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SIR GAWAIN AND THE GREEN KNIGHT:
A BIBLIOGRAPHY OF CRITICISM, 1978-88

by

Meg Elizabeth Stainsby

B.A., Simon Fraser University, 1986

THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTERS OF ARTS
in the Department
of
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ABSTRACT

This bibliography documents scholarly studies of the anonymous fourteenth-century Middle English alliterative poem *Sir Gawain and the Green Knight*, published from 1978 to 1988 (inclusive). Its 349 entries reflect the poem's complexity and appeal. Nearly eighty-five per cent of these studies are in English and are fully annotated; of the non-English language entries, several are not annotated, but in each case a translation of the title appears. The scope of the bibliography is broad: materials documented range from editions, translations and reference works, to critical essays and monographs, to dramascripts, a ballet and an opera; doctoral dissertations are excluded, but selected reviews of monograph-length studies (including editions) do appear.

The bibliography is organized into sections as follows: "Editions", "Translations", "Adaptations and Performances", "Reference Works", "General Introductions and Romance Surveys", "Authorship and Manuscript Studies", "Alliteration and Language Studies", "Sources and Analogues" and "General Criticism". Accessibility to the materials is heightened by these divisions and by four indices: author, subject, word study and line study. Detailed annotations are intended to be non-evaluative and thus adopt the voice of each scholar and critic in turn.

A brief preface describing the editorial principles of the bibliography is followed by an introduction to the materials found in each section and to the theoretical approaches brought to bear on *Gawain* studies in recent years, including feminist, mythological, psychoanalytic and semiological models. The survey observes that many *Gawain* critics find the poem open-ended in its meanings, and they reflect postmodern sensibility in their view of the poem as metatextual and self-reflexive: that is, the romance hero's experience is seen to be *about* meaning, just as the poem is *about* the limitations of the romance mode and of human perception.

ACKNOWLEDGEMENTS

Many people have helped in the compilation of citations, and many bibliographical works, particularly annuals, have led me to this final list. I am pleased to take this opportunity to acknowledge these contributions; journals and annuals in which works cited appear follow the introductory section and list of abbreviations below.

I have consulted the following annual bibliographies: *Abstracts for English Studies*, 1978–88; *The Annual Bibliography of English Language and Literature*, 1978–87 (thanks to the editor, Elizabeth Erskine, for sending me galley proofs of the last two years as they became available); *The Bibliographical Bulletin of the International Arthurian Society*, 1978–89, excepting 1983 (as yet unpublished); *The International Medieval Bibliography*, 1978–89 (thanks to the editor, Simon Forde, for forwarding galley proofs of part 2 for 1988); *The Modern Language Association Bibliography*, 1978–88; and *The Year's Work in English Studies*, 1978–87. The *Bibliography of Publications on Medieval English Language and Literature in Japan*, published by the Centre for Mediaeval English Studies (Tokyo, 1983) has been followed up in their *Mediaeval English Studies Newsletter* by three special bibliographical numbers, 1986, 1988 and 1990; all of these issues have proven invaluable for locating criticism by Japanese medievalists. The designation [MESN] following an entry indicates that the annotation has been taken from these newsletters; for permission to reprint these entries, I thank Higuchi Ogawa and the editor, Tadao Kubouchi. Similarly, [BBSIA] following an annotation marks the entries I have reprinted (or translated) from the *Bulletin*. I have also consulted Kevin J. Harty's article on Arthurian filmography, "Cinema Arthuriana: A Bibliography of Selected Secondary Materials" (*AI3* (1989): 119–37). For book reviews, I have consulted both the *Book Review Index* and *An Index to Book Reviews in the Humanities*.

For their generous help in verifying, correcting and adding to entries, I would like also to thank the following scholars: Piero Boitani, André Crépin, Maureen Fries, Mary Hamel, Tadahiro Ikegami, Erik Kooper, Richard Newhauser, Higuchi Ogawa, Burton Raffel and most especially Matsuji Tajima, for acting as liaison in Japan, and Roy Miki, for putting me in touch with him. For cheerfully listening to my bibliographer's complaints and sharing her own experiences, Michele Valiquette deserves many thanks. I am also grateful for the advice of Malcolm Andrew, who generously agreed to look over the manuscript

and who contributed many valuable insights. For their help with translations, I would like also to thank Fred Candelaria, Sheila Delany, Margot Dykstra, my friend Karin Olsen and Masako Sharpe. The gargantuan task of locating the works cited herein could not even have been contemplated had it not been for the cheerful, personable and diligent help given me by the Interlibrary Loans staff at SFU, including Sylvia Bell, Marjorie Nelles, Christine McConnell, Vivian Blackwell, Janny Swint and Margot Dykstra. Several of these entries might have gone undetected had it not been for the on-line searches conducted by librarian and fellow *Gawain*-fan, Jack Corse. The format of the bibliography — annotations and indices — owes everything to the wizardry of SFU's computing consultant, Wolfgang Richter. And for proofreading, I am greatly indebted to my most meticulous friends, Barbara Brown, Susan MacFarlane and Alan Vardy.

I have saved for last those I thank the most. For their supervision, friendship and boundless encouragement, I owe much to Mary-Ann Stouck and Harvey De Roo. Working with them both has been a delight. I am especially grateful to Dr. Stouck for so patiently supporting me in my work and other endeavors.

DEDICATION

To Erin,
for delaying my work,

and to Robin,
for getting it and me going again

ABBREVIATIONS

AN	Anglo-Norman
AS	Anglo-Saxon
<i>Cl.</i>	<i>Cleanness</i>
Comp.	Compiler(s)/compiled by
Ed.	Editor(s)/edited by
HP	Historic(al) Present
Illus.	Illustrator(s)/illustrated by
ME	Middle English
MS(S)	Manuscript(s)
NT	New Testament
OE	Old English
OF	Old French
ON	Old Norse
OT	Old Testament
<i>Pat.</i>	<i>Patience</i>
[R]	Review entry
<i>St. Erk.</i>	<i>St. Erkenwald</i>
<i>SGGK</i>	<i>Sir Gawain and the Green Knight</i>
TG	Tolkien and Gordon's edition of <i>SGGK</i> (1925; rev. N. Davis, 1967)
Trans.	Translator(s)/translated by
UP	University Press(es)

JOURNALS

<i>ABAG</i>	<i>Amsterdamer Beiträge zur alteren Germanistik</i>
<i>ABR</i>	<i>American Benedictine Review</i>
<i>AEB</i>	<i>Analytical and Enumerative Bibliography</i>
<i>AI</i>	<i>Arthurian Interpretations (Formerly Interpretations)</i>
<i>AmerI</i>	<i>American Imago: A Psychoanalytic Journal for Culture, Science and the Arts</i>
<i>AnnM</i>	<i>Annuaire Mediaevale</i>
<i>AN&Q</i>	<i>American Notes and Queries</i>
<i>ANRC</i>	<i>Anglo-Norman Research Centre of Ohtemae Women's College (Nishinomiya-shi, 662, Japan)</i>
<i>AUMLA</i>	<i>Journal of the Australasian Universities Language and Literature Association (Formerly the Australasian Universities Modern Languages Association)</i>
<i>AvCam</i>	<i>Avalon to Camelot (Chicago, Illinois)</i>
<i>Allegorica</i>	<i>(Arlington, Texas)</i>
<i>Allt'om Bøcker</i>	<i>(Lund, Germany)</i>
<i>Anglia</i>	<i>Zeitschrift für englische Philologie (Tübingen, Germany)</i>
<i>Archiv</i>	<i>Archiv für das Studium der Neueren Sprachen (Braunschweig, Germany)</i>
<i>Ariel</i>	<i>A Review of International English Literature (Calgary, Canada)</i>
<i>Assays</i>	<i>Critical Approaches to Medieval and Renaissance Texts</i>
<i>Atlantis</i>	<i>A Women's Studies Journal (Wolfville, Nova Scotia)</i>
<i>BBN</i>	<i>British Book News</i>
<i>BFGÉ</i>	<i>Bulletin of the Faculty of General Education of Gifu University (Gifu, Japan)</i>
<i>BFE</i>	<i>Bulletin of the Faculty of Education (Fukushima University, Japan)</i>
<i>BSUF</i>	<i>Ball State University Forum</i>
<i>CH</i>	<i>Canadian Holmes: The Magazine of the Bootmakers of Toronto (Toronto, Canada)</i>
<i>ChauR</i>	<i>Chaucer Review</i>
<i>CHum</i>	<i>Computers and the Humanities</i>
<i>CMCS</i>	<i>Cambridge Medieval Celtic Studies</i>
<i>CP</i>	<i>Concerning Poetry (Western Washington University)</i>
<i>CRCL</i>	<i>Canadian Review of Comparative Literature</i>
<i>Choice</i>	<i>Current Reviews for College Libraries</i>
<i>Clio</i>	<i>A Journal of Literature, History, and the Philosophy of History</i>
<i>Colloquia</i>	<i>Colloquia of the Department of Literature, Graduate Courses (Keio University, Tokyo)</i>
<i>Comitatus</i>	<i>Los Angeles, California</i>
<i>Communiqué</i>	<i>(University of the North, Pietersberg, South Africa)</i>
<i>DBR</i>	<i>Daito Bunka Review (Society of English and American Literature Daito Bunka University, Japan)</i>
<i>DQR</i>	<i>Dutch Quarterly Review of Anglo-American Letters</i>
<i>DR</i>	<i>Dalhousie Review</i>
<i>DUJ</i>	<i>Durham University Journal</i>
<i>DVLG</i>	<i>Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte (Stuttgart, Germany)</i>
<i>EA</i>	<i>Études Anglaises: Grande-Bretagne, États-Unis (Paris)</i>
<i>EFI</i>	<i>Estudios de Filología Inglesa</i>
<i>EHR</i>	<i>English Historical Review</i>
<i>EIC</i>	<i>Essays in Criticism</i>

<i>ELH</i>	<i>English Literary History</i>
<i>ELN</i>	<i>English Language Notes</i>
<i>ELQ</i>	<i>English Literature Quarterly</i> (Published by Apollon-sha, Japan)
<i>ERec</i>	<i>English Record</i> (New York State English Council)
<i>ES</i>	<i>English Studies: A Journal of English Language and Literature</i>
<i>ESC</i>	<i>English Studies in Canada</i>
<i>ESRS</i>	<i>Emporia State Research Studies: Graduate Publications of the Kansas State Teachers' College</i>
<i>Eigo Seinen</i>	<i>The Rising Generation</i> (Kenkyusha, Tokyo, Japan)
<i>English</i>	(Oxford)
<i>Explicator</i>	(Washington, D.C.)
<i>Explorations</i>	(Lahore, Pakistan)
<i>FMLS</i>	<i>Forum for Modern Language Studies</i>
<i>Florilegium</i>	(Carleton University, Ottawa, Canada)
<i>Folklore</i>	<i>The Journal of the Folklore Society</i> (London, England)
<i>GLL</i>	<i>German Life and Letters</i> (Oxford)
<i>Geibun- Kenkyu</i>	(The Keio Society of Arts and Letters Keio University, Japan)
<i>Gengo- Bunka</i>	<i>Lingua et Humanitas</i> (Meiji Gakuin University, Japan)
<i>Gengobunka- Ronshu</i>	<i>Studies in Languages and Cultures</i> (Faculty of Modern Languages and Civilizations, Tsukuba University, Ibaraki-ken, Japan)
<i>Gengo Kagaku</i>	(Kyushu University, Fukuoka-shi, Japan)
<i>Genre</i>	(Department of English, University of Norman, Oklahoma)
<i>Germanistik</i>	<i>Internationales Referatenorgan mit Bibliographischen Hinweisen</i>
<i>Gifu</i>	<i>Theses of Gifu College of Economics</i>
<i>Gunma</i>	<i>Gunma College of Technology Review</i> (Gunma University, Japan)
<i>HQ</i>	<i>Haltwhistle Quarterly</i> (The Polytechnic, Humanities Department, Newcastle-upon-Tyne, England)
<i>HSELL</i>	<i>Hiroshima Studies in English Languages and Literature</i>
<i>Hirosaki</i>	<i>Bulletin of the Hirosaki University College</i> (Hirosaki University, Hirosaki, Japan)
<i>Hiroshima</i>	<i>Hiroshima Bunkyo Women's College Bulletin</i>
<i>IF</i>	<i>Indogermanische Forschungen: Zeitschrift für Indogermanistik und Allgemeinex Sprachwissenschaft</i> (Berlin)
<i>Interlanguage</i>	(Rhodes University, Grahamstown, South Africa)
<i>Interpretations</i>	See <i>AI</i>
<i>JAF</i>	<i>Journal of American Folklore</i>
<i>JEGP</i>	<i>Journal of English and Germanic Philology</i>
<i>JFL</i>	<i>Journal of the Faculty of Literature</i> (Nagoya University, Nagoya, Japan)
<i>JMH</i>	<i>Journal of Medieval History</i>
<i>JRMMRA</i>	<i>Journal of the Rocky Mountain Medieval and Renaissance Association</i>
<i>KPAB</i>	<i>Kentucky Philological Association Bulletin</i> (Murray, Kentucky)
<i>Kansai</i>	<i>Kansai University of Foreign Studies Journal</i>
<i>Katahira</i>	'Katahira' of Chubu Katahirakai
<i>LeedsSE</i>	<i>Leeds Studies in English</i>
<i>Lit R</i>	<i>Literary Review</i> (Fairleigh Dickinson University, Madison, New Jersey)
<i>Lit Res</i>	<i>Literary Research: A Journal of Scholarly Method and Technique</i> (Formerly <i>Literary Research Newsletter</i>)
<i>LJb</i>	<i>Literaturwissenschaftliches Jahrbuch</i>
<i>Lore and Language</i>	(Sheffield, England)
<i>Med.Æ v.</i>	<i>Medium Ævum</i>
<i>MESN</i>	<i>Mediaeval English Studies Newsletter</i> (Centre for Mediaeval English Studies,

	University of Tokyo, Japan)
<i>MLQ</i>	<i>Modern Language Quarterly</i>
<i>MLR</i>	<i>Modern Language Review</i>
<i>MP</i>	<i>Modern Philology</i>
<i>MQR</i>	<i>Michigan Quarterly Review</i>
<i>Manuscripta</i>	(St. Louis University)
<i>Mediaeval Studies</i>	(Pontifical Institute of Mediaeval Studies, Toronto, Canada)
<i>Mediaevalia</i>	<i>A Journal of Mediaeval Studies</i>
<i>Mythlore</i>	<i>A Journal of J. R. R. Tolkien, C. S. Lewis, Charles Williams and the Genres of Myth and Fantasy Studies</i> (The Mythopoeic Society, California)
<i>NM</i>	<i>Neuphilologische Mitteilungen: Bulletin of the Modern Language Society</i>
<i>NMS</i>	<i>Nottingham Medieval Studies</i>
<i>NQ</i>	<i>Notes and Queries</i>
<i>NYTBR</i>	<i>New York Times Book Review</i>
<i>The Nebulous</i>	(Meiji Gakuin University, Japan)
<i>Neophilologus</i>	<i>An International Journal of Modern and Mediaeval Language and Literature</i>
<i>PLL</i>	<i>Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature</i> (Southern Illinois University at Edwardsville, Illinois)
<i>PMLA</i>	<i>Publications of the Modern Language Association of America</i>
<i>Parergon</i>	<i>Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies</i>
<i>Poetica</i>	(Tokyo, Japan)
<i>QetF</i>	<i>Quondam et Futurus</i>
<i>QFG</i>	<i>Quaderni di Filologia Germanica della Facoltà di Lettere e Filosofia dell'Università di Bologna</i> (Bologna, Italy)
<i>RCEI</i>	<i>Revista canaria de estudios ingleses</i> (Tenerife, Spain)
<i>RenQ</i>	<i>Renaissance Quarterly</i>
<i>RES</i>	<i>The Review of English Studies: A Quarterly Journal of English Literature and the English Language</i>
<i>RPh</i>	<i>Romance Philology</i>
<i>RUJ</i>	<i>Reitaku University Journal</i> (Japan)
<i>RUO</i>	<i>Revue de l'Université d'Ottawa / University of Ottawa Quarterly</i> (Ottawa, Canada)
<i>Review</i>	(Marine Technical College, Japan)
<i>RivQ</i>	<i>Riverside Quarterly</i> (Richardson, Texas)
<i>SAC</i>	<i>Studies in the Age of Chaucer</i>
<i>SCR</i>	<i>South Central Review</i> (University of Houston, Texas)
<i>SELit</i>	<i>Studies in English Literature</i> (The English Literary Society of Japan, Tokyo)
<i>SHum</i>	<i>Studies in the Humanities</i>
<i>SMELL</i>	<i>Studies in Medieval English Language and Literature</i> (The Japan Society for Medieval English Studies, Tokyo)
<i>SN</i>	<i>Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature</i>
<i>SP</i>	<i>Studies in Philology</i>
<i>SQ</i>	<i>Southern Quarterly</i>
<i>SSF</i>	<i>Studies in Short Fiction</i>
<i>StG</i>	<i>Studii Germani</i>
<i>StM</i>	<i>Studi Medievali</i> (Spoleto, Italy)
<i>Semiotica</i>	<i>Journal of the International Association for Semiotic Studies</i>
<i>Senriyama</i>	<i>Senriyama Comments on Literature by the Council of Graduate Courses of the Department of Literature</i> (Kansai University, Osaka, Japan)

<i>Shi-to-Sambun</i>	<i>Poetry and Prose</i> (Japan)
<i>Shokei</i>	<i>Shokei Women's College Journal</i> (Shokei University, Kumamoto, Japan)
<i>Shuryuu</i>	
<i>Speculum</i>	<i>A Journal of Medieval Studies</i>
<i>Steaua</i>	(Cluj-Napoca, Romania)
<i>Style</i>	(DeKalb, Illinois)
<i>TLS</i>	<i>Times Literary Supplement</i>
<i>TSLL</i>	<i>Texas Studies in Literature and Language: A Journal of the Humanities</i>
<i>Tohoku</i>	<i>'Tohoku' of Literature Department of Graduate Courses of Tohoku Gakuin University</i> (Miyagi, Japan)
<i>Traditio</i>	<i>Traditio: Studies in Ancient and Medieval History, Thought, and Religion</i>
<i>Tristania</i>	(University of Tennessee, Chattanooga)
<i>Trivium</i>	(St. David's University College, Lampeter, Wales)
<i>UBM</i>	<i>Utrechtse Bijdragen tot de Mediëvistiek</i>
<i>UDR</i>	<i>University of Dayton Review</i>
<i>UES</i>	<i>Unisa English Studies</i>
<i>USFLQ</i>	<i>University of Southern Florida Language Quarterly</i>
<i>UTQ</i>	<i>University of Toronto Quarterly</i>
<i>VS</i>	<i>Victorian Studies: A Journal of the Humanities, Arts and Sciences</i>
<i>Viator</i>	<i>Medieval and Renaissance Studies</i>
<i>WHR</i>	<i>Welsh History Review</i> (Cardiff)

TABLE OF CONTENTS

Approval	ii
Abstract	iii
Acknowledgements	iv
Dedication	vi
Abbreviations	vii
Journals	viii
A. Introduction	1
Notes to the User	2
Form and Content	7
B. Bibliography	20
Editions	21
Translations	22
Adaptations and Performances	24
Reference Works	26
General Introductions and Romance Surveys	30
Authorship and Manuscript Studies	39
Alliteration and Language Studies	42
Sources and Analogues	50
General Criticism	57
Appendix: Post-1988 Publications	104
C. Indices	106
Author Index	107
Subject Index	112
Line Index	117
Word Index	118

PART A
INTRODUCTION

Notes to the User

To ensure that Theseus could make his way back from the bowels of the labyrinth after slaying the Minotaur, Ariadne gave him a ball of thread to mark his path; similarly, but admittedly with less success, Hansel and Gretel sought to blaze their return trail from the forest by leaving crumbs of the bread saved from their last night's supper. To the reverse end, what follows is meant as a guide to direct the user quickly and surely *into* this bibliography, to find whatever grain of information s/he is seeking (the exit being clear enough).

This preface has two parts. The following few remarks explaining the organization and indexing of the work are addressed to those students of *SGGK* looking for a quick reference, wanting to get in and out of the bibliography as one might a dictionary. The subsequent introduction is for those who wish to linger over the finer points of policy or consider some characteristics of the last decade of *Gawain* scholarship.

This bibliography documents scholarly studies of *SGGK* published during the period 1978–88, from the terminus of Malcolm Andrew's 1979 bibliography of critical studies of the entire *Gawain*-poet corpus [30], to as close to the present as available bibliographies and annotation times allow.¹ While its scope and time-frame are narrower than those of Andrew's work, its boundaries are justified by the increased pace of publication of *Gawain* studies: this tenacious and resilient poem has prompted over three hundred and sixty studies since 1977.² A widening readership can also be inferred from the number of non-English language translations (eleven), including Spanish, Dutch, Italian, Romanian and Japanese, and from the fact that nearly fifteen per cent of all entries in this bibliography are written in languages other than English.³ A new ball of thread is clearly warranted for this maze.

¹At the same time as a terminus is needed for practical reasons, the most current and complete information is of course to be desired. For this reason, I have included an appendix of those publications known by me to have appeared since 1988, unannotated but indexed by author; a very few appeared early enough to be fully annotated and indexed, and these few appear in the main body of the bibliography.

²Compare the approximately 870 relevant entries from M. Andrew's bibliography — covering material from 1839 to 1977 — to this bibliography's 349 entries from only eleven years of scholarship.

³Of course, the possibility for over-sight and omission may increase in direct proportion to one's distance from the country of origin; I do not claim to have found *all* relevant works.

But why this bibliography? Those familiar already with the corpus of *Gawain* studies may also be aware that two annotated bibliographies have appeared in recent years: one by Joanne Rice in 1987 [47] and one by Michael Foley in 1989 [37]. The need that this bibliography is meant to meet is not just that of supplementing their coverage from 1978–85, nor of adding three more years' material.⁴ Rather, this work is designed to re-present the criticism of *Sir Gawain and the Green Knight* in such a way as to maximize the reader's access to it.

The principle behind all decisions of selecting and organizing entries has been accessibility to the broadest range of users. The entries are divided into eight major areas of scholarly activity and a ninth category entitled "General Criticism". Cross-referencing is provided at the end of each section and, in the event of direct dialogue between papers, within the annotation(s). Regrettably, my own linguistic limitations have left me unable to read most of the non-English language material; to reduce this barrier I have included in each case a translation of the work's title⁵ and have indexed these entries as fully as possible. In some cases, I have been fortunate enough to obtain information and even annotations from authors. Partial or complete entries not my own are found within quotation marks, as are title translations. All editorial comments are set within square brackets ([]).

Four indices provide access to entries according to author, subject, line number and word studies. In all cases, entry number, not page number, is provided. The author listing for entry material provides each name in the fullest form known to me; if this form entails an expansion of usual initials, this is indicated only in the entry itself where expansions appear within square brackets ([]). For reasons of brevity, reviewers' names are indexed by initials rather than full names; a review entry is also designated in the index by [R] beside the author's name. Beside the author's name will also appear, in square brackets, the language of composition if it is other than English. The subject index is extensively cross-referenced in

³(cont'd) but have tried to do so.

⁴After adjusting entry totals to reflect different areas of exclusion in each bibliography, users will find that although Foley and Rice each document material the other misses, together they record only 60–70 per cent of eligible material. In addition to providing these missing entries, this bibliography documents some 80 works published between 1986 and 1988, and supplies a listing of another 21 published since 1989.

⁵In the case of material in Japanese, the titles appearing in English are themselves already translations.

the hope that the tool will be user-friendly. The few ME words to be found here appear in italic font, as do literary works, the latter being indexed under author name when it is known, and by usual title when it is not or when convention dictates. A few words and author names are also found here because they constitute subjects of study for the works concerned: that is, *cortaysye* and Burton Raffel may be found in the word and author indices, respectively, but as a concept and as a translator each has also been the subject of study and thus is also found in the subject index. In selecting key-words for the index, I have sought to document all *significant* contributions to a given topic. By this admittedly subjective system I have discarded fleeting comments and general remarks, while at times keeping those of extreme brevity that seemed to me strikingly original. While I cannot expect that my judgements match any other reader's exactly, I hope that any confusion arising out of differences in terminology will be forestalled by cross-referencing. The last two indices are keyed to Tolkien and Gordon's edition (1925; rev. Norman Davis, 1967; taken throughout as standard and hereafter TG), and complement the subject index by cataloguing precisely-defined studies which might, for instance, suggest line emendations, explore new etymological possibilities or argue for editorial changes in punctuation. Neither index is meant to locate general topics of discussion; this is done by the subject index.

A note about forms of words and bases of line numbers in the indices: since I have adopted TG as standard, line references and word forms have been regularized accordingly. This has occasionally meant substituting TG's line numbers for those of another edition before indexing; in the word index, entries take the form found in TG's glossary, with variant spellings and adverbial and plural forms found as there. This need for a coherent rationale to govern the indexing does not carry over into the entries themselves, where users may notice words appearing in slightly different forms; I have adhered to authors' choices within titles and annotations so that scholarly decisions are respected. The exceptions to this are where I have abbreviated regularly occurring words or phrases, most notably the poem title (for abbreviations, see below); but again I have respected decisions to follow variant spellings and have left such versions as *Sir Gawayne* as I found them.

According to the principle of accessibility, little has been excluded. Under "Adaptations and Performances" the user will find illustrated children's versions of *Gawain* as well as dramascripts, a ballet and an opera. Many scholarly bibliographies omit such works on the basis that they do not contribute to

serious study. While this itself is arguable, I have retained these references because of my imagined readers, who range from "serious" scholars to neophyte medievalists in undergraduate survey courses, and because inclusions generally satisfy more readers than do exclusions.⁶ Because an insightful review can enhance a reader's experience of a critical study, I have included reviews for the following material (as available): editions, translations, reference works and single-author thematic or historical studies.⁷ Reviews are listed immediately following annotations; listings are selective in number and, whenever possible, refer to works in English and in other languages. Dissertations have not been included because they are already well indexed in such places as *Dissertation Abstracts International*; students curious about recent dissertation topics should consult this and similar indices. Published dissertations are of course included.

Finally, the question of reprinted material has been resolved along the following lines: works originally published prior to 1978 have been excluded unless the reprinting coincided with major alterations or additions; where appropriate, secondary publication information appears within the bibliographical reference, with publishing histories given in the fullest form known to me. According to this principle, anthologized reprints and partial or whole editions (usually TG's) and translations (usually Borroff's or Stone's) have been excluded. The exception comprises translations into languages other than English, which are included because they may offer a native speaker a unique opportunity to experience even part of the poem in her/his own language.

The annotations themselves, it will undoubtedly be noted, are quite full: they are intended to offer statements of scope, thesis and conclusion, and may be complemented by subject indexing which allows further comment on topics covered. (Subjects not mentioned in an annotation are nonetheless treated significantly or would not be indexed.) I have chosen to adopt the voice of the author in virtually every instance, the exceptions being those works which require description rather than summary, and which are

⁶Whenever possible, these works have been examined first-hand, but in the case of original scores and scripts this has not always been possible. Several of the translations into other languages have not been seen, but I have endeavored to discover what form (prose or verse) a rendering takes, which edition(s) it is based on and its poetic attributes (alliteration, rhythm, stanzaic form and so on).

⁷Reviews are not listed for contributions to *festschriften*, conference proceedings or collected essays when such entries are annotated as discrete essays. (For more on annotations of small sections of broad studies, see below.)

found in the earlier sections of the bibliography: editions, translations, reference works and the like. This solution has led to my "holding" various and often opposing views in rapid succession, but has the advantage, I hope, of presenting works fairly on their own terms.⁸ To do justice to the depth of study found in them, full-length monograph studies of *Gawain* or the *Gawain*-poet are broken down into chapters for annotating.

Two more features of the annotations ought to be noted. First, when the focus of an article or monograph-length entry lies elsewhere than with *SGGK* (as is the case particularly with literary surveys and with thematic studies), I have kept in mind the motives of my imagined reader and opted to reflect what the work says about this one poem, at times at the expense (due to space constraints) of the work's own larger thrust. The question really is one of foregrounding and of focus. Secondly, as indicators that such narrowing of focus obtains in a particular entry, one or both of two short-hand signals may appear: the use of the word "briefly" in the annotation, to convey the relative contribution of pertinent analysis to a work's "bigger picture"; and the notation "See pages ..." at the end of a bibliographical citation, which directs the user to relevant pages of a larger study.

Documentation and the format of entries generally follow the MLA guidelines.⁹ The major exception to this rule of style is to be found in the punctuating of quotations, for which I have preferred the guidelines set down in *Hart's Rules*.¹⁰ For entries of chapter(s) within a broader work, chapter number(s) and title(s) appear, to reflect the narrowing of focus. For performances, as many principals are named as are known.

⁸Still, evaluation is not entirely avoidable, and I suppose if anywhere my estimation of a work's significance must find some reflection in the degree of detail in, or the length of the annotation. This has not been a systematic practice: by design, I have meant to give brief annotations for brief papers, and lengthier ones for lengthier papers; what I qualify here is the degree to which, inevitably, judgements may have influenced my editing.

⁹From the *MLA Handbook for Writers of Research Papers*, 3rd ed. (New York: MLA, 1988).

¹⁰*Hart's Rules for Compositors and Readers at the University Press, Oxford*, 39th ed., completely rev. (1893; Oxford: Oxford UP, 1983) 43-47.

Form and Content

This second part of the preface has three goals: to describe in general the characteristic works to be found in each of the bibliography's sections; to discuss the theoretical approaches brought to bear on *Gawain* studies in recent years; and to offer some observations on the degree to which both subjects and approaches to them share with postmodernism a self-consciousness and an acute interest in meaning and its limitations.

The principle of accessibility deferred to throughout has led to the separation of works into categories, as described above. Little needs to be said about the first four of these: "Editions", "Translations", "Adaptations and Performances" and "Reference Works" are objective enough in their scope. But reference material gives way to more critical scholarly work in the next four categories, and these categories occasionally overlap, as clear thematic distinctions become harder to make (as do distinctions between editorial, historical and literary studies). The first of these, the fifth section, bears the unwieldy title "General Introductions and Romance Surveys", and does so for good reason: every effort on my part to distinguish literary introductions from surveys of the romance genre ended in frustration. The assertion that such discussions inevitably blend together may raise the hackles of many a medieval scholar, whose works in this section examine at length, and often refute, the viability and even desirability of the term "romance". Nonetheless, my acceptance and use of it here reflect, I think, the majority opinion; as well, no suitable alternative has yet gained common currency. This section includes, then, introductory discussions of *SGGK*, aimed particularly at undergraduates in survey courses¹¹ (Barber [50], Connelly [66], Partridge [79] and Pearsall [80]), and introductory and advanced treatments of romances — English (Barber [49], Barron [51], Bennett [53] and Knight [76]) or European (Broughton [61] and Fichte [69]), Arthurian or other (Dean [68]). It also includes introductory over-views of more localized topics such as Gawain's character (Broughton [61], Cavendish [65], Goodman [72] and Schopf [84]) or the literature of

¹¹The nature of surveys poses another question of exclusion: while handbooks and introductions concerned with ME literature in general are recorded herein, no effort has been made to include the broadest of companions to English literature (of the Oxford and Cambridge kind) which span the subject from its beginnings to the present. This distinction reflects not just the basis of relative space and depth allotted entries in both cases, but consideration once again of my imagined reader who would likely require a more narrowly-focussed introductory text.

fourteenth-century Midlands England (Ikegami [74]). Because of the generality of many of these discussions, several of the entries are not extensively indexed. The works will most interest those seeking to contextualize *SGGK* in terms both of literature and of social and political history. On the latter, see Michael Bennett's works on the milieu from which *Gawain* sprang [54–56].

The works found in "Authorship and Manuscript Studies" also straddle the imaginary fence between disciplines. Some of these works see themselves as performing textual bibliography as distinct from literary criticism and discuss, for instance, the scarcely legible markings on the unique *Gawain* MS or physical clues as to the MS's precise date of production (Horrall [89]). But others continue the search for the author's identity within the poem, locating and decoding acrostics or cryptograms in various stanzas (Kooper [91, 92]), or assessing the likelihood of a common author for all four poems of Cotton Nero A.x. on the basis of such stylistic considerations as diction and word-frequency (Derolez [88], McColly and Weier [93]). Opinion remains divided on how many authors one must imagine to have produced these works (sometimes including *St. Erk.*), but among the names considered, a John Massy remains the prime candidate (Kooper [91, 92] and Vantuono [97]), while the Stanley family may have been patrons to the poet (Wilson [98]). For discussions of what sort of man¹² the author might have been, whoever he was, I refer the user to the previous section, to Michael Bennett's works on his regional identity in particular. One entry perhaps stands out in this section as unique: John Burrow's 1988 paper on punctuating medieval texts [86] takes as a sample the opening stanza of *Gawain* and illustrates the interdependency of punctuating (or editing) and interpreting. He reminds us, as others have done before, that any criticism must be conscious, first and foremost, of the ground upon which it is constructed.

Attention to matters of diction has more often resulted in a work falling into the "Alliteration and Language Studies" category in which the forty-two works are divided fairly equally between studies of

¹²My use here of the masculine pronoun is deliberate and due to my acceptance of the near certainty that the author(s) of the Cotton Nero A.x. poems would have been male. Throughout the bibliography and annotations I have rejected sexist language. Often, I have avoided particularizing gender by using plural pronouns, but when the singular has been warranted I have not hesitated to replace scholars' sexist terms (most often those referring to the "universal" reader) with nonsexist ones: for the subject pronoun 'he', I have substituted 's/he'; for the object pronoun 'him' I have printed 'her/him'; and for the genitive 'his' I have printed 'hers/his'.

particular vocabulary and examinations of alliterative vocabulary and poetic metre in general.¹³ With respect to the former, scholars have been most preoccupied with the poet's use of verbs (Etoh [111], Hinton [116], Nakamichi [126, 127], Nomura [128] and Wada [139]), and with his dialectal/regional vocabulary (Aertsen [90, 100] and Elliott [106–110]) — preoccupations which reflect, I think, the critical consensus on both the swift, forceful pace of the poem and its rich texture, effects which are due (to say the obvious) to the poet's skill with language. The studies of alliterative poetry range from comparisons between OE and ME metrics (Crépin [103] and Lawton [120]) to emendation suggestions based on deductions about the latter (Duggan [104]) and general observations on the nature of alliterative poetry (Moorman [124] and Phelan [129]); several of these entries overlap with surveys of the romance genre discussed above. And, as suggested above, here too are word studies of particular word groups or national vocabularies which are listed in the word index.

The eighth category of criticism is also thematic. Articles in "Sources and Analogues" range in focus from the location of topoi or motifs (such as the arming and beheading motifs) in other early literatures, to identifying character analogues, most often for the Green Knight (Cuda [145], Eadie [147], Jacobs [149], Wirtjes [170] and Zaletel [171]). In this regard, the question of French sources ranks second as topic of debate only to the exploration of folkloric, especially Celtic elements in *Gawain*. The search for the elusive French "source" for the blending of motifs has, in many minds, been called off, but study of the *Gawain*-poet's familiarity with Continental literatures continues to be rewarding: entries include consideration of the Ovidian tradition (Ward [167]), of a classical motif (the speaking severed head; Colledge and Marler [144]), of similarities between Gawain and Aeneas (Sanderlin [166]) and, most commonly, the poet's indebtedness to the French romances (Griffith [148], Kelly [152], Luttrell [156], Nickel [158] and Rigby [165]).¹⁴ On the side of the folklorists (most notably Martin Puhvel [160–63]),

¹³Studies of alliterative poetry in which *SGGK* is taken as only one of a large number of examples but which offer no conclusions specific to *SGGK* have been excluded from this bibliography.

