content clearly indicates. A brief Biblical paraphrase in 366 lines it contains no element of allegory or symbolism but narrates the story of Susanna in a straightforward and realistic manner much like one of the shorter Romances. And the 21 lines which the poet devotes to details of dress are reminiscent in both content and treatment of many written by the Mediaeval Romance authors. Costume is used as a natural concomitant to the heroine's beauty, as a feature in the realistic setting of the story, and as a necessary element in the plot. The treatment is carefully limited in keeping with the general scale of the poem, yet dress makes a useful contribution to the success of the work, presenting the religious subject attractively.

Though similarly classified as a religious poem on account of its basic theme THE QUATREFOIL OF LOVE, a short work of some 520 lines written in the last half of the Fourteenth Century, contains other elements of a different type. Its dress content of 24 lines would associate it rather with the poems of social comment and satire as it consists largely of an attack upon the excesses of contemporary fashion, particularly in feminine costume. The poet's objections are based upon moral grounds since he regards extravagance in dress as a serious form of worldliness and materialism. In this as in the illustrative details which he provides he is in agreement with many moralists and poets who deal with social conditions in the Middle Ages.

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CHAPTER VCONCLUSION

As it has been seen dress and armour as features closely associated with human existence are liable to interpretation according to the ideals of an age and a society, and that, though emphasis on various elements may alter from time to time, they are likely always to be much involved in the culture of the period. It has also been demonstrated that those ideals of a civilization which govern its attitude to dress are conditioned primarily by material circumstances, and are affected in manner and degree as these change and develop. Furthermore, it is evident that if poets are to take either subjects or inspiration from the society in which they live they must of necessity reflect the concepts of their generation on dress as on all other aspects of life, and that if they possess no social record of earlier civilizations no other attitude towards the element is conceivable.

These principles are clearly demonstrated in the work of both the Anglo-Saxon and the Mediaeval English poets. Neither group had any conception of dress and armour other than that of the contemporary society and in dealing with historical subjects they fathered their own ideals in this connection upon the civilizations which they purported to describe just as they clothed their characters in the costume and equipment of their own generation. The material culture of Anglo-Saxon England with its Germanic and Scandinavian associations differed fundamentally from that of England in the Middle Ages when it had many common links with France and the countries of southern and central Europe. The process of mutation between the Fifth Century and the Fifteenth left some basic features unaltered, -the Anglo-Saxons professed an intense admiration for military valour,

and military ideals governed Mediaeval society-, but it swept others away entirely, -nothing could contrast more strongly with the Anglo-Saxon attitude towards women than the Mediaeval cult of Courtly Love. Dress was intimately connected with both differences and similarities and the concept of the element reflected in Old English poetry contrasts sharply with that displayed in Middle English literature.

In attempting to compare these two literatures in their approach to dress a major difficulty arises at the outset; Anglo-Saxon poetry is not only more limited in type but no matter what subject it treats the ideals expressed are those of a purely military society having regard to one aspect of the element only. Middle English poetry on the other hand is more widely based and reflects different features of a more varied culture. Therefore, though the attitude of all Old English poets may properly be classed as displaying the heroic concept of dress the Mediaeval Romance authors, who are their literary heirs, cannot be taken as totally representing the Middle English poets' approach to the element. But where comparison is possible, i.e. between the sum total of Anglo-Saxon poetry and the body of Mediaeval Romances, certain distinctions are at once apparent.

Having established these distinctions and examined the treatment of dress in those departments of Mediaeval literature to which there is no proper counterpart in Anglo-Saxon poetry it becomes possible to compare the dress content of Middle English Alliterative poetry with that of the earlier works written in the same medium and with contemporary poems in which alliteration is not employed. And from the preliminary classification it is at once apparent that Alliterative poetry is broadly similar in type to the remainder of Middle English literature. Investigation of individual works reveals that this similarity extends to detailed features in the use and treatment of the dress element. With some notable exceptions the Alliterative poets appear to have regarded it in the same light as their non-Alliterative contemporaries, and their handling of dress detail is similarly varied

in keeping with the different types of subject which they treat.

