FOLK LORE IN MIDDLE ENGLISH LAYS WITH A CRITICAL BIBLIOGRAPHY

BY

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B. S. Coe College, 1915

THESIS
Submitted in Partial Fulfillment of the Requirements for the
Degree of
MASTER OF ARTS
IN ENGLISH
IN
THE GRADUATE SCHOOL
OF THE
UNIVERSITY OF ILLINOIS
1918
UNIVERSITY OF ILLINOIS
THE GRADUATE SCHOOL

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY Hazel Elizabeth Brown ENTITLED Folk Lore in the Middle English Lais with a critical bibliography BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE OF Master of Arts

Gertrude Schoepperle
In Charge of Thesis

Committee
on
Final Examination*

*Required for doctor's degree but not for master's
In choosing Middle English lays for this study, I have chosen from among those classified as Breton Lais by Mr John Edwin Wells in his Manual of the Writings in Middle English from 1050 to 1470. I shall discuss only five lays out of the group, for, while there are seven so classified because of their evident dependence on Breton lays, represented best in the lays of Marie de France, not all bear a close relation to the tales of the folk. Since this thesis treats of the folklore elements in the lays, I have chosen five that offer the greatest amount of folk material. These are: Sir Gowther, Enare, Sir Degare, Sir Orfeo and Sir Launfal. As a basis for compiling my bibliography, I have used Mr Well's, selecting from the references to texts, critical literature and analogues of the lays, only those which deal with the folklore sources or give the literary influence of primitive belief and the literary expression of twelfth century ideals through the medium of traditional lore.

To Mr Well's bibliography, thus sifted down to concern the student of folklore, I have added for each lay further collections of analogues that I have found, or books containing references to mythology, legend, or primitive lore that appears to have been transmitted through the ages, to find lodging in some form in the particular lay.

The chief analogues of the themes of the lays have been very thoroughly dug out of the ancient folk tales and romances by such scholars as Kittredge, Schofield, Rickert and Warnke.

The literature concerning the texts, dialects, verse forms and immediate sources of the lays is extensive in French and German as well as in English.

Discussions and disputed points are not the direct concern of this thesis. I shall try to do what has not been done thus far,—to study the lays for their minor indications of folk belief, or almost lost survivals of primitive custom and religion. In many cases I have been able to take up the investigations of other students on this phase of the work, and trace it to more remote fields, nearer to the origin of man's first ideas.

Mr. Rhys expresses it: "Our modern idioms with all their straining after the abstract, are but primitive man's mental tools adapted to the requirements of civilized life, and they often retain traces of the form and shape which the molithic worker's clipping and polishing gave them." 1

Not only is the folklore itself interesting, but the channel of transmission. "Tales have wings, whether they come from the East or from the North, and they soon become denizens wherever they alight. Thus it has happened that a tale which charmed the wandering Jew, or the Arab in his tent at night, or cheered the Northern peasant by his winter fireside, alike held on its journey to England and Scotland." 2

Aside from their folklore interest, these Middle English lays are of literary value in that they deal with the matter of Arthurian romance. Arthur is mentioned in only one of them,—Launfal,—but the matter of France, and the matter of Britain, with tales from the South and the East,—in fact, all the wealth of romance material is used in these lays.

Mr. Nutt says that oral transmission through the medium of the Breton minstrel was one of the great channels through which the matter of the Arthurian romances came to England, and the Breton minstrel sang the lays of Marie de France.

1. Rhys, Celtic Folk Lore, I
2. Disraeli, Isaac; Preface to Vol.I, Clouston's Popular Tales etc.
3. Nutt, Celtic and Medieval Romances, 10
In themselves these Middle English lays show the beginnings of a new literary style. The best known stories previous to this time were the long, rambling romances of love, the romances that had no definite end but dealt with episode after episode, or pictured the states, conditions, and moods of love—pleasant, oftentimes fascinating, but monotonous too. Marie de France was the first to recognize the possibilities of the wealth of incident. She wrote the short lays, so called because they were to be sung, and in doing so may claim to be one of the earliest short story writers, for she has a definite end in view as she tells her story, and her hero or heroine meets and overcomes each obstacle in the path until that end is reached.

The English minstrels and writers who turned her material into their own language, have sometimes failed to assimilate her artistry of treatment, have lost the charm of her naive Gaulic attitude toward the supernatural in her stories; but with her work and the material they have used which is not hers, they have reproduced her unity and oneness of purpose, and have added to that a sincerity, an earnestness and loftiness of ideal that is a distinct English contribution.

To summarize the aim of my thesis, I have attempted to compile a bibliography for each of several Middle English lays which shall be of service to the student of folklore, as the opening of a channel in which valuable research, may be done,—that research to discover the complete folk background of Middle English literature. In the second place, in my notes on the texts of the lays, I have traced scattered survivals back to their primitive origin and the ideas which gave them birth in the savage mind. Last, I have tried to point out in a series of short essays the literary modification of the folk elements in the lays and the concrete idea which the author is trying to express by moulding to his purpose the familiar traditions of all peoples.
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* SIR GOWTHER

The wife of the Duke of Estryke, fearing that her husband will remarry because she is childless, prays that she may have a child. The Devil, in the semblance of her husband, answers her prayer, and her child when born, proves to be unusually wicked, even to violating the nuns in the monasteries. On being called a devil to his face, he demands from his mother the truth concerning his birth. When he learns it, he goes at once to Rome to expiate his sins. He eats only what dogs bring him, and he does not speak. The dumb daughter of the emporer there becomes his champion and sees him miraculously help her father defeat the Saracens. She dies, but life and speech both return to her; she justifies Sir Gowther before the court, they are married, and Sir Gowther becomes emporer.

Sir Gowther, and the French romance of Robert le Diable which it so closely resembles, probably came from the same stock. As a complete tale, Sir Gowther has no analogue in folk lore which could justify the title, but if we look at it as the blending of two widely known tales, we find analogues almost without number.

The first part of the tale, dealing with Sir Gowther's extraordinary birth, belongs to one group of tales; his experiences in disguise while living at the emporer's castle and his marriage to the emporer's daughter are incidents belonging to another. The merit of the lay lies in the blending of these two themes, which is so well accomplished by the author that the hero of one is likewise the hero of the other, with no incongruity. Thomas Warton explains it as a natural development. "As the minstrel profession became a science, and the audience grew more civilized, refinements began to be studied, and the romantic poet sought to gain new attention and to recommend his story by giving it the advantage of a plan........ Through various obstacles and difficulties, he held

* Utterson, *Early Popular Poetry*, 161-190
one point of view, till the final and general catastrophe is brought about by a pleasing and unexpected surprise."

The first folk element mentioned above may be approached in two ways. The first is from the viewpoint of the sequence of events in the tale. To wish for a child is to bring about a bargain with a magician, a friend, or the Devil. The second approach is through the actual fact which gave rise to the tale. In the Middle Ages, as today, children were born who, at an early age, developed some outstanding characteristic. This characteristic is oftentimes a tendency to destroy things, a desire to cause pain, or to torture animals, a very "devilish" trait. Parents are always loath to admit such a trait inherited, and our imagination is not strained to understand how the mother of such a child might easily be made to believe that the Devil himself, in the guise of her husband, was its father. Hence, according to the dominant characteristic of the child, the character of the father is explained. If Sir Gowther was to represent a sinful man, his devilish nature could be explained in the traditional manner,—his father was the Devil himself. Note, moreover, the naïve consideration which the author has for the mother. She made no bargain with the Devil for her child. She prays to Christ and Mary that she may have a child, and the man who appears to her in the orchard is her own husband. The author has given his audience a clue to the situation by interpolating the orchard, for it was in orchards or woods and under trees that fairies appeared to mortals; and although fairies and devils were not the same, to the good Christian they were very similar, both being supernatural powers not divine.

Jane Addams of Hull House, Chicago, at the present time is having an interesting experience with a so-called "devil-baby", brought to her by women

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from the settlement districts of Chicago. The baby's claim to the title is that explained above, and the incident called forth many more reported cases of which Miss Addams speaks in her interesting article. We note that it is among the uneducated foreign classes that this superstition has kept alive.

In Robert le Diable, Robert is made to serve the Devil. In Sir Gowther the English author handles this portion of the tale much more effectively by giving picture after picture of the horrible deeds perpetrated by this young man. We are not told that he is serving the Devil, but we agree with the good old Earl who says in kindly commiseration to the young man whom he pitied rather than blamed, "Sir, why doest thou so? By thy deeds it would seem thou art some fiend's son. Thou doest no good, but ever ill; thou art thyself the devil of Hell!"\(^1\)

It is very clear that what has determined the nature of these modifications of the folk tale. What is the Devil's particular activity? What was the most atrocious deed Sir Gowther committed,—even worse than driving his own mother to lock herself from him? The defaming of the Church of God is the great sin that brings the two characters into identity, and the folk tale is so modified as to make this point,—the greatest sin of man is that against his God.

Sir Gowther is unmistakeably an ecclesiastical as well as a moral lesson. The story goes on from this accusation made to the hero by the old Earl, to show the attitude of the Church toward the sin of man, and that attitude is that sin can be expiated, and man can be purified.

At this point we come to the second tale embodied in the lay. Again the moral purpose determines how this shall be modified. Sir Gowther, like the prince of the folk tales, is in disguise, but his disguise is not one of changed

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1. Utterson, Early Popular Poetry, 11, 200-210
physical state or of deliberate misrepresentation by means of costume. His
clothes are "weeds", his insignia of nobility are absent, but the emporer re-
cognizes him as a noble personality doing some special penance. The change from
his former state is more subtle, more significant of the real interpretation of
the concrete representation by the folk. The dumbness of the emporer's daughter
is not in the folk version, and its presence here, I believe, has a real mean-
ing in the mind of the author. This I shall try to show later in this paper.