¹⁴There is, of course, another type of "source" study, such as the examination of the poem's reflection of the poet's culture and ideologies. See, for one, Jonathan Nicholls' study of courtesy books [296]; and note his *caveat* that juxtaposing the two types of work does not argue direct indebtedness but reflects a kinship of historical origin (p. 4). On the question of predominant ideologies, see also David Aers [172] and Stephen Knight [76]; for more on historicism in these works, see below.

much has been offered on the peculiarly magical or otherworldly quality of Gawain's journey through the Wirral and of Bertilak's castle (Whitaker [169]), while the general critical annoyance over Morgan's sudden introduction into the poem has subsided (Griffith [148] and Jennings [150], and many others throughout), replaced by an increasing sense that her presence is sensible — it may even be intentionally and aesthetically designed to startle both Gawain and the reader (Moore, from "General Criticism" [289]).

Although virtually every opportunity to split entries into sections has been taken, still more than 175 works remain under the lamentably broad title "General Criticism". When first conceived of, this bibliography was intended to be organized along theoretical grounds to reflect the critical approaches taken by scholars as much as the subject areas investigated. But it quickly became clear that such a means of organizing would prove of little use, since most scholars profess no ideological disposition and overtly apply no particular literary theories whilst critiquing the poem. Skeptical, to say the least, of the possibility that no *declared* theory equals *no theory*, I nevertheless opted for the more efficacious and pragmatic topic divisions described above, and, when common topics failed, grouped all remaining works together under "General Criticism". But still wanting to highlight the theoretical side of medieval literary studies, I chose also to index scholars' approaches to their material, when such are discernible. Thus, entries indexed under "Approaches to *SGGK*" will interest those who are curious about literary trends and theories and the application of particular models to *Gawain* studies. Each approach brings with it either pre-determined areas of enquiry or a set of initial questions and/or assumptions which themselves lead to the indexing of specific key terms. These approaches and terms are set out here (in alphabetical order).

Only two works appear under the "feminist" approach heading. One is Nikki Stiller's brief discussion of *SGGK* found in her thematic work, *Eve's Orphans* [328]. Stiller considers Gawain's diatribe against women as originating from his feeling threatened by Morgan and the Lady. The second work, Adam Freeman's and Janet Thormann's application of Lacan's ideas of courtly love [238], is properly described not as feminist but as psychoanalytic criticism (under which it is also indexed), but is mentioned here because its conclusions may be of interest to feminist scholars: it concludes that Gawain cannot integrate the two images of the mother — as safe and taboo — and that he and Arthur's court are finally shown to be misogynistic. Both works, like much feminist criticism, have a certain affinity with psychoanalytic studies of literature; interested users should see also works indexed under "psychological

approach", discussed below. The paucity of feminist studies of this poem is perhaps surprising, but the increase generally in studies of the *Gawain*-poet's place within and relationship to powers and ideologies of his day may be of interest to those interested in feminist criticism. Topics related to both areas of study include: "Anti-feminism", "Bedroom scene(s)", "Girdle", "Imagery, sexual", "Lady, the", "Language", "Mary, Virgin", "Morgan le Fay", "Ritual", "Romance, women in", "Temptations", "Test(s)" and "Women".

Those interested in a "generic" approach to *SGGK* (also called convention criticism) will find a single entry under "Approaches": Mark Amsler's cautionary essay on the problems of historicity and inclusiveness posed by genre theories of medieval literature [173].¹⁵ But users are also directed to "Romance", particularly "generic criticism of", where they will find indexed studies of the *Gawain*-poet's adherence to, or disappointment of romance expectations. As mentioned above, these works also grapple with the very existence of a meaningful "genre": some deny it, others re-name it, while the majority continue to measure *SGGK* against it. Included in this debate are studies by Joerg Fichte [69] and John Finlayson [235] which both stress the *Gawain*-poet's inversion of the romance model and his disappointment of audience expectations; on the other side is Joseph Lenz [279], whose study of romance closure finds that expectations aroused at the outset are satisfied by the end (albeit only after a false closure is rejected). But even Lenz's qualified conclusion is not common: *Gawain* scholars in general are more likely to agree on the poet's deviations from, than his adherence to, the norm. In fact, any "debate" around this issue has itself shifted ground: the question is no longer "does he challenge?" but "why?" And the most common responses have much to do with audience/reader reactions to generic disappointment. The poem is seen as self-reflexive, drawing attention to its own generic limitations in order to prompt its audience (and/or Gawain) into like analysis of definition and identity. John Ganim [240] argues that the poet introduces and then shifts conventions and values so as to convey to his audience the limitations of perception itself. In finding that *SGGK* challenges the Arthurian literal frame of reference with the Green Knight's imaginative one, SunHee Kim Gertz [243] sees the girdle itself as a metaphor for the literary text and concludes that Gawain must learn to "read" his experience. Stephen Knight [76] sees the poem as interrogating romance ideologies as well as critiquing the projection of cultural realities into

¹⁵Several other discussions of genre and genre theory have appeared in recent years, but of the ones I have examined Amsler's alone speaks directly to *SGGK*.

romance literature. These and other scholars touch upon the following related topics during their investigations: motifs such as "Arming", "Beheading" and the "Journey"; "Chivalry" and "Knighthood"; aspects of story-telling such as "Irony", "Language" and "Narrative strategies"; the different "Response(s)" of the "audience", "court" and "Gawain"; and "Romance", both "closure of" and "ethics of".

As an approach, "historicist (new)" indexes two methods of explicating a text: by viewing it either through the social, political, religious or other milieux of its age, or through non-literary contemporary texts, which in turn are informed by their era. Regarding the first, several works by Michael Bennett [54–56] touch on the poem tangentially while examining the poet's time and place; these works, naturally enough, blend into the search for the author and an interest in his regional identity. The second manner of historicizing the poem has been adopted by Jonathan Nicholls [296] and Wendy Clein [219]: the former through a study of medieval courtesy books, the latter through various texts having to do with chivalry and knighthood. They share an interest in familiarizing the *Gawain* reader with aspects of late fourteenth-century England. Those interested in such studies should consult the subject index also under "Arthur, depiction of", "Chivalry", "Courtesy", "Court(s), Ricardian", "Knighthood" and the "Stanley family".

"Mythological" criticism continues to attract proponents. Related to the identification of mythic repetitions of experience and rituals is the sociological interest in honour/shame cultures, and among several treatments of related issues are two works of the same title (Burrow [205] and Wasserman [340]). But myth studies in general seem less anthropologically than psychologically inclined, sharing many concerns again with psychoanalytic studies and the works of Sigmund Freud and Carl Jung. Several entries discussing myth involve also the archetypal role of Morgan as trickster (Williams [344]) or as mother-figure (Brewer [203, 204]), the dual natures of mother-figures and father-figures (as welcoming and threatening), and the ritual quality of Gawain's trials, which lead either to his passage into manhood and integration into society (Wrigley [347]) or to his individuation into a whole self (Williams [344]). Of course, the area most conducive to myth criticism remains the search for sources, for the Green Knight in particular: he has been identified during the past decade as, variously, a/the devil, the Green Man, Jack in the Green, Nature and the Norse Thor. A. K. Coomaraswamy has discussed *SGGK* in relation to Indian

myth in a companion essay to Piero Boitani's Italian translation [7]¹⁶. Those interested in either form of mythological approach to *SGGK* should consult the subject index for each character (particularly "sources for") and for the following key-words: "Chapel", "Magic", "Nature", "Otherworld", "Quest", "Realism", "Ritual", "Shame", and "Temptations".

As A. Kent Hiatt [260] points out, "Numerical/Numerological" approaches to *SGGK* treat two distinct areas of study: one approach defines the topic as the numerical/structural patterns in verse, of aesthetic significance; the other defines the topic as numerology, the symbolic value of numbers within verse. To this I would add the further distinction that while numerical studies often result in textual bibliography (Kooper [91, 92] and Bachman [85]), numerological studies more often yield explications of symbol or structure (Ikegami [269], Metcalf [288] and Spearing [325]). That these closely allied approaches are brought to bear on *SGGK* reflects, I think, a strong interest among *Gawain* scholars in patterns of meaning, an interest largely due to the poet's implicit invitation to dwell on the significance of twos, threes, fives and multiples thereof, and to consider the interplay between symbol and structure. Other than lineation, related index key-words refer to the elements in the poem which most encourage such consensus: "Bedroom scene(s)"; "Fitt III"; "Hunt(s)"; and the "Pentangle".

Interest in "pedagogical" approaches to *SGGK* and medieval studies in general has led to the 1986 publication of *Approaches to Teaching SGGK* [34], edited by Jane Chance and Miriam Youngerman Miller. Its two introductory surveys [33, 41] and twenty-three short papers [34] offer a vast range of advice on the teaching of the poem; teachers and students alike should find the many sample assignments, syllabi and reading lists useful. The contributions themselves, ranging from discussions of medieval poetics (Green) to multi-media class presentations and projects (Bronfman, Fry and Moody), are not annotated, owing to space constraints; they are, however, fully indexed, so that anyone using the bibliography will be led to the work by subject as well as approach.¹⁷ The other entries in this category provide similar material, and all can be found in the reference section of the bibliography.

¹⁶This work is, unfortunately, unannotated because as yet unseen; Professor Boitani kindly provided a description of it.

¹⁷One chapter, of particularly critical rather than pedagogical focus, reappears in the "General Criticism" category where it is annotated; full cross-referencing acknowledges this anomaly, the chapter by Thomas Wright [346].

"Psychological" criticism has been discussed already in relation to myth studies, but bears a second mention. To the list of Freudian and Jungian analyses already mentioned I would add Virginia Carmichael's [212] (which begins with a Kristevan model) as another which argues against the full integration of the hero, asserting that Gawain suffers a neurotic disjunction of self (the Green Knight being his double) and blocks the happy resolution to the comedy; this work is unusual for arguing that Gawain lacks psychological complexity. Derek Brewer's *Symbolic Stories* [204] offers another in his line of Freudian readings of literature, a tradition carried on by Enrico Giaccherini [244], Peter Radnysky [308] and Christopher Wrigley [347] (and, it should be noted, refuted by A. V. C. Schmidt [317], who sees Gawain's struggle as spiritual, not psychological). Perhaps surprisingly, the one critic in the past several years to dwell on the topic of Gawain's dreams (Coyle [223]) does so not from a psychoanalytic perspective at all. Those interested in psychological interpretations of the poem should also consult articles indexed under "Sin" and the key-words listed in connexion with myth criticism.

Not many scholars have brought a "semiological" approach to the study of *SGGK*: four, in fact. Of these, two have been discussed above: Gertz's study [243] of Gawain learning to "read" his experience (for which Gertz applies the theories of Maria Conti); and Carmichael's analysis [212] of Gawain's disjunctive neuroses as witness to the historical transition in literature from the unified symbol to the complex sign. The other two studies, one by Ross Arthur [177] and the other by Richard Shoaf [320], discuss the pure signification of the pentangle, its equation with perfection. But Arthur sees the pentangle as ambiguous as well, through its signification of both transcendent and immanent qualities, and he sees Gawain as failing in his attempt to fix the meaning of the girdle. Shoaf, on the other hand, sees the girdle as resistant to the idolatry of the pentangle, and as an effective reminder of temporality and the arbitrariness of human institutions.¹⁸ The dearth of interest in this area is, I think, apparent only, and disguises a broader affinity of *Gawain* critics to a theoretical stance that offers the tools and the perspectives by which to appreciate complexities in meaning, gaps between appearance and reality and the fundamental role of language in shaping and delimiting human experience. Several more papers (such as Ashley's [178] and Hanna's

¹⁸Users may notice an apparent inconsistency in the terminology used in annotating these works: rather than speaking in the semiotician's terms of the signifier and signified comprising the sign, these scholars distinguish between the sign (linguistic signifier) and the referent (signified); these terms arise from medieval sign theory which distinguishes between the *signum* and the *res* (the *thing itself*), and not from a misunderstanding of modern semiotics or its terminology.

[254]) do grapple with these questions (about which, more below), and those interested in such an approach should consult the index also under "Girdle", "Irony", "Language", "Perception", "Point of view" and "Realism".

Finally, "translating" under "Approaches" refers to works which discuss the art of translating as it has reflected and/or dictated interpretive choices. The references are few, but anyone consulting a translation should find these works insightful. It would be useful also to know of discussions of problems that arise for translators putting *SGGK* into languages other than English, but to date I have found no such material.

The above discussion considers both the subjects of inquiry and the theoretical perspectives from which they are undertaken; I will turn now to consider very generally an interesting element of this criticism, what I have come to think of as its postmodern sensibility. Whenever we artificially mark off a "period" (as this bibliography does) we want, it seems, to define it, to attach to it a personality, a handle whereby we can pick it up and use it like a tool. Although I hesitate to offer such generalizations because of their necessarily reductive nature, and for fear that users might start marshalling the examples that will always test the rule, I think it not inaccurate to suggest that the most striking feature of recent *Gawain* scholarship has been its open-endedness.

"Open-endedness" itself is an inadequate term: add to it notions of ambiguity, possibility, playfulness and self-consciousness and one might begin to approach the quality of the works documented here. They are open to ranges of meaning rather than being driven to absolute conclusions. They celebrate possibility and ambiguity as aesthetic goals in themselves — but also, paradoxically, as means to the end of highlighting the ambiguity and possibility informing *Gawain's* world. They assert that life, like the poem, is complicated and not subject to the dialectical precision with which *Gawain* first views his world. They find that language, like human experience, is arbitrary and infinitely subjective and complex. In short, they exhibit a sensibility that might have met Keats' criteria for "Negative Capability" — the ability to live "in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason"¹⁹,

¹⁹John Keats, from a letter to his brothers George and Tom, December 21–27, 1817. Rpt. in *English Romantic Writers*, ed. David Perkins (New York: Harcourt, Brace, Jovanovich, 1967), p. 1209.

with the distinction that *Gawain* scholars have shown not only an ability to live thus, but a positive joy in doing so.

Gawain studies themselves seem now to delight in the game itself, finding purpose in the playing, rather than the final score. This is not to suggest an evolution in the very form of the literary critic's essay: it still proceeds from thesis through support to conclusion. Rather, it is to observe that many a recent conclusion has suggested that inconclusiveness is both the medium and the message of the *Gawain*-poet. Ambiguity so informs the critical studies that here it is seen to be a blessing, there a curse; here it is the critic's bane, there the hero's lesson; where once it may have been suspected of obscuring inadequate detective work, now it is celebrated as an end of all searching. At the same time, in its self-consciousness about meaning the poem is often seen as metatextual, the poet self-reflexive; all is *about* meaning, and very often the meaning it is about is the meta-meaning of the ambiguity — that one shouldn't try to fix meaning. *Gawain* learns that meaning (read: language/time/faith/identity/experience) is not absolute but contingent (read: arbitrary/relative/fallible/shifting/complex).

This sensibility has much in common with ideas postmodern, despite the apparent slowness of these ideas to influence the perspectives of medievalist critics. Yet the attraction should not be surprising, given that medieval literary studies are traditionally steeped in dialectical notions which, taken one step further, blend easily with notions about dialectics. In a convenient and telling article appearing just at the close of the period studied here, Thomas Reed, Jr. [305]²⁰ aptly characterizes not just the poem but the timbre of recent criticism when he defines an "aesthetics of irresolution"²¹. He argues that the *Gawain*-poet, like Chaucer and the fourteenth-century author of *Wynnere and Wastoure*, refuses to resolve debates, resists closure and indulges in a game with his audience. If this were an aesthetic of fourteenth-century debates, it is equally one of late twentieth-century literary criticism (and creative writing, for that matter), concerned as it often is with linguistic playfulness, resistance to closure, and the attribution of ironic self-consciousness to both art and artists.

²⁰"*Boþe Blysse and Blunder: SGGK and the Debate Tradition*", *ChauR* 23 (1988): 140-61.

²¹Reed, 151.

Attention to playfulness has permeated analysis at four different (but not always discrete) levels of inquiry: linguistic, thematic, structural and symbolic.²² Patricia Kean [118] has shown that the "play group" of words lends ambiguity to the languages of love, hunting and games and thereby suggests a disparity between appearance and reality. Mark Amsler [173], W. R. J. Barron [182] and Claude Luttrell [155] are among scholars who explore the significance of the game–framework to Gawain's adventure; Barron's conclusion that the poet ably exploits linguistic ambivalence (in this case, that of *aventure*) is not uncommon. In his study of medieval sign theory, Ross Arthur [177] argues that the poet exploits and controls the ambiguity of *gomen* and that he thereby prompts us to examine the relationship between the eternal and the temporal. With respect to both structure and narrative strategy, several critics have concluded that the poet is playing a game with us just as he and the Green Knight are playing with Gawain, tempting and challenging perceptions and identities throughout the poem. Wendy Clein's study of the definitions of chivalry operating in the poem [219] concludes that the definitions are juxtaposed in order to prompt us to evaluate them for ourselves. Reed is among many who see the poet's innovations in structure as a challenge, too, to our understanding of genre and convention.

Related observations are made most frequently about the predominant symbols of the poem: the pentangle and the girdle. The movement from the former to the latter is not viewed simply as a movement from perfection to imperfection: rather than simply supplanting Gawain's original, fixed icon of perfection, the girdle has been seen to stand at the end of the poem as a warning *against* the fixing of meaning. Thus, after considering the four views of the girdle offered in the poem, Ralph Hanna III [254] concludes not that the girdle *has* four meanings but that meaning is subject to perception and that its relation to symbols is arbitrary and shifting. Similarly, Richard Shoaf [320], in his study of *Commercium* (mentioned above), stresses the openness of the girdle as a knot that can be loosened, and argues that the sash acts as a reminder of temporality and the gap between the ideal and real.²³

²²As topics, in an earlier form of the bibliography, "Drama, Sport and Play" constituted a tenth section of criticism. It has been deleted only because of its anomalous, narrowly-defined scope; those interested in related topics should consult the subject index under such terms as "Games", "Drama", "Hunt(s)", "Narrative strategies", and "Perception", and the word index under terms such as *aventure*, *cauelaciounz*, *disport*, *enterludez*, *gomen*, *layk(e)* and *play*.

²³Again, lest reductive comments suggest erroneously that critics are unanimous or consistent in such things, I should point out that of course other perspectives can be found among the *Gawain* criticism documented herein. See, for example, Richard Firth Green [249], who

As Reed puts it, the *Gawain*-poet forces us "to confront a full range of persistent 'enigmas,' from ambiguity of phrasing all the way to a singular inconclusiveness in major incident."²⁴ And whether reflected in language, theme, structure or symbol, this intimate concern with all things playful and possible has only heightened the poem's attractiveness to literary critics of the 1980s. Of course, certain topics lend themselves to certain kinds of approaches, and some areas of study indeed resist this trend to openness: lengthening the list of author-candidates will satisfy no one's aesthetic, to be sure. And even amongst those who would find Reed's "aesthetics of irresolution" an apt phrase, arguments might persist over the question of purpose. While Hanna and Shoaf see overlap between the medium and the message, Reed himself sees the aesthetic used to didactic ends: as Aristotle and Aquinas averred, "'to play in order to work better is the correct rule"; that is, "a healthy acknowledgment of the simultaneously bewildering and liberating complexity of the strictly earthly condition" is what brings us the "laughter [that] makes high seriousness possible".²⁵ We rest so that we can work again. Others may not share so acute a sense of purpose behind the poem's self-consciousness, but many do share the general sentiment behind Reed's conclusion: "If we finally make too much of our failure to find a neat resolution to its manifold ambiguities, we are perhaps a bit like Gawain at the poem's close, taking our critical selves too seriously."²⁶

So, while opinion on the meaning of the gap varies, there is something approaching consensus on at least the existence of a gap between what the author of *SGGK* says, and what he means. Much as the castle in the woods shimmers before Gawain, the surface text shimmers before us; but perhaps we view the text much as Robert Hanning [255, 256] views the sauced fish the courtiers serve Gawain, suspicious that meaning lies in the very material it hides behind — the fish behind its sauce, the poem behind its words. To be reminded of this may pander to our anxiety about truth and monolithics of all kinds, and probably reflects finally our own location in history — at a time when we prefer questions to answers, and when we

²³(cont'd) suggests that the girdle should remind Gawain of the Virgin Mary and the hope of mercy she represents; and Cora Zaletel [171], who suggests it links the Green Knight to Thor and thereby enhances his image as a lawful figure.

²⁴Reed, p. 151.

²⁵Reed, p. 154.

²⁶Reed, p. 156.

refuse to see *ernest* as something other than, or altogether distinct from, *game*.

PART B
BIBLIOGRAPHY

Editions

1. Andrew, Malcolm and Ronald Waldron, eds. *The Poems of the Pearl Manuscript: Pearl, Cleanness, Patience*, SGGK. York Medieval Texts, Second Ser. London: Edward Arnold, 1978; Berkeley and Los Angeles: U of California P, 1979. Rev. ed.: Exeter Medieval English Texts and Studies. Exeter: U of Exeter, 1987. See 36–43, 207–300.

Features include a separate introduction, a select bibliography of editions, translations, textual notes and criticism, prefatory notes on language, metre and the text, a comprehensive glossary and extensive same–page notes.

Reviews: R. J. Blanch, *Archiv* 220 (1983): 151–54.
E. G. Stanley, *NQ* 28 (1981): 66–68.
T. Turville–Petre, *Med.Æ* v. 49 (1980): 321–23.
C. K. Zacher, *Speculum* 56 (1981): 340–42.

2. Markus, Manfred, ed. and trans. SGGK / *Sir Gawain und der Grüne Ritter: Englisch und Deutsch*. Stuttgart: Philipp Reclam, 1986.

Facing–page edition and German prose translation; notes and afterword in German.

3. Osberg, Richard H., ed. and trans. SGGK. American University Studies Ser. IV: English Language and Literature 112. New York: Peter Lang, 1990.

An edition with facing–page translation: the edition follows mainly TG, but adopts several of Silverstein’s emendations; the translation is faithful and follows the alliterative line and stanzaic structure of the original. The work includes end–notes, a word list of unfamiliar terms and a glossary of ME.

4. Silverstein, Theodore, ed. SGGK: *A New Critical Edition*. Chicago: U of Chicago P, 1984.

The introduction discusses the poem’s sources, conventions and form, MS history, authorship and provenience, and metre, language and style. The edition is completed by extensive explanatory end–notes, a select bibliography of the above topics as well as critical and background studies, and vocabulary. The poem is seen as primarily a comedy of manners.

- Reviews: M. Andrew, *Speculum* 61 (1986): 470–72.
 B. Cottle, *JEGP* 85 (1986): 253–56.
 G. Morgan, *Med.Æv.* 56 (1987): 125–26.
 T. Turville–Petre, *SAC* 7 (1985): 245–48.
 R. Waldron, *NQ* 33 (1986): 98–99.

5. Vantuono, William, ed. and trans. *The Pearl Poems: An Omnibus Edition, Vol. 2: Patience and SGGK*. The Renaissance Imagination 6. New York: Garland, 1984. See 43–194, 237–371.

Included with Vantuono's edition is a facing–page literal verse translation, same–page textual notes, an extensive commentary and a joint glossary. Further features include reproductions of MS illuminations, an introduction arguing for a three–part structure, an appendix summarizing motifs, a comprehensive bibliography and an index of names.

- Reviews: R. J. Blanch, *SAC* 7 (1985): 257–60.
 P. Boardman, *QetF* 8.2 (1988): 18–20.

See also 70, 90.

Translations

6. Bergner, Heinz, ed. and trans. *Die englischen Literatur in Text und Darstellung, Bund 1: Mittelalter*. Universal Bibliothek. Stuttgart: Reclam, 1986. 270–90.

Facing–page translation into German of lines 37–106, 130–231 and 1178–1314.

7. Boitani, Piero, trans. *Sir Gawain e il Cavaliere Verde (Con un saggio di Ananda K. Coomaraswamy)*. 1986. 3rd ed. Milano: Adelphi, 1990.

A faithful verse translation into Italian, based on TG; maintains stanzaic form, the bob and wheel (without the end rhyme) and the rhythm of the original, but not the alliteration. Also includes an essay by A. K. Coomaraswamy on *SGGK* and Indian myth. [Not seen; translator submitted description.]

8. González Padilla, Ma. Enriqueta, trans. *Sir Gawain y el Cabarello Verde y otros textos*. Traducción, adaptación e introducciones, Ma. Enriqueta González Padilla; revisión de textos,

Ma. Angeles González S.; ilustraciones Pablo Amor. Los Clasicós de la Literatura 7: Inglaterra, Siglo XIV. 1982. Mexico: SEP / Editorial Trillas, 1986. See 6–75.

Spanish prose translation, based on K. G. Anderson and E. W. Buckler's *La literatura de inglaterra* (Antologia e Historia) [Illinois: Scott, 1967].

9. Harrison, Keith, trans. and comp. *SGGK*. Lithographs by Virgil Burnett. London: The Folio Society, 1983.

A modern verse translation, reproducing stanzaic form and the bob and wheel. [See also recorded version, J. Bryce, narrator (20).]

10. Hertog, Erik, Guido Latré and Ludo Timmerman, trans. *Heer Gawain en de Groene Ridder*. Prisma Klassieken 27. Utrecht/Antwerpen: Het Spectrum, 1979.

Dutch translation in alliterative verse, reproducing stanzaic form and the bob and wheel. Includes end-notes and discussions of "Story and Storyteller" and "Story and Society".

11. Ikegami, Tadahiro, trans. "SGGK: Part 1." *Shi- to- Sambun* 39 (1983): 71–74. (ll. 1–150)
"SGGK: Part 2." *Shi- to- Sambun* 40 (1985): 74–75. (ll. 151–249)
"SGGK: Part 3." *Shi- to- Sambun* 41 (1986): 45–48. (ll. 250–389)
"SGGK: Part 4." *Shi- to- Sambun* 42 (1987): 75–78. (ll. 390–535)
"SGGK: Part 5." *Shi- to- Sambun* 43 (1987): 87–91. (ll. 536–739)
"SGGK: Part 6." *Shi- to- Sambun* 44 (1988): 117–20. (ll. 740–874)
"SGGK: Part 7." *Shi- to- Sambun* 45 (1988): 89–92. (ll. 875–1019)
"SGGK: Part 8." *Shi- to- Sambun* 46 (1989): 92–95. (ll. 1020–1149)
"SGGK: Part 9." *Shi- to- Sambun* 47 (1990): 67–71. (ll. 1150–1371)
"SGGK: Part 10." *Shi- to- Sambun* 48 (1990): 94–97. (ll. 1372–1507)

Japanese translation based on TG (in progress); mainly in prose but with bobs and wheels in free verse. [Not seen; translator submitted description.]

12. Iliescu, Dan P., intro. *Sir Gawain și Cavalerul Verde*. Bucharest: Univers, 1982.

Romanian translation. [Not seen.]

13. Michiyuki, Sukehiro, trans. *SGGK and Sir Orfeo*. Tokyo: Kirihara-Shoten, 1986.

Japanese translation.

14. Oliver, Francisco Torres, trans. *Sir Gawain y el Caballero Verde*. Prólogo de Luis Alberto De Cuenca; Epílogo y Notas de Jacobo F. J. Stuart. Selección de lecturas medievales 1. 1983.

4th ed. Madrid: Ediciones Siruela, 1987. [Spanish]

Spanish prose translation.

15. Pastalosky, Rosa, trans. "*Sir Gawain y el Cabarello Verde.*" *El romance anglonormando y el retorno a la tradición anglosajona.* Buenos Aires: Edition Plus Extra, 1982.

Spanish translation.

16. Sakaida, Susumu, trans. *SGGK.* Shūbun International, 1984.

Japanese verse translation. [Not seen.]

17. Wilhelm, James J., trans. "*SGGK.*" *The Romance of Arthur.* Ed. James J. Wilhelm and Laila Zamuelis Gross. New York: Garland, 1984. 157–209.

A verse translation maintaining stanzaic form and the bob and wheel, but reducing alliteration and eliminating one rhyme in the wheel; based on TG.

Reviews: H. Chickering, *Speculum* 60 (1985): 756–57.
K. H. Göller and J. Ritzke–Rutherford, *SAC* 7 (1985): 267–70.
B. L. Spahr, *RPh* 39 (1985–86): 501–03.

See also 2, 3, 5, 50, 258.

Adaptations and Performances

18. Blackford, Richard, composer. *SGGK.* London: Argo, 1979.

Opera sound recording on one sound disc, 33 1/3 rpm; 59 minutes. [Recording not obtained.]

19. Blackford, Richard, composer. *SGGK.* Libretto by John Emlyn Edwards. London: Oxford UP, 1982.

Juvenile opera in six sections; vocal score with piano; 65 minutes. Gawain, Arthur and Guenevere, child performers; Green Knight/Bertilak, Lady Bertilak and Morgan le Fay, adult performers. Commissioned by the Oxfordshire village of Blewbury, and first performed there in 1978.

20. Bryce, Jackson, narrator. "*SGGK: A Medieval Romance of Lust and Magic.*" With Frank Morral, David Bly, James McDonnell, Jacqueline Orr and Burr McWilliams. Northfield, Minnesota: WCAL, 1983.
- Sound recording on four cassettes of Keith Harrison's translation. [See above (9); recording not obtained.]
21. Fan, Ada M. "*SGGK.*" Boston: Boston U Broadcasting and Film Department, 1979.
- Screenplay (as Thesis [M.S.]). [Not seen.]
22. Hastings, Selina. *SGGK.* Illus. Juan Wijngaard. London: Methuen, 1981; New York: Lothrop, Lee and Shepard Books, 1981.
- A faithful children's adaptation with colourful illustrations.
23. Philip, Neil. "*SGGK.*" *The Tale of Sir Gawain.* Illus. Charles Keeping. New York: Philomel, 1987. 28–38.
- A children's prose adaptation, narrated by Gawain and set within Arthurian chronicles spanning from Arthur's boyhood to Gawain's death and the destruction of the Round Table.
24. Ponsor, Y. R. *Gawain and the Green Knight: Adventure at Camelot.* Illus. Darrell Sweet. New York: Macmillan, 1979.
- A prose adaptation aiming to preserve the "flavor" and "spirit" of the original; divided into "Prologue" and ten chapters, with a glossary of difficult terms and pen and ink illustrations.
25. Raffel, Burton, trans. "*SGGK.*" Dir. William Levitan. Prod. William Levitan and Sunny Letot. Adapted for radio drama by KUT-FM staff. Austin: KUT-FM, 1979.
- Radio drama sound recording on four reels. [Recording not obtained.]
26. Rice, Thomas N. *SGGK: A Ballet in Three Acts.* Opus 40. New York: Seesaw Music, 1978.
- Ballet and scores for flute, clarinet, trumpet, trombone, percussion and strings. Act I: at Arthur's court; Act II: Gawain's journey and the changing seasons; Act III: at Bertilak's castle and the Green Chapel.
27. Self, David. "*SGGK.*" Basingstoke: Macmillan, 1979.
- Dramascript for five men, two women. [Script not seen.]

28. Sodaro, Craig. "SGGK." Colorado Springs: Meriwether, 1982. Droitwich: Hanbury, 1986.

Drama for ten men, eleven women and supers. [Script not seen.]

29. Weeks, Stephen, dir. *Sword of the Valiant: The Legend of Gawain and the Green Knight*. Cannon, 1983. [Available on videotape.]

A film adaptation starring Miles O'Keeffe as Gawain, Sean Connery as the Green Knight and Trevor Howard as King Arthur.

Reference Works

30. Andrew, Malcolm. *The Gawain-Poet: An Annotated Bibliography 1839-1977*. New York: Garland, 1979.

Entries are divided into editions and translations, critical writings, and reference works, and include dissertations and a selective number of reviews; indexing is by author and line, where relevant.

Reviews: M. H. Fleming, *LitRes* 6 (1981): 171-74.
R. H. Robbins, *AEB* 4 (1979): 241-52.
J. Ruud, *Clio* 12 (1983): 308.

31. Blanch, Robert J. *SGGK: A Reference Guide*. Troy, New York: Whitston, 1983.

The bibliography, covering 1824-1978, catalogues interpretive works only, and organizes entries according to publication year; one index combines author, names of medieval authors and titles of works, and major subject areas. An introductory essay surveys *Gawain* scholarship in three periods (1969-71, 1972-74 and 1975-77) and suggests areas for further research.

Reviews: D. L. Boyd, *QetF* 5 (1984-85): 6.
G. C. Britton, *NQ* 33 (1986): 212-13.
T. Ikegami, *SAC* 7 (1985): 166-67.
D. Mehl, *Archiv* 222 (1985): 475 [German].

32. Bloomfield, Morton W. "Teaching Medieval Romance." *Teaching the Middle Ages II*. Ed. Robert Graybill, John Hallwas, Judy Hample, Robert Kindrick and Robert Lovell. Studies in

Medieval and Renaissance Teaching. Warrensburg: Central Missouri State U, 1985. 1–15.

A profitable means of teaching *SGGK* would incorporate a discussion of its mythic elements and an identification and analysis of its narrative parts, including plot, characterization and dialogue.

33. Chance, Jane. "Surprised by Subtlety: A Survey of the Teaching of *SGGK*." Introduction to "Part 2: Approaches". *Approaches to Teaching SGGK*. Ed. Jane Chance and Miriam Youngerman Miller. *Approaches to Teaching Masterpieces of World Literature* 9. New York: MLA, 1986. 43–68.

Chance outlines four broad areas of concern based on the results of an *MLA* questionnaire: how *Gawain* is taught with other works (medieval and modern); aspects of classroom teaching (time allocations and key issues and problems); projects, assignments and examination questions; and specific approaches, outlining pedagogical concerns addressed by the subsequent twenty-three essays.

34. Chance, Jane and Miriam Youngerman Miller, eds. and intro. *Approaches to Teaching SGGK*. *Approaches to Teaching Masterpieces of World Literature* 9. New York: MLA, 1986.

Fries, Maureen. "Teaching *SGGK* in the Context of Arthurian and Other Romance Traditions." 69–78.

Wright, Thomas L. "*Luf-Talkyng* in *SGGK*." 79–86. [For annotation, see (346).]

Hall, Louis Brewer. "The Breakdown of Chivalry in the Fourteenth Century." 87–92.

Blanch, Robert J. "Religion and Law in *SGGK*." 93–101.

Green, Richard Hamilton. "Medieval Poetics." 102–08.

Wasserman, Julian N. "Weavers and Wordsmiths, Tapestries and Translations." 109–18.

Fyler, John M. "Freshman Composition: Epic and Romance." 119–22.

Ascherl, Rosemary. "Involving Students in *SGGK*: An Introductory Survey Course for Nonmajors and Non-Liberal Arts Majors." 123–26.

Knopp, Sherron E. "*A 3ere 3ernes ful 3erne*: Teaching *SGGK* in the Survey for Majors." 127–32.

Wilson, Katharina M. "*SGGK* as a Masterpiece of World Literature." 133–37.

Knapp, Peggy A. "*Gawain* and the Middle Ages: Teaching History, Teaching Genre." 138–42.

Weiss, Victoria L. "The Literature of King Arthur and Camelot." 143–50.

Chance, Jane. "Tolkien and His Sources." 151–55.

Ganim, John M. "*SGGK* and a Course in Literary Criticism." 156–60.

Holloway, Julia Bolton. "Introduction to Medieval Culture." 161–70.

Doob, Penelope B. R. "Late Medieval Literature: Ricardian Poetry." 171–76.

Huntsman, Jeffrey F. "The Celtic Heritage of *SGGK*." 177–81.

Schotter, Anne Howland. "A Graduate Seminar in the *Gawain* Poet and the Alliterative Revival: A Stylistic Approach to *Gawain*." 182–87.