To the authors of the Mediaeval Chronicles, no matter what their medium may be, dress is largely an incidental element often essentially connected with the events they narrate but of little value on its own account. Where they employ it with deliberate intent their treatment closely resembles that of the Romance poets; to glorify a prominent leader in history or legend his arms and equipment are described in detail, and the use of weapons in the endless warfare with which they are concerned calls for frequent comment. The authors who work in the Romance form are equally uniform in their approach to dress. The Alliterative poets like their non-Alliterative brethren associate it with both male and female characters, take personal pleasure in elaborating decorative details, and consider civilian dress only slightly less important than armour. The prevalence of religious themes amongst the Alliterative Romances introduces certain functions of the dress element, in association with moral concepts and as a means of expressing personal virtues, not normally involved in the Middle English Romances. These are not, however, peculiar to Alliterative poets, and are certainly not evolved from any use of dress detail in Anglo-Saxon poetry; they are repeatedly employed by those who deal with moral and religious subjects, and in this field also the presence or absence of alliteration has no apparent bearing upon the treatment of the element. Authors of works on contemporary conditions find a similar use for features of costume in presenting the allegorical figures who often convey their comments on the life of the period. Dress itself is directly involved in these comments as the object of much vanity and extravagance amongst both laymen and clerics. Here, however, it is difficult to determine the exact extent to which Alliterative poets agree with non-Alliterative authors in their attitude to excessive luxury of dress since the greater part of Middle English poetry on this subject is written with the use of alliteration, and the exceptional pieces are all quite brief. But it is clear that the chief difference

is one of scale and that though the Alliterative poets give fuller expression to their disapproval it is based on the same moral and economic considerations which actuate the ordinary Mediaeval satirists in their short, popular works.

Though this difference in scale does not represent any fundamental distinction between the poets who employ alliteration and those who do not it calls for some comment on the particularly high quality of Alliterative poetry in this and other fields. No work on contemporary conditions can rank with Piers the Plowman and the author's skilful use of dress detail in expressing the more abstract and difficult aspects of his subject is typical of the high quality of workmanship amongst the Alliterative poets in this connection. Amongst the Romances the employment of costume as an aid to the effect of the story in Sir Gawain and the Green Knight is particularly original, and its association with a profound theological concept in Pearl, though cast in a conventional form, is responsible for much of the poem's success. The very considerable bulk of the element in most of the pieces and the care with which many of the poets exploit it for definite artistic purposes suggests that they are not merely imitating either earlier or contemporary models in this respect but working individually and originally.

So far as dependence on the model of Anglo-Saxon poetry is concerned only two features in the whole body of Middle English Alliterative poetry suggest such a connection either direct or indirect. And of these one occurs only in Lazamon's 'Brut'; it is the attitude to arms and armour reflected in the poet's glorification of military leaders by description of their equipment. The method is common to both Heroic and Romance poets but many of the details employed in this instance suggest the intense personal regard for weapons which is characteristic of the Anglo-Saxon poets alone. But this cannot be accepted as a reliable indication of Anglo-Saxon influence in Mediaeval Alliterative poetry. It is not supported by any similar occurrence in either the epic Chronicles or the Romances in Alliterative verse, and the Brut is

so much earlier in date of composition than the bulk of the Alliterative poems that it seems more probable to attribute this similarity to a natural reflection of some remnants of the old heroic ideals and culture of Anglo-Saxon England still lingering at the end of the Twelfth Century.

But this cannot explain the one distinctive feature which differentiates the dress content of the Middle English Alliterative poems from that of other Mediaeval poetry since it is found in a considerable number of works much later in date, all written after Anglo-Saxon England had been transmuted into the civilization of the Middle Ages. This is the nature and extent of those passages in both Chronicles and Romances in which the poets describe the use of arms in battle and the reaction of armour under the stress of combat. There is no place for such an element in the Alliterative works on social or moral subjects but it figures largely in the Brut and, in a very similar form, in the Fifteenth Century Golagrus and Gawain. It is to be found wherever warfare occurs in the plot regardless of the period of composition and even where, as in Joseph of Arimathie, the real interest of the Romance is a moral or religious one. Description of this type is a necessary feature where battle is involved and so far as the physical details which it contains are concerned it does not differ materially from similar passages in non-Alliterative poetry.