The remaining incidents of Sir Gowther show the same religious modi-
fication. Sir Gowther's adventures are demonstrations of strength in battles
between the Saracens and the Christian emporer, due to the emporer's refusal to
allow his daughter to marry a heathen. His strength comes from God, and he res-
cues the Christian leader from the heathen horde,—following all the while the
rules of his penance as set out by the Pope. In this lay, the heroine dies, but
she comes back to life in time to see justice done Sir Gowther, who has accom-
plished his penance by serving the Church of God in its extreme need.

In the folk tale, the hero wins a wife and happiness; in Robert le
Diable, his sense of sin is so great that he foregoes his worldly reward to
lead an ascetic life in the service of the Church. The Englishman satisfies
the desire which all audiences have for a happy story-ending,—a desire which
his medieval audience possessed in a great degree,—by marrying his hero and
heroine; and at the same time keeps the moral of his tale in view by having his
hero rebuild the monastery he had destroyed in his evil days, and calling at-
tention to the fact that he never lost an opportunity to aid his fellow men who
were in need. His hero never forgets his duty to the Church, and when he dies,
is buried in one of his abbeys. Even then he performs miracles, and is called
Saint Guthlac,—a confusion with a purely English saint, noted for his sanctity.
The typical modification of folk themes as shown in Sir Gowther is, it is seen, for the purpose of creating religious enthusiasm, teaching the necessity of expiating sin and the possibility of atoning for the evil one has done, by always, in every possible way, serving God and the Church.

It seems to me, however, that the author of Sir Gowther has embodied more in his lay than the teaching of the outward forms of man's penance and his duty to the Church. There runs through all his symbolism a suggestion of man's inner religious experience which is the foundation of all outward form and ceremony in any church.

As we have seen in other lays, the writers of the Middle Ages in the field of romance were not in possession of a vocabulary which could cope with abstract ideas. More than that, the audiences for which these men were writing had to be reached on the level of their understanding, reached through a medium of language that was universal. That language was in the form of stories which had been told at every fireside from generation to generation.

The first part of the story accounts for Sir Gowther's birth and for his demoniac career as a baby and a young man. The significant fact in symbolism is that he does not seem to realize what unspeakable deeds he is committing until he is accused, bluntly, of being the very Devil himself. Then he is as a young man struck dumb,—the youth in him comes face to face with the man responsible for his actions. The author gives us no idea of Gowther's physical appearance, but he must have possessed a force and power of execution, not to mention physical strength and cleverness above his fellows, to have cowed the countryside. The author cites the facts. He does not condemn him, but like the old Earl, his attitude seems to be one of pity that such physical perfection in man should devote itself to the deeds of the Devil.
When a man of strength and courage comes face to face with the evil within himself, there is a battle on; and in medieval Christianity that battle was typified by the ceremony of expiation of sin, or penance. The stronger, the more noble the man, the greater the lengths to which he will go, the more enduring the fight he will put up, to cast out that demon. So we see the powerful Sir Gowther, without horse, without attendant, carrying only his trusty sword, walking to Rome to be absolved by the Pope. Uncomplainingly he obeys the orders given him,—surely man could be no more humbled than to have to accept his food from dogs, to be able to speak to no one,—to scourge his pride until God should let him know his sins forgiven. A castle appears beside him,—and we are reminded of the visions of the mystics after their periods of silence and fasting,—and he goes in and lives there. He cannot speak, nor can the one person who might have comforted him, the emperor's daughter, speak to him. But he is strong,—for first of all the letter of the law is to be kept if he is to win.

And yet the letter of the law is not enough. The war with the Saracens furnishes the impetus for action. Picture Sir Gowther, a tramp in the household, helpless to lend aid,—and Christendom threatened by the Saracens. How torn with desire, how restrained by his vows he must have been! But just here we see the working out of a great psychological truth. What is there on earth man may not gain if he have the desire and the willpower behind it in equal degree?

The author tells us that Sir Gowther "sought God in his heart", and no sooner had he sought God than a coal black steed stood ready at the door, with armor of the same color. Has man ever prayed God in his heart without receiving strength? All Gowther desired was the means to aid,—to win the battle was his own problem. But he won, and when the Saracens advanced again, a blood red steed appeared to him, and his valor was such that all the warriors on the
field were amazed; and here the author gives us a battle scene in fuller detail than the Middle English writer generally produces.

After this second battle the author brings out a sharply drawn contrast. Gowther, weary and wounded, goes to bed, there to think much upon his sin and how he might win his soul to bliss above the sky,—while the lords revel in the hall below and the ladies dance. But having once used his God-given strength well, it becomes more potent each time; first the black horse, then the red of might, or anger, or blood; and last of all the white horse and armor,—the warrior attained to purity. In that last battle, every man his sword touched fell to earth, so great was his fighting power. Nor did he ever presume to claim the glory he won,—the author tells us he always rode behind without brag or boast.

Is this not characteristic of the inner strength of man,—that it is not a thing he brags or boats of? It comes to him as he conquers the evil within, and the great deeds he does are seen by all men; but in his humbleness, to have been given the strength to do them is all he desires.

Meanwhile, the daughter of the emperor sees the horses and armor with which Sir Gowther is supplied; and from her tower she sees the battles. When Sir Gowther is wounded, she breaks her neck and dies.

Gowther had done his all; and yet at the very moment when he could justify himself, he must keep silent, and the only one who knows of his deeds is dead. Here we have another miracle for, by the grace of God, "she stirred herself". The author states it as simply as that; and, knowing that this guardian spirit which has watched over him may seem to be dead to him for a moment, but still lives and understands and will justify him one day, we accept the miracle as it is told us.
Sir Gowther has done penance and won his reward, but we know that the soul of the man is purified, the struggle won, the fiend downed. What is more, the sense of his former sin never leaves him; the struggle within him is not an active one, but he is conscious of the two opposing forces to his dying day.

This experience of Sir Gowther's is particularly interesting as a representation of the type of human experience which is the subject of many modern writers of fiction. Man's soul has become the vital interest of all men who are thinking seriously of the many cross currents in modern civilization. Although infinitely more complicated, the new story is the old story of man and his sin. James Joyce's *The Portrait of the Artist as a Young Man* deals with this problem in a twentieth century style, but with no more impressive a solution than the author of the Middle English lay.

Sir Gowther, in fact, is much more pronounced in its purpose than any of the Breton lays. Its religious background gives it unity in which its parts mould rather than fit together. The author, through a small amount of technical skill and a greater amount of enthusiasm for his story, depicts his scenes with power, his action with clearness. Far from being displeased with his literary treatment of folk themes, we admire his originality and independence in making the old, old material serve his single purpose,—that purpose the glorification by example of a great Christian precept and truth.
SCATTERED OBSERVATIONS ON FOLK LORE

Notes on the Text *

-1-

1. 34

The lady is likened to the lily here. "White as lylie-floure" is the form of the simile used in 1. 354. Primitive people were not unaware of the beauty of flowers nor unaccustomed to using them as symbols of the virtues of mankind. The lily, universally, is whiteness and purity. One of the most famous passages of Christ's sermon on the mount is that of the ineffable loveliness of the lily, with which Solomon in all his glory could not compare. The latter form is very common throughout the lays.

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1. 52

They had lived together seven years and were childless. Guinever loved Launfal seven years. Emare contains several uses of the number. This repeated use of a certain number is not coincidence necessarily. Primitive peoples were full of superstitions concerning numbers, "Seven" dominates Indian folk lore. For example the Buddhist Birth stories (Jatakas, V, 167) contain many instances of seven used as a significant number. This is a passage from a story of the past:

"... Now he was seven years, seven months and seven days in taking the kingdoms of all these kings...... and for seven days he held a great carouse with them. The sage Nanda thought, 'I will not show myself to the king until he has enjoyed the pleasures of sovereignty for seven days'...... He abode for the space of seven days in the Himalayas.'

A child borne for seven years, seven days in birth, seven days old speaks religion and seven years old enters the order. (Ibid. I, 242.)

There are seven days' respite for punishment. (Ibid I, 110)

If the charm called Vedabibha were repeated at a certain conjunction of the planets...... there rained Seven Things of Price, - gold, silver, pearl, coral, catseye, ruby and diamond.

In Jewish lore there is a Biblical story of Joseph's interpretation of Potiphar's dream; seven fat and seven lean kine signified seven years of plenty and seven years of famine. (Compare note 3, - story of "Jean de L'Ours")

* Utterson, "Early Popular Poetry", I and II
11. 64 ff. She prayed to Christ and Mary that she have a child. The incident of the birth of Sir Gowther and his history previous to his journey to Rome to expiate his sin, form the outlines of a folk tale which is found in every country of Europe and which is told of the poorest peasant as often as of the queen. The universality of the chief incidents as well as the frequency of the belief in "devil babies", (cf. Jane Addams, The Devil Baby at Hull House,) in our own day, indicate that the story owes its many analogues not only to the borrowing of the plot, but also to the fact that it relates a human experience as common to one race as to another.

The chief incidents are these: a man and his wife desire a child. A superhuman being promises them the child provided the child shall be his to bring up for a certain number of years. There are many interesting solutions, but usually the child is saved to his parents.