Irving, Edward B., Jr. "Alliterative Literature." 188–90.
 Borroff, Marie. "Reading the Poem Aloud." 191–98.
 Fry, Donald K. "Visual Approaches to *SGGK*." 199–204.
 Bronfman, Judith. "Researched Visual Projects." 205–08.
 Moody, Patricia A. "The Medieval Banquet." 209–12.

Reviews: L. J. Leff, *LitRes* 11 (1986): 159–62.
 M. F. Braswell, *QetF* 7.3 (1987): 9–11.
 W. F. Pollard, *SAC* 9 (1987): 237–38.

35. Do, Merdeka Thien–Ly Huong. "SGGK: An Annotated Bibliography, 1973–78." *Comitatus* 11 (1980): 66–110.

Do continues Roger Hambridge's 1950–72 bibliography (*Comitatus* 4 (1973): 43–84): Part 1 contains 130 entries, organized by year and including criticism, editions and translations; Part 2 provides six entries Hambridge omitted from the earlier period; and Part 3 provides annotations for 57 entries Hambridge left unannotated. Do includes an author index.

36. Fisher, John H. "English Literature." *The Present State of Scholarship in Fourteenth–Century Literature*. Ed. Thomas D. Cooke. Columbia: U of Missouri P, 1982. 1–54. See 16–18, 42–44.

A brief bibliographical sketch of criticism on the four poems of the MS Cotton Nero A.x. is followed by a bibliography of concordances, editions and translations and criticism and commentary.

37. Foley, Michael. "The *Gawain*–Poet: An Annotated Bibliography, 1978–1985." *ChauR* 23 (1989): 251–82.

This work is intended to update M. Andrew's bibliography [see (30)], following his format while adding a subject index; it lists 157 critical works for this eight–year period.

38. Lawrence, Karen. "SGGK." *The McGraw–Hill Guide to English Literature Volume One: Beowulf to Jane Austen*. Ed. Karen Lawrence, Betsy Seifler and Lois Ratner. New York: McGraw, 1985. 17–24.

A chronology of historical events relevant to the poem is followed by essay questions and answers and a brief reading list.

39. Leech, Barbara Anderson. "The Medieval Image of Man." *Teaching the Middle Ages II*. Ed. Robert Graybill, John Hallwas, Judy Hample, Robert Kindrick and Robert Lovell. Studies in Medieval and Renaissance Teaching. Warrensburg: Central Missouri State U, 1985. 41–58.

High-school students can be introduced to the Middle Ages through a combined study of art and literature, encompassing Boethius, gothic cathedrals and *SGGK*. They are quick to discern and to identify with the medieval conflict between the real and the ideal, and the concerns for truth, self-knowledge and heroism. [A syllabus and sample assignments are included.]

40. MacRae, Suzanne H. "The End is the Beginning: *SGGK*." *AvCam* 1.2 (1983): 25.

Students may profit by re-reading the poem with an eye to the events in the ending. From Gawain's and Camelot's point of view, the poem is a tragedy; from the Green Knight's and the poet's, it is a comedy of rebirth.

41. Miller, Miriam Youngerman. "Materials." *Approaches to Teaching SGGK*. Ed. Jane Chance and Miriam Youngerman Miller. *Approaches to Teaching Masterpieces of World Literature* 9. New York: Garland, 1986. 3-39.

From responses to an *MLA* survey, Miller sketches the range of materials most commonly used in teaching *SGGK*, dividing them into three categories: editions and translations, readings (background, critical and reference works), and audio-visual teaching aids.

42. Mitchell, Jerome. "*SGGK*." *Scott, Chaucer, and Medieval Romance: A Study of Sir Walter Scott's Indebtedness to the Literature of the Middle Ages*. Lexington: UP of Kentucky, 1987. 31.

An account is given of Scott's slight knowledge of the poem, based on his correspondence with and about Sir Frederic Madden.

43. Moorman, Charles and Ruth Moorman. *An Arthurian Dictionary*. Jackson: UP of Mississippi, 1978.

Brief entries appear under these headings: "Bercilak" (p. 20), "Gawain" (p. 56), "Morgan le Fay" (p. 91) and "*SGGK*" (p. 106).

44. Pickford, Cedric E. and Rex Last. *The Arthurian Bibliography, I: Author Listing*. *Arthurian Studies* III. Cambridge: D. S. Brewer, 1981.

The reference work brings together bibliographical materials first cited in *MLQ*, *BBSIA* and other sources, from the 1920s on. Critical studies are listed by author's surname; entries are not annotated.

45. Pickford, Cedric E. and Rex Last. *The Arthurian Bibliography, II: Subject Index*. *Arthurian Studies* VI. Cambridge: D. S. Brewer, 1983.

Entries are keyed to part one of the bibliography (above, 45).

46. Reiss, Edmund, Louise Horner Reiss and Beverly Taylor. "SGGK." *Arthurian Legend and Literature: An Annotated Bibliography in Two Volumes, Volume 1 -- The Middle Ages*. New York: Garland, 1984. 303–09.

This highly selective bibliography provides approximately 58 entries with brief annotations.

47. Rice, Joanne A. *Middle English Romance: An Annotated Bibliography, 1955– 1985*. New York: Garland, 1987. See 419–66.

Criticism on "Verse Romances" is jointly catalogued under fourteen subject divisions, and each romance is then given its own section, with editions separated from critical writings. Entries include dissertations and are meant to be comprehensive only with respect to American publications, although known foreign-language works are also included; indexing is by author only. An introductory essay sketches the development of romance criticism.

Reviews: Anon., *Manuscripta* 31 (1987): 134.
J. L. Ball, *SAC* 10 (1988): 187–89.
M. F. Braswell, *QetF* 7.4 (1987): 11–13.

48. White, Jack H. "The Feasts in *SGGK* as Microcosms of Meaning and Structure." *Teaching the Middle Ages*. Ed. Robert V. Graybill et al. Studies in Medieval and Renaissance Teaching. Warrensburg: Ralph, 1982. 99–107.

Students may gain confidence in reading medieval texts if they learn to contextualize isolated emblems such as the feasts in *SGGK*.

General Introductions and Romance Surveys

49. Barber, Richard. "Chapter 5: The English Poems." *King Arthur: Hero and Legend*. 1961. 3rd ed. rev. and extended. Woodbridge: Boydell, 1986. 103–13. See 105–12.

A brief plot summary, introductions to major themes and motifs and their (Celtic) sources, and observations upon structure, verse and language are provided. Compared with the French, English romances are short and direct; with the exception of *SGGK*, the latter tend to be more crude and of less literary merit. The intense realism of the nature passages is

surpassed only by the spiritual dimension and idealism which pervade the poem.

Reviews: N. J. Lacy, *Speculum* 63 (1988): 896–98.
F. Sandler, *QetF* 7.3 (1986–87): 11–12.

50. Barber, Richard. "Chapter 9: *SGGK* — Gawain's Journey and Adventures at the Green Chapel (Lines 1126–2531)." *The Arthurian Legends: An Illustrated Anthology*. Woodbridge: Boydell, 1979. 113–16. [Introduction to Brian Stone's 1959 verse translation of Fitts III and IV: 117–34.]

Gawain's history as an Arthurian figure and his origins in Celtic sources are sketched. Barber emphasizes the artistry of the poet, whether or not he was the first to combine the Beheading and Temptation motifs, concludes that the poem is a "moral reflection on human weakness", and briefly summarizes Fitts I and II by way of introducing Stone's translation.

Review: W. M. Richardson, *Allegorica* 4 (1979): 315.

51. Barron, W. R. J. "Arthurian Romance: Traces of an English Tradition." *ES* 61 (1980): 2–23.

The peculiarly English alliterative school of poetry produced romances notable for their original use of convention, their creativity and their realism, the latter resulting from the diversity of the native vocabulary. *SGGK*, like other English romances, conveys a sense of the English past and depicts Arthur in a dynastic role, as father of one of England's glorious eras.

52. Barron, W. R. J. "Chapter 7: The Matter of Britain." *English Medieval Romance*. Longman Literature in English Series. London: Longman, 1987. 132–77. See 166–73.

Romance is best defined as a mode rather than a genre, and one which combines idealism with an awareness of imperfect reality. Through an overview of *SGGK*'s plot and motifs, we see that in pursuing the ideals of *trawþe* Gawain overlooks the reality of human fallibility, and the inseparability of integrity and fidelity to God.

Reviews: F. Alexander, *RES* ns 40 (1989): 110–11.
N. Jacobs, *NQ* 35 (1988): 507–09.
R. J. Percy, *Choice* 25 (1988): 1240.

53. Bennett, J. A. W. *Middle English Literature*. Ed. and completed by Douglas Gray. Oxford: Clarendon, 1986.

"Chapter 5: Romances: (i) Introductory." 121–201. See 121–35.

English romances are commonly marked by their central concern for the adventures of a

chivalric hero, their generalized settings, stock scenes (such as hunting and fighting) and essentially Christian piety; their performance orientation is seen in *SGGK*, for one, in direct appeals to an audience and in organizing features (such as Fitts and seasonal headpieces) which allow for changes in narrative direction.

"Chapter 6: The Poems of the Gawain Manuscript." 202–58. See 202–17.

After summarizing *SGGK* at some length, Bennett notes the poet's artistry with language (his use of dialogue, conventional phrases, regional vocabulary and evocative imagery) and his ability to meld chivalry, magic and Christianity into a coherent world-view. Gawain is reflective and comes to self-knowledge about his pride; ultimately, a comic tone prevails.

Reviews: Anon., *SELit* 64 (1988): 311–16 [Japanese].
J. A. Burrow, *NQ* 34 (1987): 520–21.
D. Mehl, *Anglia* 107 (1989): 176–80 [German].
A. J. Minnis, *TLS* February 6, 1987: 140.
A. V. C. Schmidt, *Med.Æv.* 57 (1988): 101–03.

54. Bennett, Michael J. "Courtly Literature and Northwest England in the Later Middle Ages." *Court and Poet: Selected Proceedings of the Third Congress of the International Courtly Literature Society (Liverpool, 1980)*. Ed. Glyn S. Burgess, A. D. Deyermond, W. H. Jackson, A. D. Mills and P. T. Ricketts. ARCA Classical and Medieval Texts, Papers and Monographs 5. Liverpool: Francis Cairns, 1981. 69–78.

The fourteenth-century community to which alliterative poets of the North-West Midlands belonged would have been coloured by the royal and aristocratic ties to the area, and by the metropolitan, courtly, monastic and scholarly milieux sought by many Midland natives. The *Gawain*-poet for one was likely a campaigner in some way connected with a noble household. A later composition date is suggested by parallels between Gawain's travels through the Wirral and the route taken by Richard II on his return from Ireland in 1399; thus, Gawain's journey may have foreshadowed his failure to a local audience.

55. Bennett, Michael J. "Chapter 10: Power, Patronage and Provincial Culture." *Community, Class and Careerism: Cheshire and Lancashire Society in the Age of SGGK*. Cambridge: Cambridge UP, 1983. 192–235. See 231–35.

The decades around 1400 were marked by great social, political and literary activity in Cheshire and southern Lancashire; many local careerists found placement in metropolitan circles in courtly, financial, religious and educational roles. The *Gawain*-poet may have been a member of the household of Richard II during this period of courtly patronage; he may too have been with the army whose return from Ireland in 1399 is mirrored by Gawain's journey to the Wirral.

- Reviews: M. Cherry, *WHR* 12 (1984): 257–59.
 G. Holmes, *TLS* July 1, 1983: 704.
 J. R. Maddicott, *EHR* 101 (1986): 220–21.

56. Bennett, Michael J. "SGGK and the Literary Achievement of the North–West Midlands: The Historical Background." *JMH* 5 (1979): 63–89.

In the late fourteenth century, the North–West Midlands and Cheshire in particular were closely tied to the court of Richard II. Opportunities for Cheshire men in clerical, administrative and military careers led to the region's above–average social and economic mobility, exposing careerists to continental influences while increasing local interest in a re–vitalized native culture. Given that Richard II surrounded himself with Cheshire men in the final years of his reign, perhaps the *Gawain*–poet himself benefitted by royal patronage.

57. Bergner, Heinz. "Gauvain dans la littérature anglaise du moyen age." *Lancelot, Yvain et Gauvain: Colloque arthurien belge de Wegimont*. Lettres Médiévales 2. Paris: Nizet, 1984. 141–55. Reprinted in *StM* 2 (1985): 781–97. [French]

"Gawain in the English Literature of the Middle Ages."

58. Bergner, Heinz. "Gawain und seine literarischen Realisationen in der englischen Literatur des Spätmittelalters." *Artusrittertum im späten Mittelalter: Ethos und Ideologie*. Ed. Friedrich Wolfzettel. Giessen: Schmitz, 1984. 3–15. See 7–8. [German]

"Gawain and His Literary Representations in the English Literature of the Late Middle Ages."

59. Boitani, Piero. "Chapter 3: The World of Romance." *English Medieval Narrative in the Thirteenth and Fourteenth Centuries*. Trans. Joan Krakover Hall. Cambridge: Cambridge UP, 1982. 36–70. See 60–70. Originally published in Italian as "L'invenzione delle coordinate mimetiche in SGGK" in *StG* 16.45–46, 2–3 (1978): 267–90 and reprinted in revised form in *La Narrativa del Medioevo Inglese*, Bari: Adriatica, 1980. 86–100.

SGGK is "eccentric" for the same reasons it is the most mature and complex of English medieval romances: it shifts among three dimensions of time and between fantastical and geographically–detailed realms of space; within these co–ordinates the poet creates psychologically realistic characters and a tale notable not only for its playfulness but its moral complexity.

- Reviews: H. Cooper, *Med.Æv.* 53 (1984): 121–23.
 P. Gradon, *RES* ns 36 (1985): 69–70.
 D. Pearsall, *Anglia* 101 (1983): 501–03.

V. B. Richmond, *Speculum* 59 (1984): 623–25.

60. Brewer, Derek. "Chapter 9: The *Gawain*-Poet." *English Gothic Literature*. Macmillan History of Literature. London: Macmillan, 1983. 155–80. See 155–65.

In the context of the history of English language and literature, Brewer sketches *SGGK*'s plot and comments on the poem's style (descriptiveness, repetitiveness and loose syntax), metre, sources (in French romances) and themes (sex and death).

Reviews: H. Cooper, *Med.Æ* v. 54 (1985): 295–96.
C. Gauvin, *EA* 40 (1987): 197–98 [French].
P. Gradon, *NQ* 31 (1984): 417–18.
I. Saito, *SELit* 61 (1984): 310–15 [Japanese].

61. Broughton, Bradford. "Sir Gawain: From Scoundrel to Hero." *ERec* 31.1 (1980): 9–10, 16.

In Chrétien's and other early verse romances Gawain appears as the ideal of knighthood, but in the thirteenth-century prose romances he is depicted as uncourtly, treacherous and cruel, and is often made to look ridiculous. *SGGK* is the first English romance to make Gawain its hero; although the English audience would have known Gawain's Continental reputation, his position as the king's nephew made him eligible for a more estimable role.

62. Burrow, J[ohn] A[nthony]. "Chapter 3: Major Genres." *Medieval Writers and Their Work: Middle English Literature and Its Background 1100–1500*. Oxford: Oxford UP, 1982. 56–85. See 71–75.

Of the three major genres of medieval narrative poetry (Histories, Lives and Tales), *SGGK* is a type of the last known as a "lay" — a romance Tale focussing on a particular adventure or series of events in one knight's life. The controlled scope best accommodates developed thematic coherence and allows controlled and varying scales: *Gawain*, for instance, employs "pointing", effectively directing our attention to select features or details (such as glances and looks).

Reviews: T. Davenport, *English* 32 (1983): 155–59.
P. M. Kean, *RES* ns 36 (1985): 142.
M. Markus, *Anglia* 102 (1984): 201–05 [German].
D. Pearsall, *MLR* 81 (1986): 164–65.
Y. Terasawa, *Eigo Seinen* 128.11 (1983): 706 [Japanese].

63. Burrow, J[ohn] A[nthony]. "*SGGK*." *Medieval Literature: Chaucer and the Alliterative Tradition. The New Pelican Guide to English Literature, Vol. 1, Part 1*. Ed. Boris Ford. Harmondsworth: Penguin, 1982. 208–23.

This detailed introductory discussion focusses on Gawain's experience as adventure, and on the ways in which Gawain's adventure challenges the hero's and reader's interpretive powers. Moments of adventure are regularly overtaken by seemingly accidental events that prove to be at the centre of Gawain's "adventure". Although Gawain is right to accuse himself of a serious failing, the court is equally right to reject his view and celebrate his general success.

64. Busse, Wilhelm G. "Vom Ende des hofischen Ritters: englische Ritterromane des 14. Jahrhunderts." *Das Ritterbild in Mittelalter und Renaissance*. Studia humaniora 1. Dusseldorf: Droste Verlag, 1985. 69–85. [German]

"The End of the Courtly Knight: English Knightly Tales of the Fourteenth Century."

65. Cavendish, Richard. "Chapter 2: Arthur and the Round Table." *King Arthur and the Grail: The Arthurian Legends and Their Meaning*. London: Weidenfeld and Nicolson, 1978. 39–124. See 95–98.

In the context of the development of Gawain's character in romance, Cavendish summarizes the plot and suggests that the poem derives its greatest effects from its pagan motifs (such as the Beheading) and from elements that suggest the Otherworld.

Review: Anon., *Choice* 17 (1980): 62.

66. Connelly, William. "SGGK: Mirror of an Age." *AvCam* 1.2 (1983): 4–6.

This introduction touches briefly upon the poem's themes, structure and performance, and sees in it a reflection of the fourteenth century's nostalgia for Arthuriana and the ideals of chivalry.

67. Coote, Stephen. "Chapter 6: Alliterative Poetry." *English Literature of the Middle Ages*. London: Penguin, 1988. 230–77. See 237–46.

This detailed summary of plot and themes dwells upon both the pentangle and the religious and ethical issues facing Gawain.

68. Dean, Christopher. "Chapter 4: Middle English Arthurian Romances." *Arthur of England: English Attitudes to King Arthur and the Knights of the Round Table in the Middle Ages and the Renaissance*. Toronto: U of Toronto P, 1987. 64–90. See 77–79.

An analysis of depictions of Arthur in ME romances suggests that authors were more interested in drawing on the Arthurian setting to provide a popular and identifiable background than in dealing with an historical Arthur or Round Table. In England, poets looked more to French literature than to the English chronicles for Arthurian material. In *SGGK*, despite some literal praise given him, Arthur has the manners of a child and fails a

test of courtesy when he takes up the Green Knight's challenge so impetuously.

- Reviews: J. P. Carley, *ESC* 14 (1988): 347–50.
P. J. C. Field, *RES* ns 40 (1989): 544–45.
P. Grudzien, *QetF* 8.1 (1988): 9.
D. C. Homan, *Choice* 25 (1987): 672.

69. Fichte, Joerg O. "The Middle English Arthurian Verse Romances: Suggestions for the Development of a Literary Typology." *DVLG* 55 (1981): 567–90.

The classical Continental *Artusroman* provides a paradigm for isolating ME Arthurian romance as a literary type. In general, the ME romances maintain the external and intrinsic structural patterns of the Continental tales, but they do not convey the original meanings, shifting away from love as a central theme and from Arthur's court as a central symbol; as well, the English heroes tend not to undergo self-discovery but remain static characters. *SGGK* proves an exception which, by inverting the classical structural pattern, often questions the validity of the Arthurian ideal and ethical norms presented by this model.

70. Fichte, Joerg O. *Alt- und Mittelenglische literatur. Eine Einführung*. Literaturwissenschaft im grundstudium 6. Tübingen: Gunter Narr, 1980. 199–206. [German]

"*Old and Middle English Literature: An Introduction*." [Includes lines 390–490 in ME.]

- Reviews: K. Dietz, *Archiv* 220 (1983): 390–95 [German].
K. Dietz, *IF* 89 (1984): 373–80 [German].

71. Giaccherini, Enrico. "Nel labirinto del romance." *La performance del testo: atti della vii congresso nazionale dell'associazione Ita. di Anglistica, Siena, 2–4 Nov., 1984*. Ed. Marucci, Franco and Adriano Bruttini. Siena: Ticci, 1986. 121–34. [Italian]

"In the Labyrinth of Romance."

72. Goodman, Jennifer R. "Chapter 2: Medieval Arthurian Romances." *The Legend of Arthur in British and American Literature*. Ed. Kinley Roby. Twayne's English Authors Ser. 461. Boston: Twayne / G. K. Hall, 1988. 21–45. See 42–45.

In the context of "The English Romances" in which Gawain figures prominently, Goodman sketches the background of the unique MS and language and alliterative style of *SGGK*, and summarizes the development of the four Fitts in one paragraph each, noting the poem's place at the apex of the English tradition.

- Reviews: D. C. Homan, *Choice* 26 (1988): 488.
R. J. Schrader, *VS* 33 (1990): 492–94.

73. Hale, William C. "The Enigma of Gawain." *AvCam* 1.2 (1983): 24-25.

This introductory note mentions Gawain's dual career as hero in the English tradition and foil to Lancelot in the French, and notes his possible origins in the Welsh Gwalchmei and the Irish Cuchulain.

74. Ikegami, Tadahiro. "Chapter 3: Gothic Literature: *Gawain-Poet*." *Introduction to English Literature: Society and Literature*. Ed. Bishu Saito. Tokyo: Chikyo Shuppan. 1978. See 49-52. [Japanese]

"A survey of the *Gawain-Poet*'s works, especially *Pearl* and *SGGK*. Suggests the continuity of alliterative literary tradition in North-West Midlands since OE period and that the poet treats a great problem of the later medieval English knighthood, showing the limitation of human existence and differences between ideal and actuality." [Author submitted annotation.]

75. Kohl, Stephan. "Chapter 4, Section 1.5: *SGGK*, *Le Morte Arthur*, Malory's *Book of Sir Launcelot and Queen Guinevere* und *Most Piteous Tale of the Morte Arthur Saunz Gwerdon*." *Das englische Spätmittelalter. Kulturelle Normen, Lebenspraxis, Texte*. Tübingen: Max Niemeyer Verlag, 1986. 185-212. [German]

"*SGGK*, *Le Morte Arthur*, Malory's *Book of Sir Launcelot and Queen Guinevere* and *Most Piteous Tale of the Morte Arthur Saunz Gwerdon*."

Reviews: F. R. H. Du Boulay, *EHR* 104 (1989): 728.
S. Wenzel, *Speculum* 63 (1988): 425-26.

76. Knight, Stephen. "The Social Function of the Middle English Romances." *Medieval Literature: Criticism, Ideology and History*. Ed. David Aers. Brighton: Harvester, 1986. 99-122.

Most medieval English romances are of either the "hero-alone" or the "family-based" type, but the few of special literary merit form a third type, marked by their socially critical nature and their interrogation of usual romance ideologies. *SGGK* and Malory's *Arthuriad* are of this last type: other romances euphemise cultural realities of violence and feudality, while these texts critique both the realities and their cultural projections in romance. *SGGK* may reflect the internalizing of religion and the emergence of a private, individualized social system at the expense of an external, public, honour-based one; the poem is marked by individualization in both form and theme.

77. Lawton, David A. "The Unity of Middle English Alliterative Poetry." *Speculum* 58 (1983): 72-94.

ME alliterative verse is a unified movement insofar as the poems are indebted to *Piers*

Plowman for their alliterative aesthetic and the recurring theme of penance. Typical qualities displayed by *SGGK* include: the *ubi sunt* and hunting motifs; a basic good versus evil conflict; the marvellous; Christian idealism. Gawain lapses in his faith but is shielded by Mary because of his essential goodness; he learns that salvation comes through grace, and grace is repayable only with contrition.

78. Miyata, Takeshi. "Romance in the Middle Ages in Great Britain: *SGGK*." *ANRC* (1979): 127. [Japanese]

79. Partridge, A[stley] C[oooper]. *A Companion to Old and Middle English Studies*. The Language Library. London: André Deutsch, 1982. See 294–97, 321–23.

A brief plot summary is followed by observations about the Celtic and Christian aspects of the poem, characterization, vocabulary and spelling peculiarities; a brief comment on stanzaic and metrical form follows.

Review: C. T. Berkhout, *Speculum* 60 (1985): 448–49.

80. Pearsall, Derek [A]. "The *Gawain* Poet." *The Beginnings to 1588*. Ed. James Vinson. Great Writers Student Library 1. London: Macmillan, 1980. 45–47.

Pearsall briefly places *SGGK* in the framework of the Alliterative Revival, discusses the themes of the four poems and offers a five-work reading list on *SGGK*.

81. Perényi, Erzsébet. "Lovagportrék, regényszerű elemek a verses és prózában írt középkori angol románcokban." *A nő az irodalomban*. Zala Megyei Könyvtár, 1988. 182–92. [Hungarian]

"The author considers portraits of the knight in some English verse and prose texts of the Middle Ages, among them *SGGK*." [Annotation from French original in *BBSIA*; translation mine.]

82. Petraş, Irina. "*Sir Gawain și Cavalerul Verde*." *Steaua* 34.3 (1983): 45. [Romanian]

83. Scattergood, Vincent J[ohn]. "*SGGK*." *The Arthurian Encyclopedia*. Ed. Norris J. Lacy. New York: Garland, 1986. 506–11.

A plot summary is followed by a discussion of sources and analogues, the poem's structural symmetry and the nature of Gawain's fault.

84. Schopf, Alfred. "Die Gestalt Gawains bei Chrétien, Wolfram von Eschenbach und in *SGGK*." *Spätmittelalterliche Artusliteratur: Ein Symposium der Neusprachlichen Philologien auf der Generalversammlung der Gorres -- Gesellschaft Bonn, 25–29 September 1982*. Ed. Karl Heinz Göller. Beiträge zur englischen and amerikanischen Literatur 3. Paderborn:

Ferdinand Schöningh, 1984. 85–104. [German]

"The Figure of Gawain in the Works of Chrétien, Wolfram von Eschenbach and in *SGGK*."

See also 124, 143.

Authorship and Manuscript Studies

85. Bachman, W. Bryant, Jr. "Lineation of the Bobs in *SGGK*." *ELN* 18.2 (1980): 86–88.

Since the bob always appears in the MS to the right of another line, there is no MS authority for numbering it separately. Lineation according to this fact provides a poem of one hundred and one fewer lines than result from the usual lineation, a result which bears further numerological study.

86. Burrow, J[ohn] A[nthony]. "Problems in Punctuation: *SGGK*, ll. 1–7." *Sentences: Essays Presented to Alan Ward on the Occasion of His Retirement from Wadham College, Oxford*. Southampton: Bosphoros, 1988. 75–88.

Editors of medieval texts must contend with the fact that modern systems of punctuating do not entirely accommodate the shifting shapes of medieval syntax. The opening lines of *SGGK* provide an example: how one punctuates lines 1–7 determines (or reflects) whether one interprets the *tulk* of line 3 as Aeneas or Antenor.

87. Cooper, R. A. and D[erek] A. Pearsall. "The *Gawain* Poems: A Statistical Approach to the Question of Common Authorship." *RES* ns 39 (1988): 365–85.

An analysis of writing features of which a poet would be unconscious may reveal a poet's "style" and aid in the attribution of authorship to anonymous works. Considered against three distinct "control poems" also employing the unrhymed alliterative long line, *SGGK*, *Pat.* and *Cl.* prove likely candidates for common authorship.

88. Derolez, R. "Authorship and Statistics: The Case of the *Pearl*-Poet and the *Gawain*-Poet." *Studies in English Language and Early Literature in Honour of Paul Christophersen*. Ed. P. M. Tilling. Occasional Papers in Linguistics and Language Learning No. 8, September 1981. Coleraine: The New U of Ulster, 1981. 41–51.

The conclusion of Göran Kjellmer's 1975 study of *St. Erk.* and the poems of MS Cotton Nero A.x., that *Pearl* is not by the same author, is not conclusive. Many of the variables he thought established "linguistic fingerprints" in fact depend upon choice of subject and poetic form, not on the idiosyncracies of an author.

89. Horrall, Sarah M. "Notes on British Library, MS Cotton Nero A x." *Manuscripta* 30.3 (1986): 191–98.

Although the text of the manuscript was copied c. 1375–1400, the illustrations could not have been added before 1400 and may have been added after 1410. After the sheets were arranged the illustrations were inserted, and after this, the sheets were bound and sewn. The pictures do tend toward traditional iconography and may appear unconnected with the poems, but the illustrator has in fact adapted many of the common scenes to suit the text.

90. Ikegami, Tadahiro. "The MS and Editions of *SGGK*." *Collected Essays on the 35th Anniversary of the Faculty of Letters and Arts*. Seijo University, 1989. 482–96. [Japanese]

"A bibliographical description of the BL MS Cotton Nero A.x., its history from Henry Savile of Banke to the British Museum, and criticism on editions of *SGGK* from F. Madden to W. Vantuono." [Author submitted annotation.]

91. Kooper, Erik S. "Art and Signature and the Art of Signature." *Court and Poet: Selected Proceedings of the Third Congress of the International Courtly Literature Society (Liverpool 1980)*. Ed. Glyn S. Burgess, A. H. Deyermond, W. H. Jackson, A. D. Mills and P. T. Ricketts. ARCA Classical and Medieval Texts, Papers and Monographs 5. Liverpool: Francis Cairns, 1981. 223–32.

Medieval authors, like painters, sometimes encoded their signatures in acrostics or anagrams in their work. Stanza 5 of *SGGK* can be decoded to suggest that the author's name is John Masci or Massy.

92. Kooper, Erik [S]. "The Case of the Encoded Author: John Massey in *SGGK*." *NM* 83 (1982): 158–68.

Stanza 5 contains an acrostic and a cryptogram for "Massey", first name probably John. For the numerical significance of the line numbers to be apparent, the bobs must not be numbered, and they are not in the MS. The *Gawain*-poet seems to have been among those encoders who hid their names so that only readers familiar with them could detect them.

93. McColly, William and Dennis Weier. "Literary Attribution and Likelihood-Ratio Tests: The Case of the Middle English *Pearl*-Poems." *CHum* 17 (1983): 65–75.

A statistical analysis of the frequency of function words, adjectives, adverbs and pronouns in the four poems of MS Cotton Nero A.x. and in *St. Erk.* does not support the theory of common authorship, although it does not disprove it. *Pearl* and *SGGK* seem clearly to be by distinct authors, while *Pat.*, *Cl.* and *St. Erk.* are more likely to share a common author.

94. Mjöberg, Jöran. "Vem Skrev 1300-talets Roman om Gröne Riddaren?" *Allt om Böcker* 5-6 (1984): 32-33. [Swedish]

"Who wrote the 14th-Century Novel About the Green Knight?"

95. Robertson, Michael. "Stanzaic Symmetry in *SGGK*." *Speculum* 57 (1982): 779-85.

The immediate contexts of the four large initials do not necessarily support a four-part division of the poem; rather, analysis of all the large initials suggests a significant nine-part structure, each part comprising eleven stanzas (two stanzas being left isolated), with the divisions falling at lines 250, 516, 811, 1126, 1421, 1690, 1998 and 2259. The poet thus focusses on the number eleven (representing transgression in medieval numerology) as well as on the five of the pentangle (representing incorruptibility), and thereby stresses the inextricability of sin and faultlessness, transgression and truth.

96. Sargent, Michael G. "Three Notes on Middle English Poetry and Drama, I: The Skewed Symmetry of *SGGK*." *A Salzburg Miscellany: English and American Studies 1964-84*. Vol. 2. Ed. James Hogg. Poetic Drama and Poetic Theory, 27.6: On Poets and Poetry, 6th Series. Salzburg: Institut für Anglistik und Amerikan, Universität Salzburg, 1984. 131-45.

Although *SGGK* does not balance parts equally against one another, it is a highly crafted poem which exhibits another kind of symmetry: the first three Fitts all find their thematic and plot counterparts in the fourth Fitt. Thus, to divide stanzas according to the illuminated capitals in the manuscript (into nine parts, rather than four Fitts) would be to disrupt this structure. [Argues against M. Robertson (95)]

97. Vantuono, William. "John de Mascy of Sale and the *Pearl* Poems." *Manuscripta* 25 (1981): 77-88.

Despite Clifford Peterson's arguments against it (*RES* ns 28 (1977): 49-55), John de Mascy of Sale still stands as the most promising candidate for author of the *Pearl* poems. Evidence in favour of this author includes numerological links with his name embedded within *Pearl*, and records which show that this Mascy was rector at Ashton-on-Mersey, in proximity to the Wirral, from 1364-1401, during which time the poems are believed to have been composed.

98. Wilson, Edward. "*SGGK* and the Stanley Family of Stanley, Storeton and Hooton." *RES* ns 30 (1979): 308-16.

The possession of a Chaucerian MS ca. 1450 attests to the literary interests of a Stanley

family, of Staffordshire and the Wirral. Other circumstantial evidence suggests that the family may be connected with *SGGK*, by patronage if not by authorship: this includes the family's hereditary role as master-foresters of the Wirral, and its use of holly as a family seal.

See also 114, 126, 127, 134, 157.

Alliteration and Language Studies

99. Aertsen, Hendrik. *Play in Middle English: A Contribution to Word Field Theory*. Amsterdam: Free UP, 1987. See 97-104; 203-05; 300-02.

SGGK provides one sample text for a study of a cluster of sense-related words belonging to the LUDUS field: *game*, *disport*, *leik* and *plei*. *Game* and *plei*, both from OE, were near synonyms in late ME, and could be used in parallel phrases and collocations. *Disport*, a late OF loan word used of upper-class activity, appeared after the alliterative vocabulary had settled, and thus is not found frequently in alliterative poetry and only once in *Gawain*. *Leik* comes from ON, appearing in regions settled by Scandinavians and in which the Alliterative Revival originated; instead of replacing either *game* or *plei*, it supplemented the alliterative vocabulary, alliterating three out of four times in *Gawain*.

Review: J. Holland, *NQ* 35 (1988): 516-17.

100. Aertsen, H[endrik]. "The Use of Dialect Words in Middle English Alliterative Poetry." *One Hundred Years of English Studies in Dutch Universities: Seventeen Papers Read at the Centenary Conference Groningen, 15-16 January 1986*. Ed. G. H. V. Bunt, E. S. Kooper, J. L. Mackenzie and D. R. M. Wilkinson. Costerus: Essays in English and American Language and Literature, New Ser. 64. Amsterdam: Rodopi, 1987. 173-85.

Use of Rolf Kaiser's 1937 *Zur Geographie des Mittelenglischen Wortschatzes* shows that in *SGGK*, northern dialect words occur 390 times: of these, 305 bear the alliterative stress, 40 do not alliterate, and 45 appear in the bob and wheel. Five explanations for the exceptions are proposed.

101. Ajiro, Atsushi. "The Use of the Ethical Dative *Me* — Especially in *SGGK*." *DBR* 20 (1989): 77-93. [Japanese]

"From a stylistic point of view, the ethical dative *me*, which has been regarded as redundant, seems to have a kind of effect on hearers and readers. How the 'interest' of speakers or

authors, by the use of this dative, is reflected in the contexts is examined, especially in *SGGK* where the first examples are recorded." [*MESN*]

102. Clough, Andrea. "The French Element in *SGGK* with Special Reference to the Description of Bertilak's Castle in ll. 785–810." *NM* 86 (1985): 187–96.

The influence of the French language can be seen in *SGGK* both in phrasing and in vocabulary. ME had already assimilated a body of AN words, and romance authors regularly introduced more during the thirteenth and fourteenth centuries; still, the poet is innovative in his choice of French words, tending to use them in technical, descriptive passages, and skillfully extending or narrowing their meanings at will.

103. Crépin, André. "From *Swutel Sang Scopes* to *Rum Ram Ruf*— Or the Problems of Alliteration." *Actes du Colloque de Langue et de Litterature Ecossaises*. Ed. Jean-Jacques Blanchot and Claude Graf. Strasbourg: U of Strasbourg, 1978. 113–24.