What distinguishes this element in the work of the Alliterative poets is the spirit with which it is written and the atmosphere which it infuses into the accounts of battle in which it occurs. It finds a counterpart only in the poetry of the Anglo-Saxons where war is the perpetual theme. In order to observe the force of the resemblance it is merely necessary to read such poems as the Battle of Brunanburh and the Battle of Maldon in comparison with such passages as these:—Laȝamon's 'Brut':ll.7476-87; 26297-306; 27456-67; 28544-53: Morte Arthure: ll.1856-61; 2095-2106; 2565-73; 4209-17: The Destruction of Troy:ll.1193-8; 9430-5: The Wars of Alexander:ll.786-90; 223-30: Scottish Ffeilde:ll.324-9: Joseph of Arimathie:ll.498-504; 508-17: The Destruction of Jerusalem:ll.538-48; 553-60; 1117-26:

The Awntyrs of Arthure:ll.526-9; 575-91; Golagrus and Gawain: ll.561-9; 618-34; 677-92; 700-12; 847-55; 975-98. These poems have in common with the Anglo-Saxon works the same powerful expression of the violence of conflict, the same elaboration of details which reflect force, the shattering of weapons on armour and blood spurting from wounds, and the same delight in the reality of action on the part of the poets. The interest shown by the Middle English Alliterative poets in everything connected with combat and the excellence of their work in this element has frequently been remarked; arms and armour are inseparable from the topic and essential to its description.

It remains to consider what bearing this association between Old English poetry and Middle English Alliterative poetry has upon the position of the latter in the body of Mediaeval literature. It is improbable that it indicates any direct knowledge of the Anglo-Saxon poems on the part of the Mediaeval poets; there is no correspondence in physical details and a complete absence of such similarities in other and more fundamental categories. If, however, it is the result of a survival in remote areas of the ideals which underlie the Anglo-Saxon attitude to dress and armour it must have a most significant bearing on interpretation of the body of Alliterative poetry with its predominantly Western origin. But as such ideals do not long survive the culture which produces them this would predicate a state of civilization in the West similar to that of Anglo-Saxon England. Setting aside the evidence of Mediaeval social history it is clear even from the Alliterative poems themselves that such a state did not in fact exist; all other features in their dress content reflect the formative influences of Mediaeval society, the codes of Chivalry and Courtly Love. The treatment of the element in Sir Gawain and the Green Knight could scarcely be more in keeping with the concept of dress exemplified in the French Romances, and such poems as The Awntyrs of Arthure and Golagrus and Gawain, though their battle passages have an heroic ring in the verse, contain other details never found in Heroic poetry. In all fundamental aspects the dress content of the Alliterative

poems is in agreement with the Mediaeval approach to the element, and this fact cannot be outweighed by those passages which, though considerable in bulk, reflect the spirit of Anglo-Saxon poetry rather than the ideals it portrays.

In order to discover the real reason for this community of dress detail between the Old and Middle English poems it seems advisable to take into account the major feature which they have in common, - the use of alliteration. It is the presence of alliteration in the verse which distinguishes battle passages in the Alliterative poems from similar descriptions in contemporary works, (there is little difference in purpose or content), and it is the imaginative arrangement of alliteration which reproduces the violence of conflict, the crash of weapons and shattering of armour, characteristic of such passages in Anglo-Saxon poetry. The resemblance does not, therefore, imply any knowledge of heroic ideals on the part of the Alliterative poets or any variance from the Mediaeval concept of dress. Amongst the authors of Chronicles and Romances in the Middle Ages description of battle was a necessary and a popular element; the Alliterative poets, having discovered that their verse was particularly suitable for this purpose, used it with deliberate effect and extended their treatment of conflict for their own and their readers' pleasure. They are seldom more original than their non-Alliterative contemporaries but the spirit induced by their medium is undeniable. In all other respects they follow closely upon the pattern of Mediaeval literature as a whole. So far as the element of dress and armour is concerned Middle English Alliterative poetry is distinguished only by its medium and not by any fundamental peculiarities of form or content.