Mr Cosquin's "Contes Populaires de Lorraine" offers the best collection of analogues I have found for this tale. The story of Jean de L'ours gives us an interesting interpretation of a peasant boy's birth and life. In this tale a bucheronne, while carrying supper to her husband, is caught by a branch in the middle of the wood. A bear attacks her and carries her to his cave. There, some time later, she gives birth to a child, half man and half beast. He is called Jean de L'ours. The mother and child escape from the cave when the child is seven years old. He proves to be very powerful with his hands above all other children.

This story belongs to the "half animal, half human" group, but the incidents are of the above-mentioned type. The story goes on with Jean's various adventures which man be distantly connected with the later experiences of Sir Gowther, but there is no further mention of his animal parentage, no solution of it as we have in other tales, unless we interpret the escape from the cave as the end of the bear part of his nature. Animal husbands usually belong to the "Beauty and Beast" cycle, (cf. Stokes, Indian Fairy Tales; Clouston, Popular Tales and Fictions,) and this is one of the few instances in which the evil one is not in human form.

In another group of analogues, (Cosquin, vol. 1, p. 159) the father promises an unborn child to a magician as his apprentice. The magician often appears as a black knight. In Robert the Devil, the French version which corresponds to Sir Gowther, it is the devil who beguiles the woman and, under circumstances a little different, Sir Gowther serves his devil father a number of years. The devil appears in a group of amusing analogues, a characteristic one of which is where a man sells his unborn child to the devil for the price of a new house. The child does not belong to the devil, however. (LaSalette Mervielleuse, Cosquin, vol. II, p. 325).

The idea at the base of all these stories is the endeavor to explain why some children appear abnormally wicked. The mother, alarmed at the child and its unexplainable trait may convince herself that the devil came to her in the form of her husband.

1. 67 She was walking in the orchard when the fiend besought her. Sir Orfeo's wife was playing in the orchard and fell asleep under a "ympe-tree",
and from there was stolen by the fairies. Orfeo was under a bough when he saw the fairies and it was under a "ympe-tree" in fairyland that he found his wife. Fairy mythology ascribes a charm to certain trees.

In Sir Gawther the appearance of a supernatural being, although he was not a fairy, must have suggested the orchard. This detail is not found in any of the folk analogues.

11. 67-74. The devil appeared in disguise. In the story of Saint Etienne and others of its group,(Cosquin, op. cit. vol. II, p.231), a child is sold to the devil in disguise but saved to his parents when the devil is put to flight by the image of the cross.

Merlin disguises Uther as Igerne's husband when he becomes the father of Arthur, but there is no bargain with the evil-doer. In each case the mother is cheated by the man in the guise of her husband. (Geoffry of Monmouth's History of the Kings of Britain, Everyman's Edition, p.123).

11. 228-240. The feeling which the religious mind of the middle ages had of the necessity of the expiation of sin in order to gain the reward of heaven, as it is ardently expressed here by the hero, is a survival of savage lore.

The expiation of sin is a ceremony that goes back to the earliest history of all savage tribes. Primitive man could not do evil. It was a demon within him that worked the evil through him. The only way to cure the man was to expel this devil. Mr Frazer in the Scapegoat, (cf. the Golden Bough), devotes a whole volume to tracing the elements of this expulsion that compound the idea of the Dying God who is a scapegoat or recipient of all the troubles of all sorts with which the lives of his worshippers here on earth are beset.

The idea resolves itself into a confusion of the material with the immaterial. The savage believed that just as a physical load could be transferred from his shoulders to those of another, so could his bodily ailments be put upon one who would bear them. From transferring evil to things such as sticks and stones, they came to transfer them to animals and then to men. Experience taught them that all men possessed devils, so a public expulsion was instituted. This was an occasional affair at first, but like all savage institutions it was periodic, usually annual. Out of the many scapegoats emerged the one, the Dying God.

A scapegoat tale in the Indian Jatakas, (vol. 5, p. 71), tells of a courtean who got rid of her sin by spitting upon an ascetic whom she called Ill-luck. Story number 493 in the same volume tells how, after the soma-offering, it was the custom for a king to bathe on a gorgeous couch. A brahim lay beneath the couch and the holy water, washing off the king's sins, washed him onto the brahim, who received the bed and all its ornaments as the recompense for playing scapegoat.

The best modern analogue of a scapegoat tale is the Sin-Eater by Fiona Macloed, (William Sharpe), which is really only the version of a
Celtic belief.

Christianity expresses exactly the same idea in beseeching men to cast their burdens on the Lord. The ceremonies of penance are survivals of the expulsion ceremonies of the savages. The priests of the mediaeval church emphasized the necessity of silence and fasting as a means of acquiring the mystic mind, free from earthly sin. Sir Gawther is humbled in spirit by being made dispicable in actual physical condition.

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1. 298. It is a greyhound that brings him his food each day. When he is in the emporer's palace, the dog is spoken of as a spaniel, (l. 335), but in the next stanza he is again spoken of as a greyhound, (l. 359), and referred to as such throughout the lay.

Among primitive peoples dogs play an important part as scapegoats, as sacrifices and sacred food. Hounds are especially protected from the spirits of wild beasts killed in the chase. (Frazer, The Magic Art, II, 123) In this lay the hound may be used as the symbol of the food procurer, for he brings food to the hero, but I doubt if the author had a primitive belief in his head when he put the greyhound in his story.

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11. 227 ff. The incidents from here on form a story which has a whole group of analogues in folklore. Gawther we see, is in disguise and living in the castle of the emporer. He loves the emporer's daughter and she devotes herself to his care. He performs a number of feats which bring about his appearance in his rightful character, and as a reward for saving the emporer's life, he is given the girl he loves for a wife and the kingdom for an inheritance.

Mr Cosquin, (op. cit., vol.1, p. 142), finds this plot in every corner of Europe. The folk have a great love for disguising their heroes or of concealing them in the shape of birds, beasts, fish, or rocks, sticks, mountains, or as water and fire. The incognito is invariably for the purpose of letting a truly fine character prove its worth as an individual before its worldly station is discovered.

Indian lore, (Maive Stokes, Indian Fairy Tales), is full of the disguising under forms of plant and animal life. European lore prefers the disguising of the external features only, as a rule.

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1. 396. His first steed was coal-block, his second blood-red, (l. 452), and the last, milk-white, (l. 579). In the preceding essay I have tried to show the literary significance of those three colors as they are used here, but I have not been able to trace them to a folk superstition.

Celtic fairy lore attributes happiness to light, sorrow to darkness; yellow and red are happy colors, gold, gay, and silver mysterious from its association with moonlight, no doubt.

Mr Frazer, (The Magic Art II, in the Golden Bough, p. 120), finds instances where primitive races considered a white horse the horse of sacrifice. In Launfal, Tryamour appears at Arthur's court on a white
horse. In Sir Gowther the white horse holds a prominent position by coming last, but I believe that the series, black, red and white is more significant as a literary element in this case, than as a color superstition.
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EMARE

Emare, because she refuses to marry her father, is set adrift in a boat which, after seven days and nights, runs ashore. The king of this land finds Emare, falls in love with her, and marries her. During the absence of her husband in France, Emare gives birth to a boy, Segrampour; but the king's mother by exchanging the letter to him for a false one portrays the child as a monster, and exchanges the king's solicitous reply in order to have mother and child set adrift again. She is driven back to Rome and adopted by a merchant. When the king comes home from war, and discovers the wrong done to Emare, he goes to Rome to do penance, and the two are reunited. Emare's father, overcome with remorse at his cruelty, also goes to Rome and is forgiven by Emare. 1

The romance of Emare differs from the other Breton lays of this group in being the literary version of a great saga. This saga is called the "Constance Saga" by Mr. Suchier, and is named after the heroine of one of the most important versions,—that in Nicholas Trivet's French Chronicle. 2

The relation of Emare to history is thoroughly treated by Mr. Gough, but from the angle of folklore Miss Rickert's splendidly organized study is of more value. 3 She has not only listed the literary versions of the saga, but tabulated the countries in which folklore variants have been found. Her annotations on the text bring to notice the scattered folklore elements in the lay, but in some cases she does not go into the folklore customs or beliefs which are the basis of some form which has survived in the lay. I have tried to trace these elements to their origins, in my notes.

As a literary modification of folklore, Emare does not rank high. In the first place, the author shows little skill as a literary artist. His incidents are like stepping stones in a stream, set just a little too far apart

1. Ritson, Ancient English Metrical Romances, II, 183
2. Constance Saga, Palaestra, 23, (1902)
3. The Romance of Emare
to accommodate our normal step, and from each of which our guide politely asks us to jump on to the next. With our minds full of anxiety as to where we shall step next, we cannot appreciate the change in view as we go on, nor see that it is the same scene that we saw a moment ago, at closer range.

As Miss Rickert points out, there is little adornment of the outlines of the saga. The only figures of speech known to the author are those stereotyped ones that every teller of stories had among his materials, such as, "white as lily-flower", "white as whale's bone". These and five others are repeated again and again. More than repeating a figure of speech because an occasion appears, or a character which seems to warrant such description, the author has a tendency to repeat whole incidents, singing off his lines as one would chant a formula. For example, Eamere is set adrift in a boat at two different points in the tale. The whole incident of the first time is repeated, word for word, on the second occasion.

The "Constance Saga" in this English version seems to be serving no purpose, more than that of story-telling. There are many instances of modification in names and in details of description due to transmission through ignorant hands, clumsy copyists, or careless minstrels who had a desire for story effect and no ambition whatsoever to be accurate as to its background or faithful to its subtleties as long as their audiences demonstrated a desire for simply a rousing good tale, with its familiar series of events that satisfied their emotions and came to the "lived happy ever after" conclusion. If it could be brought nearer to their English hearts by the substitution of an English name, or the interpolation of the familiar geographical seats of kings and heroes in the country-side, all the better.
There is hardly a name in the text which does not show a possible corruption of two or three other names, all of them in the channel of possible transmission, all of them an attempt to give the tale a familiar note or to link it with the great body of tales already popular.