The OE and ME alliterative lines vary in several respects, including length, number and nature of syllables and stresses, and the placement of the pause. These changes, as well as the greater use in ME poetry of techniques such as assonance, onomatopoeia and rhyme, arise from the increasingly analytic nature of English, the loss of oral-formulaic composition, and the influence of the French language and Continental styles. *Beowulf* provides the chief OE example, *SGGK* the chief ME one.

104. Duggan, Hoyt N. "Alliterative Patterning as a Basis for Emendation in Middle English Alliterative Poetry." *SAC* 8 (1986): 73–105.

Study of the classical corpus of unrhymed long-line alliterative poems suggests that poets adhered rigidly to the pattern aa/ax, with the exception of the vocalic alliteration of aa/aa. Based on examples of the *Gawain*-poet's willingness to invert usual syntax to adhere to this pattern, we can conclude that the twenty-eight instances of aa/xa in *SGGK* are due to scribal corruption, and may wish to emend on this basis.

105. Duggan, Hoyt N. "The Shape of the B-Verse in Middle English Alliterative Poetry." *Speculum* 61 (1986): 564–92.

Alliterative poets were constrained by metrical considerations as well as by alliterative patterning, and an understanding of their shared metric helps distinguish scribal error from a poet's metrical variation. The metrics governing b-verses suggest, for instance, that while line 1266 is defective, it cannot be emended by the addition of any syllables because it stands metrically correct.

106. Elliott, Ralph W. V. *The Gawain Country: Essays on the Topography of Middle English Alliterative Poetry*. Leeds Texts and Monographs New Ser. No. 8. Leeds: The U of Leeds

School of English, 1984.

[Reprints earlier articles, including (107) as Chapter 6, (109) as Chapter 7 and (108) as Chapter 8.]

Review: E. Suzuki, *SELit* 63 (1986): 374–78 [Japanese].

107. Elliott, Ralph W. V. "Hills and Valleys in the *Gawain* Country." *LeedsSE* 10 (1978): 18–41. Rpt. in *The Gawain Country* [106] as "Chapter 6: The Topographical Vocabulary I: Hills and Valleys", 85–111.

Among the many words denoting hills and valleys in ME alliterative poetry, several peculiar to the North–West Midlands and northern England help place the *Gawain*–poet in the southern Pennines, where Cheshire, Staffordshire and Derbyshire meet. Such locally–coloured words include *lawe* and *knarre*. Common topographical terms such as *bonke* and *clyffe* contribute to the realistic feel of the poem's landscape.

108. Elliott, Ralph W. V. "Streams and Swamps in the *Gawain* Country." *LeedsSE* 13 (1982): 56–73. Rpt. in *The Gawain Country* [106] as "Chapter 8: The Topographical Vocabulary III: Streams and Swamps", 134–52.

Regionally distinct "water words" such as *flosche*, *misy* and *warpe* suggest that *SGGK* originated in the southern Pennines district of England. Among other "water words" used in the poem are *rake*, *rasse* and *ker(re)*.

109. Elliott, Ralph W. V. "Woods and Forests in the *Gawain* Country." *NM* 80 (1979): 48–64. Rpt. in *The Gawain Country* [106] as "Chapter 7: The Topographical Vocabulary II: Woods and Forests", 112–33.

The topographical realism of *SGGK* owes much to the poet's precise use of terms for woods and forests. Among the words used distinctly, if not uniquely, are *lee*, *rys*, *rone*, *spenne* and *wande*.

110. Elliott, Ralph W. V. "Holes and Caves in the *Gawain* Country." *Lexicographical and Linguistic Studies: Essays in Honour of G. W. Turner*. Ed. T. L. Burton and Jill Burton. Woodbridge: D. S. Brewer, 1988. 13–18.

Hole and *caue* are two of several topographical terms available to alliterative poets seeking to evoke a stark landscape and a sense of enclosure, secrecy and magic.

111. Etoh, Yasuharu. "On the So–Called Impersonal Verb in Late Middle English, With Special Reference to *SGGK*." *BFE* 31.2 (1979): 97–107. [Japanese]

"In the period of ME, impersonal constructions such as *me thinks* changed into *I think*." But in OE the dative pronoun did not always come before the verb, as it does in ME (with great frequency in *SGGK*), and thus ME "may represent an intermediate stage between the OE impersonal and the new personal construction." [Annotation based on English summary at the end of article.]

112. Frankis, John. "Word-Formation by Blending in the Vocabulary of Middle English Alliterative Verse." *Five Hundred Years of Words and Sounds: A Festschrift for Eric Dobson*. Ed. E. G. Stanley and Douglas Gray. Cambridge: D. S. Brewer, 1983. 29–38.

Blending, the process of word-formation through the conflation of two or more words into one, was fairly wide-spread in ME, and seems particularly common in the poetic vocabulary of alliterative verse, perhaps because OE oral traditions encouraged lexical inventiveness. From *SGGK* the following words are discussed: *burde*; *clamberande*; *glopnyng*; *runisch*; *schynder*; *snitered*; *strybbe*.

113. Goodlad, Lauren M. "The *Gamnes* of *SGGK*." *Comitatus* 18 (1987): 45–58.

The poet's use of *gome* identifies man with *game* (and its variants) and suggests a view of man as playful and pleasure-seeking — that is, as man-in-the-world, not spiritual man. When we first see Gawain at Arthur's court, *gome* is not used of him; we are encouraged to think of him as the perfect knight, one who embodies ideal spiritual faith. When finally the word is applied to Gawain at the Green Chapel, we have come to see him as a *gome under God* — as an imperfect, however admirable man.

114. Hamer, Richard. "'Devy' or 'Deny'?" *Words: For Robert Burchfield's Sixty-Fifth Birthday*. Ed. E. G. Stanley and T. F. Hoad. Cambridge: D. S. Brewer, 1988. 121–23.

Because "n" and "u" are indistinguishable in many scribal hands, we cannot be sure whether a word in line 1493 reads *denayed* or *deuayed*, and hence whether it is the verb "deny" or "devy"; the latter, from the OF *deveer* / *devier* ("refuse, forbid") may be the correct reading in certain fifteenth-century English translations of French texts.

115. Higuchi, Masayuki. "A Note on the Use of *Ween Well*." *HSELL* 28 (1984): 47–58. [Japanese]

"Disproves that 'to know well' is a gloss of *ween well*." [MESN]

116. Hinton, Norman D. "The Language of the *Gawain*-Poems." *AI2.1* (1987): 83–94.

A computer-aided study of letters A–M of ME poetic vocabularies reveals that, in comparison with Chaucer, the *Gawain* corpus shows a relative preference for verbs over nouns and for Germanic over Romance words. Also, the median date of the language is 1220, seventy years earlier than the median date of Chaucer's language. *SGGK* sits statistically at the centre of

the five poems.

117. Kato, Naoyoshi. "The Influence of French in Middle English — *SGGK*." *Gifu* 16.2 (1982): 101–11. [Japanese]
118. Kean, P[atricia] M. "Christmas Games: Verbal Ironies and Ambiguities in *SGGK*." *Poetica* 11 (1979): 9–27.

The "play-group" of words evokes elements of both seriousness and play. These words lend irony and ambiguity to the languages of love, hunting and games, and thereby suggest a disparity between appearance and reality. At the end, Gawain rejects the romance world, with its reliance on games (such as magic), and embraces the reality of being human and fallible.

119. Kikuchi, Kiyooki. "*Ye* and *Thou* in *SGGK*." *SELit* 58.2 (1981): 233–46. [Japanese; English Summary in English No. 58 (1982): 158.]

"This article ... examines all the instances in *SGGK* which Tolkien (1967) in his edition points out as 'inconsistent' and arrives at the conclusion that the poet was deliberate in his use of *thou* and *ye*, which was very appropriate to the varying situation of the conversations between Bertilak and Gawain and between Lady and Gawain." [Annotation from English summary of article.]

120. Lawton, D[avid] A. "Larger Patterns of Syntax in Middle English Unrhymed Alliterative Verse." *Neophilologus* 64 (1980): 604–18.

In general, the ME long line accommodates frequent end-stops and a blending of hypotaxis and parataxis; its tendency for clausal co-ordination leads to the subordination of language and syntax to rhythmical and metrical concerns. ME unrhymed alliterative verse owes many of its characteristics to Latinate models, including its periodicity, its tendency to hypotaxis in speech, and perhaps its use of the absolute construction.

121. Matsumoto, Hiroyuki. "A Lexical and Stylistic Approach to ME Alliterative Poetry: With Special Reference to *Wyrd*, *Destinée* and *Fortune*." *BFGES* 23 (1988): 97–107.

"Examines the use of *wyrd*, *destinée* and *fortune* in ME alliterative poetry: collocation with verbs and with possessive pronouns. Tries to search for the possibility of the poet's word choice in alliterative long lines in the *Gawain*-group." [MESM]

122. Matsumoto, Hiroyuki. "Some Notes on Chaucer's and the *Gawain*-Poet's Use of *Wyrd* and Its Related Words (1)." *Hiroshima* 19 (1984): 11–24.

"An examination of the difference in meaning and use among the following: *wyrde*, *destinée*,

fortune, fate, lote, sort in Chaucer's and the *Gawain*-Poet's works." [MESN]

123. Miyata, Takeshi. "The English of Sir Gawain." *Eigo Seinen* 125.3 (1979): 117. [Japanese]
124. Moorman, Charles. "The English Alliterative Revival and the Literature of Defeat." *ChauR* 16 (1981): 85-100.

The fourteenth-century alliterative revival was rooted in the West and North of England, where alliterative poetry had survived in oral traditions since before the Norman invasion. Characteristics of this poetry include its primitivism, its strong sense of physical nature and its pagan ethos; it is quite unlike the intellectual, doctrinal and Christian alliterative poetry produced in the East and South. *SGGK* is an example of a superficially Christian poem whose underlying concern with mythic and pagan themes suggests that its audience comprised defeated peoples recalling their earlier ways through their literature.

125. Murakami, Masao. "*So* and *Ful* in *SGGK* and *Pearl*." *Shokei* 27 (1980): 93-106. [Japanese]
126. Nakamichi, Yoshihiro. "On the Negatives in the *Gawain*-Poems." *RUJ* 42 (1986): 1-15.

"Examines the negatives in the *Gawain*-poems and *St. Erk.*; suggests multiple authorship for the poems." [MESN]

127. Nakamichi, Yoshihiro. "On the Use of the Historical Present in the *Gawain*-Poems." *Geibun - Kenkyu* 43 (1982): 173-84.

The HP appears approximately once every five lines in *SGGK*, and with similarly high frequency in both *Patience* and *Cleanness*. Although rarely used with verbs of mental activity, the HP is used in approximately fifty per cent of occurrences of verbs of motion. Compared with its use in the other poems of the same MS, the HP in *SGGK* seems to be used self-consciously and to greatest effect; the scarcity of the HP in *Pearl* may argue against its common authorship with the other three poems.

128. Nomura, Takatoshi. "Syntax of *SGGK*: Infinitive." *Gunma* 12 (1978): 31-36.

Infinitives in *SGGK* are found in present and perfect tenses and in passive and active voices. They function syntactically most often as subject, object and adverbial modifier, and they are rarely split. They appear in the forms of "to", "for to" and without marker, a distinction that often depends upon metrical demands.

129. Phelan, Walter S. "Playboy of the Medieval World: Nationalism and Internationalism in *SGGK*." *LitR* 23 (1980): 542-58.

Fitts I, II and IV contain passages in which either native or romance vocabulary prevails to

such an extent that exceptions call attention to themselves; Fitt III, on the other hand, contains a closer, constant mix of diction. The interlacing of the two vocabularies complements metrical and thematic elements which place the continental concern for chivalry within the context of native Anglo-Saxon valour.

130. Sakai, Tuneso. "Essays on Methodology of Linguistics — Part II." *Katahira* 15 (1979): 5–25. [Japanese]

131. Shaw, Ian. "Sir Gawain Lurking: A Note on *SGGK*, l. 1180 and l. 1195. *ELN* 18.1 (1980): 1–8.

Contrary to the glosses given it by most modern editors, *lurken* would seem related to a Germanic stem *lur-*, whence *louren*, meaning "to lie in wait; to cower; to ambush", not one meaning "to doze, nap". The relation between *lurken* and *louren* and the context in which the former is used imply criticism of Gawain for passively remaining in bed while the lord hunts in the wood and the Lady hunts in the bedroom.

132. Simpson, J. A. "Notes on Some Norse Loans, Real or Supposed, in *SGGK*." *Med. Æ* v. 50.2 (1981): 301–04.

The etymology of the following words is discussed: *dra3t*; *droupyng* / *drowping*; *faltered*; *slentyng*; *þryve*; *welcum* / *welcom*. Originally denoting that part of a draw-bridge which was elevated, *dra3t* came to stand for the entire draw-bridge.

133. Suzuki, Eiichi. "Another Note on *Hyghe* in *Sir Gawain*." *MESN* 5 (1981): 1–2.

Use of *hy3e* in *Cleanness* and of *hi3e* in *The Wars of Alexander* supports a reading of "advanced in years", rather than the usual reading of "mature", for the phrase *hyghe eldee* which describes the Host.

134. Tajima, Matsuji. "The Neuter Personal Pronoun *Hit* in the Works of the *Gawain*-Poet." *Gengo Kagaku* 11–12 (1978): 23–36. [Japanese]

"Those uses of 'it' which are only sporadically met with in ME generally are all found in the works assigned to [the *Gawain*-poet]." However, distinctions between the forms found in *SGGK* and those found in the three other poems (*Pat.*, *Pearl* and *Purity*) "present additional syntactical evidence against the theory of the common authorship of the four poems." [Annotation based on English-language summary provided by author.]

135. Tajiri, Masaji. "On the Position of Infinitival Modifiers in the ME Alliterative *SGGK*." *Review* 29 (1986): 89–105. [Japanese]

"Investigates the position of infinitival modifiers (objects, complements, adverbials, etc.) in *SGGK* and reveals some factors which decide their position. The results are compared with

the findings of the writer's previous investigation of ME tail-rime romances." [MESN]

136. Torrini-Roblin, Gloria. "Gomen and Gab: Two Models for Play in Medieval Literature." *RPh* 38 (1984): 32-40.

SGGK is a comedic example of the literary genre "game and play of hero", which is defined by eight constituent parts and which can be either comedic or tragic. One discernible type of play is the OF "gab" (ME equivalent *3elpyng*), identifiable in such works as the twelfth-century *Voyage de Charlemagne*: verbal contests arising at feasts, leading from boast to counter-boast, and ending with the "performances guerrières, sportives et érotiques".

137. Turville-Petre, Thorlac. "Two Notes on Words in Alliterative Poems." *NQ* ns 25 (1978): 295-96.

Line 3 refers to Aeneas' betrayal of the Trojans, but the treachery mentioned in line 4, for which Aeneas is *tried* (exposed), and which is described as the *trewest on erthe*, is Aeneas' fortunate betrayal of the Greeks, which ultimately makes possible the founding of Britain. Gawain, too, can be treacherous but true.

138. Un'no, Akifumi. "Antithetical Expressions in *SGGK*." *Tohoku* 15 (1980): 1-16. [Japanese]

139. Wada, Yoko. "The Historic Present in *SGGK*." *Senriyama* 19 (1978): 1-35.

The HP is used with greatest frequency where the poem is most dramatic and interesting, particularly to express motion, description, feelings and perceptions. Although it looks the same as present tense, the HP is not indicative of tense and its use is not limited to any particular time.

140. Weever, Jacqueline de. "*Luflý* and Its Variants in *SGGK*." *JRMMRA* 4 (1983): 33-43.

Luflý, *luflých* and *luflýly* are words of high alliterative rank which occur frequently in the poem, often in formulaic phrases. They are marked by a general neutrality that enables the poet to use them in a variety of contexts in connexion with the three central characters. Yet they act, as a group, as one of the means by which these characters are connected.

See also 34, 87, 177, 339.

Sources and Analogues

141. Barron, William Raymond Johnston. "A propos de quelques cas d'écorchement dans les romans anglais et français du Moyen Age." *Mélanges de littérature du moyen age au xxe siècle offerts à Mademoiselle Jeanne Lods, professeur honoraire de littérature médiévale à l'Ecole Normale Supérieure de jeunes filles, par ses collègues, ses élèves et ses amis, vol. 1.* Collection de l'Ecole Normale Supérieure de Jeunes Filles 10. 2 vols. Paris: Ecole Normale Supérieure, 1978. 49–68. [French]

"The Flaying Motif in English and French Romances of the Middle Ages." [For related work in English, see Barron, W. R. J. (185).]

142. Brewer, Derek. "The Arming of the Warrior in European Literature and Chaucer." *Chaucerian Problems and Perspectives: Essays Presented to Paul E. Beichner C.S.C.* Ed. Edward Vasta and Zacharias P. Thundy. Notre Dame: U of Notre Dame P, 1979. 221–43. Reprinted as Chapter 12 of D. S. Brewer's *Tradition and Innovation in Chaucer*. London: Macmillan, 1982. 142–60, 170–73.

As a literary topos, the arming of the warrior, used to mark the hero, runs through traditional literatures from classical epic through Irish oral tales to Chaucer's *Sir Thopas*, which mocks and thereby effectively destroys it. The *Gawain*-poet is highly traditional in using the scene simply to present the hero, but he also elaborates greatly on the features of the armour.

143. Bryce, Derek. "Chapter 9: SGGK." *The Mystical Way and the Arthurian Quest*. Llanerch, Wales: Llanerch, 1986. 122–31.

Since ancient times, the quest has represented a profound spiritual journey, and in this context the Green Knight is seen as a type of Green Man who "steps in" to Arthur's court as Spiritual Master, providing Gawain with an initiatic way — one which perhaps readies the knight for the Grail quest. The Cuchulain analogue is noted and a detailed prose summary given.

144. Colledge, Edmund, O.S.A. and J. C. Marler. "Céphalologie: A Recurring Theme in Classical and Mediaeval Lore." *Traditio* 37 (1981): 411–26. See 422–23.

The motif of the severed speaking head is found in early Celtic and Classical as well as Christian traditions. Briefly, its occurrence in *SGGK* links the poem's Celtic past with the Christian tradition of St. Winifred of Holywell, evoked by the poet during Gawain's journey into the Wirral.

145. Cuda, Margaret Curtis. "The Name of the Green Knight: *Bernlak*." *NM* 88 (1987): 268–85.

The poem's first editors were perhaps correct in reading the Green Knight's name as *Berlak*, which would suggest that the poet's alliterative source (alluded to in lines 33–36) was the tenth-century *Kentish Psalm*, the text containing the only extant example of the OE compound *bernelac*, "burnt offering". Gawain parallels the *Psalm*'s David in many ways: both act as intercessor for their people, and both make a literal and then a spiritual offering. The name *Hautdesert* too, by playing on the liturgical tradition of the high, isolated spot as a site of vision or encounter with the divine, further suggests a Christian context for *SGGK*, one consistent with that of the other three poems of this manuscript.

146. Day, Mildred Leake. "Scarlet Surcoat and Gilded Armor: Literary Tradition and Costume in *De Ortu Waluuanii* and *SGGK*." *Interpretations* 15 (1984): 53–58.

The Latin *De Ortu Waluuanii* (The Rise of Gawain) provides an analogue if not a source for the red surcoat and gilded armour Gawain dons as he sets off from Camelot: both bespeak his unblemished past as a superior knight. The green lace parallels the armour given Gawain by a lady in *De Ortu*, and symbolically marks his compromised identity just as the baldric literally cuts across the red surface of his surcoat.

147. Eadie, J[ohn]. "A New Source for the Green Knight." *NM* 87 (1986): 569–77. Erratum, *NM* 88 (1987): 108.

The *Gawain*-poet may have been familiar with Christine de Pizan's *Livre de la Mutacion de Fortune*; textual and pictorial descriptions of Fortune, flanked by her affable brother Eur and her destructive, club-bearing brother Meseur, may be the source for several details associated with the Green Knight. Such a source dates the poem after 1403; the poet may have become acquainted with one or two MSS of the *Livre* while in Paris as part of a diplomatic mission in 1414 and 1415.

148. Griffith, Richard R. "Bertilak's Lady: The French Background of *SGGK*." *Machaut's World: Science and Art in the Fourteenth Century*. Ed. Madeleine Pelner Cosman and Bruce Chandler. *Annals of the New York Acad. of Sciences* 314. New York: New York Acad. of Sciences, 1978. 249–66.

From thirteenth-century French sources (the prose *Merlin*, the *Merlin-continuation* and the Vulgate *Lancelot*) we may learn what connotations Bertilak's and Morgan's names would have held for the poet and his audience, and hence what the poet meant to reveal in disclosing them. Bertilak, his wife (here identified with the false Guenevere) and Morgan share Arthur's court's values, yet each has a particular motive for bearing the court animosity, and each shares in the testing of the court and Gawain.

149. Jacobs, Nicolas. "The Green Knight: An Unexplored Irish Parallel." *CMCS* 4 (1982): 1–4.

The Green Knight shares several features with the three red horsemen of the Irish *Destruction of Da Derga's Hostel*. The similarities suggest that the motif of disenchantment by beheading may have been an early Irish one known to the *Gawain*-poet.

150. Jennings, Margaret, C.S.J. "Heavens Defend Me From That Welsh Fairy (*Merry Wives of Windsor* V,v,85): The Metamorphosis of Morgain la Fée in the Romances." *Court and Poet: Selected Proceedings of the Third Congress of the International Courtly Literature Society (Liverpool 1980)*. Ed. Glyn S. Burgess, A. D. Deyermond, W. H. Jackson, A. D. Mills and P. T. Ricketts. ARCA Classical and Medieval Texts, Papers and Monographs 5. Liverpool: Francis Cairns, 1981. 197-205.

The character of Morgan degenerated from the powerful, beautiful magician of Celtic myth to the promiscuous, ugly hag of the later romances. Her presence in *SGGK* accounts for all unusual events in the poem save the missing day, but she is no longer a divine figure; by calling her a "goddess" the poet mocks her once-glorious background and nature.

151. Jonassen, Frederick B. "Elements from the Traditional Drama of England in *SGGK*." *Viator* 17 (1986): 221-54.

Parallels between elements of *SGGK* and English mumming, folk-plays and folk-lore suggest that the poem is about the struggle between spring and winter, and between the *trawpe* of codified society and that gained by experience. From the mumming tradition come the Green Knight's appearance, his hostility and ambiguous playfulness; from the sword-dance come associations between the five-pointed star and restorative or curative forces (particularly of the sun) which are echoed also by the poem's general circularity. Gawain will "rise again", but with the knowledge that his society and its codes cannot give life or create truth.

152. Kelly, Robert L. "Allusions to the Vulgate Cycle in *SGGK*." *Literary and Historical Perspectives of the Middle Ages: Proceedings of the 1981 SEMA Meeting*. Ed. Patricia W. Cummins, Patrick W. Conner and Charles W. Connell. Morgantown: West Virginia UP, 1982. 183-99.

Significant, explicit allusions to characters from the Vulgate cycle appear in three places in the poem: in the description of seating at the high table in Arthur's court; in the list of knights present at Gawain's leave-taking; and in the Green Knight's revelation of his identity and Morgan's at the Green Chapel. Through these allusions the poet has set his tale in the early part of the golden age of Arthur, but through them also he calls to mind the chaos out of which it arose and into which it will fall. [Builds on the argument of Griffith, (148)]

153. Levine, Robert. "Aspects of Grotesque Realism in *SGGK*." *ChauR* 17 (1982): 65-75.

Although a more bawdy story, the twelfth-century *Miles Gloriosus* shares several features

with *SGGK*, such as references to slaughter, dismemberment and bowels, and the ironic juxtapositioning of animals, sex, death, violence, money, love and eating. These elements of grotesque realism are aimed at debasing elegant aristocratic ideals.

154. Lucas, Peter J. "Hautdesert in *SGGK*." *Neophilologus* 70 (1986): 319–20.

A local medieval audience may have lightheartedly associated Hautdesert with Beaudesert, the site of a bishop's palace in Staffordshire. The high hill behind the Chapel mound may have given rise to the name of Bertilak's castle in *3onder londe*.

155. Luttrell, Claude. "The Folk-Tale Element in *SGGK*." *SP* 77 (1980): 105–27. Rpt., with minor alterations and additions, in *Studies in Medieval English Romances: Some New Approaches*. Ed. Derek Brewer. Cambridge: D. S. Brewer, 1988. 92–112.

While *SGGK* draws the Beheading Match motif from romance, it draws its temptation theme from international popular tales: elements from the folk-tale type "The Tasks" are combined with those from "The Game-Introduction" to give a moral dimension to the hero's conduct. The Green Knight is recognizable as the Devil as he plays games with Gawain, but when Gawain finally resists pride the Green Knight becomes an approving judge and loses his fiendish qualities.

156. Luttrell, Claude. "*SGGK* and the Versions of *Caradoc*." *FMLS* 15 (1979): 347–60.

Contrary to L. D. Benson's arguments (*MP* 59 (1961–2): 1–12), it is the short redaction of the French *Caradoc*, not the long, which provides the closest analogue for the motif of the Beheading Match for *SGGK*. Most striking is the parallel in the short version of Arthur's interrupted acceptance of the Green Knight's initial challenge. The short version and *Gawain* likely share a common source, a redaction of the Irish *Curoi*.

157. McColly, William. "*SGGK* as a Romance à Clef." *ChauR* 23 (1988): 78–92.

Assuming *SGGK* is a Cestrian poem of the Ricardian era, we may find important clues to its significance through an understanding of certain people and political events of 1387–88. The portrait of Arthur may be a reference to the passionate King Richard II, and the figures of Gawain and the Green Knight/Bertilak may draw upon lesser known men with Cheshire connexions. Gawain may suggest Robert de Vere, Earl of Oxford, Richard's close friend and distant relation, and his sole loyal supporter in the Midlands region; line 866 may include a pun on *ver*. The Green Knight may be drawn from Sir Hugh Calveley, a wealthy Cestrian knight who may have been the original patron and audience of the poem, and who would have been flattered particularly by the depiction of Bertilak.

158. Nickel, Helmut. "Why Was the Green Knight Green?" *AI* 2.2 (1988): 58–64.

Griffith [148] is likely correct in locating the Green Knight's origins in French sources. The hypothetical immediate source for *SGGK* could have described the Green Knight as a wildman, like the Irish "bachlach" and the French "vilains" clad in "vair" (fur) and on a "ver" (piebald) horse; these terms might have evolved into their common homophone "vert" (green) as OF words died out or were picked up by translators.

159. Pastalosky, Rosa. "Análisis comparativo de *SGGK*: símbolos, mitos y tradiciones." *El romance anglonormando y el retorno a la tradición anglosajona*. Buenos Aires: Edition Plus Extra, 1982. 38–64. [Spanish]

"A Comparative Analysis of *SGGK*: Symbols, Myths and Traditions."

160. Puhvel, Martin. "Art and the Supernatural in *SGGK*." *Arthurian Literature V*. Ed. Richard Barber. Cambridge: D. S. Brewer, 1985. 1–69.

SGGK achieves its great suspense by its otherworldly elements and motifs, most deliberately obscured but richly suggestive, and some mere illusions, not magical at all. Whereas the Green Knight strongly evokes the faery realm, his final revelations down-play the supernatural and suggest that mortals and illusions may have been at work. Yet Gawain's journeys through the wilderness are heavy with allusions to magic and the Otherworld, such as deep and turbulent waters, common barriers between worlds. And while a perceptive listener may quickly suspect Morgan's presence at Hautdesert, we are finally left guessing as to the nature of her powers, and suspect that the girdle is a fake. Finally, the Green Chapel, more a grave than a refuge, may have been suggestive of the Otherworld; it may also be based on regional topography that would have been a familiar and powerful image to the poem's original audience.

161. Puhvel, Martin. "Circumambulation and Medieval English Literature." *Folklore Studies in the Twentieth Century: Proceedings of the Centenary Conference of the Folklore Society*. Ed. Venetia J. Newall. Woodbridge: D. S. Brewer; Totowa: Rowman & Littlefield, 1980. 344–47.

The circling of a burial mound or holy place is a common folk ritual. When Gawain circles the Green Chapel he may be enacting this ritual, but the scene does not clearly suggest to which end — whether as a blessing or a curse.

162. Puhvel, Martin. "Sir Gawain's Circling of the Green Chapel." *ELN* 17.1 (1979): 10–15.

Although the poet does not specify the direction in which Gawain circles the Green Chapel, it seems in keeping with the knight's good character that he move sun-wise — the left-to-right direction associated with benevolent magic and charms against evil — despite his lengthy soliloquy, reminiscent of black magic and the speaking of spells which accompanied circling in the reverse direction.

163. Puhvel, Martin. "Snow and Mist in *SGGK* — Portents of the Otherworld?" *Folklore* 89 (1978): 224–28.

Both the storm that troubles Gawain as he lies in bed and the mist through which he passes as he travels to the Green Chapel have parallels in Celtic literature, and may have suggested the Otherworld to the poem's contemporary audience. As magic sent from faery land, the turbulent weather may be a final test of Gawain's courage.

164. Reid, Wendy M. "The Drama of *SGGK*." *Parergon* 20 (1978): 11–23.

In his development of structure, theme, plot, characterization and dialogue, the *Gawain*-poet displays a keen sense of drama and a familiarity with the dramatic forms and techniques of his day. Even the presence of a narrator may have its roots in such entertainments as mummings and disguisings, which were indoor evening entertainments often performed for specific occasions. The attention to circumstantial detail throughout suggests the point of view of an on-looker and thus increases the realism often noted in this romance.

165. Rigby, Marjory. "*SGGK* and the Vulgate *Lancelot*." *MLR* 78 (1983): 257–66.

The long version of the Caradoc-episode of the Vulgate *Lancelot* may be the source for many elements of Gawain's three-day temptation by the Lady and his journey to the Green Chapel in Fitt IV; most importantly, it may also be the source for the placement of the Temptation motif within a larger quest framework, the major difference being that in *Caradoc* the temptations, although orchestrated by Morgan, do not determine the outcome of the larger quest, as they do in *SGGK*. In re-working his source, the *Gawain*-poet has freely selected and re-ordered details, and has created a more mysterious (if at times more ambiguous) tale.

166. Sanderlin, George. "Two Transfigurations: Gawain and Aeneas." *ChauR* 12 (1978): 255–58.

Lines 864–68 recall a scene in the *Aeneid* in which Aeneas is made radiant by Venus before his first encounter with Dido; similarly, Gawain's face (*visage*) takes on the glow of spring (*ver*) when he is dressed before meeting the Lady in the chapel at Bertilak's court. The parallels suggest that the Lady truly comes to care for Gawain.

167. Ward, Margaret Charlotte. "French Ovidian Beasts in *SGGK*." *NM* 79 (1978): 152–61.

Parallels between *SGGK* and the French Ovidian tradition (including translations of Ovid as well as bestiaries of love and the *Roman de la Rose*) suggest thematic links between the temptation and hunting scenes. Elements common to both English and French works include the hunt as a metaphor for love, the giving of gifts, the dining table as a place for courting, and animal imagery; the Lady, in particular, shares traits with the deer, boar and fox, in turn.

168. Weiss, Victoria L. "The *Laykyng of Enterludez* at King Arthur's Court: The Beheading Scene in

SGGK." *The Medieval Court in Europe*. Ed. Edward R. Haymes. Houston German Studies 6. Munich: Wilhelm Fink Verlag, 1986. 189–99.

Court entertainments at later medieval feasts comprised outgrowths of both mummings, which came to involve speaking actors, and table devices, which evolved into pageants and which commonly involved unexpected and even "magical" events. By calling the beheading of the Green Knight an "interlude" Arthur offers his court a plausible explanation for even the magical aspects of the scene. Nonetheless, Arthur's private uncertainty as to the nature of the experience compels the reader to read further.

169. Whitaker, Muriel A. "Otherworld Castles in Middle English Arthurian Romance." *The Medieval Castle: Romance and Reality*. Ed. Kathryn Reyerson and Faye Powe. Medieval Studies at Minnesota 1. Dubuque: Kendall/Hunt, 1984. 27–45.

As in several Irish tales, a visit to an otherworld castle or fairyland in ME romance is marked by certain motifs. Bertilak's castle, its setting and occupants clearly evoke several Celtic motifs and should be seen to mark Gawain's entrance into the Otherworld.

170. Wirtjes, Hanneke. "Bertilak de Hautdesert and the Literary Vavasour." *ES* 65 (1984): 291–301.

Although the word "vavasour" is not found in the poem, a medieval audience would have been familiar with the type as it had evolved from OF romance into ME tradition, and would have recognized the Host as being of that type — a mature, wise, provincial knight whose castle appears before a knight-errant who is then hospitably received. In fact, the Host's seeming conventionality leads to many ironies and may blind Gawain and the audience to clues to his other identity, the role in which he proves that Gawain cannot attain perfection, try as he might.

171. Zaletel, Cora. "The Green Knight as Thor." *ESRS* 32.4 (1984): 28–38.

The connexions between the Green Knight and Thor of Nordic mythology include: weapons, protective belts, appearances, and associated geography. By drawing on these links, the poet suggests that, like Thor, the Green Knight is to be seen as a lawful figure interested in keeping and improving order. More studies are needed to explore how this identification affects our reading of the poem.

See also 4, 34, 77, 183, 344.

General Criticism

172. Aers, David. "Chapter 4: *In Arthurus Day*— Community, Virtue, and Individual Identity in *SGGK*." *Community, Gender, and Individual Identity: English Writing 1360– 1430*. London: Routledge, 1988. 153–78, 207–11.

Gawain belongs to an exclusive community which ascribes to an aggressive "cult of honour", and the Green Knight challenges this community's identity. Hautdesert shares many of the Arthurian court's values, but the poet focusses on the discontinuities between realms: the second court is marked by a privatization of space and an interiorization of consciousness, as the widening gap between public and private leads to the hero's divided self. At the Green Chapel, the Green Knight proves to be a fellow honourman, reasserting the solidarity of the public realm; and while Gawain continues to view himself in terms of honour, he is seen finally standing apart from Camelot, not sharing its sense of solidarity with respect to the girdle. The poet leaves us aware of the disjunction between public and private, but does not posit a community beyond this honour-bound one.

Reviews: N. B. Atwater, *Choice* 26 (1989): 1512.
J. C. Hirsh, *Med.Æ v.* 60 (1990): 142–43.

173. Amsler, Mark E. "Literary Theory and the Genres of Middle English Literature." *Genre* 13 (1980): 389–96.

Genre theories of medieval literature pose problems of historicity and inclusiveness and need to account for intrinsic form rather than superficial repetitions. Briefly, genre criticism of *SGGK* must account for the controlling principle that gives rise to the poem's ambiguous comedic effects, its affirmation of a human chivalric code and its adoption of a game-framework for a serious inquiry into court values.

174. Andrew, Malcolm. "The Diabolical Chapel: A Motif in *Patience* and *SGGK*." *Neophilologus* 66 (1982): 313–19.

In both *Pat.* and *SGGK* the hero faces death, discovers his fallibility, makes an irregular confession and is forgiven; in each, the hero faces his moral shortcomings in a place with both hellish and sacred associations — Gawain in the Green Chapel and Jonah in the whale. Thus the poet reveals his sense of the paradoxes inherent in moral issues.

175. Apter, Ronnie. *Digging for the Treasure: Translation after Pound*. American University Studies Ser. IV: English Language and Literature 13. New York: Peter Lang, 1984.

"Chapter 4: Pound's Influence on Historical Perspective." 33–53. See 40–45.

In translating *SGGK* (New American Library, 1970), Burton Raffel reflects one aspect of Ezra Pound's legacy in choosing modern but not colloquial diction, while dwelling on the historical content of the poem. To recreate the medieval sensibility, Raffel organizes details to evoke dual perspectives — of reality and unreality, of earnestness and game.