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APPENDIX: A.UNCLASSIFIED MINOR POEMS

A number of minor poems within the scope of the thesis are not suitable for treatment in the general form. They are mainly short pieces, many only semi-alliterative, whose nature or subject prevent them being classified either individually or in groups. The majority are included in verse collections which are not always the work of a single poet and seldom have any theme in common. As a result the element of dress which they contain has no uniform function and there is little value in any treatment beyond a general review without quotation in full.

Of the verse collections the most important is THE POEMS OF LAURENCE MINOT which includes eleven pieces, five regularly alliterated, the remainder with alliteration of the stressed syllables only. They have a certain uniformity of subject matter, dealing with historical events in the reign of Edward III and in particular with his battles against the French and the Scots. As a result almost the total dress element is concerned with weapons and armour. Apart from this there are a few references to individuals as a wight man in wede or as princes prowde in ball, and a single description of:-

"Cardinales with hattes rede" (No. 8, 141.)

But although some 69 of the 923 lines in the collection deal almost exclusively with arms the element contributes nothing to the general effect. There is no attempt to use it in conveying the atmosphere of the battle scenes since the scope of each short poem does not allow any elaboration of descriptive detail. Minot can spare only a few lines here and there in his narratives for general statements on arms and armour:-

"þe Inglis men war armed wele  
Both in yren and in stele;" (No. 3, 1. 101-2)

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"Both alblast and many a bow  
War redy railed opon a row,"(No.4, l.32-3.)  
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"To batail er pai baldly big,  
With brade ax and with bowes bent!"  
----- (No.7, l.33-4.)

Passages of this nature, with an occasional mention of banners and standards, make up the total dress content of the poems. In every case the reference is limited to two or, at the most, three lines containing only general details of little descriptive value and often expressed in alliterative tags such as: with scheld and spere, or with bowes ful brade which recur throughout. This treatment suggests that Minot had little or no interest in dress and the bulk of the element is due merely to its essential connection with the subject common to all the poems in the collection.

Amongst the seventeen alliterated pieces included in the HARLEY LYRICS (MS. Harley 2253) there is a wide range of subjects and probably a considerable variety of authorship. Less than half the poems contain any reference to dress whatsoever, and in each case it is limited to a single passage. Of these some are no more than alliterative tags: - geynest vnder gore, brihtest vnder bys, which in their contexts are virtually kennings for woman. Almost identical phrases are repeated in one passage (No. 3, l. 15-18.) where, though the whole poem is a rhapsody on the good qualities and personal beauty of the poet's mistress, they form the only description of her dress, and, as such, are quite formal and colourless. The brevity of most of the lyrics would naturally restrict references to dress, but this has not prevented at least two poets from introducing the element for their own purposes. In No. 8 the rich dress of the central figure is suggested briefly but effectively: -

"Heo glystede ase gold when hit glemede;  
Nes ner gome so gladly on gere."(No.8, l.3-4.)

in keeping with her beauty of face and figure, and the element is used again to convey her lover's temptations: -

"Casten y wol pe from cares ont kelde,  
Comeliche y wol pe nou clepe."(No.8, l.11-12.)

which are rejected in the same terms: -

\*: The numbering of the poems is according to Brook's edition.  
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"Clopes y haue on forte caste,  
Such as y may weore wip wynne;  
Betere is were punne bouthe laste  
pensyde robes ant synke into synne!"

(No.8, l.13-16.)