The name of Emare's "mistress" is the most interesting case. In the few cases in which this servant has appeared at all, she has been nameless. "Alvo", equivalent to the Latin Alva, was accessible to the English minstrel through glosses, or perhaps from the Septuagint; but again, medieval literature is a literature of association, and since the name appears as a distinct contribution by the Englishman, we can safely believe that he had reason for his interpolation, beyond its mere Latin derivation.

Miss Rickert has suggested a channel from the Arabic upon a supposition that the tale, "Adamis of Greece", had a Spanish or Portuguese original. In that language, "Abla" meant a servant, (literally she-camel) and was familiar through the ancient Bedouin romance of "Autar". The word was known to Aelfric; more remotely it is Greek, and in that language is given a Chaldean equivalent. She also has found a most curious coincident in the name of a Fatemite princess of Egypt, - Abda, who died about the end of the tenth century, possessed of great treasure including "Sicilian robes". Now in the lay, this mistress is given only one definite characteristic and that is her ability to teach Emare to sew with gold and silk. Later in the tale, Emare herself is given great credit by the author for her skillful handiwork, and the materials with which she works are suggestive of the wonderful Oriental robe which figures in detail in the introduction of the lay. The author has demonstrated his familiarity with the famous

1. Gough, Constance Saga, 3
2. Rickert, The Romance of Emare, 1, 57
3. Ibid.
4. Ibid., 34, note.
robes and clothes of Persia. We know that Richard Couer de Lion won much treasure at Babylon and that he visited Sicily and was the strongest influence in the great vogue given to Oriental material and jewels in Anglo-Norman England. There are, therefore, several possible associations for "Alva" in the lay, and I have no doubt that the English minstrel contributed the name with not a little pride in what he supposed to be a display of learning then descending upon the country in a strong current, and which colors, in some degree, all of the lays of Breton.

The other chief interesting feature of the poem is the portion which shows one of the great influences on English and Continental life during the thirteenth century. This Saracen, Oriental influence, as displayed throughout Emare, indicates the extent to which the English minstrel's mind was colored with the rich hues of the Southeast. He appears as a wealthy merchant displaying the wares he has discovered to be in demand and with which he, fortunately, is well supplied.

The magic cloth which the King of Sicily presents to the emperor is portrayed to us in the dazzling way it affected the author,—wondrously set with jewels, embroidered in precious stones. In each of the four corners is embroidered the hero and heroine of some well known romance.

"Ydone and Amadas", appearing in one corner, is a story which seems to have originated in England during the twelfth century. "Trystram and Isowde", in another,—English in name, here—, is a tale at this time gaining tremendous popularity. "Florys and Blaurichflour", in the third, though not originating in England, is like the other two, popular there. The "Sowdan of Babylon", in the fourth, does not refer to the later fourteenth century English romance but vaguely to the Orient, to some cycle influenced by the Crusades.

1. Rickert, The Romance of Emare, 33; cf also 1, 1. 12
This interpolation does not in any way assist the story. It is the one place where any amount of description is even attempted, and it is not given any later emphasis to make the digression excuseable.

The prayer with which the lay opens is the longest introductory prayer in any English romance. It states the obligation of every minstrel to pray to God before he sings, and in its simplicity and sincerity indicates a certain amount of religious earnestness on the part of the author, which is disappointingly unaware of the opportunities afforded by the tale to glorify religious truth, as we see it glorified throughout Sir Gowther.

We are not impressed with the haste with which Emare’s husband rushes to Rome to do penance, because he has committed no sin that we know of. It is clearly a technical excuse to get him to Rome. The episode of the cut hands, common to many versions, is left out of this lay entirely. It does not seem probable that the author was ignorant of it, for it was as common as the other incidents, and it is the one portion of the story which would have given him the opportunity of introducing a miracle. The wronged daughter cuts off her hands and sends them to her father as a plea for her innocence, and they are later restored to her. There could be no better opportunity to glorify purity, innocence, and great faith.

On the whole, with the exception of one passage where Emare comforts her baby in the boat, the author does not rise above a bare narrative line. There is no definite, outstanding theme which determines the shaping of events. The tale runs on in a more or less haphazard fashion, and when we are through, we have a story, but that is all.

1. Rickert, The Romance of Emare, 33; cf also 1, l. 12
2. Ibid., 1, l.
3. Gough, Constance Saga, 15, note l.
1. 104 The glistening of the rich stone causes the king to believe it a "fayry" or a "vanyte". This is the old idea of the marvelous, the supernatural power behind a phenomena not understood. It is the thought of primitive man expressed in his totems, fetishes; the wonder of the Greeks in the form of gods; pantheism; fairies among the Celtic peoples; and in modern times, superstitious survival in "devil stones", "lucky pieces".

2. 118 Cf ll. 326, 733, 674, 816. Launfal was beloved by Guinevere seven years. (Ritson, Ancient English Metrical Romances, II, 23, l. 679)
Cf The Marchen of Hasan of Bassorah and Hartland, The Science of Fairy Tales, 257: "To reach her he would have to cross seven wadys and seven seas and seven mighty mountains."

3. 248-249 The incest theme here introduced is the fundamental idea of some versions of the story. In this case it is simply an opening incident. Marian Cox (Cinderella, xliii) says, "The unlawful marriage opening which characterizes the second group of the Cinderella variants has been utilized in the legendary histories of Christian saints, in a number of medieval romances, and in the Mysteries based on the same."
Cf also The King Who Wished to Marry His Daughter. (J.F. Campbell, Popular Tales of the West Highlanders, I)

The narratives of unlawful marriages are ancient traditions which preserve the memory of customs long obsolete and all but forgotten. They have parallels in genuine savage folk lore. Probably the horror of incest is a derivation from economic and other situations and laws that arose naturally in early society, - it is a habit hardened into an instinct. Cf Toy, Introduction to History of Religions, 181-2. Incest was believed to bring drought and blight upon the crops.

*Ritson, Ancient English Metrical Romances, II, 183
The incognito is a favorite device among primitive peoples for protecting a wronged person or for punishing injustice. The earlier form was that of shape shifting. (Cf Cosquin, Contes Populaires de Lorraine, I, 103-107) The incognito in Indian lore dominates the myth cycle of which The Monkey Prince, Phulmati Ram, of Miss Stokes' collection, (Indian Fairy Tales 41, ) and Pauch Phal Ram of Old Deccan Days are examples.

Miss Rickert sees in "Degare" a corruption of "Degare" who in the lay of that name is so christened because it denotes his forlorn state. (Sir Degare, 11, 252-256; cf also note 8, xxix of same).

The incognito theme is prominent, and with it the jealous mother-in-law, in the Swan-maiden cycle. (Cf Hartland, Science of Fairy Tales 255 ff.) This is seen by the suggestion of monstrous or abnormal such as she purports the baby to be in the false letter to the king.

The child is born with a double king's mark. We are not told what it is more than that, - but the mere mention of it proclaims him authentically and legitimately of the royalty, and the true son of Emare. Ordinarily this would be used later in the tale as a mark of recognition, but it is not, in this case. (Cf Stokes' Indian Fairy Tales, 242, for the Indian belief of a mark of royalty or noble birth as a means of recognition). The hero of Havelock had on his right shoulder a cross which shone like a carbuncle at night. (Cf Rickert, The Romance of Emare, 41; note 16/504)

There is a suggestion of Celtic lore here, - the noting of identification in case the fairies should play a changeling trick upon him. In report, at least, he does become a most terrible monster.

The changing of letters here is so different from the usual handling of the "substituted letters" type, that Miss Rickert (op. cit. xlv) does not think it borrowed from the Constance Saga. Ordinarily the letter contains orders for the death of the bearer, and is changed to command his safety, happiness, or his marriage to a princess whom he loves.

In Indian folk lore we find an analogue in the story of Brave Hiralalbasa, (Stokes', Indian Fairy Tales, 51) which develops the "interchanged letters" plot in an Oriental setting.
The boy is recognized, not by his king's mark but by his prepossessing appearance. He seems to possess a natural air of royalty. Cf Stokes, Indian Fairy Tales, 242, for analogues.

In this case the queen is simply exiled. This remission of punishment is peculiar to Emare (Cf Rickert, 44, note). In an Indian version (Stokes, "The Pomegranate King, op. cit.) the old queen is tricked to death, burned. This conclusion is the same as that in Brave Hiralalbasa of the above collection.
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* SIR DEGARE

A princess of England meets a knight in a wood. When he leaves her, he gives her his pointless sword, by which the child which is to be born to her may some day find him. Because she knows no other man than her father, the princess is afraid she will be accused of incest when the birth of her child is discovered. Therefore she has the baby taken away and left, with a note and gloves that will fit no one but herself, at the door of a hermit who rears him. When he is twenty years old, this boy goes forth into the world to seek his mother and father, armed only with a sapling. He fights with a dragon, wins horse and armor; then jousts with the king in a tournament, and wins his daughter. Before the marriage has been consummated, he discovers by the gloves that she is his mother. After a joyful reunion, the mother sends the boy to his father. He frees a princess from the power of a giant by killing the giant, but will not claim her until his search is successful. He finds his father who recognizes him by the pointless sword, and they return home together. The father and mother are married, and Degare marries the princess.