"Chapter 7: Pound's Influence: Intentional Sacrifice." 77–83. See 80–83.

As Pound demonstrated, translation is an act of criticism which can legitimately provide a partial exposition of a poem. Where Burton Raffel opts to reflect the poem's central concern with ambiguity, John Gardner (U of Chicago P, 1965) has chosen primarily to convey the poem's rhythm and tone.

Reviews: A. Lefevere, *CRCL* (1987): 166–67.
P. Makin, *MLR* 83 (1988): 435–37.

176. Arthur, Ross G[ilbert]. "A Head for a Head: A Testamental Template for *SGGK* and *The Wife of Bath's Tale*." *Florilegium* 6 (1985): 178–94.

Prior to OT law, vengeance could be taken according to one's might or ability to take it; the OT covenant of exact retribution limited this potentially excessive vengeance and thus can be seen as fulfilled, not overturned, by the NT rule of mercy, which also seeks to minimize violence. *SGGK* and *The Wife of Bath's Tale* illustrate this progression from individualism to covenant to mercy, but Chaucer's *Tale* ends with peace, whereas Gawain breaks covenant with the Host, fails to recognize the Green Knight's mercy towards him, and relies regressively on the letter of the law in order to see himself as free from any obligation once the third blow is delivered.

177. Arthur, Ross G[ilbert]. *Medieval Sign Theory and SGGK*. Toronto: U of Toronto P, 1987.

"Introduction." 3–17, 159–60.

To medieval writers, a sign could function at four levels: it could stand directly for its referent, as pure signification; it could initiate thought beyond itself; it could vary according to its propositional context, as *suppositio*; it could vary according to its larger social context, to be understood fully only if one knew the intended audience. The *Gawain*-poet orders these levels of meaning in an orthodox hierarchy and thereby exploits and controls ambiguity.

"Chapter 1: Pure Signification: The Shield of Truth." 18–46, 160–62.

Solomon used right reason in instituting the pentangle's meaning, for the sign shares qualities of endlessness and unity with its referent, absolute Truth, and is appropriately equated with *trawþe* in the poem, since *trawþe* translates the scriptural *veritas*. The pentangle is a

contradiction in terms, for it is both composite and unified.

"Chapter 2: The Uses of a Sign." 47–81, 162–64.

Although a medieval heraldic device was understood to signify its bearer by convention, it might also be a natural sign inasmuch as it depicted qualities of the bearer by punning on his/her name or occupation. The natural signification of the pentangle as absolute Truth would extend to a natural connexion with Gawain only if the knight were in a state of grace and were thus God-like. In the context of the poem, the pentangle would also be understood to signify Gawain's faith in God and his reliance upon faith to defend him.

"Chapter 3: Faith and Truth." 82–105, 164–65.

As translation for both Latin *veritas* and *fides* the *trawþe* of Gawain's pentangle is ambiguous, signifying both the transcendent Truth of God and the immanent faith of Gawain as he strives to imitate perfection in the temporal realm. This tension is echoed in the use of *gomen* of the pentangle, the quest, and both the hunt and the prey (or reward); such ambiguity prompts examination of the relationship between the temporal and the eternal.

"Chapter 4: The Girdle and the Wound." 106–27, 165–66.

Gawain repeatedly rejects the girdle as a thing (*res*) and tries without success to institute its role as a sign (*signum*), first of his particular sin in retaining it, then of his permanent untruth. But since Gawain is a man in time, permanent Untruth is no more a possibility for him than is permanent Truth, and the girdle becomes instead a sign of his despair. The healed wound is the natural sign of hope that sin can be cleansed away.

"Chapter 5: Gawain as Exemplary Individual." 128–58, 166–67.

Even with the advantage of knowing the date of his death Gawain is unable to prepare his soul for judgement. In his anti-feminist attack we see him blaming others for his sins, an act that constitutes a more grave sin than does Gawain's initial fault. The courtiers' attempt to trivialize and excuse Gawain's fault is as doctrinally erroneous as Gawain's belief that he is permanently sinful; these two responses should prompt us toward the orthodox view that a moral lapse enables penance and redemption, and that despite being made in God's image, humans should not be honoured for perfection.

- Reviews: J. M. P. Donatelli, *UTQ* 58 (1988): 104–06.
J. F. Kiteley, *Med.Æv.* 60 (1990): 155–56.
E. Wilson, *RES* ns 40 (1989): 247–48.
D. Wurtele, *ESC* 14 (1988): 221–25.

178. Ashley, Kathleen M. "Trawthe and Temporality: The Violation of Contracts and Conventions in *SGGK*." *Assays* 4 (1987): 3–24.

Because it is an aspect of the fallen world, language is incapable of representing or maintaining *trawthe*: it is an arbitrary, referential system constrained, like humanity itself, by time and space. Gawain initially has the optimistic belief that his word and deeds are one, but "falls" when he begins to exploit the deceptive qualities of language in Fitt III and breaks his vow to the Host. The poet celebrates linguistic ambiguity, however, and suggests that in language's very contingency, suggestive of temporality and thus mortality, lie the possibilities of mercy and redemption.

179. Astell, Ann W. "*SGGK*: A Study in the Rhetoric of Romance." *JEGP* 84.2 (1985): 188–202.

The narrator stands in relation to his audience as the Green Knight stands in relation to Gawain: both play various rhetorical roles in order to teach humility. Gawain is tempted to see himself as he is defined by courtly romance, and to overlook real wrongdoing by invoking courtly values. By shifting among omniscient and limited perspectives, the narrator leads his audience into identifying with Gawain, and into the self-knowledge that the hero's values (and thus faults) are their own.

180. Bachman, W. Bryant, Jr. "*SGGK*: The Green and the Gold Once More." *TSL* 23.4 (1981): 495–516.

SGGK is informed by the tension between Gawain's "goldness" — his idealism and refined conduct — and the Green Knight's "greenness" — his instinctive, impulsive nature. But whereas the Green Knight is partly gold (being a knight himself), Gawain at first is seen as only gold, as an abstraction, like his pentangle and like *trawþe*. The moral crisis of the poem comes when Gawain accepts the Lady's green and gold girdle over her gold ring, and the hero becomes a complex, the mirror-image of the Green Knight. Although the poet celebrates Gawain's idealism, he also commends the "greener" view that the hero's conduct has been acceptable; ultimately he leaves the tension unresolved.

181. Barkley, Christine and Muriel B. Ingham. "There But Not Back Again: The Road from Innocence to Maturity." *RivQ* 7.2 (1982): 101–04.

Both Frodo of Tolkien's *Lord of the Rings* and Gawain of *SGGK* mature through their experiences: each learns of his imperfection and his capacity for evil; each also returns to his protected home no longer able to share in its innocence.

182. Barron, W[illiam] R[aymond] J[ohnston]. "The Ambivalence of Adventure: Verbal Ambiguity in *SGGK*, Fitt I." *The Legend of Arthur in the Middle Ages: Studies Presented to A. H. Diverres by Colleagues, Pupils and Friends*. Ed. P. B. Grout, R. A. Lodge, C. E. Pickford and E. K. C. Varty. Arthurian Studies VII. Cambridge: D. S. Brewer, 1983.

From the first lines the poet challenges the reader's understanding of romance and questions the genre's relationship to reality. As the key element of romance, *aventure* appears frequently in Fitt I and reflects an ambivalence: it is often surrounded by other words such as *sely* and *marvel* which can connote supernatural or real qualities; and Arthur himself does not distinguish between an actual event and a narrative (lines 90-99). The complex "game" nature of events in Fitt I compounds these ambivalent features, as the word is used in playful, legalistic and threateningly violent contexts.

183. Barron, W[illiam] R[aymond] J[ohnston]. "Chrétien and the *Gawain*-Poet: Master and Pupil or Twin Temperaments?" *The Legacy of Chrétien de Troyes*. Ed. Norris J. Lacy, Douglas Kelly and Keith Busby. Vol. 2. Faux Titre 37. Amsterdam: Rodopi, 1988. 255-84.

The *Gawain*-poet did not likely know the works of Chrétien de Troyes, but had a similar temperament and shared the latter's idealistic concept of romance as well as his recognition of human failings. Analyses of structure, narrators, irony and humour, and verbal dialectics reveal that both poets explore but do not undermine the chivalric ideal; both carefully bring readers to an awareness of the conflicts within the code but then leave them finally to judge the heroes for themselves. But unlike Chrétien, the *Gawain*-poet delays the moment of crisis, thereby suggesting structurally that the Temptation is weightier than the Beheading motif, and directing our attention to Gawain's self-love as his undoing.

184. Barron, W[illiam] R[aymond] J[ohnston]. "Knighthood on Trial: The Acid Test of Irony." *Knighthood in Medieval Literature*. Ed. W. T. H. Jackson. Woodbridge: Brewer, 1981. 89-105. Also printed in *FMLS* 17 (1981): 181-97.

A romance writer (such as Malory) recognizes society's flaws and yet pursues an ideal vision nonetheless — a paradox which perhaps accounts for the prevalence of irony in romance. The irony need not undermine the idealism, however: in *SGGK*, for instance, Gawain fails the pentangle's code and the gap between ideal and real is revealed, but chivalry as a goal is left intact. The ambiguities of Fitt III in particular encourage an ironical reading of the poem.

185. Barron, W. R. J. "*Trawthe*" and *Treason: The Sin of Gawain Reconsidered -- A Thematic Study of SGGK*. Publications of the Faculty of Arts of the University of Manchester No. 25. Manchester: Manchester UP, 1980.

"Chapter 1: Hunting and Wooing." 1-35.

On the first day of the bedroom and hunting episodes we identify with Gawain as Everyman facing a trial, and yet are amused by the Lady's tactics; our ambiguous emotional involvement in their actions is compounded by the unclear connexion between scenes, between the deer's

and Gawain's fates in particular. The connexion turns out to be contrastive, as Gawain avoids the deer's fate by re-asserting his courtly role as guest and responding only to the courtly level of the Lady's language. But we recognize that Gawain has been in some moral danger, and wonder how the Host will receive the gift of a kiss.

"Chapter 2: *Trawthe* and Treason." 36-81.

In English and French romance and medieval law, flaying could be exacted as penalty for high treason, involving a moral or legal breach of trust. Despite his joviality, the Host is clearly neither of the Generous or the Imperious Host "type", so we are uneasy about his reception of Gawain's kisses; how he treats his prey may metaphorically suggest what penalties await Gawain if the Host deems him to be treasonous. The movement from the orderly deer hunt, through the fierce one-on-one battle between Host and boar to the mob assault and subsequent flaying of the fox suggests increasingly shameful forms of a traitor's death.

"Chapter 3: Treason to Whom?" 82-112.

Whereas Gawain rejects the roles urged on him by the Lady the first two days — to become like the fearful deer or violent boar — he shares in the deceptiveness and treachery of the fox, although his intentions regarding the girdle remain ambiguous. The Host figures metaphorically as both devilish hunter of souls, trapping his prey for spiritual treason, and instrument of divine justice, threatening retributive penalties for feudal treason (sexual, in Gawain's case). Gawain's open display of the girdle as he leaves the castle suggests he is morally blind to his faults.

"Chapter 4: The Purgation of Treason." 113-45.

Gawain's behaviour at the Chapel suggests that he knows (better than we) just how guilty he is, but his delayed recognition that his soul has been in peril obscures the precise moment and nature of his sin; we are asked to judge the moral issues for ourselves, not to fret over narrative clues. As both priest and judge, the Green Knight accepts physical payment as spiritual penance, but Gawain fails to take priestly absolution or make sacramental atonement after this experience, a failure which suggests his continued spiritual blindness. He wears the girdle as a symbol as absolute in its significance as the pentangle, yet we laugh with him, ultimately, and have hope he will come to self-knowledge.

- Reviews: J. A. Burrow, *NQ* 29 (1982): 66-67.
P. J. C. Field, *Med.Æv.* 52 (1983): 136-37.
P. Gradon, *RES* ns 34 (1983): 323-25.
E. D. Kennedy, *Anglia* 101 (1983): 229-31.
R. Morse, *BBN* January, 1981: 49.
E. Wilson, *MLR* 78 (1983): 423-24.

186. Barry, Peter. "SGGK." *Explicator* 37.1 (1978): 29–30.

The applicability of the Green Knight's other name, Bertilak de Hautdesert, is limited by the phrase *pis londe* to the realm of the Chapel; we do not know his identity as Host of the castle which, as Gawain refers to it, exists in *3onder londe*.

187. Benson, C. David. "John Mirk and the Green Knight's Christmas." *BSUF* 20.3 (1979): 13–15.

Like John Mirk, author of the early fifteenth-century collection of homilies for important feasts entitled the *Festial*, the *Gawain*-poet is concerned with a lack of devotion in Christmas ceremonies. For each sin decried by Mirk we find a parallel in Bertilak's court (gluttony, lechery, sloth and so on). Although Gawain partakes of the seasonal indulgences, he avoids the "sickness of sin" by thinking of his approaching death.

188. Berger, Sidney E. "Gawain's Departure From the *Peregrinatio*." *Proceedings of the Illinois Medieval Association*. Vol. 2. Ed. Mark D. Johnston and Samuel M. Riley. Normal: Graduate School, Illinois State U, 1985. 86–106.

The poet draws on the *peregrinatio* (or pilgrimage) genre but parodies the usual notion of progress toward spiritual perfection. Gawain's conventional concerns for Mary and for Christian doctrine are undercut by his realistic and individualistic care for his life and reputation.

189. Bergner, H[einz]. "Two Courts: Two Modes of Existence in *SGGK*." *ES* 67 (1986): 401–16.

The notion of "court" is ambiguous in this poem, Camelot being a place of youth and beauty but of fixed identity and convention, and Hautdesert being a more subtle realm, open, like the Green Knight himself, to several interpretations. Hautdesert's openness to ambiguity casts doubt on Camelot's mode of existence, yet the provincial court must be seen as an extension of Camelot, against whose values its own existence is judged. Perhaps the difference in worlds reflects the fourteenth-century division between the central, privileged court of the king and the increasingly-powerful courts of the nobility of the North-West Midlands.

190. Besserman, Lawrence. "Gawain's Green Girdle." *AnnM* 22 (1982): 84–101.

Carrying a range of meaning in medieval religion, folklore and literature, the girdle is an apt symbol for the poet, who does not explicitly instruct his audience on the girdle's significance. The greenness is equally ambiguous yet evocative: it suggests, among other qualities, both inconstancy in love and the season for Maying and true romance.

191. Besserman, Lawrence. "The Idea of the Green Knight." *ELH* 53 (1986): 219–39.

The poet uses double-images, such as are found in visual arts and in the doctrine of the hypostatic union, whereby Christ is both God and Man, to place antithetical attributes in a dynamic relationship. Thus, the Green Knight proves to be diabolical in nature but not destructive in function; benevolent and malevolent elements co-exist in him, but when one comes into focus, the other drops from view. Similar dynamic play marks other characters and symbols, including Gawain, the pentangle, the girdle and the three beasts hunted.

192. Bishop, Ian. "Time and Tempo in *SGGK*." *Neophilologus* 69 (1985): 611-19.

The first and last words of the opening stanza of *SGGK* suggest a thematic concern with time, as do the many notations of time (chronicle, ecclesiastical, cyclical) and the various tempos found in the poem. The quickness with which Gawain first accepts and then agrees to conceal the girdle suggests that Heaven can be won or lost in an instant, a message the young court of Camelot would do well to heed.

193. Blamires, Alcuin. "The Turning of the Year in *Sir Gawain*." *Trivium* 17 (1982): 21-37.

A review of medieval iconography shows that the *Gawain*-poet employs the imagery traditionally associated with December and January, particularly in the description of the two ladies of Hautdesert and in the boarhunt.

194. Blanch, Robert J. "The Game of Invoking Saints in *SGGK*." *ABR* 31.2 (1980): 237-62.

As evidenced by medieval hagiography, iconography, legends and sermons, Saints Julian, Peter, Giles and John the Evangelist were symbolically associated with themes of sin, penance and redemption. Gawain fails to appreciate the full thematic significance of these saints as they are each taken in an oath, but combined, the oaths foreshadow the nature of the Green Chapel and Gawain's need for confession and rebirth.

195. Blanch, Robert J. "Imagery of Binding in Fits One and Two of *SGGK*." *SN* 54 (1982): 53-60.

Images of enclosure and patterns of decorative binding suggest that Camelot is proud and its spirituality is superficial. Although the pentangle represents perfection, Gawain's ornamental use of it betrays his ensnarement in earthly things; in adopting the girdle finally as a warning against pride, he spiritualizes his chivalric virtues and thus frees himself of worldly trappings, an example his fellow courtiers cannot follow.

196. Blanch, Robert J. "The Legal Framework of *A Twelmonyth and a Day* in *SGGK*." *NM* 84 (1983): 347-52.

Behind the legalistic phrase *twelmonyth and a day* stand Germanic tradition and English common law, codes which determine the nature of Gawain's obligation to fulfill his agreements at the Green Chapel as he promised on Arthur's "court day". The Green Knight

evokes these conventions and is lent a judicial status by his legal language and bearing.

197. Blanch, Robert J. and Julian N. Wasserman. "Medieval Contracts and Covenants: The Legal Coloring of *SGGK*." *Neophilologus* 68 (1984): 598–610.

The terminology, time–frame and context of Gawain's arrangement with the Green Knight constitute a legal contract, and in his agreement to exchange winnings with the Host Gawain forms three covenants. But he acts in bad faith when he conceals the girdle from the Host, thereby violating both legal and chivalric obligation; as well, through his incomplete confession he breaks faith with God, the source of all *trawþe*. Gawain is reconciled with God through his confession to the Green Knight, which marks the moment of his true repentance, and through his adoption of the girdle, the symbol of his humility.

198. Blanch, Robert J. and Julian N. Wasserman. "The Medieval Court and the *Gawain* Manuscript." *The Medieval Court in Europe*. Ed. Edward R. Haymes. Houston German Studies 6. Munich: Wilhelm Fink Verlag, 1986. 176–88.

The three poems found with *SGGK* suggest that the poet's concept of *cortaysye* centres not on courtly manners but on feudal obligations and the voluntary checking of one's will. Knowing this, we can see the relationship between the two courts in *Sir Gawain*: Camelot lacks a clear central sovereignty and is marked by disorder and unrestrained will, whereas Bertilak's court is truly courteous, valuing due fealty most and exercising restraint of the will.

199. Blanch, Robert J. and Julian N. Wasserman. "To *Ouertake Your Wylle*: Volition and Obligation in *SGGK*." *Neophilologus* 70 (1986): 119–29.

According to medieval legal theory, a *forwarde* (oath) is valid when the oath–taker speaks with good will — that is, with volition and reason. In Camelot, there is no good will because there is only volition, not bridled by reason. At the Castle Hautdesert, Gawain's ability to limit his actions and promises is tested, but not until he rides out to the Green Chapel does Gawain begin to reshape his will. He confesses to the Green Knight and is truly shriven, having spoken with good will.

200. Blenkner, Louis, O.S.B. "The Three Hunts and Sir Gawain's Triple Faults." *ABR* 29.3 (1978): 227–46.

Gawain's self–proclaimed faults (*couardise, couetyse, vntrawþe*) recall the three blows at the Green Chapel, the three hunts and the three bedroom scenes. Each group of three is concerned once each with the irascible, concupiscent and irrational powers in turn. In the face of three tests, Gawain proves his *fortitudo* and *sapientia* but, in the end, is taught *humilitas* by the Green Knight.

201. Bragg, Lois. "*SGGK* and the Elusion of Clarity." *NM* 86 (1985): 482–88.

Each main character is associated with a point of view and an ideal (Gawain with Christianity, the Green Knight/Bertilak with a kind of "hedonistic pragmatism" and so on) which are undermined or contradicted by the narrator or another character. From the number of inadequate codes we should discern the poet's point: any one set code is too limiting as a guide for all of life's adventures.

202. Braswell, Mary Flowers. "Chapter 3: Confession as Characterization in the Literature of Fourteenth-Century England." *The Medieval Sinner: Characterization and Confession in the Literature of the English Middle Ages*. Rutherford: Fairleigh Dickinson UP, 1983. 61-100. See 95-100.

A "penitential analysis" of character is peculiar to English fourteenth-century poets, and the four poems of Cotton Nero A.x. reflect penitential manuals at the level of deep structure, making use of the sacramental elements of contrition, confession and satisfaction. In *SGGK*, Gawain is cast as a "learner" protagonist who must be led by the questions of a confessor (the Green Knight) to an awareness of his sinfulness. Although his peers do not, Gawain changes into the reformed penitent: his false pride is replaced by humility, his false confession is amended by his true articulation of his wrongdoings to the Green Knight, and his penance lies in accepting the axe-blow and wearing the girdle.

Reviews: Anon., *Choice* 21 (1983): 418-20.
C. Clark, *ES* 65 (1984): 570-71.
J. V. Fleming, *Speculum* 60 (1985): 649-50.

203. Brewer, Derek. "Medieval Literature, Folk Tale and Traditional Literature." *DQR* 11.4 (1981): 243-56.

Traditional literature, such as fairy tales and medieval romances, is not mimetic or predominantly literal but functions at the latent / symbolic level as "family drama", working through the dynamics of parent / child relations as the hero(ine) struggles toward self-definition and adulthood. *SGGK* provides a brief example: the Green Knight is a father-figure while the Lady and Morgan are "splits", together comprising the mother-figure; Gawain is tempted to stay safe at "home" (the Host's castle), but he must perform his task and finally return to his peers.

204. Brewer, Derek. "Chapter 3: *SGGK*." *Symbolic Stories: Traditional Narratives of the Family Drama in English Literature*. Woodbridge: D. S. Brewer, 1980. 72-91.

At the symbolic level, Gawain's experiences correspond to a "family drama" in which, as a son, Gawain struggles to live among his peers in what he envisions as the ideal independent life, represented by Arthur, Guenevere and Camelot; as various "splits" of Gawain's mother and father figures, Bertilak and the characters of Hautdesert challenge his assertion of

adulthood. By saying "no" to the seductiveness of the mother and the threat of the father, the son succeeds in his *rite de passage*: the Green Knight becomes genial and Gawain returns to his own home, although not without a scar from his ordeal.

- Reviews: W. R. J. Barron, *RES* ns 34 (1983): 245–47.
R. W. Hanning, *Speculum* 57 (1982): 864–67.
C. Lindahl, *JAF* 95 (1982): 469–71.
J. Preston, *MLR* 78 (1983): 389–95.
B. White, *Folklore* 93 (1982): 241–42.

205. Burrow, J[ohn] A[nthony]. "Chapter 7: Honour and Shame in *SGGK*." *Essays on Medieval Literature*. Oxford: Clarendon, 1984. 117–31.

In satisfying the initial terms of the game, Gawain upholds the collective honour of the Round Table, and its members can therefore convert the girdle into a badge of honour. But because he fails the ideal of *trawþe* embodied in the pentangle, Gawain loses his personal honour and is shamed when the Green Knight reveals this fact to him. And because it is the nature of shame to exist where it is deemed to exist, Gawain will continue to be shamed as long as he believes himself to be.

- Reviews: J. O. Fichte, *SAC* 8 (1986): 170–72.
D. Fox, *TLS* July 6, 1984: 759.
D. Mehl, *NQ* 32 (1985): 255–56.
G. Morgan, *MLR* 82 (1987): 701–02.
E. Wilson, *RES* ns 36 (1985): 402–04.

206. Burrow, J[ohn] A[nthony]. "Chapter 4: Ideals of Nature." *The Ages of Man: A Study in Medieval Writing and Thought*. Oxford: Clarendon, 1986. 135–89. See 173–77.

The medieval world-view reflected in literature, science and theology incorporated a belief that certain qualities and behaviour characterized each of several ages in a man's life, and that these stages followed a natural order. AS literature dwells on wisdom, the province of old age, and praises certain kinds of transcendence of the natural order. By contrast, the romances of the later medieval period focus on youth as the ideal age for love and knightly exploits, and contrast it with the maturity of the settled, married knight-householder. We see such a contrast at work in *SGGK*, a poem that celebrates youth while portraying the maturity of Bertilak / the Green Knight as its rightful successor, thereby reflecting the genre's characteristic assent to *tempestivitas*, the seasonableness of each age in turn.

- Reviews: D. G. Calder, *MLQ* 48 (1987): 386–88.
A. Crépin, *EA* 41 (1988): 87 [French].
H. A. Kelly, *Speculum* 63 (1988): 630–34.
A. Lee, *English* 36 (1987): 267–71.

H. Tristram, *Anglia* 107 (1989): 183–88 [German].

207. Busby, Keith. "Ironisering en Ridiculisering van de Hoofsheid." *UBM* 1 (1983): 139–55, 177–9. [Dutch]

"Irony and ridicule of courtliness."

208. Camargo, Martin. "Oral Traditional Structure in *SGGK*." *Comparative Research on Oral Traditions: A Memorial for Milman Parry*. Ed. John Miles Foley. Columbus, Ohio: Slavica, 1987. 121–37.

SGGK's complexity derives in part from the poem's use of both the linear, binary form of written narrative and the trinary ring-structure of oral-traditional literature. An audience competent in both narrative codes would sense a shift from binary to trinary form when Gawain leaves the Host's castle; this recognition would prove disorienting because it suggests the centre of the narrative has passed, yet comes as we are anticipating a climax and thus unable to pause to recall or analyze earlier patterns or events.

209. Campbell, Karen. "Two Knights-Errant: Gawain and Nigel." *CH* 8.4 (1985): 16–18.

While the *Gawain*-poet shows that humans cannot fulfill the Arthurian ideals based on purity, courage and honesty, Sir Arthur Conan Doyle's hero in *Sir Nigel* indeed fulfills them, and does so through sheer strength.

210. Caramés Lage, José Luis. "El héroe y los ritos de transición en *SGGK*." *Héroe y antihéroe en la literatura inglesa*. Actas del V Congreso de AEDEAN. Madrid/Mexico: Alhambra, 1983. 123–31. [Spanish]

"The Hero and Rites of Passage in *SGGK*."

211. Caramés Lage, José Luis. "El ritual simbólico y mítico de *SGGK*." *Estudios literarios ingleses: edad media*. Ed. J. F. Galván Reula. Madrid: Cátedra, 1985. 139–63. [Spanish]

"Symbolic and Mythic Ritual in *SGGK*."

Review: M. Camargo, *Speculum* 63 (1988): 396–97.

212. Carmichael, Virginia. "Green is for Growth: Sir Gawain's Disjunctive Neurosis." *Assays* 4 (1987): 25–38.

Medieval literature tends not to show the psychological complexity that allows virtue and fault to co-exist in one character; instead, it relies on doubles (such as Gawain / Green Knight) to suggest this depth, and thus may, in Kristevan terms, evidence the transition from

classical epic to novel, from unified symbol to complex sign. Although *SGGK* deals with the conjunction of opposites (bliss / blunder; treachery / truth), Gawain sees himself as his "ego ideal" and is incapable of the recognition necessary for growth or change: he overreacts to the Green Knight's revelations and blocks the happy resolution of the comedy with his excessive self-accusations. The Green Knight and members of Arthur's court, on the other hand, appreciate human complexity and prove more mature.

213. Catalini, Claire [F]. "A Note on Lines 1020–23 of *SGGK*." *QFG* 1 (1980): 159–63.

Sayn Jonez day in line 1022 might have read *childermasse day* in the scribe's source, and have become altered due to scribal error or manuscript illegibility. To emend accordingly presents no problems of alliteration or metre. If accepted, such a change solves the problem of Gawain's missing day: the *þryd* day of line 1021 would refer to St. John's day, while line 1022, in mentioning Childermas, would introduce a fourth day of Gawain's stay at the Host's castle.

214. Catalini, Claire [F.]. "Two Stages in Breaking Up the Deer." *QFG* 2 (1982): 255–77.

A survey of ME and OF texts reveals different methods of breaking up deer: "both French and English threw a 'bone' to the ravens, [but] it was not the same one, although the name was identical." In French and German works, separate consideration is given to the breast of a deer being broken up; in English works, the breast seems not to have been seen as a distinct part of the anatomy. Finally, the "assaying" of a deer's fat is found only in English texts.

215. Christopher, Joe. "Sir Gawain's Missing Day." *Mythlore* 6 (1979): 39–41.

A variant reading of lines 733–40 provides that Gawain prays to Mary for harbour on Christmas Eve but enters Morgan's faery realm the next *morne* — that is, Christmas Day. Because he has entered faery land Gawain is unaware of the passage of time and believes it to be still Christmas Eve; everyone within the court shares in the illusion, thereby contributing to the dual nature of Gawain's experience, which is both horrid and benign.

216. Clark, S[usan] L. and Julian N. Wasserman. "Gawain's 'Anti-feminism' Reconsidered." *JRMMRA* 6 (1985): 57–70.

Morgan is a benevolent figure who wishes to instruct Camelot for its own good. Gawain, however, repeatedly chooses to follow the evil Guenevere, whose influence leads him to pride and worldliness. His faults are, in turn, shared by the Round Table, whose fall is thus foreshadowed.

217. Clark, S[usan] L. and Julian N. Wasserman. "The Passing of the Seasons and the Apocalyptic in *SGGK*." *SCR* 3.1 (1986): 5–22.

The nature passages reflect the late fourteenth century's concern with apocalyptic prophecy and its emerging beliefs both in the evil potential of fallen nature and in survival/salvation as the reward for the few.

218. Clark, Susan L. and Julian N. Wasserman. "The *Pearl* Poet's City Imagery." *SQ* 16.4 (1978): 297–309.

The medieval metaphorical conception of a city could comprise enclosures such as churches, castles, Noah's ark, Mary's body (as a vessel), even covenants and feasts — all places of refuge and defense. God's work was seen as the building of a Supreme Edifice (or New Jerusalem), so that inclusion or exclusion from a literary city image could reflect the ultimate fate and divine judgement of a character. Although a secular work, *SGGK* is enveloped by a cycle of fallen cities which suggests that Camelot too is doomed; yet Gawain is separated, taken outside his "city" and judged compassionately.

219. Klein, Wendy. *Concepts of Chivalry in SGGK*. Norman: Pilgrim, 1987.

"Chapter 1: *SGGK* and Its Readers." 3–14.

The linear narrative form of *SGGK* is frustrated by a conclusion which resists closure and encourages the reader to question competing value systems. Knowledge of fourteenth-century approaches to chivalry and mortality sharpens the reader's appreciation of the work's indeterminacy.

"Chapter 2: Chivalry in the Fourteenth Century." 15–36.

Medieval images of knighthood included romance, heraldic and moralist views of chivalry which involve, respectively, courtly, military and spiritual values. *SGGK* contains all three perspectives; none dominates, while each is evaluated.

"Chapter 5: Court and Challenger — Fitt 1." 75–85.

From its opening stanza, Fitt 1 affords and encourages conflicting perspectives on chivalry. The Green Knight reminds the reader to remain open to interpretative possibilities: although he seems to represent a moralist's challenge to Camelot's chivalry, the poem does not clearly endorse either view.

"Chapter 6: The Pentangle Knight, Alone and in Hall — Fitt 2." 87–100.

In the second Fitt, the moralist perspective is both explicitly invoked and, more often, implicitly demonstrated, but it is still not completely endorsed. The reader identifies with the hero in part because they are equally unaware of the moral significance of Gawain's encounters. When Gawain responds to the two women on the level of courtesy rather than

morality, his role as knight places him in conflict.

"Chapter 7: Indoor and Outdoor Games — Fitt 3." 101–15.

While the hunts are not presented moralistically, the bedroom scenes reveal tensions between opposing versions of chivalry — the Lady defining knightly behaviour in the literary terms of courtesy and social and physical reputation, Gawain idealizing knighthood as more spiritual, seeing courtesy as inseparable from cleanness. But Gawain's version fails to prepare him for a passive death; this weakness in his code leads him to accept the Lady's morals, distinguish between private and public identity and take the girdle.

"Chapter 8: Judgment and Meaning — Fitt 4." 117–29.

The ending of the poem is indeterminate. Whereas the Green Knight evolves from a challenger of chivalry into an admirer of Gawain, and Camelot is happy simply to see the hero alive, Gawain is as absolute in his disappointment as he earlier is in his idealism. His moralist's view of his actions is, however, more heroic than Christian. The poem offers but does not resolve these competing views of chivalry, and closes with the broader perspective of Christ, who can both understand and forgive failings, and with the ambiguous Garter motto, which sends the reader back into the poem to interpret it again.

Reviews: Anon., *Manuscripta* 32 (1988): 152–53.
C. P. Collette, *SAC* 10 (1988): 137–41.
J. S. Neaman, *Choice* 25 (1988): 903.
E. Wilson, *RES* ns 40 (1989): 247–48.

220. Cockcroft, Robert. "Castle Hautdesert: Portrait or Patchwork?" *Neophilologus* 62 (1978): 459–77.

Lines 764–804 present a coherent, realistic description of a castle and its environs from Gawain's point of view, as he sights, evaluates and then approaches them; the passage is reminiscent of medieval castles and hunting lodges, and may allow identification of Hautdesert with a lodge at Swythamley Park in Staffordshire. Gawain's approach takes our attention first from primitive to more advanced defensive features, then to elements of high civilization, and may parallel the hero's own movement from the realm of strong codes into one in which his values seem to lose their substance.

221. Cohen, Robin. "What Eyleth the Man, So Synfully to Swere?: Oaths in *Sir Gawayne and the Grene Knight*." *1985 Proceedings of Conference of College Teachers of English of Texas*. Ed. Keith C. Odom. Vol. 50. 1985. 17–24.

Although swearing by God's name was considered blasphemous by the medieval church, in practice oaths were common, particularly among the nobility. At first Gawain tends towards non-blasphemous uses of holy names, but he comes, partly through the Lady's example, to

swear by God in part oath, part invocation. He never shows irreverence toward Mary or Christ, while in his references to God he is ironic and frequently humorous.

222. Coleman, Arthur. "Francis Macomber and Sir Gawain." *AN&Q* 19 (1981): 70.

Like the Hemingway short story "The Short Happy Life of Francis Macomber", *SGGK* involves a code-hero (the Green Knight) acting as a teacher and tester of a code- initiate (Gawain) and his adherence to a code (knighthood); both codes demand a "ceremonial conquest of fear" from initiates.

223. Coyle, Martin. "*SGGK*." *Explicator* 42.3 (1984): 4-5.

Because he is dreaming, Gawain momentarily thinks the morning of December 31st is that of January 1st; ironically, the confusion underscores the fact that December 31st is actually the day destiny will *dele hym his wyrde* inasmuch as his fate will depend upon his behaviour this day.

224. Dañobeitia Fernández, Maria Luisa. "El viaje de Gawain: un estudio de *SGGK*." *RCEI*(1987): 13-14, 35-53. [Spanish]

"Gawain's Journey: A Study of *SGGK*."

225. Dañobeitia Fernández, Maria Luisa. "*SGGK*: el chivo expiatorio." *EFI* 10 (1982): 29-52. [Spanish]

"*SGGK*: The Scapegoat."

226. Davenport, W. A. *The Art of the Gawain-Poet*. London: Athlone, 1978.

"Chapter 5: *SGGK*." 136-94.

"(i) Literary Sophistication." 136-52. The *Gawain*-poet's art is reflected in three aspects of his work: his great consciousness of form and structure, revealed by his poetic technique and the narrative's symmetry and divisions; his ambitious inter-weaving of narrative strands, so that each of the Beheading, Exchange and Temptation motifs misdirects Gawain and the reader as to which is the important test; and his combining of romance and realism so that "marvels" are attended by realistic detail and plausible human attitudes — never resolving tensions but always exploiting the irony of juxtaposition.