The element here is of some importance but merely as the vehicle for a subject more vital to the poem. There is only one passage amongst the lyrics in which it is treated mainly for its own sake. One complete stanza of No.7, a love song in which the poet describes his mistress, is devoted to a single detail of her dress:-

"Hire gurdel of bete gold is al,  
Vmben hire middel smal,  
pat trikep to pe to;  
Al wip rubies on a rowe,  
Wip inne coruen, craft to knowe,  
Ant emeraudes mo.  
pe bocle is al of walles bon,  
Per wip inne stont a ston,  
pat warnep men from wo;  
pe water pat hit wetes yn,  
Ywis hit worp al to wyn,  
pat se3en, seyden so." (No.7, l.61-72.)

This concentration upon a single item reflects an evident interest on the part of the poet and there is a corresponding skill in the writing where a suitable richness of dress is suggested by elaborating details of an article which gives full scope for the exercise of taste and imagination. The choice of the girdle for this purpose, the enumeration of the jewels which ornament it, and the suggestion of magic qualities connected with them is reminiscent of the methods and manner of some of the major romance writers. The result is a passage of real beauty and the only dress detail of much interest in the whole collection.

Roughly half of the thirty pieces known as THE VERNON-SIMEON LYRICS contain at least some reference to dress, though most are merely chance allusions which contribute nothing to the effect of the poems. A few have, however, a limited significance in their own contexts and mainly in connection with the didactic, moral, and religious theme of the collection as a whole. References to the life and teaching of Christ are frequent and some details of dress are involved. In speaking of His crucifixion:-

"For vre loue, sop hit is,  
pi syde wip scharpe spere was schorn:"

(No.25, l.61-2)

and His rebuke to the uncharitable:-

"pou se3e me naked and clopes craue;  
Barehed and barefot gan I go:  
On ni pou vochedest no ping saue,  
But beede me wende pi wones fro."(No.1,175-8)

The element is similarly involved in moral reflections upon the brevity of human life:-

"But in heor hertes I wolde bei hade,  
Whan bei gon ricchest men on array,  
Hou sone pat god hem may de-grade  
And sum tyme penk on Justerday."(No.7,19-12)

and the sin of worldliness:-

"3if pou beo a fryk man in pi floures  
And haue vn-bought bope purpel & pal,  
At masse ne matyns ne at houres  
pou kepes not come with-in pe chirche wal."(No.24,16-8)

There is some scope here, particularly in the references to Pride in dress, for elaboration and description. But the passages are invariably brief, and the nature of the collection as a whole suggests that the poets were primarily concerned with the moral objects of their works and could not devote space to incidentals which serve no purpose in this connection.

In the 156 lines which make up the four RAWLINSON STROPHIC PIECES, the last of these verse collections, there is only a single reference to dress:-

"He marked to pat mayden myghtful of mede  
pat mowthed was Mary wipouten mysdede,  
pat wowed was wip Joseph worthy in wede;"  
(Lucas:1,7-9.)

This is merely a commonplace tag employed for purposes of alliteration and of no significance whatsoever.

Of the individual poems to be considered here THE CONFLICT OF WIT AND WILL is probably the most important. It is debarred from inclusion in the body of the thesis by its fragmentary nature which makes most dress references too incomplete to quote and leaves several passages quite incomprehensible. The general subject would appear to be the allegorical struggle between Wit and Will treated in a realistic manner as a hand-to-hand fight, and with some passing references to weapons and armour. These are not described and in the unconventional battle, where the limbs and back-bone of one victim are used as clubs, the weapon-terms employed may refer purely to these and not to normal arms at all. This makes it impossible to estimate

the significance of the few incomplete passages involved, though it seems likely that weapons and armour had some importance in the original by virtue of its subject.

This review concludes with three individual poems whose unique subjects prevent them being included in the general treatment of minor poems classified in groups by unity of theme. Of these ON GOD ORISON OF OUR LADY is distinct as the only individual example in alliterative poetry of the popular Mediaeval Hymn to the Virgin. A major item in the poet's praise of Our Lady is her protection and sanctification of her servants which he expresses in these lines:-

"Alle pine ureondes pu makest richekinges  
pu ham 3iuest kinescrud, beies & gold ringes."  
(1.33-4.)

and later:-

"Al pin hird is i schrud mid hwite cidatune,  
And alle heo beoð ikruned mid guðdenakrone.  
Heo beoð so read so rose schwit so pe lillie,  
And euer more heo beoð glad & singeð þuruhut muzie  
Mid brihte 3imstones hore krone is al biæt."  
(1.51-5.)

and begs the same blessing for himself:-

"pereuore ich þe bidde þæt pu me wassche & schrude."  
(1.139.)