Among the Middle English lays there are few superior to Sir Degare in literary style. The author, by reading extensively among the French romances, may have acquired an ease and grace in the presenting of his ideas which escaped the market place minstrel whose ear was open to incident chiefly. The melody of his lines would suggest that influence, but the most significant quality of his treatment of the story is explained only in the author himself and his mental attitude toward his tale. The characters of the lays, as a rule, are moved like the puppets on a chess board, at the will of the player, and in many cases in a predetermined way toward a definite end.

Sir Degare, as a hero, thinks for himself and acts according to his decisions. His career as a whole is that of a personality lifted above the hero type of the average lay and romance.

* Utterson, Early Popular Poetry 117
The lay shows three interesting literary qualities: first, in the picture of youth as we see it in the hero; second, in the sympathy shown for the dreams, delights, and pleasures of the people, their hopes, joys, and sorrows; last, in the excellent literary style in which the whole poem is written.

As a youth twenty years old, Sir Degare receives the gloves which are to help him find his mother, and sets forth eagerly to find her and the wonderful unknown father who awaits him somewhere in the world. A virile athlete, a good scholar, he refuses all weapons but an oak sapling, and with this sapling kills a dragon, saves an earl, refuses the earl's daughter because the gloves will not fit her, accepts horse, armor, and attendant as his reward, and with them fares forth again on his quest.

There is a suggestion in the sequence of incidents here that is in direct contrast to the idea as it is expressed in Launfal. Launfal was not fit to retrieve his good name and fortune until equipped with money, horse, armor, and attendant. The author makes it very clear that without these his hero is helpless, with them, all powerful; and in presenting this idea he is but following the custom in the use of chilvalric detail. Sir Degare goes forth into the world armed only with a club. May this not be a suggestion of the condition in which all youth must face the world? He is not helpless, for he has courage, determination, and the strength of perfect physique. Is it not true, also, that the very strength of youth is oftentimes in its purity, its freshness, its clear-eyed fearlessness which comes from its very lack of knowledge concerning the danger it faces? He wins his weapons through experience, and he earned them. He earned more, for he could have had the earl's daughter. But here we see him act for himself, and, because the gloves will not fit her, he chooses to go on with his quest. Life is before him, the world is good, and the goal looms beyond.
Desiring adventure, he finds it. The next incident of the story is the
tournament in which the king of the land has challenged any man to joust, the
prize to be his daughter and the kingdom. Ordinarily the hero would have entered
the joust without hesitation, and would have won gloriously without hindrance.
But here again we have a different type of medieval hero. Sir Degare stands in
a study. He can joust or he can go on. There is his quest, here is an adventure.
He reasons it out this way: "I am young, I have everything to win and nothing
to lose; my chance is as good as any man’s, if not better; nothing venture,
nothing win." Having come to a decision, he goes into the tournament, wins,
and claims the king’s daughter. Just after the wedding ceremony, he remembers
the gloves and his quest. When he discovers that this beautiful princess is his
mother, his joy knows no bounds, and he is eager to be off and find his father,
that the family may be complete. Many a young man in the first flush of success,
forgets for the moment his ultimate goal; but if he be really noble, he will re-
member, as Sir Degare does, before it is too late.

Part of the story is complete; he has found his mother. There is yet
his father to discover, so with the pointless sword, the means of recognition,
he goes forth once more. His adventure in the palace of the princess, and the
killing of the giant is so enchantingly told that we forget the rest of the tale
to give ourselves wholly to a childlike enjoyment of silent halls, beautiful
maidens, a queer little old man, and the princess herself who harps as beauti-
fully as Orfeo. The episode could be removed bodily from the lay, and alone be
one of the most artistic versions of fairy and folk lore, but it is not out of
place here; and although we know that Degare has won his wife, we are glad to

1. Ritson, Ancient English Metrical Romances, 5
see him press forward on his quest, not resting until he has met the knight in the wood who recognizes the pointless sword and rides back with him to marry the beloved princess, while Sir Degare goes to claim his bride.

The second phase of literary treatment is naively shown in the great adventure in the life of the princess who never knew any man but her father. The meeting with the wonderful knight in the forest, his love for her, sealed with the promise and assurance that some day their noble son would find him and bring him to her, must have satisfied her hungry little heart beyond all dreams. How hard it is for her to have to part from her new born child, and how careful she is that he shall be provided for and furnished with the means of finding her!

She waited twenty years for him,—for the boy who was to seek her beloved knight, the boy in whom rested her life's happiness. Their reunion is portrayed with touching sympathy, equalled only by the eagerness with which she gives him the sword and sends him forth to find his father.

In that knight we see the author's understanding of the man of the world who has but one great love in his life, and remains faithful to that love no matter where he roams or how long he is away. Even as Degare admires the man who could wield that mighty sword, so his father, in recognizing him, thinks of his long loved princess who shall be his wife for the rest of his days.

These two factors are a great part of the author's literary style. His love of his characters, and his sympathy with his situations are only equalled by his ability to lend color to his lines, to describe in detail his scenes, to awake not only one sense, but five; for we not only see what he wants us to see, but we hear, and feel, and smell his country, his playground, his court. His characters live because he has created them alive, and his lay is the contribution of a poet because he has touched with idealism the factors of human nature.
He held a great feast on his queen's mourning day, did dirges and masses at the abbey, fed the poor, and clothed the naked.

This passage is a survival of the savage worship of the dead. Here its motive is love or affection for the dead one. Among the savages the greater part of the early usages connected with the dead had their origin in the desire to conciliate them, to avert their displeasure and gain their aid; and this came to constitute a cult of the dead that runs through all phases of civilization. (Westermarck, Origin and Development of the Moral Ideas, Index, s.v. Dead; Allen, Evolution of the Idea of God; Ancestor Worship in Hastings' Encyclopedia of Religion and Ethics; referred to in Toy, History of Religions, 151, note 3)

Departed souls were thought to have all the ordinary affections of the living, but to be endowed with extraordinary powers and a revengefulness. Hence the desirability of securing their good will by showing them respect and supplying their needs.

Christianity adopted many of the pagan rites with an idea of showing love and respect to the dead, and perhaps the feeding of the poor and clothing of the naked is a more rational use of the food and clothing once left for the use of the departed one. (Toy, History of Religions, 151-154)

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1. 94 See Note 3 on Launfal

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11. 104-107 We are told nothing about this knight except in these four lines. Yet these lines, telling that the sword was one with which he killed a giant, would indicate to the popular mind that he was of noble blood and a hero. The killing of a dragon or giant is the test of a hero, or his means of winning a beautiful princess, in folk literature. (Cf note 9,  ) When Degare receives the sword from his mother later in the story, he remarks, "Whosoever owned it was a man!" (l. 627)

*Utterson, English Popular Poetry, 117
1. 113 The sword was to be the signal of recognition. This is a variation of the Cinderella theme. See Note on 11. 174-182, below.

11. 147-150 The incest theme plays a much more important part in Emare (Cf Note 3 on Emare, ). The attitude toward incest here is the same one of horror.

11. 174-182 She put with him a pair of gloves which would fit no hands but her own, his mother's. This is a variant of the Cinderella theme of which Miss Cox has found 345 variants (Marian Cox, Cinderella, F.L.S., 1892). Emare also contains a modification of the same theme. The best known variant is the nursery story as it was written by Perrault, (Lang, Perrault's Popular Tales) in which Cinderella is found through her ability to wear the glass slipper. Both Miss Cox and Mr. Lang believe that Cinderella is a nature myth (Cf Note 4 on Emare ) but the author of the lay has only used a detail of the story with none of the other Cinderella incidents. The means of recognition by the sword in the case of Sir Degare, is like this, simply a device.

11. 228-232 The naming of children is a subject which would be an interesting study if traced from the days of primitive man to our own. There are many motives behind the choosing of a name. In the Buddhist Birth Tales, names were chosen for luck. (Jatakas, I, 207, 210, 237, 239.) Children were named for national or local heroes, and for ancestors as an honor to that person. The perpetuation of a family name is a common modern motive, and the tendency to name children according to their disposition, personal appearance, or striking characteristic, is the same as that among the Indians of our own country. (Longfellow, Hiawatha, a modern example; Curtin, Creation Myths of the North American Indians)

Here, the name of Sir Degare signifies the child's condition, as a thing almost lost. (Orphans named Charity) Miss Rickert accounts for the changing of Emare's name to Egare as signifying Emare's changed and lonely condition. (Romance of Emare,

1. 343 See 11. 247, 252, 263, for repeated use of the number, ten. See Note 7 on Launfal
11. 335-354 Mr. Clouston (Popular Tales and Fictions, I, 133-154) tells us that giants came from the North, and that tales of adventure with trolls, gholus, and similar monsters are found in Eastern fiction. From giants and gholus to dragons and basilisks the transition is easy (P. 155ff.). They are all simply personifications of natural phenomena, and legends of giant or dragon fights have been common in both Egyptian and Asiatic countries from very ancient times. Indian fiction teams with such incidents. Cosquin gives several examples in French tales, with a collection of analogues (Contes Populaires de Lorraine, I, 60-81) In Beowulf, many scholars, among them Brooke, say that Grendel and his mother represent the winter powers, the dragon, darkness; and the overcoming of the monsters is the natural phenomena of spring and daylight. (Brooke, History of English Literature - Beginning to Norman Conquest, 59)

11. 444-457 Sir Degare goes to church to hear a mass before he enters the tournament. Before he leaves his mother to seek his father (11.635-6) he also hears a mass. This custom which survives in our own present Protestant churches in the form of a prayer for the success of an undertaking, is the survival of the savage custom of offering sacrifices to the spirits and later the gods, that they might see fit to give assistance or success to an undertaking.