"(ii) Gawain's Adversaries." 152-80. Gawain's adversaries interact with the hero by setting him at ease and then attacking him, and each is marked by a dual nature. The Green Knight is unidentifiable, part marvel, part knight. The two women are literally double-natured, and the younger Lady represents the feminine, secretive and artificial chivalry of the court, while

the huntsman/Host presents chivalry's masculine, open and positive side. Even the Guide offers both good will and temptation to Gawain. At the Chapel, the Green Knight deflates his own role from mysterious judge to Host to Morgan's puppet, and thereby lessens the doctrinal significance of Gawain's "sins", couching his language primarily in chivalric, social terms. While characters are functions of the plot, the poet also suggests a greater depth, with role-playing itself becoming a topic.

"(iii) The Poet's Treatment of the Hero and His Adventure." 180-94. Distinction is made between Gawain's performance and his thoughts as the hero is measured against various models of behaviour; the poet questions not only Gawain's identity but the nature of the hero. The comic tone evident throughout the poem, the levelling use of realism and frequent disappointment of conventional expectations, and the poet's device of having us perceive through Gawain — all these help mark Gawain as more sympathetic and human than strictly heroic.

"Chapter 6: The Poet and His Art." 195-220.

In all his works, the *Gawain*-poet combines the poetry's internal, literal concern with the particular with an external (at times allegorical) concern with form and the universal significance of human experience — put another way, he combines the real with the ideal and exploits the tensions between them. *SGGK* shows he is most interested in the effect of the ideal on human experience rather than with the ideal itself, a sympathy the other works (particularly *Pat.*) share but which is best revealed by the relaxation of form in this maturer poem.

Reviews: M. Andrew, *ES* 62 (1981): 471-73.
D. R. Howard, *Speculum* 54 (1979): 561-64.
N. Matsui, *SELit* English no. (1981): 77-83.
D. Mehl, *Anglia* 99 (1981): 233-37 [German].
A. C. Spearing, *DUJ* 73 (1980): 108-09.

227. Derrickson, Ann. "The Pentangle: Guiding Star for the *Gawain*-Poet." *Comitatus* 11 (1980): 10-19.

The pentangle is the dominant symbol of the poem, governing narrative structure and diction as well as meaning. With characteristic symmetry, the poet uses the word *costes* in five ways, and focusses, in turn, on each of the five knightly virtues comprising the fifth five of the pentangle. The pervasive symmetry recommends balance, humility and unity between spiritual and chivalric virtues.

228. Dietrichson, Jan W. "*La mule sans frein*, romance médiévale, comparée à *SGGK*." *Mélanges d'Etudes médiévales offerts à Helge Nordahl*. Oslo: n.p., 1988. 31-42. [French]

"*La mule sans frein*, a medieval romance, compared to *SGGK*."

229. Dove, Mary. "Chapter 14: *Hyghe Eldee* in *SGGK*." *The Perfect Age of Man's Life*. Cambridge: Cambridge UP, 1986. 134–40.

Although they identified periods or ages, medieval poets viewed the unfolding of a man's life as distinctly individual. Through the course of his experience Gawain matures, while the court that he returns to is still in the early part of its youth, its *first age*. Bertilak's ambiguous *hyghe eldee* prevents his being seen as either young or old, and perhaps places him in the *perfect age* no human can attain, paradoxically both a stage between youth and age and a time outside change, unmarked by chance, during which humans could aspire to full maturity and Christ-like perfection.

Reviews: J. Chance, *SAC* 11 (1989): 208–12.
A. Lee, *English* 36 (1987): 267–71.
G. Schmitz, *Archiv* 225 (1988): 375–79 [German].
T. Turville-Petre, *RES* ns 39 (1988): 424–25.

230. Eadie, John. "Sir Gawain and the Ladies of Ill-Repute." *AnnM* 20 (1981): 52–66.

Gawain begins his adventure as a perfect knight living according to absolutes, but he gradually becomes involved in the world of Fortune in which Camelot and Hautdesert exist. His attack on women is really an ironical comment about this fall: while others may see his performance as relatively noble, and may exonerate him by blaming the guiles of women, Gawain himself sees that he has betrayed his ideals and failed by becoming caught up in this world at all.

231. Eadie, J[ohn]. "Sir Gawain's Travels in North Wales." *RES* ns 34 (1983): 191–95.

The *Holy Hede* mentioned is on Anglesey and was associated in the poet's time with both *fordez* and *forlondez*. A translation of lines 697–701 is offered.

232. Edgeworth, Robert J. "Anatomical Geography in *SGGK*." *Neophilologus* 69 (1985): 318–19.

The details of the Green Chapel suggest it is an image of female genitalia.

233. Farrell, Thomas J. "Life and Art, Chivalry and Geometry in *SGGK*." *AI* 2.2 (1988): 17–33.

The pentangle is an overdetermined symbol which represents Gawain's order of knighthood as he sets out from Camelot. The failure of this order is betokened by the breakdown of alliteration and syntax in the enumeration of the fifth five, for which the poet offers no unifying term. In its place is the girdle, an underdetermined symbol which holds different meaning for Gawain and for the Green Knight. Suggestions of a knighting ceremony

accompany the Green Knight's gift of the girdle to Gawain; this ceremony may mark Gawain's induction into a new order of knighthood, one stressing humility rather than perfection.

234. Fein, Susanna G. "The Ghoulish and the Ghastly: A Moral Aesthetic in Middle English Alliterative Verse." *MLQ* 48 (1987): 3-19.

ME alliterative verse comprises a "school" not only in form but in topoi, among them being the use of the grotesque for moralistic ends. Briefly, the Green Knight is a conventional "grotesque stranger" who leads Gawain to confront his mortality, and the aged, ugly Morgan should have functioned as a warning to Gawain to avoid entanglement with her contrasting beauty, the Lady.

235. Finlayson, J. "The Expectations of Romance in *SGGK*." *Genre* 12 (1979): 1-24.

While self-consciously manipulating romance conventions and audience expectations, the *Gawain*-poet plays with four romance types (the paradigmatic "adventure" romance and its sub-types, the "courtly", "religious" and "chronicle" romances), continually reversing or disappointing the expectations each type raises. In the arming scene, for example, we are encouraged to identify Gawain as first a courtly, then a Christian hero, and are left baffled as to the nature of his quest. The multiplicity of possibilities finally suggests that, rather than endorsing one truth over another, the poet hopes to convey his belief in the complexity of meaning.

236. Fleissner, Robert F. "Sir John Falstaff Atilt with Sir Gawayne: A Mock-Arthurian Reversal." *AI* 1.1 (1986): 35-38.

Despite obvious differences, the Green Knight and Shakespeare's Falstaff (*Merry Wives of Windsor*) share several features, including their connexions with fertility, greenness and hunting. There is no reason to suspect Shakespeare was influenced by the earlier comedy, but the two works seem to share a similar heritage.

237. Freed, E. R. "*Whoso Shal Telle a Tale* — Narrative Voices and Personae in Chaucer's *Canterbury Tales* and *SGGK*." *UNISA Medieval Studies: Papers of the Second Conference of the UNISA Medieval Association, Held on 18 September 1985*. Vol. 2. Ed. K. J. Saycell. *Miscellanea Congregalia* 25. Pretoria: U of South Africa, 1985. 80-93.

In both Chaucer's *General Prologue* and *SGGK*, the narrator is authenticated in part by his disclaiming of responsibility for the story that he is "merely" reporting. The narrator of *SGGK* also establishes himself as historically knowledgeable, and he occasionally pauses to assert the truth of certain details, particularly in the explication of the pentangle. Both Chaucer and the *Gawain*-poet finally verify their tales by ending them with a "real" Christian statement that seems spoken by the poet as much as by the narrator.

238. Freeman, Adam and Janet Thormann. "SGGK: An Anatomy of Chastity." *AmerI* 45 (1988): 389-410.

According to Jacques Lacan, courtly love is a "refined way of making up for the absence of sexual relation by pretending that it is we who put an obstacle to it": in *Gawain*, sexual relations are replaced by speech, which brings pleasure to both Gawain and the Lady while allowing Gawain to feel he is wanted by the Lady (as mother-figure), and that it is he who rejects her and opts to remain chaste. Gawain finally integrates his images of the father (Green Knight) as both fearful and tolerant, but he fails to integrate his split images of the mother as both safe and taboo. He is joined in his misogyny by his brethren at Arthur's court.

239. Fries, Maureen. "The Characterization of Women in the Alliterative Tradition." *The Alliterative Tradition in the Fourteenth Century*. Ed. Bernard S. Levy and Paul E. Szarmach. Kent, Ohio: Kent State UP, 1981. 25-45.

The treatment of women in the alliterative tradition is unusual: compared with the stereotyping found in Chaucer's descriptions of female beauty and in women's roles in the French romances, women in alliterative poetry are more realistic and effective in changing the behaviour of men. In *SGGK*, the spiritual or moral archetype of the evil Morgan is mirrored by the courtly archetype of the Lady, whose realistic speech and aggressive behaviour reverse stereotypical sex-roles of lover and beloved and provide some of the poem's humour.

240. Ganim, John M. "Chapter 2: Disorientation, Style, and Perception in *SGGK*." *Style and Consciousness in Middle English Narrative*. Princeton: Princeton UP, 1983. 55-78.

Medieval narrative is marked by a tension arising out of the poet's anxiety about trying to convey immutable truths in a form located in both space and time and reflecting earthly confusion and limitations. *SGGK* challenges its audience's values by giving narrative discontinuities central importance; the poet thus reflects this tension and reveals to the audience the limitations of perception. The poet disorients the reader by introducing romance conventions and then shifting ground; he introduces one value system, signals a change, and then moves to a second value system which forces us to revise our understanding of the first. Examples can be found over several stanzas (such as the opening three) or within one stanza (such as that describing Gawain's journey in Fitt II, or his denunciation of women in Fitt IV).

- Reviews: G. C. Britton, *NQ* 34 (1987): 251-52.
H. Cooper, *Med.Æ* v. 55 (1986): 278-79.
R. W. Hanning, *MLQ* 45 (1986, for 1984): 395-403.
A. H. Olson, *Speculum* 60 (1985): 401-04.

241. Garner, Carl, Fr. "Gawain and the Green Goom." *Interlanguage* 1.1 (1982): 34–41.

In the Middle Ages, religious and courtly traditions were truly amalgamated. Gawain is appropriately Christian in his behaviour and is ultimately found to be a flawed knight because of pride, the root of all sin.

242. Gee, Elizabeth. "The Lists of Knights in *SGGK*." *AUMLA* 62 (1984): 171–78.

To an audience familiar with the reputations and traditions of Arthurian characters, the knights mentioned at Arthur's court may have connoted the destruction of the Round Table: each name carries associations with sinister, internal causes of destruction, while Ywain, the son of Morgan, may also suggest external forces working against the fellowship of knights. The names certainly suggest thematic concerns such as the conflict between love and duty.

243. Gertz, SunHee Kim. "*Translatio Studii et Imperii*: Sir Gawain as Literary Critic." *Semiotica* 63 (1987): 185–203. Revised version of "The Green Knight Teaches Gawain How to Read." *Semiotics* 1984. Ed. John Deely. Lanham: UP of America, 1985. 73–83.

SGGK self-reflexively challenges the limits of the Arthurian romance genre, as the poet and the Green Knight strive to teach while delighting. Gawain moves from the "real" and "literal" realm of Camelot into the "imaginary" and "fictional" world of the Green Knight, and finally adopts the Green Knight's frame of reference, himself becoming a story-teller when he returns home. His peers, however, have only their Arthurian frame of reference and cannot "read" in the girdle (a metaphor for the literary text) its multiple meanings, nor can they respond to Gawain in other than conventional ways.

244. Giaccherini, Enrico. "Gawain's Dream of Emancipation." *Literature in Fourteenth-Century England: The J. A. W. Bennett Memorial Lectures (Perugia 1981–82)*. Ed. P. Boitani and A. Torti. Tübingen: Gunter Narr Verlag, 1983; Cambridge: D. S. Brewer, 1983. 65–82.

Related to dream, ritual and myth, romance can be read symbolically: Gawain's adventures are a psychodrama of his journey into the deep psyche, his encounters with projections of parent-figures, and his re-emergence as a "new" man. In ritual this process is analogous to puberty initiation which comprises a symbolic death or regression to the womb, castration, and a subsequent re-birth and home-coming. Mythically, the poem re-tells the Oedipal story insofar as that story deals with the rebellion of the son against the father.

245. Gillan, Doreen M. E. "*SGGK*, Lines 1020–1066." *Explicator* 45.1 (1986): 3–7.

For the sake of symmetry the poet omits reference to December 28th, the traditionally ominous Childermas or Holy Innocents' Day. Nevertheless, its connotations lend an unstated sense of foreboding to the otherwise-gay bedside "games" between Gawain and the Lady.

246. Glenn, I. E. "The Beheading Scene in *SGGK*." *Communiqué* 7.1 (1982): 15–21.

Beneath Arthur's and the Green Knight's words to Gawain before the court we sense a subtle criticism of Gawain, Arthur himself and perhaps all of Camelot. Further, both court and poet suggest that Gawain's beheading of the Green Knight may be unwise: behind Gawain's rash stroke is his fundamental covetousness of life, just as behind every human is Original Sin. The poet's moralizing here is, however, subtle, and the beheading scene serves the simultaneous end of advancing the narrative.

247. Goltra, Robert. "The Confession in the Green Chapel: Gawain's True Absolution." *ESRS* 32.4 (1984): 5–14.

Gawain's evaluation of his sinfulness is accurate. By referring to St. Thomas Aquinas and St. Augustine, we see that he sins in thought, deed and word in the third bedroom scene. His subsequent confession to the priest is invalid, but is corrected by his later valid confession to the Green Knight.

248. Green, D[ennis] H[oward]. "Chapter 10: Structural Irony." *Irony in the Medieval Romance*. Cambridge: Cambridge UP, 1979. 326–58. See 339–41, 352–57.

Romance is inherently open to the possibilities of irony, but rather than weakening the genre's idealism, this irony is primarily positive: it serves to refine and define the essentials of chivalric, courtly values, and it highlights only the human failure to attain a worthy ideal. Structural irony abounds in *SGGK*, arising from the juxtapositioning of either two scenes (such as the hunting and bedroom scenes) or two characters (often Gawain and his own conventional identity). The irony is often conveyed through verbal echoes which the author has placed consciously and carefully.

Reviews: T. Hunt, *GLL* 35 (1981): 98–104.
G. F. Jones, *Tristania* 9 (1983–84): 91–92.
I. Kasten, *Germanistik* 26 (1985): 328–29.
W. Quinn, *Style* 17 (1983): 72–75.

249. Green, Richard Firth. "Sir Gawain and the *Sacra Cintola*." *ESC* 11 (1985): 1–11.

The girdle may allude ironically to the Virgin Mary's *sacra cintola*, known in apocryphal stories as the girdle Mary gave to Thomas at her Assumption. Gawain ought to think of Mary when offered the girdle, and at the end fails to comprehend the messages of mercy and hope which it betokened to medieval audiences and which members of the Round Table seem to understand.

250. Grogan, Nedra C. "*Mulier Est Hominis Confusio*: The Green Knight's Lady." *ESRS* 32.4 (1984): 15–27.

Aware all along of Gawain's situation, and more like an epic heroine than a romance maiden, the Lady is aggressive, knowledgeable and perceptive. She proves Gawain's equal in her ability to manipulate language and conventions, realizing quickly that Gawain becomes eager to please when she questions his courtesy or identity. Determined to make him sin, she manoeuvres him into accepting and concealing the girdle, and thus emerges from her role victorious.

251. Haines, Victor Yelverton. *The Fortunate Fall of Sir Gawain: The Typology of SGGK*. Washington: UP of America, 1982.

"Chapter 1: The *Felix Culpa*." 1-36, 197-204.

Juxtaposed representations of the Fall and Redemption in medieval literary and visual art could be read forwards and backwards: read forwards, the Fall leads to and underscores the glory of the Redemption; read backwards, the Redemption implies that the Fall was fortunate in necessitating a Redeemer. The late medieval Marian *felix culpa* celebrated the Virgin Eve, similarly, for necessitating the Virgin Mary.

"Chapter 2: The Poet's Intention in the Framing Prologue and Epilogue." 37-56, 205-07.

Behind *Felix Brutus* (line 13) is a veiled allusion to the fortunate fall of Adam, one which would direct medieval audiences to view the history retold in the prologue as a series of similarly happy blunders. The poem leaves its historical frame of *blysse and blunder* only in the epilogue, when it moves to the realm of eternal *blysse* offered by Christ.

"Chapter 3: The Place for Allegory." 57-73, 208-10.

To read *SGGK* as the author intended we must recognize that his creative ontology is influenced by Nominalist, not Realist thought: just as significance for the Christ typology derives from particular points of comparison (from the resemblances between one figure and another), Gawain's fortunate fall is defined by its relationship to Adam's, not by its adherence to an archetypal, essential Fall motif.

"Chapter 4: Sir Gawain and the *Felix Culpa*." 74-105, 211-14.

Gawain sins at the moment he retains the girdle during the exchange on the third evening; in his oath *by the rode* at this moment we see the juxtaposition of Fall and crucifixion which typifies medieval iconography of the *felix culpa*. Like Adam, Gawain sins only once, in an important but, in hindsight, not so great a way as he might have. His fall is fortunate because it affords him the benefits of penance, of Bertilak's forgiveness and mercy, and of God's forgiveness and grace; and, while Gawain misses this point, seeing in his scar simply a failure, Camelot sees that by his *unhap* he may come to *blysse*, and thus the courtiers celebrate his

fall.

"Chapter 5: Camelot and the *Felix Culpa*." 106–29, 215–17.

In interrupting Arthur's acceptance of the Green Knight's game, Gawain understates his own importance so as to invite the council's correction; he is suggesting they reject the deadly game, a position the narrator would approve of, and the council falls in failing to advise Arthur correctly. Gawain's misunderstanding of his own story's moral directs Camelot and us to see the truth, not that sin sticks to one forever, but that confessed sins do not stick — that penitential humility leads to redemption. The girdle is transformed from a symbol of Gawain's fall into an emblem of redemption.

"Chapter 6: Hautdesert and the *Felix Culpa*." 130–62, 218–21.

While a first-time reader's understanding is limited (like Gawain's), subsequent readings produce fuller, ironic awareness: the Lady seems first like Eve, then like Mary (the second Eve), and her motive seems first to be erotic love, then benevolent, charitable love; the blow to Gawain's neck seems at first to be checked consciously by the Green Knight, then possibly to be thwarted by the girdle which is magical after all. Such repeat readings are both invited and rewarded by the poet's subtlety with numerical patterns and structures.

"Chapter 7: The Reader and the *Felix Culpa*." 163–77, 222–27.

The experience of the actual readers of *SGGK* resembles the *felix culpa*: led astray by many temptations to read wrongly — to agree to Arthur's acceptance of the challenge, perhaps to hope Gawain succumbs to the Lady's advances, for instance — the readers at the end are guilty and are encouraged to re-read the poem in search of correction. Thus the Christian poet is a good poet who, like God, wishes us the best and hopes that we will be redeemed.

"Appendix: The Shape of Gawain Criticism." 178–94, 228–29.

Criticism of *SGGK* has been divided into the *felix* school and the *culpa* school, according to critics' responses to three centres in the poem: Camelot, Gawain's actions and the ending. This shape of criticism points to synthesis as the correct interpretation: in the view of Camelot and Gawain as bad and yet the ending as good and happy, one sees how the poem indeed reflects the fortunate Fall.

Reviews: M. Furrow, *DR* 65 (1985–86): 139–41.
C. Gauvin, *EA* 39 (1986): 89 [French].
T. A. Shippey, *NQ* 31 (1984): 418–19.
J. Winny, *ESC* 10 (1984): 357–66.

252. Haines, Victor Yelverton. "*Hony Soyt Qui Mal Pence: Can the Reader Sin?*" *RUO* 53.2 (1983):

By omitting the French pronoun *y* from the motto of the Order of the Garter, the author of the postscript warns generally against the process of thinking poorly, not limiting this to thinking poorly of the *girdle*. The phrase seems most aptly addressed to the reader, who must think well, for instance, of the Lady's temptation of Gawain and of Gawain's subsequent confession to the priest of the castle. The reader, too, can sin, and through shame be brought to a responsible reading of the poem.

253. Hamilton, Ruth. "Chivalry as Sin in *SGGK*." *UDR* 18.3 (1987): 113-17.

Through his singular concern for the outward forms of chivalry, Gawain shows that he has confused his knightly code with religion: within its tenets he strives for perfection, thinking thereby to attain salvation. When he is shown his failings by the Green Knight, Gawain abandons courtesy, but his attempt at being perfectly humble shows that his is a limited understanding; the court, conversely, adopts only the outward form of penance for Gawain's sin.

254. Hanna, Ralph, III. "Unlocking What's Locked: Gawain's Green Girdle." *Viator* 14 (1983): 289-302.

Gawain's journey leads him away from the world of transcendent *trawþe*, signified by the fixed emblem of his shield, into a world in which meaning is elusive and subject to change and perception, as represented by the girdle, which is variously interpreted. Faced with several "truths" about the girdle, we and Gawain learn that the relation between meaning and symbol is arbitrary and shifting, just as human experience is varied and complex.

255. Hanning, Robert W. "Poetic Emblems in Medieval Narrative Texts." *Vernacular Poetics in the Middle Ages*. Ed. Lois Ebin. Studies in Medieval Culture 16. Kalamazoo: Medieval Institute, 1984. 1-32. See 24-28.

Whereas the OE poet was concerned to transmit inherited information, and the twelfth-century French poet became an imaginative creator (licensed, in a sense, to deceive), the sophisticated fourteenth-century English poet was self-conscious about creating and was the least likely to close a text by forcing the reader toward one meaning. In each age, the artist's role in writing narratives found reflection in the poetic emblems employed: as one brief example, the sauced fish the Host serves Gawain on Christmas Eve emblematicizes the poet's ironic awareness of the break between appearance and reality, and of the room he must leave his audience for individual judgement and interpretation.

256. Hanning, Robert W. "Sir Gawain and the Red Herring: The Perils of Interpretation." *Acts of Interpretation: The Text in Its Contexts 700-1600. Essays on Medieval and Renaissance Literature in Honour of E. Talbot Donaldson*. Ed. Mary J. Carruthers and Elizabeth D.

Kirk. Norman, Oklahoma: Pilgrim, 1982. 5-23.

At the centre of *SGGK* lies the paradox that acts of embellishment or decoration, because they obscure the relationship between surface and "raw material", both induce and thwart acts of interpretation. The depiction of Bertilak's castle is one example: as Gawain perceives it we see first a Christian vision, then a fortress of heroic strength, and finally a graceful if artificial construct of culture and civilization. The pattern of transformation begins with the shift in the opening lines from heroic to aesthetic norms and continues throughout, inviting characters and reader to interpret and judge but never resolve elements of this paradox.

257. Harley, Marta Powell. "Faulkner's Medievalism and *SGGK*." *AN&Q* 21 (1983): 111-14.

Faulkner's recourse to *SGGK* is notable in his choice of character names and in parallels between scenes in *The Town* and "The Bear" and the poem's chastity test, courage test and boar hunt. Although the idealism of the poem lingers behind these prose scenes, Faulkner's works stress realism.

258. Harrison, Keith. "*SGGK*." *AvCam* 1.2 (1983): 7-8.

The author comments on the concerns for rhythm and language he addressed when translating *SGGK* into modern verse, and explains his decision to combine assonance and alliteration in order to produce a "music" approaching that of the original.

259. Hendrix, Howard W. "*To luf hom wel, and leve hem not: The Neglected Humor of Gawain's 'Antifeminism.'*" *Comitatus* 14 (1983): 39-48.

Bertilak's Lady shares certain features with each of the women Gawain mentions. As such, she falls squarely within the medieval tradition of temptress and is worthy of blame. Nonetheless, Gawain's "tirade" is essentially humorous and reflects his wry acceptance of his humanity.

260. Heatt, A. Kent. "Numerical Structures in Verse: Second-Generation Studies Needed (Exemplified in *Sir Gawain* and the *Chanson de Roland*)." *Essays in the Numerical Criticism of Medieval Literature*. Ed. Caroline D. Eckhardt. Lewisburg: Bucknell UP; London: Associated UP, 1980. 65-78.

Numerical criticism must allow for the difference between numerological verse (in which symbolic value is attached to numbers) and numerical-structural patterns in verse (in which symmetries and patterns are aesthetically significant). The patterned events in *Fitt III* may be numerically interesting, but are not clearly numerologically so. Several guidelines for future numerical criticism are proposed.

261. Hill, Ordelle G. "Sir Gawain's Holidays." *KPAB* (1980): 17-26.

The passage of time between New Year's Days is marked by the poet, and perhaps by Gawain, by holy days, each of which reflects attributes of Gawain's inner state and suggests a saint with whom he might have identified. New Year's Day (or the Day of Circumcision) seems to escape Gawain's attention, but here the associations between him and the denoted saint (Christ) are strongest: Gawain too is (symbolically) circumcised, humbled and made spiritually pure.

262. Hill, Thomas D. "Gawain's Jestful Lie: Towards an Interpretation of the Confessional Scene in *SGGK*." *SN* 52 (1980): 279–86.

Because the exchange of winnings compact is formed as a game amid much gaiety, Gawain's withholding of the girdle from the Host amounts to a jocose lie (not a pernicious one) and hence to a venial sin (not a mortal one). Gawain assesses his failings harshly because, until the Green Knight's revelation, he has been impressed by his own performance and flattered by the Lady's attraction to him; now, suddenly, he sees himself as a joke.

263. Hoffman, Elizabeth A. "A Re-Hearing of *SGGK*." *Proceedings of the Illinois Medieval Association, Vol. 2*. Ed. Mark D. Johnston and Samuel M. Riley. Normal, Illinois: Graduate School, Illinois State U, 1985. 66–85.

Gawain and the Lady are associated with red, the Green Knight with green and Morgan with yellow. The only mention of blue comes after Gawain's questionable confession on the third day, when he appears before the courtiers in blue robes; perhaps this moment is meant to suggest the Virgin Mary, Gawain's protectress, typically depicted in blue -- to underscore her absence and stress that Gawain must wrestle alone with his conscience.

264. Hollis, Stephanie J. "The Pentangle Knight: *SGGK*." *ChauR* 15 (1981): 267–81.

The limited view of himself which Gawain reveals at the Green Chapel is first suggested in the arming scene in Fitt II when he identifies himself primarily as a knight, and takes his shield and knightly virtues upon himself as an impregnable defence against evil. He must learn that being human means having an inner weakness that no external defence can overcome. The Green Knight recognizes Gawain's essential human fallibility, but Gawain himself can acknowledge only his inner disposition to weakness, and accept only that some bad qualities have attached themselves, like his shield, to his exterior.

265. Horgan, A. D[ennis]. "Gawain's *Pure Pentaungel* and the Virtue of Faith." *Med.Æ* v. 56 (1987): 310–16.

The *trawpe* associated with the pentangle is equivalent to the virtue of faith which, according to St. James, would call forth moral behaviour from a Christian facing a test. Gawain's failure is without malice and caused by his cowardice, a breach in the principle of fortitude

and therefore of the whole pentangle; it underlines the poem's message that even the best human effort is inadequate without faith in God's grace.

266. Horgan, [A.] Dennis. "Purity in the Moral Scheme of the *Gawain*-Group." *Sentences: Essays Presented to Alan Ward on the Occasion of His Retirement from Wadham College, Oxford*. Ed. D. M. Reeks. Southampton: Bosphoros, 1988. 89-103.

In scripture and tradition, encounters with the divine evoke humility and a sense of inadequacy in the witness. Gawain has such a highly developed religious sense that knowledge of his sinfulness fills him with self-loathing; he feels he has tainted what is holy. It is curious, though, given the redemptive role of Christ, that Gawain feels permanently soiled.

267. Ikegami, Tadahiro. "*Cortaysye* and *Trawþe* in *SGGK*." *Gengobunka- Ronshu* 6 (1979): 1-13. [Japanese]

"Analyzes the ideal, knightly character of Sir Gawain in the background of the fourteenth-century provincial court circle, and shows the hero's human frailty and the different consciousness between Gawain and his fellow-knights." [Author submitted annotation.]

268. Ikegami, Tadahiro. *Gawain and the Arthurian Legend*. Tokyo: Shubun International, 1988. [A collection of thirteen previously published articles (some of them revised and enlarged) and a Japanese translation of the first two branches of the *Mabinogi*.] [Japanese!]

"Part One, 'Medieval English Literature and Arthurian Literature', mainly deals with characteristics of medieval English literature, the later ME literature, and the development of Arthurian chronicles and romances. Part Two treats *SGGK* in various aspects, particularly the narrative structure, the meanings of the Beheading Game, Temptation, Nature and Nature Description, Courtesy, and *Cortaysye* and *Trawthe*." [Author submitted annotation.]

269. Ikegami, Tadahiro. "The Structure of *SGGK*." *Gengo- Bunka* 3 (1985): 47-58. [Japanese]

"Argues that *SGGK* has a complicated structure, which consists of (1) mutually-related linear, circular and natural 'times', (2) double frameworks of the history of Britain in the Middle Ages and of the experiences of Sir Gawain, a representative successor to the ancient chivalry of Troy and (3) four-part and five-subdivided constructions, where we can see the poet's use of parallelism and devices." [Author submitted annotation.]

270. Ingham, Muriel [B.] and Lawrence Barkley. "Further Animal Parallels in *SGGK*." *ChauR* 13 (1979): 384-86.

Like the boar, Gawain is bold in the face of death, refusing to flee when the Guide offers him

the chance, and standing fast as the Green Knight crosses the stream and approaches him at the Green Chapel.

271. Jacoby, Michael. "Der Kampf gegen die Übermacht Leviathan-Satan. Strukturelle Analyse zur Parallel zwischen *SGGK* und Pors Fahrt zu Utgardaloki in der *Gylfaginning* (Snorra Edda)." *ABAG* 23 (1985): 97-129. [German]

"The Battle Against the Domination of Leviathan-Satan: A Structural Analysis of the Parallel Between *SGGK* and Thor's Journey to Utgardaloki in the *Gylfaginning* (Snorra Edda)."

272. Johnson, James D. "A Note on the Substitution of "Door" for "Beach" in a Formulaic Theme." *Neophilologus* 67 (1983): 596-98.

Very briefly, in medieval literature a door could separate two worlds, so it could legitimately replace the beach in the formulaic motif "the hero on the beach"; the drawbridge and gates in *SGGK* may thus represent such a barrier or entrance.

273. Johnson, Lynn Staley. "Chapter 2: *SGGK*." *The Voice of the Gawain-Poet*. Madison: U of Wisconsin P, 1984. 37-96, 243-53.

The *Gawain*-poet, concerned both with Everyman and with England, underlines the urgency of reform by stressing the three "times" in *SGGK*. The first two, the cyclic passing of cities and empires and the degenerative time of ages (youth to old age, spring to winter) stress mutability and decay. But the third, the regenerative time of the liturgical year, dominated by spring and rebirth, aligns humans with eternal principles and offers transcendence of the temporal realm. The poet's peculiarly fourteenth-century concern with chivalry informs Gawain's experience as he gains self-knowledge and learns that true perfection is possible only through humility and grace. At the Chapel of death Gawain is reborn, and in breaking covenant he finds mercy rather than judgement. The static Camelot does not share his movement from the superficial to a true inner chivalry.

Reviews: R. J. Blanch, *Speculum* 61 (1986): 942-45.
G. C. Britton, *NQ* 35 (1988): 356-57.
R. W. Hanning, *MLQ* 45 (1986, for 1984): 395-403.
M. Markus, *Anglia* 105 (1987): 193-98 [German].
J. Roberts, *MLR* 82 (1987): 911-12.

274. Kaske, R. E. "*SGGK*." *Medieval and Renaissance Studies: Proceedings of the Southeastern Institute of Medieval and Renaissance Studies, Summer 1979*. Ed. George Mallary Masters. Medieval and Renaissance Ser. No. 10. Chapel Hill: U of North Carolina P, 1984. 24-44.

The controlling concept of *SGGK* is *lewte* or *trawpe*, closely linked to the heroic ideal of *sapientia et fortitudo* (wisdom and strength), the former element being at play in the

temptation scenes, the latter in the beheading game. This concept informs the Troy allusions and the theme of "breaking up" prey, and governs the points of the pentangle, particularly the fifth group of five; the last of the chivalric qualities, *piété*, epitomizes all previous virtues and is roughly equivalent to *trawpe*. Finally, the Green Knight may represent *Natura*, while the portrait of the two women suggests *Fortuna* — together, the two regents through whom God runs the universe.

275. Keenan, Joan. "Feasts and Fasts in *SGGK*." *AN&Q* 17 (1978): 34–35.

A fourteenth-century audience, particularly one familiar with the three other poems from Cotton Nero A.x., would have caught allusions to themes and lessons in the mention of three holy times (Lent, Michaelmas and Hallowmas) between the initial beheading and Gawain's later departure for the Green Chapel.

276. Kindrick, Robert L. "Gawain's Ethics: Shame and Guilt in *SGGK*." *AnnM* 20 (1981): 5–32.

The Green Knight challenges the honour of Camelot to see whether it is supported by the integrity of an individual member; the public commitment to courtesy comes to be at odds with personal religious commitment and integrity. Although Gawain refuses the Lady and the Guide's offer of escape, he upholds only the form of honour when he conceals the girdle. His ethical system is not entirely internalized until he acknowledges his faults and reveals his failure to his peers and king.

277. Kossick, S. G. "Continuity and Contrast in *SGGK*." *UES* 17 (1979): 1–13.

The *Gawain*-poet surpasses the alliterative tradition within which he writes. His uses of direct speech, structural parallels and various "times" simultaneously, for example, contribute to a uniquely sophisticated poem which can be comic and serious, marvellous and full of realism all at once.

278. Lehman, David. "Fantasia on Kierkegaard and *SGGK*." *MQR* 23.2 (1984): 270–80.

SGGK shares many parallels with the biblical parable of Abraham and Isaac, but Gawain, in Kierkegaardian terms, is a failed Abraham because the knight despairs and takes the girdle rather than being infinitely resigned to his fate.

279. Lenz, Joseph M. "Chapter 2: A Kingdom Ransomed, A Kingdom Destroyed." *The Promised End: Romance Closure in the Gawain-poet, Malory, Spenser, and Shakespeare*. American University Studies Ser. IV: English Language and Literature 38. New York: Peter Lang, 1986. 29–56, 127–29. See 29–44.

Both Malory's *Morte Darthur* and *SGGK* achieve closure by adhering to the principle of narrative fulfillment, satisfying expectations aroused at the outset; both works also gain

integrity through use of a framing device and a formal signal of completion. The fourth Fitt of *Gawain* offers a false satisfaction when the Green Knight reveals to Gawain his fear of death; true narrative fulfillment follows for the audience when Gawain's surprise shows us that in fact he has needed this lesson. The poet's satirical view of Gawain is mitigated by the final envoy to Christ which suggests an analogy between the two "redeemers", and we see that on this more significant level Gawain is to be praised.

280. Lepow, Lauren. "The Contrasted Courts in *SGGK*." *The Medieval Court in Europe*. Ed. Edward R. Haymes. Houston German Studies 6. Munich: Wilhelm Fink Verlag, 1986. 200–208.

Compared with Camelot, unaware, in its innocence, of human limitation, Bertilak's court is realistic, aware of its own imperfection yet joyously celebrating human potential. The poem's audience would have identified with Bertilak's court and would have felt more sophisticated than, and morally superior to, the romance court of Arthur. Perhaps this fact and the northern setting of Bertilak's court indicate that Camelot was meant to evoke Richard II's city court, and that both were to be seen as inferior to the northern one.

281. Lock, Richard. *Aspects of Time in Medieval Literature*. New York: Garland, 1985.

"Chapter 3: Accounting for Time: Later Texts." 62–113. See 79–89.