The costume which is outlined here embodies the various Biblical concepts of the dress of the redeemed and there is nothing particularly striking in its description. Its use in this way, to give concrete expression to a spiritual concept, is, however, extremely effective and recalls similar treatment in some of the more important religious poems, notably the Pearl.

The dress content in the second of the TWO SCRAPS OF LOVE SONGS both in function and in treatment is equally reminiscent of the same element in some of the alliterative romances. It is on a very minute scale, however, and of the 31 lines which the poem contains only four describe the dress of the lady who is its subject:-

"Of a blak bornet al was hir wede,  
Purfiled with pellour down to the teon;  
A red hod on hir heued, shragid of shridis,  
With a riche riban gold be-gon." (1.4-7.)

This is intended as a natural accompaniment to the lady's personal charms, and the description includes all the details of a fashionable costume in the period of its composition (c.1300),

-the fur-trimmed gown and the hood decorated with gold and dagged at the edges. The method is straightforward and realistic and the result is a vignette; -small but perfect.

The last of these minor poems, THE PROPHECIES ASCRIBED TO A-BECKET, although it extends to 256 lines, has few references to dress and only one passage of any interest:-

"He sall be ware in the west whare a wye comes,  
A lefe knyght & a lene, wytht two long sydis;  
He salbe hardy, ande hathell, and her of hime felwyne;  
Lacede iij liberttis, ande all of golde lyke,  
Wytht a labell full lele, laide ewene our;  
A rede schelde wytht a qhytlyoune sall cum frathefelde"  
(L 191-6.)

This use of heraldic details as a means of identifying forces or individuals is a common one and of obvious value to the prophetic writer whose success depends upon general recognition of the allusions which his message contains. In this instance the poet's interest does not extend beyond the immediate purpose which the details serve, and there is no attempt to expand the description for its own sake.

These minor poems, individual pieces and groups alike, are very similar in their use and treatment of the dress element. With the exception of a few interesting passages (notably the brief descriptions of female dress in the second Love Song and in No. 7 of the Harley Lyrics) the content is almost purely functional in its purpose. The poems are mostly quite short and the restricted scope of lyric form does not permit much development of incidental detail. Therefore, unless dress can serve some function in connection with the social, moral, or religious purpose of the work it is usually neglected by the poet and only where occasion suits, as in the love-poets' description of their mistresses, is the element developed for its own sake.

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APPENDIX: B.ANE PLEASANT SATYRE OF THE THRIE ESTAITIS

Sir David Lyndsay's Satire of the Three Estates, written c. 1553, is the only poem in dramatic form within the scope of this examination. The element of dress, which occupies some 140 of its 4630 lines, is not an item of major importance in the scheme of the play. It is evident, however, that most of the details are designed for a specific purpose, and Lyndsay makes his intentions clear by various stage-directions in the acting-text concerning the costume of the characters. Some of these are necessary only in view of the physical conditions under which the play was apparently staged; as, for example, when the Soutar's Wife makes her exit through a stretch of water Lyndsay notes:-

"She lifts vp hir clais aboue hir waist & enters in the water!"  
\*(p. 149.)

Others are more fundamentally concerned in the action. Towards the end of the play occurs the direction:-

"Heir sal thay cleith Iohne the common-weil gorgeouslie and set him down amang them in the Parliament." (p. 345.)

The change of dress required here symbolises a change in the status of John the Common-weal, who, neglected and ill-treated in the beginning, comes, as a result of the action, to be respected and raised to a higher position.