The Greeks offered sacrifices of propitiation for so many activities in their national and domestic life that they were dependent upon their gods for their entire state of happiness, and the pleasant course of their everyday life. Their energy, directed in a straight course toward the accomplishing of what they desired, could not be effective. It must be directed toward another power which could bring about the success of the undertaking or frustrate it entirely.

The Christian mind in the Middle Ages was imbued with this same sense of the need of approval on the part of a higher power, but instead of seeking the action of that higher power in reference to the thing sought, man asks that his own strength and moral courage be given the power to accomplish the task. In Sir Degare's case, we see the savage custom as part of the form and ceremony of the Church. Sir Degare himself in this case is probably doing his religious duty taught him in his youth under the monk's care; doing it as we say grace before our meals.

11. 662-905 This episode is one that would delight the hearts of all children, for it progresses in the manner of the many loved tales of the handsome knight who finds an enchanted castle in which a beautiful
princess is under the spell of a monster, which he fights and kills, receiving the princess as his reward. It belongs with the analogues referred to in Note 9 above.

-12-  
1. 752 She harped notes sweet and fine.  
See Note on Sir Orfeo,
Sir Orfeo and his queen Heurodis live happily together. One May morning while playing in the woods, Heurodis falls asleep under a tree. She is visited by fairies and carried by them to fairyland in spite of Orfeo's efforts to keep her. Orfeo, mourning for her, leaves his kingdom to wander in the forest, his beloved harp his only companion. He plays that so beautifully that the birds and beasts are charmed. One day he sees Heurodis out with the fairies at their hunt. He follows her to fairyland and harps so wondrously before the king that he wins his wife as a reward and together they return to their kingdom and resume their happy life.

Sir Orfeo is a mediaeval metamorphosis of the classical episode of Ovid's Orpheus and Eurydice. Mr Kittredge has already made a complete study of this lay, pointing out carefully the places where Celtic ideas and traditions replace the classic story. The biggest difference is the change of scene from Hades to Fairyland, Pluto to the King of the Fairies.

Since Mr Kittredge has covered the ground of the modification of the Ovidian story, I shall only speak of the attitude of the English author toward the sorrowful Orfeo and his loving queen.

To begin with, these two people have lived together happily for many years. Middle English romances and lays are not usually concerned with married people. Romance and adventure are usually for the young, and unattached, hence the author of Orfeo is showing us something different by having as his theme the love of a man for his wife.

The quality of their love is shown in Orfeo's concern for Heurodis when she struggles against the edict of the fairies that she must go to fairyland. Her mental struggle is accompanied by a physical one, but Orfeo does not know or understand the cause of it. She can only tell him that the fairies have com-

2. Ibid. p. 4.
manded her to go. Orfeo is baffled at every attempt to solve the curious abduction of his wife. There seems to be no reason in it.

When his last resort, the attempt to keep her by force, fails, there is nothing in his old life worth living for, so, with his harp as his only comfort, he wanders in the woods, obsesses by his sorrow. Yet he never loses the hope of some day finding Heurodis again. In Launfal, Cowther and Degare we see faith in an ideal, faith in God and faith in man, respectively, overcoming all obstacles. Sir Orfeo has faith in the power of his love to bring Heurodis back to him. It is this great love that charms even the wild beasts of the forest, for intense sorrow is caused by intense love and that sorrow finds its expression in his music. How charmingly the author tells of the music!

His great faith is rewarded; Orfeo sees his loved one with the fairies and follows her to fairyland. Again the music of his great love charms the souls of his audience and for his reward he claims his wife, the woman to whom all his music is dedicated. Our last picture of them is one of peace and happiness,—and love.

The English singer of the lay, or the poet as we may well call him, has suggested something here which is more mystic, more mysterious, more exquisite than the love of chivalry and romance. That something is a quality of his people, Englishmen. Remember, these two have lived together for a number of years. Still, their love for each other is the greatest thing in their lives. Sorrow, caused by their separation, would have been hard to bear if there had been reason in it, but Orfeo, like many men, saw an unreasoning supernatural power take his most precious possession from him, and his inability to understand greatly enhanced his sorrow. His music won her back. Sorrow gave haunting
loveliness to his music and behind that sorrow was the intensity of his love. Is it not true, if his faith and will-power be great enough, that any man can win back from that other land the presence of the lover one, to dwell with him always. This was the way of the mystics, their secret of the nearness of God himself.

Today, "love," "faith," and "presence" are abstracts, qualities. In the Middle Ages they were felt and recognized, but always in one concrete, definite case. To us Sir Orfeo may represent any man who is filled with great human love, his experience world wide. To the people of that earlier day, Sir Orfeo was only Sir Orfeo, the experience his own.

This to me is the great value of the lay. As Mr. Kittredge, points out, its artistry is exquisite, its form gem-like, yet the lay would lose its intrinsic loveliness were it not inspired by the experiences of the heart and soul of man.
Note on Sir Orfeo

For folklore observations I have referred to Mr. Kittridge's article in Modern Philology, American Journal of Philology (7:146). My contribution in this analogue of the whole tale. It is no. XXI, The Bel-Princess, in Maive Stocke's "Indian Fairy Tales."

The Indian prince sought his princess who was concealed in a fruit in the land of demons and fairies. The condition on which he is assured a safe return to his own world, is that he shall not look back into the country once on his way out. This is more like the Ovidian story than the English version but by this episode it is identified with the group. There are other details added to the Orfeo analogue, but that series of incidents which corresponds to the events in Sir Orfeo is an unusually clean cut portrayal of human love and the journey into an unknown land, set in a picturesque, oriental background.
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Launfal, Knight of Arthur, noted for largesse, falls out of favor with Queen Guinevere and leaves the court. Having fallen into a distressful state of poverty, he rides into the woods where he is summoned to the Queen of the Fairies who is enamoured of him, and who fits him out with gold, horse, and attendant that he may retrieve his good name. The only stipulation is that he shall not name her as his patron. Returning to Arthur's court, he repels Guinevere's amorous proposals and praises his fairy sweetheart. He is condemned by Arthur to die for his supposed advances to the Queen. The Fairy Queen who had forbidden him to mention her name is displeased, but finally comes to his rescue, saving him from death.

The story of Sir Launfal is one of the two Breton lays that skilfully makes use of Celtic fairy lore. The author of Sir Orfeo substitutes fairy-land for the classical Hades and shows considerable artistry in his adaptation. The author of Launfal also uses fairy lore as the framework on which to weave his lay.

Perhaps the most typical modification of folk lore in the lay is in localizing the "Potiphar's Wife" incident. The story is common to all lands, but since this tale is one of England and centers about Arthur's court, Guinevere is the amorous queen, Arthur, her husband, and Launfal, the chaste knight.

The localization of the story does not necessarily imply a less effective presentation of the original material. In Launfal the modification shows that the author has a grasp upon his various elements, and uses this particular folk theme simply as the introduction of an incident in his main plot.

In the well known tale of a mortal man and his fairy sweetheart, the mortal, for some reason, breaks his promise to the fairy. If that man is a hero

* Ritson, Ancient English Metrical Romances, II, 1-33
such as Launfal, noble in every respect, he is not going to break this promise of such vital concern to his own welfare, without the most extreme provocation, one under which, perhaps, his only defense would be in the breaking of the promise. To break it under any other circumstances would be the act of a weakling.

The author's choice of incident was limited in the Middle Ages. He showed his skill not in the creation of new material, but in his ability to handle the old in an original manner.

The most popular story at this day in England which dealt with the courage and chastity of a young man was that in which the young man refused a lady, usually of noble blood, who was enamoured of his beauty. Joseph had suffered everything at the hands of Potiphar for his refusal to sin against God at the request of Potiphar's wife. In the many countries where this tale was told, great emphasis was laid upon the righteous indignation of the hero.

Hence, in choosing this incident the author of Launfal chose well. Guinévere's advances to the hero were reason enough for the breaking of his promise to his fairy sweetheart, especially as the very breaking of the promise was in defense of her good name. More than merely localizing a popular tale, the author has thus modified it for a truly literary purpose, and has achieved that purpose with success.

To return to this Middle Age habit of localizing a tale or legend, the author of Launfal has done more than give the characters of an ancient tale names out of Arthurian romance. He makes his whole lay a story of Arthur's court by making his hero a knight of the Round Table. There is that general background of time and place behind the whole story. He introduces an incident of an English mayor and his daughter, and best of all, according to the good old Anglo-Norman custom, Launfal's regained wealth is celebrated by a tournament, announced by
the lords of the town, hailed by trumpeters leading the procession,—in fact, in
the jousting it was said to be second only to those of the fabled round table.
The author evidently thinks it worth his while to go into detail, so he depicts
Launfal's hand to hand combat with the Welsh knights, the final rout, and the
feast that followed.

The Mayor is all of his own coloring and, French tale or no French tale,
the tournament smacks of English soil.

The Saracen pavilion does not belong to Celtic fairy lore,—nor the
carbuncles and oriental gems which so richly decorate it that we are dazzled
with its splendor. Since the last Saracen attempt on Europe in 1212, and its
failure, the splendor of the Orient had been pouring into France and England in
the silks, tapestries, and jewels that were the fashion among the ladies of the
nobility. It is quite natural, then, that the author of the lay should enrich
his fairy's abode with this new, popular, and dazzling coloring.

These have been his rough materials,—Celtic fairy lore; a tale from
the folk known in every age in every country; these two set upon a background
of chivalry and romance, and tinted with the brighter hues of the far East.
What has been the result of all his modification of the love or tradition as
it was in its earlier state? Has he just set it down as it came to his ears
and let it fall into a story by running one character through it like a feeble
thread? Has it put it together to tell an entertaining story and nothing more?
Or is there, in the author's mind, a deeper motive in writing his lay?