The treatment of time develops from the *Chanson de Roland*, which disregards it, through Chrétien, who uses it as a literary device in *Yvain* but does not feel compelled to account for it, and the *Gunnlaugs Saga*, which presents time coherently on the large-scale but not at the climax, to *SGGK*, which shows a highly developed sense of time. The central tension of *SGGK*'s plot derives from Gawain's need to keep an appointment; throughout the story the ordered, civilized and historical linear time is contrasted with the cyclic time of uncivilized "nature" and the changing seasons. This sophistication in treating time suggests a literary, not an oral production of the poem.

"Chapter 5: Patterns of Time and Narrative: Later Texts." 186–243. See 206–21.

In the *Roland*, narrative events begin when day begins and end when night falls; in later medieval texts such episodic time becomes more linear and complex and also more objective, so that beginnings and endings of activities are dissociated from natural cycles. In *SGGK*, the Host's hunts are limited by daylight hours, but this is in contrast with Gawain's activities — his use of artificial lights late at night and his sleeping past dawn. At the Green Chapel, the Green Knight's praise of Gawain's punctuality shows that being "on time" has become a virtue.

Review: P. Boardman, *QetF* 6.1 (1986): 6–7.

282. Machann, Clinton. "A Structural Study of the English Gawain Romances." *Neophilologus* 66 (1982): 629–37.

Fourteen English Gawain romances may be analyzed as myths by being separated into their component units of action and studied for the sequences in which these units appear. Such a study reveals a "Gawain myth" shared by *SGGK* and six other poems: the myth involves a central concern with a covenant or contract and treats Gawain as the mediator between two opposing realms, that of Arthur, order and Christianity, and that of Morgan, magic, nature and pagan cults.

283. Mann, Jill. "Price and Value in *SGGK*." *EIC* 36 (1986): 294–318.

Apparently familiar with Aristotle's *Nichomachaen Ethics* and medieval commentaries on it, the *Gawain*-poet discusses the nature of value and how it is determined. The commercial language of the poem suggests a link between value as objective, inherent worth and as subjective, external status conferred by praise or renown. Gawain's *prys*, for one, is variously estimated and is fixed, when accepted in common by the Green Knight and members of the Round Table, as deriving from both his inner qualities and the esteem in which he is outwardly held.

284. Mathewson, Jeanne T. "*Sir Gawain* and the Medieval School of Comedy." *AI* 15.2 (1984): 42–52.

Like several popular comedies of twelfth-century France, *SGGK* is a human rather than a divine comedy, focussing on the joys of creation and earthly life, not on the sinfulness of fallen man. The poem adheres to the classical four-part comic structure and involves a circular journey, the result of which is an acceptance of the knight's true nature — by the court if not by Gawain himself.

285. Matsuda, Takami. "The Linear View of the World in *SGGK*." *Colloquia* 2 (1981): 1–23.

The linear progression of historical and natural time is emphasized by the opening of Fitts I and II, respectively. Like a typical romance court, Camelot is static and views time cyclically, expecting at the end that its hero has "returned". But Gawain has been changed by his experience, and has learned the law of mutability; he cannot simply dismiss his failings when he returns to his previous order, for he is aware now that time marches inevitably on.

286. Maxwell, Madeline M. "Ritual and Aggression in *Gawain and the Green Knight*." *USFLQ* 23.3–4 (1985): 33–35.

From the opening lines, the poem studies aggression as a quality that can destroy civilizations and people from within, and that is channelled and overcome through ritual. Gawain reacts too quickly to rituals (such as bargains and codified courtesy) and thus makes mistakes; he learns that ritual can be used appropriately, if it is matched with its purpose, to prevent

society from destroying itself from within.

267. Mertens-Fonck, Paule. "SGGK: une histoire qui finit bien." *Lancelot, Yvain et Gauvain: Colloque arthurien belge de Wegimont*. Lettres Médiévales 2. Paris: Nizet, 1984. 77-84. [French]

"SGGK: A Story That Ends Well."

288. Metcalf, Allan. "Gawain's Number." *Essays in the Numerical Criticism of Medieval Literature*. Ed. Caroline D. Eckhardt. Lewisburg: Bucknell UP, 1980; London: Associated UP, 1980. 141-55.

Gawain is explicitly linked with fives and twenty-fives through the pentangle, and is thereby linked too with virtue and perfection. Although the stanzas in fact average twenty-five lines in length, they appear to be irregular, so that in contrast the regular five-line bobs and wheels are like Gawain's "signature", reminding us of the virtue Gawain tries to uphold in the face of irregular tests. That five lines extend beyond the repetition of the opening at line 2525 suggests that, proportionately, Gawain's transgression is slight.

289. Moore, Dennis. "Making Sense of an Ending: Morgan Le Fay in SGGK." *Mediaevalia* 10, 1988 (for 1984): 213-33.

The sudden introduction of Morgan at the end of SGGK is not, as traditionally treated, either a poetic flaw or a necessary, logical culmination of earlier details; it is a surprise ending which is satisfying because it underscores the point that Gawain has had limited vision. Gawain's permanent adoption of the girdle after Morgan is mentioned emphasizes his imperfection, and Gawain and the reader learn to doubt and to question.

290. Morgan, Gerald. "The Action of the Hunting and Bedroom Scenes in SGGK." *Med.Æv.* 56 (1987): 200-16.

The interlocking hunting and bedroom scenes, like the pentangle, reflect the poet's concern with *trawþe* as the complex ideal of nobility which finds its best expression in Gawain. Rather than having a one-to-one correspondence with the behaviour of any one character, the animal symbolism in Fitt III conveys the general, diffuse moral concern behind each day's action: courtesy, courage and the use of force, and cunning and entrapment, respectively. Although Gawain fails in courage, he keeps faith with the Lady by concealing the girdle and is, finally, the best of knights.

291. Morgan, Gerald. "The Significance of the Pentangle Symbolism in SGGK." *MLR* 74 (1979): 769-90.

The fifth point of the pentangle aptly comprises social, spiritual and moral virtues which are

essential to the poet's concept of the pentangle as *trawþe* (fidelity): like Dante's concept of nobility, this quality is not absolute but finds a peculiar perfection according to each creature's nature. Thus, we do not expect God-like perfection from mortal Gawain, but accept his human limitations (as defined by the girdle). Although Gawain's and the court's points of view are valid, the Green Knight's judgement of Gawain is the poet's.

292. Morgan, Gerald. "The Validity of Gawain's Confession in *SGGK*." *RES* ns 36 (1985): 1-18.

We must reject the arguments, of John Burrow (*A Reading of SGGK*, London, 1965) and others, that either Gawain makes an invalid confession on the third day in Fitt III, or the poet fails to notice his hero's sin in taking and planning to conceal the girdle. Gawain is very carefully shown to be pious and virtuous, and indeed is guilty only of a sin of passion: he cannot confess to breaking faith with the Host because he is blinded by fear for his life and thus remains ignorant of this transgression. Still, Gawain requires the enlightenment brought him by the just Green Knight at the Chapel. The hero's penance and the court's generous acceptance of his failing are in measure, and Gawain remains, finally, a virtuous knight.

293. Morgan, Hubert E. "*To Be Her Servant Sonly*: Gawain's Service." *ESC* 11 (1985): 273-81.

The complex nature of Gawain's three challengers is best understood in the context of the literary traditions surrounding Gawain. Just as Morgan may mean to warn Guenevere to be always in a state of spiritual preparedness, Gawain's experience teaches him that to be human is to be flawed and to need grace. Given this appropriate humility, Gawain and the Round Table are re-affirmed as the best in a fallen world.

294. Murphy, Michael. "North: The Significance of a Compass Point in Some Medieval English Literature." *Lore and Language* 3.8 (1983): 65-76.

Throughout Europe, medieval biblical and literary traditions associated the North with monsters, Hell and the Devil; in England, Southerners regarded Northern peoples as wild and uncivilized. Despite its obviously Northern origin, *SGGK* reflects these sentiments inasmuch as Gawain travels North in search of the threatening Green Knight; but ultimately the "barbaric" Northerner displays a certain sophistication, while the chivalry of the South is proven wanting.

295. Murphy, Michael. "Vows, Boasts and Taunts, and the Role of Women in Some Medieval Literature." *ES* 66 (1985): 105-12.

From classical epics down through OE poetry, the boasts and vows of a hero and the taunts that provoked them (often spoken by women) were formal, serious matters, but in later medieval literature the conventions came to be parodied. In *SGGK*, for instance, Arthur's vow not to eat before a marvel occurs is unprovoked, and behind the Green Knight's taunts lies no military necessity: the poet is subtly mocking the boasting convention as frivolous and

to that end places it in an atmosphere of gaming.

296. Nicholls, Jonathan W. "Chapter 8: The Testing of Courtesy at Camelot and Hautdesert in *SGGK*." *The Matter of Courtesy: Medieval Courtesy Books and the Gawain-Poet*. Woodbridge: D. S. Brewer, 1985. 112–38.

A knowledge of courtesy books and their use can enhance our appreciation of the *Gawain*-poet's art and his obvious interest in the nature of courtesy, as reflected in the parallel scenes of arrival and reception at the two courts in *SGGK*: Arthur (but for a brief lapse) and Gawain conduct themselves graciously to a guest who is deliberately discourteous; conversely, in later accepting Hautdesert's courteous reception of him, Gawain obliges himself to act as befits a guest, doing as his lord and lady wish. At Camelot, adherence to the social code averts potential disaster; at Hautdesert, the code itself is ambiguous, for while Gawain sees in it a virtue unto itself, the Lady sees in it the possibility for adulterous, dishonest action, although she pays due regard to form at all times. Only in concealing the girdle does Gawain lapse, losing sight then of his obligation to the lord and thus failing his social bond; still, the poem celebrates his success and is finally optimistic.

- Reviews: J. D. Burnley, *ES* 67 (1986): 369–70.
V. DiMarco, *Anglia* 105 (1987): 477–81.
R. F. Green, *Speculum* 63 (1988): 202–03.
R. W. Hanning, *JEGP* 86 (1987): 540–42.
P. J. Mroczkowski, *RES* ns 38 (1987): 537–39.

297. Nickel, Helmut. "The Arming of Gawain." *AvCam* 1.2 (1983): 16–19.

The description of Gawain's armour and arming is consistent with late fourteenth-century practices. The pentangle is Gawain's personal "shield for peace" (as opposed to his family's "shield for war"), and as such is appropriate to the knight's quest.

298. Noji, Kaoru. "On the Significance of 'Travelling' in *SGGK*." *The Nebulous* 13 (1985): 205–22. [Japanese]

"An attempt to prove the journey of Gawain lacks perfection because of his *angardez pryde*." [MESN]

299. Patrick, Marietta Stafford. "A Reading of *SGGK*." *BSUF* 24.4 (1983): 27–33.

The interplay in *SGGK* between geocosm, microcosm and macrocosm gives a cosmic significance to Gawain's experience which, at the figurative level, embodies his inward journey towards spiritual maturity. Unlike Camelot, caught in the mutable, fragmented world, Gawain authentically experiences the cycle of life / death / rebirth, and he finds his place in the cosmic realm of eternity and stability.

300. Perryman, Judith. "Decapitating Drama in *SGGK*." *DQR* 8.4 (1978): 283–300.

The dramatic and visual nature of *SGGK* suggests it could easily have been staged, as something between a mumming and an interlude. Since the beheading of the Green Knight could be theatrics, not magic at all, we and Gawain are unsure as to the nature of the challenge — whether it is given in earnest or in game, and whether Gawain is confronting his destiny or simply an adventure.

301. Piehler, Paul. "Plot Structure in an Oral Poem: The Double Audience of *SGGK*." *RUO* 52.2 (1982): 247–56.

When faced with moral questions, the poet gives form to alternative solutions so as to encourage his audience to participate in Gawain's choices. His listeners may have identified with Arthur's courtiers and participated in Gawain's successes or failures, but recognized that the acceptance of a talisman (the girdle) is appropriate to folk-tales, not romance, and that Gawain is being tempted to behave as the unchaste hero of earlier romance. In the end, faced with the symbol of humility worn atop the pentangle of perfection, the audience can participate in the many responses offered, from Gawain's sorrow to the court's celebration.

302. Pollard, William F., Jr. "Images of the Apocalypse in *Gawain and the Green Knight*." *PPMRC* 3 (1978): 85–93.

Apoc. 4:3 and its medieval exegeses inform the Green Knight's roles both at Arthur's court and at the Green Chapel. Gawain is led by the Green Knight to self-knowledge, and from him learns reason and accepts human imperfection, while we witness the unreciprocal nature of God's grace.

303. Quinn, Esther C. "Chaucer's Arthurian Romance." *ChauR* 18 (1984): 211–20.

Seen as an ironic Arthurian romance, Chaucer's *Wife of Bath's Tale* contains many parallels with Marie de France's *Lanval* and especially with *SGGK*, including a combining of realism with faery motifs and an ironic reversal of the usual rescue of a damsel by a knight. In Chaucer and *SGGK* the dominant role of women is felt, while the absence of typical knightly deeds mocks the theme of prowess and the bedroom scenes mock the theme of love.

304. Redwine, Bruce. "Chaucer's Representation of Posture." *NM* 89 (1988): 312–19.

In heroic literature, the hero stands tall, erect and aggressive, whereas in courtly literature he bears himself humbly and with restraint, a posture which elicits sympathy from the audience. Briefly, *SGGK* reflects this later trend and also indicates a disrespect for size and strength (with the entrance of the Green Knight).

305. Reed, Thomas L., Jr. "*Bope Blysse and Blunder*. *SGGK* and the Debate Tradition." *ChauR* 23

(1988): 140–61.

The *Gawain*-poet is clearly indebted to the debate tradition and draws upon many of its sub-genres: Gawain and the Green Knight are variously aligned with such dialectics as Youth / Age, Spring / Winter, and Life / Death. But with characteristic ambiguity, the poet complicates these dialectics, adhering to an "aesthetics of irresolution" shared by Chaucer's *Parlement of Foules* and by *Wynnere and Wastoure*. By refusing to resolve debates and by resisting closure, the poet indulges in a game, reflecting on the complexities of life as a respite from his serious, doctrinal sense of order and destiny as reflected in *Pearl* and *Patience*.

306. Reichardt, Paul F. "Gawain and the Image of the Wound." *PMLA* 99 (1984): 154–61.

Gawain's journey is framed by two wound images: Christ's (mentioned in the explication of the pentangle) and Gawain's (the *nirt* in the neck he receives from the Green Knight). Patristic, literary and zoological traditions treat the neck as the seat of the will, that which connects reason (the head) to the irascible and concupiscible qualities (the body); thus, Gawain's wound signifies the will's tendency to thwart reason in controlling the passions, and suggests Camelot's vulnerability should the nobility be severed from Arthur, its head. But this wound also recalls the earlier image of Christ's wounds, and thus reminds us of God's grace and mercy.

307. Roney, L. Y. "SGGK." *Explicator* 37.1 (1978): 33–34.

Without the dimension revealed through the hunts, the Host's character seems childish, not consistent with the Green Knight's at all: whereas elsewhere we see the Host as affectionate, affable and fun-loving, in the hunting scenes we see that he is capable, fearless and decisive.

308. Rudnytsky, Peter L. "SGGK: Oedipal Temptation." *Amerl* 40 (1983): 371–83.

Much like Oedipus in *Oedipus Rex*, Gawain in *SGGK* is really on the son's journey into his forbidden desires for incest and parricide. Gawain accepts the girdle not for its life-saving properties but because he wishes for exclusive possession of the mother (the Lady); acceptance of it thus amounts to his sexual surrender, guilt over which prompts his neurotic, self-accusatory response to the Green Knight's revelations. By adopting the girdle Gawain internalizes the law of the father (the super-ego) — but the court appears not to comprehend his lesson.

309. Ryan, J. S. "Sir Gawain and St Winifred: Hagiography and Miracle in West Mercia." *Parergon* (1986): 49–64.

Holy Hede, which Gawain passes in his quest for the Green Knight, suggests St. Winifred, a seventh-century woman who was beheaded by Prince Caradoc for refusing to yield her body to him, and who was resurrected and made whole upon the prayers of her uncle, St. Beuno.

As does St. Erkenwald in the poem bearing his name, St. Winifred evokes certain virtues associated with seventh-century Mercia: venerated chastity, dignity of women, and a refined level of courtly behaviour and hospitality to all guests.

310. Sanderlin, George. "Gawain and Aeneas — Hints of the Anti-Hero." *USFLQ* 23.1-2 (1984): 13-14.

Both Aeneas and Gawain represent truth and embark upon highly serious missions involving strong temptations, yet both are ultimately human and can be seen to have only limited success; thus, they may provide early examples of the literary anti-hero.

311. Sanderlin, George. "The *Gawain*-Poet's Heroes — Human or 'Something More Than Man'?" *USFLQ* 23.3-4 (1985): 36-38.

In *Pat.*, *Pearl* and *SGGK* the heroes are confronted by antagonists that exist outside human experience and that thus introduce an epic element into the poems; unlike their pagan counterparts, however, these antagonists are merciful. When each confrontation ends, the hero has been ultimately defeated, but because he has gained in self-knowledge, these later, Christian poems are comedies.

312. Sanderlin, George. "The Negative Exemplum in the *Gawain*-Poet: A Most Ingenious Paradox." *SHum* 9.1 (1981): 52-55.

The *Gawain*-poet teaches by negative example in each of his four poems. Yet he treats his heroes (or virtual anti-heroes) compassionately, so that the poems finally feel optimistic. Gawain, for example, provides a negative exemplum of self-discovery: when he places himself among OT figures and then so publicly proclaims his penance, he seems less than truly humble; still, we admire him as the best of men.

313. Sanderlin, George. "Point of View in *SGGK*." *USFLQ* 18.3-4 (1980): 7-8, 14.

Although Fitts II and IV present primarily Gawain's point of view, Fitts I and III present events through the eyes of several other characters, a difference that helps convey the poet's theme that Gawain is up against "something more than man" in his quest.

314. Sanderlin, George. "Sir Gawain and Lady Bercilak." *USFLQ* 22.1-2 (1983): 17-19, 56.

The relationship between Gawain and the Lady is remarkably realistic, and true affection is engendered on both sides. Gawain manages to repress his feelings in the third bedroom scene, but when he hears that the Lady has been playing a role he is unable to restrain his genuine sense of hurt and betrayal.

315. Sanderlin, George. "Who Was Gawain's Guide?" *SHum* 8.2 (1981): 10-12.

The Guide, as an external representation of Gawain's fear, tries to frighten Gawain into fleeing Death. Like Everyman, Gawain overcomes this temptation, resigns himself to God's will and moves alone toward his end.

316. Scattergood, V[incent] J[ohn]. "SGGK and the Sins of the Flesh." *Traditio* 37 (1981): 347-71.

Although he resists them, temptations of gluttony and lechery at the Host's castle weaken Gawain and make him vulnerable to sloth, the sin which ultimately causes his downfall. Several of Gawain's many moral failings at the court are attributable to sloth, including his indulgence in fleshly comforts, his consequently slackful attitude toward mass, and his acceptance and concealment of, and reliance upon, the girdle. He does shake off his fear and idleness and become resolute in God when he leaves the castle, but still he needs to be made aware of the sinfulness into which he fell.

317. Schmidt, A. V. C. "'Latent Content' and 'The Testimony in the Text': Symbolic Meaning in SGGK." *RES* ns 38 (1987): 145-68.

SGGK is primarily neither an anthropological nor a psychological drama; it is a spiritual one. Gawain's struggle is not for independence from parent-figures but for victory over an adversarial devil (the Green Knight); he loses his spiritual innocence, but the loss and his subsequent need for grace lead him to a moral and spiritual maturity. [Argues against D. S. Brewer (204).]

318. Schopf, Alfred. "Gawans Beichte." *LJb* ns 22 (1981): 31-51. [German]

"Gawain's Confession."

319. Shichtman, Martin B. "SGGK: A Lesson in the Terror of History." *PLL* 22.1 (1986): 3-15.

Arthur's court exists in a primitive age of tradition in which time is cyclic, meted by eternal returns to paradigms and by mythic repetitions, such as are suggested by the opening of the poem. Gawain's experiences are untraditional, however, and cannot be responded to as paradigms; Gawain must identify himself as an individual engaged in historical experience. In the end, he gains a sense of responsibility and of time, while Camelot retains its traditional identity.

320. Shoaf, R[ichard] A[llen]. *The Poem as Green Girdle: Commercium in SGGK*. University of Florida Monographs Humanities No. 55. Gainesville: UP of Florida, 1984.

"Introduction." 1-4, 81.

Just as *SGGK* reflects feudal/chivalric values and Christian sentiment, it is also steeped in

commerce; the rite of circumcision links the commercial and Christian visions of the poem, as the nick cuts away Gawain's pride and teaches him that he is not absolute or isolated, but exists in relativity and relationship. He learns that he has a *prys* and is human; his static pentangle, subject to idolatry, is replaced by the fluid sign of the girdle, which is about meaning.

"Chapter 1: The Poem in Its Commercial Context." 5–14, 81–83.

The Gawain who sets out as the standard of knighthood learns that he himself is subject to measure, that his *nurture* mediates between a transcendent ideal and the aspirations of particular humans. In the negation of his pride is the negation of absolutes and thus of the pentangle; he wears the girdle, sign of relativity, thereby acknowledging his own *prys*. The poem's commercial vision is influenced by the *commercium* concept as found in scripture and by the commercial upheaval in fourteenth-century England as the economy shifted from trade in kind to cash/credit. One effect of this shift was the elevation of avarice to share with pride the status of root evil.

"Chapter 2: The Commerce of Circumcision and the Role of Mediation." 15–30, 83–85.

As reflected in an antiphon sung for the Feast of Circumcision on New Year's Day, circumcision was seen as commerce between God and humanity (Christ exchanged his deity for humanity) and suggests, in the poem, the debt Gawain owes for original sin and his reliance upon mediation for his salvation. Whereas the youthful, idealistic Camelot collapses signifier and signified and is thus susceptible to idolatry — seeing in the pentangle perfection itself — the matured, circumcised Gawain accepts that human institutions are arbitrary and comparative; he accepts his name and his humanity.

"Chapter 3: Love's Relations: The Seduction of Gawain." 31–65, 85–86.

The Lady seduces Gawain into speaking her commercial rhetoric and turns him into a consumer: he buys his life, the girdle, by spending his life's worth, his *lewte*. Gawain also becomes a merchant with the Host, pricing his quarry, but he does not pay his debt until he receives the axe blow. In his concern with law and covenant the Host has OT dimensions, but when he releases Gawain from a debt he cannot pay at the Chapel, he is like the NT Mediator who redeems us from fallen time. The girdle reminds Gawain and his fellow courtiers that they depend on relativity and relationship for their very renown.

"Chapter 4: The New Covenant of the Green Girdle." 66–76, 87–89.

Gawain is guilty not only of pride and covetousness but of idolatry: he has ignored the arbitrariness of the pentangle and seen himself literally as the Creator, the *fine fader of nurture*. The rite Gawain suffers cuts this false identification and cuts away his pride, restoring him to his mediated humanity. The pentangle is susceptible to idolatry because its

form has a natural connexion with its significance; but the girdle, because it is a knot which can be loosened, resists iconicity and is a reminder of temporality and the gap between the ideal and particular aspirants of it. The court accepts this token of humility.

[Includes an appendix of commercial words, pages 77–80.]

- Reviews: R. J. Blanch, *Speculum* 62 (1987): 193–96.
L. B. Hall, *Choice* 22 (1985): 996.
M. Markus, *Anglia* 105 (1987): 481–85 [German].
W. F. Pollard, *SAC* 8 (1986): 249–51.

321. Simms, Norman. "Gawain's Jestng Quest for Self: Seeing and Hearing in *SGGK*." *Explorations* 6.2 (1979): 1–13.

The "mentality" of *SGGK* comprises the rhetorical self, flexible, playful and conscious of ambiguity, and the central self, rigid and conscious of its own integrity. When his rhetorical self is challenged, Gawain prevails and earns for the Round Table its right to its later literary renown. Yet he is unable to meet his private expectations and thus fails his central self, maintaining, perhaps laughably, that his failure is serious.

322. Soucy, A. Francis. "Gawain's Fault: *Angardez Pryde*." *ChauR* 13 (1978): 166–76.

Throughout the tests presented him by the Lady, the Host and the Guide, Gawain is more concerned with his reputation than with courtesy or chastity. His pride in renown dictates his conduct during the tests, and is the sin for which he will wear the girdle in future.

323. Sowa, Hosei. "Methods of Criticism — *SGGK*." *JFL* 73 (1978): 113–20. [Japanese]
324. Sowa, Hosei. "*SGGK* on Courtesy — or Female Blasphemy." *JFL* 75 (1980): 143–56. [Japanese]
325. Spearing, A. C. "Central and Displaced Sovereignty in Three Medieval Poems." *RES* ns 33 (1982): 247–61.

Using Alastair Fowler's Renaissance model (*Triumphal Forms: Structural Patterns in Elizabethan Poetry*, Cambridge, 1970), we find a numerological and structural symmetry in many medieval poems. At the centre of each of *Awntyrs off Arthure*, Henryson's *Morall Fabillis* and *SGGK* is either a sovereign figure or a significant displacement thereof. In *Gawain*, Arthur is displaced by his nephew who, in the central line (1263), is found between the Lady and Mary, just as thematically he is caught between his courtly and Christian values.

326. Spearing, A. C. "Chapter 8: The *Gawain*-Poet's Sense of an Ending." *Readings in Medieval Poetry*. Cambridge: Cambridge UP, 1987. 195–215, 259–61.

Both *Pearl* and *SGGK* end with a confident and secure closure which involves the transformation of each poem's central symbol and an opening of meaning. In *SGGK*, the rigid perfection of the pentangle is replaced by the accommodating girdle — which Arthur's court adopts and thereby changes from a badge of shame to one of honour. At the close of *Pearl*, the dreamer recalls that the communion wafer (one of several pearl images) undergoes transformation, and thus recognizes that through the Eucharist one can be re-united with God while still living in this world.

- Reviews: P. Brown, *English* 37 (1988): 145–50.
 D. Cheney, *RenQ* 40 (1987): 158–60.
 A. V. C. Schmidt, *Med.Æ* v. 58 (1989): 147–49.
 G. Schmitz, *Anglia* 106 (1988): 520–23 [German].

327. Stanbury, Sarah. "Space and Visual Hermeneutics in the *Gawain-Poet*." *ChauR* 21 (1987): 476–89.

In all four poems of Cotton Nero A.x. we see the motif of enclosure, with emphases on the spatial location and perspective of the visualizer, and on the boundaries or thresholds separating him from the spaces. The spaces themselves are often transitional places of spiritual change. The emphasis on Gawain's sight as his world narrows, from wilderness to castle to canopied bed, reflects his limited perception and his blindness to a larger order.

328. Stiller, Nikki. "Chapter 4: The Fantasy of Power — Old Hags and Ancient Crones." *Eve's Orphans: Mothers and Daughters in Medieval English Literature*. Contributions in Women's Studies 16. Westport, Conn.: Greenwood, 1980. 63–91. See 68–72.

Gawain attacks women in his diatribe because he sees women as sharing a common end of ensnaring men. Together, the Lady and Morgan have threatened him (symbolically) with castration, and thus have "tamed" him. [Author mistakenly places Gawain's diatribe *after* the Green Knight's identification of Morgan.]

329. Stokes, Myra. "*SGGK*: Fitt III as Debate." *NMS* 25 (1981): 35–51.

Although lacking in a characteristic overt antagonism, the bedroom scenes between Gawain and the Lady are typical of debate poems, and share several rhetorical features with *The Owl and the Nightingale* in particular. At issue in this debate is the vocabulary of courtesy. The Lady espouses debased meanings of courtly language such as she would have found in romances; Gawain holds to purer notions but ultimately accedes to her definitions when he accepts the girdle.

330. Stokes, Myra and [Vincent] John Scattergood. "Travelling in November: Sir Gawain, Thomas Usk, Charles of Orléans and the *De Re Militari*." *Med.Æ* v. 53.1 (1984): 78–83.

As evidenced by Thomas Usk's *Testament of Love*, Flavius Vegetius' *De Re Militari* (including English and French versions of it) and Charles of Orléans' *Songe en Complainte*, winter journeys were known to be taken only in cases of great necessity. Gawain's November departure from the comfort of Camelot emphasizes the constraints he is under and the hardship he will endure in fulfilling his quest.

331. Taguchi, Mayumi. "The Significance and Role of Morgan le Fay in *SGGK*." *SMELL* 3 (1988): 85–99. [Japanese]

"Some scholars dared to say that Morgan appears in the poem only once. She does appear, however, frequently as an old lady, an image of 'heavy ends'. Later on Gawain tells us she is a temptress; now the audience is ready to welcome the name of the wicked witch whose destructive power is too great for the 'weak flesh' to conquer." [*BBSIA*]

332. Tambling, Jeremy. "A More Powerful Life: *SGGK*." *HQ* 9 (1981): 1–23.

The Green Knight represents the natural forces of life, including death and the positive aspects of aging. More important than any moral or religious lesson Gawain learns is his lesson in the value of these natural forces.

333. Thompson, Raymond H. "*For Quenys I Myght Have Inow...*: The Knight Errant's Treatment of Women in the English Arthurian Verse Romances." *Atlantis* 4 (1979): 34–47.

English knights-errant of medieval Arthurian verse romances give aid to damsels in distress less frequently than their French counterparts, and value bonds with men (kings, fellow knights, even adversaries) more. The devalued role of women is seen in *SGGK* in the fact that the plot is motivated by the wicked Morgan, and in the ending, where the hero's failure lies in his giving in even a little to the temptations of the Lady.

334. Tolkien, J. R. R. "*SGGK*." *The Monsters and the Critics and Other Essays*. Ed. Christopher Tolkien. London: Allen, 1983. 72–108. [First publication of a paper delivered as the W. P. Ker Memorial Lecture in the University of Glasgow, 15 April 1953.]

As part of the poet's inherited tradition, faery elements inform *SGGK*, but the poet's real concern lies in the temptation scenes in Fitt III, where Gawain operates on the three levels of game or jest, courtesy and moral virtue. When faced by the lesser dilemma of concealing the girdle Gawain adheres to courtesy rather than the rules of a mere game; but the Lady's invitation to adultery pits Camelot's honourable code of courtesy against the eternal law of virtue, and when pressed, Gawain distinguishes between sin and bad manners. Gawain's confession at Hautdesert is seen to be valid, the poet sharing the hero's sense of the relative importance of courtly versus Christian virtue. Even the Green Knight accuses Gawain of failing only with respect to the game, not in any moral or religious sense.

Reviews: M. Thiébaux, *NYTBR* June 17, 1984: 21.
R. L. Thomson, *NQ* 31 (1984): 412-13.

335. Trask, Richard M. "Sir Gawain's Unhappy Fault." *SSF* 16 (1979): 1-9.

Except on the two journeys and for brief moments when Gawain is alone, a joyful tone prevails throughout the poem. In this context, Gawain's acceptance of the girdle, his subsequent confession, even his misogynistic attack on women should not be viewed too harshly; in fact, Gawain's lack of charity towards himself is merely a tragicomic flaw, so clearly inappropriate and out of measure with the other responses offered by the poet.

336. Tripp, Raymond P., Jr. "The Arming Topos and the Comparative Modernity of Chaucer, the *Gawain* Poet, and Malory." *Hirosaki* (1981): 179-87.

Since its archetypal use in the *Iliad*, the arming topos has generally weakened, as literature has moved progressively away from the external, physical realm of the epic, toward the inner, psychological concerns of "modern" literature. Gawain's arming may be traditionally elaborate and serious, but it is undercut by the armour's uselessness against the Green Knight; the *Gawain*-poet, like Malory and Chaucer, reflects the increasing concern with inner conflicts, and with the discrepancy between appearance and truth. [Argues against D. S. Brewer (142).]

337. Van Dyke, Carolynn. "The Errors of Good Men: *Hamartia* in Two Middle English Poems." *Hamartia: The Concept of Error in the Western Tradition. Essays in Honor of John M. Crosssett*. Ed. Donald V. Stump, James A. Arieti, Lloyd Gerson and Eleonore Stump. Texts and Studies in Religion 16. New York: Edwin Mellen, 1983. 171-91.

As Aristotle held, for a tragedy to incite both pity and fear its hero's failure must be both deserved and undeserved: deserved in that the hero transgresses universal law; undeserved in that he is ignorant of particular circumstances that surround his actions. Medieval Christian tragic poems such as *SGGK* and Chaucer's *Troilus and Criseyde* embody a similar paradox: the hero can be blamed and judged for his errors, yet the assumed potential for salvation allows the poet and audience to feel compassion for him because he has aimed so high.

338. Van Nuis, Hermine J. "Sir Gawain's Excesses: The Tension Between His Real and Apparent Self." *CP* 17 (1984): 13-25.

Gawain is excessive in his self-accusations at the Green Chapel, as he is in his humility in approaching Arthur and in the violence with which he strikes the Green Knight. His professed humility and courtesy amount to posturing and hide his true covetousness, cowardice, untruth and pride. The excessive contrition he shows upon his return to Camelot only increases his peers' estimation of him and suggests that he has not been changed by his experience; still, he does fulfill his word and receive the return blow (which is more than his

peers would have done), and he is thus to be admired.

339. Wade, Sidney. "An Analysis of the Similes and Their Function in the Characterization of the Green Knight." *NM* 87 (1986): 375–81.

Medieval poets in general did not use similes, yet the *Gawain*-poet uses them to thematic effect: of the 22 occurrences, 16 similes have to do with the Green Knight/Bertilak; of these, 8 liken him to natural phenomena and 8 to societal ones. The even division enhances our sense of the character as fundamentally dualistic and paradoxical.

340. Wasserman, Loretta. "Honor and Shame in *SGGK*." *Chivalric Literature: Essays on Relations Between Literature and Life in the Later Middle Ages*. Ed. Larry D. Benson and John Leyerle. Studies in Medieval Culture 14. Kalamazoo: Medieval Institute, 1980. 77–90, 164–66.

Unlike Malory in the *Morte Darthur*, the *Gawain*-poet distinguishes between public honour and private goodness. In revealing the truth behind the girdle the Green Knight speaks publicly about Gawain's intimacy with the Lady; this crossing of boundaries shames Gawain thoroughly, although his own society treats him as a success and welcomes him home.

341. Watson, Elizabeth Porges. "The Arming of Gawain: *Vrysoun* and *Cercle*." *LeedsSE* 18 (1987): 31–44.

In the arming of Gawain is the first suggestion that tensions exist within the chivalric code. The description of the *vrysoun* provides images of love, both courtly and married, while the *cercle*, like the pentangle, is an emblem of perfection and is associated with magic and protection. After the arming, Gawain is no longer simply an individual but has become invested with the identity of the chivalric court. At the end, the symbols of chivalry, the helm and the shield, cannot defend Gawain against the Green Knight's words, and Gawain fails both as a knight and as an individual.

342. Weiss, Victoria L. "The Medieval Knighting Ceremony in *SGGK*." *ChauR* 12 (1978): 183–89.

Parallels between events at the Green Chapel and medieval knighting ceremonies include a church setting, three taps on the neck, a dubbing gift and a concluding speech. After delivering the final tap, the Green Knight treats Gawain respectfully and addresses him as "Sir", behaviour which suggests that Gawain has matured and attained a fuller sense of knighthood; he should continue to strive to be his best, but should accept the limitations of being human, as do the members of Arthur's court and the Green Knight.

343. Wilkin, Gregory J. "The Dissolution of the Templar Ideal in *SGGK*." *ES* 63 (1982): 109–21.

The *Gawain*-poet was likely familiar with the Order of the Knights Templar, fostered by the

Cistercians from the twelfth to the fourteenth century. Gawain seems to represent the last traces of the religious knighthood: he fails the Order's code when he kisses the Lady, and seems to adopt the girdle finally as a reminder of his "sinful" sensuality. The Green Knight's reassurances come out of the later medieval values of gentlemanly graciousness.