This is indicative of the purpose served by the element of dress throughout the poem. Apart from a few references which are merely factual and incidental it has generally a symbolic significance. When, for example, Chastity is introduced it is as:-

"Ane fair young mayden cled in quhyte"  
(L. 1304)

her clothing representing the qualities usually associated with the figure. Later in the play when Folly enters with Folie

\*: All page references are to the edition by Hamer in the Scottish Text Society publications.

Hats to sell his wares are treated as the symbols of human weakness and stupidity. They provide the poet with an opportunity to preach against the greed of the merchants, the folly of old men who marry young wives, the pride of kings, and, in particular, against the clergy:-

"This is ane haly Hude I say the.  
This Hude is ordanit I the assure,  
For Sprituall fuillis that taks in cure  
The saullis of great Diosies,  
And regiment of great Abesies,  
For gredines of worldlie pelfe,  
Than can nocht iustlie gyde them selfe.  
Vthers sauls to saife it settis them well,  
Syne sell thair awin saullis to the Deuil.  
Quha ever dois sa, this I conclude,  
Vpon his heid set on this Hude" (L.4528-38.)

This passage is typical not only of the use of dress as a symbol but of the major purpose for which it is employed throughout the play:- abuse of the clergy. In this respect an important stage-direction gives the key-note:-

"Heir sall thay spuilze the Prioires and scho sall haue  
ane kirtill of silk vnder hir habite" (p.335.)

By this disclosure the Prioires of renown is shown, for all her outward appearance of unworldliness, to be as vain as her secular sisters underneath. This supposition that people in general and clerics in particular are not always what their clothes would suggest is implied in all the major passages dealing with dress.

It is this idea which gives rise to the disguising of Flattery, Deceit and Falsehood as Friars and Clerks in Holy Orders:-

"Wee man turne our claithis, & change our stiles,  
And disagyse vs, that na man ken vs.  
Hes na man Clarkis cleathing to len vs?  
And let vs keip graue countenance,  
As wee war new cum out of France" (L.720-24.)

The change is fully discussed and actually takes place before the audience so that the point may be properly appreciated and the inference as to the moral qualities to be found under a priestly robe correctly drawn. From this point everything done by the Vices of the play is to be attributed to members of the clergy. Only Flattery, however, retains his Friar's gown to the end and it is he who gives fullest expression to Lyndsay's idea that cucullus non facit monachum:-

"Quhen I had on my freirs hude,  
 All men beleifit that I was gude.  
 Now iudge 3e gif I be.  
 Tak me ane rackles rubiatour,  
 Ane theif, ane tyrane or ane tratour,  
 Of everie vyce the plant,  
 Gif him the habite of ane freir,  
 The wyfis will trow withoutin weir,  
 He be ane verie Saint.  
 I knaw that cowle and skaplarie  
 Genners mair hait nor charitie,  
 Thocht thay be blak or blew:  
 Quhat halines is thair within  
 Ane wolfe cled in ane wedders skin?  
 Iudge 3e gif this be trew."(1.4251-65.)

This is intended to form part of the general criticism of the clergy which is an element of considerable importance in the play. Dress in this context is, however, little more than a term of reference which enables Lyndsay to attack the morals and behaviour of one of the Three Estates as a body distinguished by this external feature from all others. In the same way he uses it to characterise the various individual groups with whom he deals, referring to:-

"Our bishops with thair lustie rokats quhyte,"  
 (1.2751.)

or to:-

"Augustenes, Carmleits, and Cordeleirs,  
 And all vthers that in cowls bene cled,"  
 (1.2616-7.)  
 For the poet's purpose the chief benefit of

this use of dress is its brevity; the characterisation can be established merely by naming the garments commonly associated with the individual or the group concerned. Lyndsay's interest in the element obviously does not extend beyond its function in this respect: his references are all extremely brief and contain no descriptive detail or individual colouring. In each instance, having established the connection in a few lines by referring to the most obvious symbol, -the Friar's hood, the Bishop's linen rochet- he passes on to deal more fully with the real object of his interest. His use of dress is, therefore, purely functional, though, in view of its connection with his satires upon the clergy, not without some importance in the poem.

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