I have already shown that the "Potiphar's wife" incident has been
utilized for a purpose, woven into the structure of the plot so smoothly that
its boundaries are effaced and it plays a subservient part. The story is a unit,
and these other materials are used as background or detail, however they best
serve the thread of the story. Thus the story moves on, and we are not conscious of being thrust through a series of events which bear no relationship to each other, but find our interest rising above the technicality of the work to a psychological study of the hero. To read the lay of Launfal carefully is to see more than a good story; and although it is bare of figures, still there is a unity of purpose in the telling of it that proves it to have come from a mind that has a more serious motive than the telling of an amusing story.

Before touching upon this motive, I want to show how consistently the author has carried a single idea through his story,—an idea which goes back to the most primitive state of mankind and which is preserved in this lay with a touch of the primitive point of view,—that is, the horror and scorn of poverty.

Like every hero of every tale or romance, Launfal possesses some one attribute, at least, which entitles him to play the part. In the medieval days the hero was the primary factor, the plot the secondary. A hero did not have to have a definite plot to exist, but a story had to have its noble knight or king before it was listened to.

Sir Orfeo was the great harpist, Emare' endured misfortune with great fortitude and patience, Beowulf possessed great strength, the Saints great religious faith, and Launfal great faith too, but we are introduced to him as the knight of great largesse above all the knights of Arthur's court. Open-handedness and the ability to share material possessions gracefully and without stint, or as the author of the lay expresses it, "both by day and by night", won for Launfal the popular devotion. Besides this he was a favorite of the king, and even as in pagan days, to be the "loved of the gods" was to be immune from all danger and high in popular favor; so Launfal, for his place in the king's court, was held in high esteem.
Hence, it is interesting to note that when Launfal and the small retinue which Arthur had sent with him when he left the Court, appeared before the Mayor's House in Karlyoun, the mayor should recognize one high in Arthur's favor and inquire after the health of the king. Launfal, with undiplomatic lack of hesitation, tells the mayor that he has parted from the king. At this bit of news the mayor bethought himself for a moment and then suddenly remembered that he had promised his accommodations to seven knights from Little Britain.

Launfal turned and laughed. That is all the author has to say about his hero's reaction to the mayor's sudden lack of graciousness. But what could have better expressed Launfal's state of mind than that laugh. It was the laugh of disillusionment, the instantaneous realization that esteem and popularity fly with one's wealth and social position, and that public opinion is superficial and shallow.

The pride which made him turn away without a word, which later made him silently accept the accommodations by the orchard side for lack of any other place to go, was no doubt the cause of his so savagely "besetting" his little wealth that soon that too was gone.

Disillusionment must have been complete when, before a year was out and he was already in great debt, Sir Hugh and Sir John, his retainers, begged leave to go back to Arthur's court, saying, "Our own clothes are all torn and all your money is spent. Launfal's only answer to them was to beg them, for God's sake to tell no man of his poverty." Here we have the shame of poverty.

His words are few, but the author only gives us one picture more miserable than this, and that is in a later poem. Upon a feast day in Karlyoun, Launfal, on account of his poverty, was not bidden to the banquet. Men did not think well

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2. Ibid, 143
of him. When the mayor's daughter asked him to dine with her, he answered, "To dine I have no heart."

For three days he had been without food and drink at noon, nor could he seek any for lack of hose, shoes, and clothing; hence he could not mingle with the people. In despair he asked her to lend him a saddle and bridle that he might ride and comfort himself. But he has not experienced the depths yet. Without attendants "he rood with lytyll pride." His horse slipped, fell into the ditch, and men far and wide laughed at the once proud Launfal.

Later in the romance, we find that a very necessary part of Launfal's equipment, given him by his fairy keman is a marvelous "alner", inexhaustible source of gold. The emphasis is laid upon its inexhaustibleness, for through that he will never be subjected to the curse of poverty. Launfal returns from his visit to the fairy in his former condition of seediness. This gives the author a dramatic opportunity of having the noble knights ride up to the Mayor's House laden with the fairy's gorgeous gifts.

A small lad in the market place demands to know whom the gifts are for. When he hears that they are for the vagabond Launfal, he scornfully refuses to believe it. There is no compliment in the question he asks: "Is he aught but a wretch? What does anyone care for him?"

The mayor's bowing and scraping is good to see; we can well enjoy it in the expectation of Launfal's refusal to accept the homage done, not to him, but to his ability once more to be the knight of great largess.

This attitude of scorn for poverty is carried consistently through the lay, dramatically and emotionally portrayed. Today our attitude toward poverty is a rationalistic one; to the folk it was not. They did not say to

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1. Ritson, op. cit. 195
2. Ibid, 215
their neighbor, "You don't have to be poor"; they prepared themselves with a magical means of expelling a demon, and prayed in their primitive way that an outside power would not lay the curse upon them. In Geoffrey of Monmouth's History of the Kings of Britain, we find a state of mind which is an interesting transition between the irrational and rational points of view.

"But he that hath within him a bountiful nature along with prowess, albeit that he be lacking for a time, nathelse in no wise shall poverty be his bane forever."

Launfal bemoaned his poverty, but he felt no personal responsibility in regaining his wealth, and indeed, quite without industry on his part, poverty ceased to be his bane forever.

But this, though interesting as a naïve embodiment of folk belief, is only a detail showing the author's mastery of his material. In yet another way, the hero is consistently portrayed.

Launfal is a chivalric character, a knight of Arthur's court, and the romance is permeated with the spirit of chivalry. The author, however, seems to uphold the ascetic ideal of the medieval church, and his hero lives up to the chivalric rules of the formulated Court of Love. Launfal's courtesy is the ideal courtesy, his sense of honor that which would not allow him to tell Arthur the real cause of his leaving the court, nor later to tell Arthur the truth of Guinevere's advances, even though his silence menat death. To do otherwise is never an alternative,—there is but one honorable way. More than this, the author shows himself a follower of Marie de France in his portrayal of character. In wishing to give an idea of the exterior of a man, he says simply that he is beautiful, without adding to this vague definition any trait which

1. Everyman Edition 84
2. Neilson, The Court of Love Harvard Studies and Notes 6:169
might aid the reader to reproduce in his mind a vivid and concrete physiognomy, and likewise, when it is a question of a moral quality, he is content in giving a general notion,—in Launfal, largess—without depicting the fine distinctions of his nature. Having attributed to him an inseparable quality of chivalry,—namely, courtesy—he leaves him to develop in action. In that respect he proceeds to satisfy a literary demand for unity in characterization.

To return now to the motive of the lay, its significance,—where shall we look for it? In the central theme, which deals with Launfal and his relation to his fairy leman. The facts of this relationship are significant. We note first of all that Launfal does not meet his fairy, is not taken to her kingdom, until he has reached the most desperate circumstances, when, alone in the world, penniless, scorned by everybody, homeless, he sits down under a tree in the fair forest. "Nothing almost sees miracles but misery", Lear says. A fairy summoned him and he went to her. Awed by her marvelous beauty, he declares his love and tells her that whatso betide, he is "to her honor". Her words to him are significant: "Be naught ashamed of me." He must, of course, forsake all other women for her, and if at any time he desires to see her, he must go to a secret place where she will shortly come to him, unseen to any other man. Then comes the pivot of the plot,—her warning to him never to boast of her. We know that she comes to him every night, we know that she is there, but no one sees her. The episode designated above as the "Potiphar's wife" analogue is the setting for his broken pledge. Unconsciously, in the vehemence of his refusal of Guinevere's love, he avows his secret love's existence in the very act of exalting her to such a height of purity that the Queen could hardly qualify to serve as her handmaid. When he realizes what he has done, he is as a man who

I. Schoitt, Emil Lea Amoure et les Amoureux dans les Lais de Marie de France, 54-35
has lost the one thing that makes living worthwhile; lost it, it is true, but who cannot lose faith in its ultimate return. We feel that faith in him, and it is wholly consistent that when, after months of seeking for her, he should be saved by her in the very moment of his death for lack of her.

When she appears, the court does not need to be told who she is; for, more beautiful than her maid, riding a white horse, carrying a white falcon, and attended by two white greyhounds,—all the fairy symbols of purity,—she proclaims her own identity. The very breath of this creature makes the evil queen hopelessly blind.

Having saved him, she takes her Launfal to the land of eternal happiness.

It seems to me that the symbolism is clear and complete. Is Launfal the only man who, at the moment of failure, despair, loneliness, and lack of faith in himself, has seen a fairy host, and by those first visions been led to that which was so beautiful, so exquisite that it was worthwhile to live every day in all honor to it? Has no other man pledged troth to a moral ideal, the first demand of which is that he be never ashamed of it? The author does not violate our sense of the fitness of things. When he has Launfal return to his lodgings in the same condition in which he went forth. His material wealth comes to him later, but the spirit of the man is changed. There is a buoyancy in him which was not a part of the tramp horseman who rode out earlier in the day. The arrival of the gifts is but a natural consequence of the earlier events.

There is a touch of the mystical in the fairy's unseen attendance upon the knight, those secret hours alone with him, and his knowledge of her
presence. What man is there who would boast of the thing that was dearest to his heart,—boast of it publicly, regardless of ears untuned to the finer harmonies of his soul—be it the woman he loves, the ambition of his heart, or the ideal of his spirit? That hidden thing, once vaunted, loses its power and beauty under the profane scorn of the world, becomes clod in touching earth, and is no more an ethereal presence. Inspiration cannot be hunted down, as Launfal discovered in his feverish, untiring search; but if man's faith hold true and unshaken, she will appear even at the hour of death, blinding evil with her breath alone, and carry her lover to a land where no harm may befall him, where he may dwell with her always.

Fairy mythology is full of color here: we see the bright colors of joy and happiness, the greens and browns of nature, the greys of unhappiness, the silver white of the moon, and the snow white of purity. But we must remember that this coloring is not the hint of abstract ideas to the medieval mind. It is nearer the primitive state than we are, it pictures its thoughts concretely; but it has the same ideas to express, the same yearning and aspiring that puts music into our hearts.

Primitive man put his fear in the shape of demons, his hope in the shape of friendly spirits. The Greek and Roman created a race of gods to express the longings in his breast. The author of Launfal is but expressing concretely by the tradition of Celtic fairy lore, a moral idea of his time. This is the most important fact revealed by the study of Launfal.
SCATTERED OBSERVATIONS ON FOLK LORE

Notes on the Text *

-1-

1. 50

Arthur and Guinevere were married on Wytsonday. Note the later examples of stating concretely the time of an event: 1. 133- Sir Hugh and Sir John took leave of Launfal on Pentecost; 1. 181- the feast in Karlyoun was held on a day of the Trinity.

Savage experience practically divided the whole year into lucky and unlucky days. Days set aside as feast days in propitiation to some god were oftentimes days when blessings could be expected, hence lucky. The Greek and Roman calendars contain a great number of feast days, each assigned to some god. The Hebrews in the eighth or ninth century B.C. connected their great festivals with remote national events. Christianity took over the old religions, adapting them to new conditions. All such celebrations tend to become seasons of merrymaking, and the religious element in them receives less and less attention. Such occasions lose their distinctive religious significance in proportion as the events they commemorate recede into the past and become less and less distinct. (Cf Toy, History of Religions, 534)

Thus Wytsonday was a day on which the old Jews wore their gayest clothes and gave alms,- and surely there is no religious significance attached to the day on which Arthur and Guinevere were married, in this lay. It is hardly a survival of folk lore, it is a relic.

-2-

1. 143-144

The one thing that Launfal does not want his former circle of friends to know is that he is in extreme poverty.

Poverty had been a curse long before the Middle Ages, but it is of interest here to note that among primitive peoples, there was a horror of poverty not rationalistic, expressed in proverb and ceremony.

Mr. Farrer (Primitive Manners and Customs, 87) says that the strong likeness between savage proverbs and those prevalent in Europe makes him believe that many sayings had their birth in the days of most remote and savage antiquity. Among these sayings he quotes sentiments about poverty, such as: "Povert has no kin", "Poor folk's wisdom goes for little", "Poverty destroys a man's reputation". Such sentiments as these are clearly written in every language of Europe.

* Ritson, Ancient English Metrical Romances, II, 1
Mr. Sumner (Folkways, 104) cites the Greeks of the fourth century B.C. as having for an ideal in life what they designated as "albos". It meant opulence, with generous liberality of sentiment and public spirit, with emphasis on the liberality. It is to be noted here that, like Launfal, the ideal is not on the wealth for its own sake. Its absence would mean inability to give,- despised as the opposite of the ideal.

A reason for fear of poverty may be traced to the days when amulets, trophies, and ornaments were property, and were thought to be the abodes of powerful spirits. Because of their power they were hoarded, and their possession was a mark of distinction. Hence, to be without property was to be without patronage or possession of the powerful spirits, a condition to strike fear to the savage breast. (Ibid., 141-2)

In the history of the struggle for existence among primitive peoples, other ideas than those of economic value have come into play in money, to a large extent. (Ibid., 143)

An Oriental custom of regular occurrence during the year among the folk, was a ceremonial expulsion of demons from the house, and among these demons was the curse of poverty. (Fraser, The Scapegoat, 143 Golden Bough Series)

11. 225-227 Launfal is in the wood and under a tree when the fairies appear to him. The Celtic fairy lore which deals with the charm of certain trees is told by Mr. Kittredge in his article on Sir Orfeo. (American Journal of Philology, VII, 176ff.)

Keightley (Fairy Mythology, II, 200) says that the authors of Sir Launfal and Sir Orfeo display the fairy machinery in their lays, in the most artistic form in which it appears in medieval romance. (cf. Note on Sir Orfeo)

1. 261 The figure, "as whyte as flour", probably corresponds to the figure, "as white as lily-flower", that appears several times in Emare, and less often in other lays. To be white as a lily must designate clearness of complexion here, perhaps blondness. The Celtic fairies were beautiful creatures, and throughout symbolic literature, beautiful women represent the finest qualities of mankind, the noblest ideals of man's mind. This is true of flowers in the savage world, as well as of women. This simile is one of the few that appears in the lays most barren of figurative language.
The Saracen influence is found in Emare and in Sir Gawther. It is odd here to see it mixed with Celtic fairy lore. In a note on Emare I have spoken of the significance of the jewels and precious stones.

From the point of view of primitive imagination there is no one touch in the lay more interesting or more appealing than the introduction of the wonderful embroidered "alner" which the fairy gives Launfal as part of his equipment for the retrieving of his fortunes. If we may call the primitive peoples the childhood of the races in their love for the marvelous and supernatural, we are sure to find this "alner" in some form, in their literature. In fact, the magic purse has long been a nursery favorite in many countries. Mr. Schofield calls our attention to a few analogues of it in Gesta Romanorum. (Early English Texts Society Series, I, 180, Godfridus, The Wise Emperor, The Magic Ring, Brooch, and Cloth) The story of Fortunatus (Ashton, Chap Book of the Eighteenth Century, 124) is well known to all English children.

"Tide me good or ill" has its equivalent in every language and in every age; but when moderns use it, they are not conscious of employing a remnant of primitive religious chant. Man, in early stages of his development, prospered or failed as he was attended by friendly or unfriendly spirits. Unfriendly spirits became demons, friendly spirits, gods; and he did everything in his power to propitiate or mitigate their influence. "Betide me good or ill" has retained little literal significance, but the spirit in which the expression is flung out, the leaving of one's fate in the hands of external powers, is a reflection of early superstition.

Mr. Clouston (Popular Tales and Fictions, I, 461) furnishes a valuable source of analogues. The magic treasures of India, but in Mr. Cosquin's Contes Populaires de Lorraine (Volume I) we not only have the magical objects in the stories, Tapalapantan (p. 50) and Le Petit Bossu (note, p. 214), but the magic purse, in La Source, Le Sifflet et le Chapeau (p. 121).

Magic lore is the source of the significance of numbers. Secret societies, children's games and literature have shown in the present day survivals of the primitive superstition. In Launfal designated numbers probably but indicate the Middle Age love of the concrete, the specific; but the nature of the numbers and their repetition also indicate a fondness of the number for its own sake. When the fairy comes to Launfal's final rescue, her maidens precede her in groups of ten. ll. 496-497, 543-544, 632, 519-820 all show a definitely stated time interval, the "fourtenyght".
Mr. Schofield (Lays of Graelent and Launval) refers to this episode as an analogue of the "Potiphar's wife" story, in which the queen receives a rebuff from a youth to whom she offers her love, and in revenge, accuses him before her husband of assaulting her chastity.

The "Potiphar's wife" episode, however, has an interesting history into which Mr. Schofield does not go. The oldest recorded instance of this type of tale I have found given by Mr. Clouston, It is in Egyptian literature, preserved among the papyri in the British Museum, and is a romance or a fairy tale of two brothers, Anapu' and Satu', composed in the fourteenth century B.C., when Pharaoh Ramses Miamun ruled at Thebes. The first part of this tale deals with the incident of an amorous dame, who, having found herself repulsed by the object of her passion, avenges herself by accusing him of having attempted to violate her chastity. On a similar incident is based the frame, or leading story, of the "Seven Wise Masters" in the Book of Sindibad.

Such is the earliest example of the aphorism, "The woman whose love is scorned is worse than poison." The oldest French form of the romance, Dolopathos, is based upon an anecdote said to be historically true. Not only has the story deeply penetrated Indian literature, but the Book of Sindibad went from India to Persia where it was translated into Polilair; from Polilair, Meisa rendered it into Arabic about the middle of the eighth century; thence it was transcribed into Syriac, into old Spanish, and into Hebrew, and from Syriac into Greek.

In the Katha Sarit Sagara it is found again in the story of Gunasarmant, the virtuous minister to the king, who denounces the proposal of the queen as treason, and in answer to her appeal to the useless possession of his beauty and skill in accomplishments, he answers sarcastically, "You are right! What is the use of that beauty and skill which is not tarnished by seducing the wife of another, and which does not in this world and the next cause one to fall into the ocean of Hell?" And when she threatens him with death, "It is better to live for one moment bound by the bonds of righteousness than to live unrighteously for hundreds of crores of kalpas." (of Clouston, Popular Tales and Fictions, II, 501, note 2, for analogues.)

The young Hebrew slave, Joseph, gives a more pious reason to Potiphar's wife, "How can I do this great wickedness and sin against God?" (Genesis XXXIV, 9)

Among classical tales it forms the old story of Hyppolyte, the wife of Acastus, and Pelecus (Galey, Classic Myths, 259-260); that of Antea and Bellesophon (ibid., 214-215); and that of Phaedra and Hyppolytus, (ibid.).

Mr. Clouston cites the story of Fausta and Crispus as the same thing in European tradition, and states that all Asiatic story books of note contain analogues of it. (Popular Tales and Fictions, II, 500).
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