344. Williams, Edith Whitehurst. "Morgan la Fée as Trickster in *SGGK*." *Folklore* 96 (1985): 38–56.

In Jungian terms, Morgan is the archetypal trickster who represents part of the shadow. From her origins in Celtic myth to her appearance in later English romance, she is typically associated with nature and concerned with survival and the refinement of sexual instincts. Like other trickster-figures, she evolves from a destructive into a healing force: in *SGGK*, the Lady (an aspect of Morgan) first endangers and then helps Gawain, finally offering him the talisman he needs to escape death. Again in Jungian terms, the shadow's challenges lead to the psyche's individuation: Gawain proves his courage, loyalty and courtesy, accepts his humanity, and returns to his society a whole man.

345. Wilson, Anne. "Chapter 6: *SGGK*." *Magical Thought in Creative Writing: The Distinctive Roles of Fantasy and Imagination in Fiction*. Stroud: Thimble, 1983. 94–113.

Imaginative thought in fiction operates rationally within the logic of a narrative, according to comprehensible (though not realistic) principles. Magical thought or fantasy, on the other hand, is not subject to reason but responds to the inner conflicts of the hero(ine), thus being solipsistic; for magical thought to be understood, narrative must be entered through the eyes of the protagonist, and all elements must be viewed as relating to her/his deep needs. Unlike *The Grene Knight* or *Lord of the Rings*, *SGGK* operates distinctly and successfully on both levels: the imaginative structure is concerned with chivalry and the testing of a knight, and is linked to the fantasy of the hero's ambivalence toward love and desire only through the two levels' mutual concern with temptation and fear.

Reviews: C. Gauvin, *EA* 38 (1985): 449–50 [French].
K. Hume, *MLR* 83 (1988): 179–83.
R. McGillis, *Ariel* 15.1 (1984): 86–90.
J. Yates, *BBN* August (1983): 508–09.

346. Wright, Thomas L. "*Luf-Talkyng* in *SGGK*." *Approaches* [see (34)] 79–86.

While courtesy and fine speech become central issues early in the poem, Bertilak's court praises only the social aspect of courtesy (Gawain's nurture and *luf-talkyng*), omitting faith and cleanness, both inherent in the pentangle's concept of the ideal. The Lady uses language mischievously and traps Gawain into betraying his own speech, his word to the Host. [A short bibliography of primary and secondary works on courtly love and courtesy is addended.]

347. Wrigley, Christopher. "*SGGK*: The Underlying Myth." *Studies in Medieval English Romances*:

Some New Approaches. Ed. D. S. Brewer. Cambridge: D. S. Brewer, 1988. 113–28.

Like some African decapitation myths, *SGGK* deals with the hero's *rite de passage* from adolescence to manhood and asserts that knowledge of death must be confronted and overcome. The temptations test not Gawain's chastity but his readiness for manhood: the passion he feels for the Lady on the third day demonstrates that he is old enough to face the Green Knight (Death) and symbolic castration at the Chapel.

348. Yokoyama, Shigeki. "Return of Sir Gawain: The 'Fault' and 'Forgiveness'." *Shuryuu* [Extra issue in memory of Prof. Touichiro Ota] (1982): 237–50. [Japanese]
349. Yoshimura, Koji. "Symbolism of Brightness and Darkness in *SGGK* — With Special Reference to the Symbolic Effects of Brightness." *Kansai* 40 (1984): 85–104. [Japanese]

"Shows that in *SGGK* brightness symbolizes 'the perfection of man (who has some defects)' and that darkness signifies 'what disturbs earthly joys.' Also shows that the poet exploits the differences in connotation between expressions signifying brightness derived from OE, ON and OF." [*MESM*]

Appendix: Post-1988 Publications

350. Ackerman, Gretchen P. "Sir Frederic Madden and Arthurian Scholarship." *King Arthur Through the Ages, Vol. 2*. Ed. Valerie M. Lagorio and Mildred Leake Day. New York: Garland, 1990. 27-38.
351. Aertsen, Hen[dri]k. "Game and Earnest in *SGGK*." *Companion to ME Romance*. Ed. Henk Aertsen and Alasdair A. MacDonald. Amsterdam: VU UP, 1990. 83-100.
352. Anderson, J. J. "The Three Judgments and the Ethos of Chivalry in *SGGK*." *ChauR* 24 (1990): 337-55.
353. Archibald, Elizabeth. "Women and Romance." *Companion to ME Romance*. Ed. Henk Aertsen and Alasdair A. MacDonald. Amsterdam: VU UP, 1990. 153-69.
354. Cooke, W. G. "*SGGK*: A Restored Dating." *Med.Æv.* 58 (1989): 34-48.
355. Cooper, R. A. and Derek Pearsall. "A Reply to Professor Hale's Query." *RES* ns 41 (1990): 102-03.
356. Diekstra, Frans. "Narrative Mode and Interpretation of *SGGK*." *Companion to ME Romance*. Ed. Henk Aertsen and Alasdair A. MacDonald. Amsterdam: VU UP, 1990. 57-82.
357. Dobyns, Ann. "Chapter 1: Characterization in Romance." *The Voices of Romance: Studies in Dialogue and Character*. Newark: U of Delaware P, 1989. 17-30.
358. Edwards, Robert R. "Chapter 6: Invention and Poetic Emblems: *Partonopeu de Blois* and *SGGK*." *Ratio and Invention: A Study of Medieval Lyric and Narrative*. Nashville: Vanderbilt UP, 1989. 115-30.
359. Elliott, Ralph W. V. "Landscape and Language in ME Alliterative Poetry." *Poetica* 29-30 (1989): 1-16.
360. Finlayson, John. "Sir Gawain, Knight of the Queen, in *SGGK*." *ELN* 27.1 (1989): 7-13.
361. Fisher, Sheila. "Taken Men and Token Women in *SGGK*." *Seeking the Woman in Late Medieval and Renaissance Writings: Essays in Feminist Contextual Criticism*. Ed. Sheila Fisher and Janet E. Haley. Knoxville: U of Tennessee P, 1989. 71-105.
362. Green, Richard Firth. "Gawain's Five Fingers." *ELN* 27.1 (1989): 14-18.
363. Hale, David G. "The Authorship of the *Gawain* Poems: A Query." *RES* ns 41 (1990): 102.
364. Hamel, Mary. "Adventure as Structure in the Alliterative *Morte Arthure*." *AI* 3.1 (1989): 37-48.
365. Mathewson, Jeanne T. "*SGGK*: Twenty More Years of Fascination." *King Arthur Through the Ages, Vol. 1*. Ed. Valerie M. Lagorio and Mildred Leake Day. New York: Garland, 1990.

366. Newhauser, Richard. "The Meaning of Gawain's Greed." *SP* 87 (1990): 410-26.
367. Raffel, Burton. "Translating Medieval European Poetry." *The Craft of Translation*. Ed. John Biguenet and Rainer Schulte. U of Chicago P, 1989. 28-53. See 35-49.
368. Tajima, Matsuji. "Authorship and Language: The Case of the Cotton Nero Poems." *ME Alliterative Poetry: Its Language and Style*. Ed. Eiichi Suzuki. Tokyo: Gaku-shobo, 1989. 98-135.
369. Urata, Kazuyuki. "Paraphrases for 'God' in the *Gawain*-Poems." *ME Alliterative Poetry: Its Language and Style*. Ed. Eiichi Suzuki. Tokyo: Gaku-shobo, 1989. 73-97.
370. Veldhoen, Bart. "Psychology and the ME Romance: Preliminaries to Readings of *SGGK*, *Sir Orfeo*, and *Sir Launfal*." *Companion to ME Romance*. Ed. Henk Aertsen and Alasdair A. MacDonald. Amsterdam: VU UP, 1990. 101-28.

**PART C
INDICES**

- Ackerman, Gretchen P., 350
Aers, David, 172
Aertsen, Hendrik, 99, 100, 351
Ajiro, Atsushi [Japanese], 101
Alexander, F. [R], 52
Amsler, Mark E., 173
Anderson, J. J., 352
Andrew, M. [R], 4, 226
Andrew, Malcolm, 1, 30, 174
Apter, Ronnie, 175
Archibald, Elizabeth, 353
Arthur, Ross Gilbert, 176, 177
Ascherl, Rosemary, 34
Ashley, Kathieen M., 178
Astell, Ann W., 179
Atwater, N. B. [R], 172
Bachman, W. Bryant, Jr., 85, 180
Ball, J. L. [R], 47
Barber, Richard, 49, 50
Barkley, Christine, 181
Barkley, Lawrence, 270
Barron, W. R. J. [R], 204
Barron, William Raymond Johnston, 51, 52,
182, 183, 184, 185
Barron, William Raymond Johnston [French],
141
Barry, Peter, 186
Bennett, J. A. W., 53
Bennett, Michael J., 54, 55, 56
Benson, C. David, 187
Berger, Sidney E., 188
Bergner, Heinz, 189
Bergner, Heinz [French], 57
Bergner, Heinz [German], 6, 58
Berkhout, C. T. [R], 79
Besserman, Lawrence, 190, 191
Bishop, Ian, 192
Blackford, Richard, 18, 19
Blamires, Alcuin, 193
Blanch, R. J. [R], 1, 5, 273, 320
Blanch, Robert J., 31, 34, 194, 195, 196, 197,
198, 199
Blenkner, Louis, O.S.B., 200
Bloomfield, Morton W., 32
Boardman, P. [R], 5, 281
Boitani, Piero, 59
Boitani, Piero [Italian], 7, 59
Borroff, Marie, 34
Boyd, D. L. [R], 31
Bragg, Lois, 201
Braswell, M. F. [R], 34, 47
Braswell, Mary Flowers, 202
Brewer, Derek, 60, 142, 203, 204
Britton, G. C. [R], 31, 240, 273
Bronfman, Judith, 34
Broughton, Bradford, 61
Brown, P. [R], 326
Bryce, Derek, 143
Bryce, Jackson, 20
Burnley, J. D. [R], 296
Burrow, J. A. [R], 53, 185
Burrow, John Anthony, 62, 63, 86, 205, 206
Busby, Keith [Dutch], 207
Busse, Wilhelm G. [German], 64
Calder, D. G. [R], 206
Camargo, Martin, 208
Camargo, Martin [R], 211
Campbell, Karen, 209
Caramés Lage, José Luis [Spanish], 210, 211
Carley, J. P. [R], 68
Carmichael, Virginia, 212
Catalini, Claire F., 213, 214
Cavendish, Richard, 65
Chance, J. [R], 229
Chance, Jane, 33, 34
Cheney, D. [R], 326
Cherry, M. [R], 55
Chickering, H. [R], 17
Christopher, Joe, 215
Clark, C. [R], 202
Clark, Susan L., 216, 217, 218
Classen, A. [R], 75
Clein, Wendy, 219
Clough, Andrea, 102
Cockcroft, Robert, 220
Cohen, Robin, 221
Coleman, Arthur, 222
Colledge, Edmund, O.S.A., 144
Collette, C. P. [R], 219
Connelly, William, 66
Cooke, W. G., 354
Coomaraswamy, Ananda K. [Italian], 7
Cooper, H. [R], 59, 60, 240
Cooper, R. A., 87, 355
Coote, Stephen, 67
Cottle, B. [R], 4
Coyle, Martin, 223
Crépin, A. [R] [French], 206
Crépin, André, 103
Cuda, Margaret Curtis, 145
Cuenca, Luis Alberto de [Spanish], 14
Dañobeitia Fernández, Maria Luisa [Spanish],
224, 225
Davenport, T. [R], 62

Davenport, W. A., 226
 Day, Mildred Leake, 146
 Dean, Christopher, 68
 Derolez, R., 88
 Derrickson, Ann, 227
 Diekstra, Frans, 356
 Dietrichson, Jan W. [French], 228
 Dietz, K. [R] [German], 70
 DiMarco, V. [R], 296
 Do, Merdeka Thien-Ly Huong, 35
 Dobyms, Ann, 357
 Donatelli, J. M. P. [R], 177
 Doob, Penelope B. R., 34
 Dove, Mary, 229
 Du Boulay, F. R. H. [R], 75
 Duggan, Hoyt N., 104, 105
 Eadie, John, 147, 230, 231
 Edgeworth, Robert J., 232
 Edwards, Robert R., 358
 Elliott, Ralph W. V., 106, 107, 108, 109, 110, 359
 Etoh, Yasuharu [Japanese], 111
 Fan, Ada M., 21
 Farrell, Thomas J., 233
 Fein, Susanna G., 234
 Fichte, J. O. [R], 205
 Fichte, Joerg O., 69
 Fichte, Joerg O. [German], 70
 Field, P. J. C. [R], 68, 185
 Finlayson, J., 235
 Finlayson, John, 360
 Fisher, John H., 36
 Fisher, Sheila, 361
 Fleissner, Robert F., 236
 Fleming, J. V. [R], 202
 Fleming, M. H. [R], 30
 Foley, Michael, 37
 Fox, D. [R], 205
 Frankis, John, 112
 Freed, E. R., 237
 Freeman, Adam, 238
 Fries, Maureen, 34, 239
 Fry, Donald K., 34
 Furrow, M. [R], 251
 Fyler, John M., 34
 Ganim, John M., 34, 240
 Garner, Carl, Fr., 241
 Gauvin, C. [R] [Fr?], 60
 Gauvin, C. [R] [French], 251, 345
 Gee, Elizabeth, 242
 Gertz, SunHee Kim, 243
 Giaccherini, Enrico, 244
 Giaccherini, Enrico [Italian], 71
 Gillan, Doreen M. E., 245
 Glenn, I. E., 246
 Göller, K. H. [R], .
 Goltra, Robert, 247
 Gonzalez Padilla, Ma. Enriqueta [Spanish], 8
 Goodlad, Lauren M., 113
 Goodman, Jennifer R., 72
 Gradon, P. [R], 59, 60, 185
 Green, Dennis Howard, 248
 Green, R. F. [R], 296
 Green, Richard Firth, 249, 362
 Green, Richard Hamilton, 34
 Griffith, Richard R., 148
 Grogan, Nedra C., 250
 Grudzien, P. [R], 68
 Haines, Victor Yelverton, 251, 252
 Hale, David G., 363
 Hale, William C., 73
 Hall, L. B. [R], 320
 Hall, Louis Brewer, 34
 Hamel, Mary, 364
 Hamer, Richard, 114
 Hamilton, Ruth, 253
 Hanna, Ralph, III, 254
 Hanning, R. W. [R], 204, 240, 273, 296
 Hanning, Robert W., 255, 256
 Harley, Marta Powell, 257
 Harrison, Keith, 9, 258
 Hastings, Selina, 22
 Hendrix, Howard W., 259
 Hertog, Erik [Dutch], 10
 Hiatt, A. Kent, 260
 Higuchi, Masayuki [Japanese], 115
 Hill, Ordelle G., 261
 Hill, Thomas D., 262
 Hinton, Norman D., 116
 Hirsh, J. C. [R], 172
 Hoffman, Elizabeth A., 263
 Holland, J. [R], 99
 Hollis, Stephanie J., 264
 Holloway, Julia Bolton, 34
 Holmes, G. [R], 55
 Homan, D. C. [R], 68, 72
 Horgan, A. Dennis, 265, 266
 Horrall, Sarah M., 89
 Howard, D. R. [R], 226
 Hume, K. [R], 345
 Hunt, T. [R], 248
 Huntsman, Jeffrey F., 34
 Ikegami, T. [R], 31
 Ikegami, Tadahiro [Japanese], 11, 74, 90, 267, 268, 269
 Iliescu, Dan P. [Romanian], 12
 Ingham, Muriel B., 181, 270
 Irving, Edward B., Jr., 34
 Jacobs, N. [R], 52
 Jacobs, Nicolas, 149

Jacoby, Michael [German], 271
 Jennings, Margaret, C.S.J., 150
 Johnson, James D., 272
 Johnson, Lynn Staley, 273
 Jonassen, Frederick B., 151
 Jones G. F. [R], 248
 Kaske, R. E., 274
 Kasten, I. [R], 248
 Kato, Naoyoshi [Japanese], 117
 Kean, P. M. [R], 62
 Kean, Patricia M., 118
 Keenan, Joan, 275
 Kelly, H. A. [R], 206
 Kelly, Robert L., 152
 Kennedy, E. D. [R], 185
 Kikuchi, Kiyooki [Japanese], 119
 Kindrick, Robert L., 276
 Kiteley, J. F. [R], 177
 Knapp, Peggy A., 34
 Knight, Stephen, 76
 Knopp, Sherron E., 34
 Kohl, Stephan [German], 75
 Kooper, Erik S., 91, 92
 Kossick, S. G., 277
 Lacy, N. J. [R], 49
 Last, Rex, 44, 45
 Latré, Guido [Dutch], 10
 Lawrence, Karen, 38
 Lawton, David A., 77, 120
 Lee, A. [R], 206, 229
 Leech, Barbara Anderson, 39
 Lefevre, A. [R], 175
 Leff, L. J. [R], 34
 Lehman, David, 278
 Lenz, Joseph M., 279
 Lepow, Lauren, 280
 Levine, Robert, 153
 Lindahl, C. [R], 204
 Lock, Richard, 281
 Lucas, Peter J., 154
 Luttrell, Claude, 155, 156
 Machann, Clinton, 282
 MacRae, Suzanne H., 40
 Maddicott, J. R. [R], 55
 Makin, P. [R], 175
 Mann, Jill, 283
 Markus, M. [R] [German], 62, 273, 320
 Markus, Manfred [German], 2
 Marler, J. C., 144
 Mathewson, Jeanne T., 284, 365
 Matsuda, Takami, 285
 Matsui, N. [R], 226
 Matsumoto, Hiroyuki, 121
 Matsumoto, Hiroyuki [Japanese], 122
 Maxwell, Madeline M., 286
 McColly, William, 93, 157
 McGillis, R. [R], 345
 Mehl, D. [R], 205
 Mehl, D. [R] [German], 31, 53, 226
 Mertens-Fonck, Paule [French], 287
 Metcalf, Allan, 288
 Michiyuki, Sukehiro [Japanese], 13
 Miller, Miriam Youngerman, 41
 Minnis, A. J. [R], 53
 Mitchell, Jerome, 42
 Miyata, Takeshi [Japanese], 78, 123
 Mjöberg, Jöran [Swedish], 94
 Moody, Patricia A., 34
 Moore, Dennis, 289
 Moorman, C. [R], 17
 Moorman, Charles, 43, 124
 Moorman, Ruth, 43
 Morgan, G. [R], 4, 205
 Morgan, Gerald, 290, 291, 292
 Morgan, Hubert E., 293
 Morse, R. [R], 185
 Mroczkowski, P. J. [R], 296
 Murakami, Masao [Japanese], 125
 Murphy, Michael, 294, 295
 Nakamicai, Yoshihiro, 126, 127
 Neaman, J. S. [R], 219
 Newhauser, Richard, 366
 Nicholls, Jonathan W., 296
 Nickel, Helmut, 158, 297
 Noji, Kaoru [Japanese], 298
 Nomura, Takatoshi, 128
 Oliver, Francisco Torres [Spanish], 14
 Olson, A. H. [R], 240
 Osberg, Richard H., 3
 Partridge, Astley Cooper, 79
 Pastalosky, Rosa [Spanish], 15, 159
 Patrick, Marietta Stafford, 299
 Percy, R. J. [R], 52
 Pearsall, D. [R], 59, 62
 Pearsall, Derek A., 80, 87, 355
 Perényi, Erzsébet [Hungarian], 81
 Perryman, Judith, 300
 Petras, Irina [Romanian], 82
 Phelan, Walter S., 129
 Philip, Neil, 23
 Pickford, Cedric E., 44, 45
 Piehler, Paul, 301
 Pollard, W. F. [R], 34, 320
 Pollard, William F., Jr., 302
 Ponsor, Y. R., 24
 Preston, J. [R], 204
 Puhvel, Martin, 160, 161, 162, 163
 Quinn, Esther C., 303
 Quinn, W. [R], 248
 Raffel, Burton, 25, 367

Redwine, Bruce, 304
 Reed, Thomas L., Jr., 305
 Reichardt, Paul F., 306
 Reid, Wendy M., 164
 Reiss, Edmund, 46
 Reiss, Louise Horner, 46
 Rice, Joanne A., 47
 Rice, Thomas N., 26
 Richardson, W. M. [R], 50
 Richmond, V. B. [R], 59
 Rigby, Marjory, 165
 Ritzke–Rutherford, J. [R], 17
 Robbins, R. H. [R], 30
 Roberts, J. [R], 273
 Robertson, Michael, 95
 Roney, L. Y., 307
 Rudnytsky, Peter L., 308
 Ruud, J. [R], 30
 Ryan, J. S., 309
 Saito, I. [R] [Japanese], 60
 Sakai, Tuneso [Japanese], 130
 Sakaida, Susumu [Japanese], 16
 Sanderlin, George, 166, 310, 311, 312, 313, 314, 315
 Sandler, F. [R], 49
 Sargent, Michael G., 96
 Scattergood, Vincent John, 83, 316, 330
 Schmidt, A. V. C., 317
 Schmidt, A. V. C. [R], 53, 326
 Schmitz, G. [R] [German], 229, 326
 Schopf, Alfred [German], 84, 318
 Schotter, Anne Howland, 34
 Schrader, R. J. [R], 72
 Self, David, 27
 Shaw, Ian, 131
 Shichtman, Martin B., 319
 Shippey, T. A. [R], 251
 Shoaf, Richard Allen, 320
 Silverstein, Theodore, 4
 Simms, Norman, 321
 Simpson, J. A., 132
 Sodaro, Craig, 28
 Soucy, A. Francis, 322
 Sowa, Hosei [Japanese], 323, 324
 Spahr, B. L. [R], 17
 Spearing, A. C., 325, 326
 Spearing, A. C. [R], 226
 Stanbury, Sarah, 327
 Stanley, E. G. [R], 1
 Stiller, Nikki, 328
 Stokes, Myra, 329, 330
 Stuart, Jacobo F. J. [Spanish], 14
 Suzuki, E. [R] [Japanese], 106
 Suzuki, Eiichi, 133
 Taguchi, Mayumi [Japanese], 331
 Tajima, Matsuji [Japanese], 134, 368
 Tajiri, Masaji [Japanese], 135
 Tambling, Jeremy, 332
 Taylor, Beverly, 46
 Terasawa, Y. [R] [Japanese], 62
 Thiébaux, M. [R], 334
 Thompson, Raymond H., 333
 Thomson, R. L. [R], 334
 Thormann, Janet, 238
 Timmerman, Ludo [Dutch], 10
 Tolkien, J. R. R., 334
 Torrini–Roblin, Gloria, 136
 Trask, Richard M., 335
 Tripp, Raymond P., Jr., 336
 Tristram, H. [R] [German], 206
 Turville–Petre, T. [R], 1, 4, 229
 Turville–Petre, Thorlac, 137
 Un’no, Akifumi [Japanese], 138
 Urata, Kazuyuki [Japanese], 369
 Van Dyke, Carolynn, 337
 Van Nuis, Hermine J., 338
 Vantuono, William, 5, 97
 Veldhoen, Bart, 370
 Wada, Yoko, 139
 Wade, Sidney, 339
 Waldron, R. [R], 4
 Waldron, Ronald, 1
 Ward, Margaret Charlotte, 167
 Wasserman, Julian N., 34, 197, 198, 199, 216, 217, 218
 Wasserman, Loretta, 340
 Watson, Elizabeth Porges, 341
 Weever, Jacqueline de, 140
 Weier, Dennis, 93
 Weiss, Victoria L., 34, 168, 342
 Wenzel, S. [R], 75
 Whitaker, Muriel A., 169
 White, B. [R], 204
 White, Jack H., 48
 Wilhelm, James J., 17
 Wilkin, Gregory J., 343
 Williams, Edith Whitehurst, 344
 Wilson, Anne, 345
 Wilson, E. [R], 177, 185, 205, 219
 Wilson, Edward, 98
 Wilson, Katharina M., 34
 Winny, J. [R], 251
 Wirtjes, Hanneke, 170
 Wright, Thomas L., 346
 Wrigley, Christopher, 347
 Wurtele, D. [R], 177
 Yates, J. [R], 345
 Yokoyama, Shigeki [Japanese], 348
 Yoshimura, Koji [Japanese], 349
 Zacher, C. K. [R], 1

Subject Index

- Abraham, 278
Aeneas, 86, 137, 166, 251, 273, 291, 310
Ages of man, 206, 229
Aggression, 286
Agravain, 152, 242
All Saints' Day, 261
Allegory, 251
Alliteration, 34, 87, 99, 100, 104
Alliterative Morte Arthure, 51
Alliterative Revival, 124
Antenor, 86, 251
Anti-feminism, 216, 230, 259, 333
Antithetical expressions, 138
Approaches to *SGGK*, 34, 323, *see also*
 Romance, generic criticism of
 feminist, 238, 328
 genre criticism, 173
 historicist (new), 55, 56, 219, 296
 mythological, 7, 124, 159, 282, 344, 347
 numerological, 85, 92, 95, 260, 269, 288, 325
 pedagogical, 32, 33, 38, 39, 40, 41, 48
 psychological, 204, 212, 238, 244, 299, 308,
 344, 345, 347
 semiological, 177, 178, 212, 243, 320
 translating, 34, 175, 258
Arming, 142, 195, 264, 336, 341
Armour, 146, 177, 297
Arthur, 251
 accepting the challenge, 156
 age of, 206
 as displaced sovereign, 325
 as Richard II, 157
 depiction of, 68, 296
Authorship, 54, 55, 56, 91, 98, 134
 date of, 147
 of *Cleanness*, *Patience* and *SGGK*, 87
 of *Patience*, *Pearl*, *St. Erkenwald* and
 SGGK, 92
 of *Pearl* poems and *St. Erkenwald*, 88, 93,
 97, 126
Awntyrs off Arthure, 239
Axe, 171, 197
 three blows with, 160, 200, 251, 342
Bedivere, 152, 242
Bedroom scene(s), 131, 185, 290, 314, 322
Beheading, 144, 151, 155, 268
 of the Green Knight, 156, 246, 300
 sources for, 156, 246
Beowulf, 103, 161, 295, 336
Bercilak, *see* Bertilak
Bernlak, *see* Bertilak
Bertelak, *see* Bertilak
Bertilak, 226, 307, 339, *see also* Green Knight
 age of, 133, 206, 229
 as father-figure, 204, 238
 as Generous or Imperious Host, 185
 as vavasour, 170
 name of, 145, 148, 154, 186
 sources for, 152, 165
Bertolais, *see* Bertilak
Biblical allusion, 145, 259, 275, 302
Boasts, 136, 295
Bors, 152, 242
Brut, 51
Brutus, 251
Camelot, *see* Court(s), of Arthur
Caradoc, 156, 165
Carl of Carlisle, 169
Castle Hautdesert, 102, 160, 220, 256, *see also*
 Court(s), of Bertilak
Chapel, 160, 161, 162, 342
 as diabolical, 174, 294
 as female genitalia, 232
Charles of Orléans, 330
Chaucer, Geoffrey, 116, 122, 304
 Franklin's Tale, 168, 254
 Sir Thopas, 142
 Troilus and Criseyde, 337
 Wife of Bath's Tale, 176, 303
Childermas Day, 213
Chivalry, 172, 201, 219, 253, 269, 273, *see also*
 Knighthood
Chrétien de Troyes, 183
Christianity, 76, 201, 253, 320
Christine de Pizan,
 Livre de la Mutacion de Fortune, 147
Christmas, 187
Christmas Eve, 261
Clannes, 227, 291
Classical headpiece, 34, 86, 183, 243, 251, 256,
 269, 273, 274, 279, 285
 as *ubi sunt*, 77
Cleanness, 88, 93, 116, 126, 127, 198, 217, 218,
 266, 293, 312, 327, 343
Colour, *see* Imagery
Comedy,
 medieval, 284
Confessions, 34, 172, 174, 180, 185, 197, 202,
 217, 247, 262, 292, 318, 334
Contracts, 34, 176, 197, 199, 282, 320
Contribution, 77, 202
Cortaysye, 227, 267, 268, 291
Court(s),
 contrasts between, 185, 280, 296

- of Arthur, 189, 198, 251, 285, 319
 - age of, 229, 291
 - youthfulness of, 280
- of Bertilak, 170, 172, 189, 226, 251
 - as Otherworld, 169
 - name of, 154
- Ricardian, 55, 56, 280
- Courtesy, 207, 268, 276, 286, 296, 324, 334
 - language of, 329, 346
 - nature of, 198
- Courtly entertainment, *see* Games and Drama
- Covenant, *see* Contracts
- Curoi*, 156
- Dante,
 - Il Convivio*, 291
- David, 145
- Day of Circumcision, 261, 320
- De Ortu Waluuanii*, 146
- De Re Militari*, 330
- Death, 219
- Debate, 329
 - genre of, 305, 329
- Deer,
 - breaking up of, 214
- Devil, *see also* Green Knight
 - in medieval literature, 317
- Dialogue,
 - as dramatic, 164
 - syntax of, 120
- Diction, *see* Antithetical expressions, Language, Pronouns, Verbs, Vocabulary and Word-frequency
- Disorientation, 240
- Dodinal, 152, 242
- Doyle, Arthur Conan, Sir,
 - Sir Nigel*, 209
- Drama,
 - poem as, 164, 300
 - sources in, 151
- Drawbridge, 272
- Dream,
 - of Gawain, 223
- Duchess of Tintagel, *see* Igraine
- Duke of Clarence, 152
- Envoy, 279, *see also* Epilogue
- Epilogue, 251
- Erik, 152, 242
- Falstaff, Sir John, 236
- Faulkner, William, 257
- Feasts, 48
- Fela3schyp*, 227, 291
- Felix culpa*, 251
- Fish,
 - sauced, 255, 256
- Fitt I, 168, 182, 219, 246, 256
- Fitt II, 219, 256
- Fitt III, 184, 185, 193, 200, 219, 250, 260, 283, 290, 329, 334
- Fitt IV, 191, 200, 216, 219, 254, 259
- Flaying,
 - motif of, 141, 185
- Fortune, 230
- Framing devices, *see* Classical headpiece and Narrative structure
- Fraunchyse*, 227, 291
- French, *see* Vocabulary, Romance
- Galescin, 242
- Games, 99, 113, 118, 136, 153, 155, 168, 173, 182, 245, 262, 305
- Gardner, John, 175
- Garner motto, *see* Postscript
- Gawain, 77, 131, 155, 176, 185, 205, 221, 224, 233, 235, 276, 282, 286, 288, 305, 319, 334, 335, 337, 341, 347, 348
 - age of, 206, 229
 - as Adam, 251
 - as boar-like, 270
 - as Christian/sinner, 202, 241, 247, 253, 266, 292, 299, 316, 317, 335
 - as duplicitous, 338
 - as flawed hero, 181, 209, 226, 230, 273, 278, 291, 310, 311, 312, 321
 - as honourman, 172
 - as ideal knight, 180, 230, 264, 267
 - as lover, 314
 - as neurotic, 212
 - as pilgrim, 188
 - as solar hero, 151
 - as son-figure, 204, 238, 308
 - as student, 243
 - as Templar knight, 343
 - in state of grace, 177
 - sources for, 73, 157
 - transformed, 166, 256
 - treatments of, 57, 58, 61
- Genre, *see* Debate, Drama, Quest and Romance
- Girdle, 146, 160, 171, 177, 178, 180, 185, 190, 227, 233, 238, 243, 247, 249, 251, 252, 254, 273, 292, 301, 302, 308, 320, 326, 334, 342
- Golgrus and Gawain*, 51
- Green Knight, 160, 179, 191, 219, 234, 300, 305, 332, 339, *see also* Bertilak
 - age of, 206, 317
 - as confessor, 202
 - as devil, 155, 317
 - as father-figure, 203, 204, 238, 244, 308
 - as Gawain's double, 212
 - as Green Man, 143, 155, 180, 332
 - as honourman, 172

- as Jack in the Green, 332
- as judge, 196, 226, 291
- as law-keeper, 171, 176
- as Nature, 274
- as Northern figure, 294
- as teacher, 222, 243
- as Thor, 171
- as winter, 151
- description of, 160, 195
- name of, 145, 186
- sources for, 147, 148, 149, 151, 157, 158, 171
- Grene Knight*, 282, 345
- Grotesque, 153, 234
- Guenevere, 216
- Guide, 226, 315
 - sources for, 165
- Guilt, 276
- Gylfaginning*, 271
- Hallowmas, 275
- Hautdesert, *see* Bertilak, name of *and* Castle Hautdesert *and* Court(s), of Bertilak
- Hemingway, Ernest, 222
- Heraldry, *see* Armour
- Holly, 98
- Holy Hede*, 144, 231, 309
- Honour, 172, 205, 276, 340
- Host, *see* Bertilak
- Humility,
 - as guise, 338
- Humour, 221, 259, 277, 335
- Hunt(s), 118, 200, 248, 274, 290, 307
 - boar, 167, 185, 193, 257, 270
 - deer, 167, 185, 214
 - fox, 167, 185
 - sources for, 167
- Iconography,
 - medieval, 89, 193, 251
- Igraine, 152
- Imagery,
 - animal, 167
 - bird, 341
 - brightness, 349
 - colour, 263
 - blue, 263
 - gold, 146, 180
 - green, 158, 160, 180, 190
 - red, 146
 - darkness, 349
 - flower, 341
 - jewel, 341
 - of binding, 195
 - of divine judgement, 218
 - of enclosures, 299, 327
 - of slaughter, 153
 - sexual, 232
 - water, 160, 344
- Interlacing, 183
- Irony, 183, 184, 207, 248, 303
- Journey, 224, 271, 298, 330
- Kentish Psalm*, 145
- Kisses, 296, *see also* Ritual, of greeting
 - as sexual treason, 185
- Knighthood, 81, *see also* Chivalry
 - order of, 233
- Knighting ceremony, 342
- La mule sans frein*, 228
- Lady Bertilak, *see* Lady, the
- Lady, the, 221, 239, 250, 259, 296, 314, 322, 334, 340
 - and Morgan described, 193, 226, 274
 - as mother-figure, 203, 204, 238, 244, 308
 - as temptress, 238, 333
 - benevolence of, 251
 - sources for, 146, 148, 165
- Lancelot, 152
- Landscape, 59, 160, 226, *see also* Topography
- Language, 240, *see also* Courtesy, language of *and* Vocabulary
 - commercial, 183, 283, 320
 - erotic, 118
 - legal, 183, 196, 197, 320
 - medieval theory of, 178, 320
 - study of, 116
- Laughter, 251, 262, 335
- Lay, *see* Romance
- Legal theory,
 - medieval, 34, 197, 199
- Lent, 275
- Lewtê*, 274
- Lineation, 85, 92
- Lionel, 152, 242
- Literary theory,
 - medieval, 240, 243
 - of tragedy, 337
- Love,
 - courtly, 201, 341, 346
 - married, 341
- Lucan, 152, 242
- Mador de la Porte, 152, 242
- Magic, 150, 160, 163, 168, 215, 254, 300, 341
- Malory, Sir Thomas,
 - Morte Darthur*, "Tale of Sir Gareth", 169
- Manuscript, 85, 89
 - divisions, 288
 - history of, 90
 - illustrations, 89
 - initials, 95, 96
 - signatures, 97

- Mary, Virgin, 77, 249, 251, 263, 274
- Masci, John,
or Mascy / Mass(e)y, John de / Iohan, 91,
92, 97
- Metre, 34
- Michaelmas (Day), 261, 275
- Miles Gloriosus*, 153
- Mirk, John, 187
- Missing day, 213, 215, 245
- Mist, 163
- Morgan le Fay, 160, 172, 216, 239, 251, 289,
293, 308, 326, 328, 331
and the Lady described, 160, 193, 226, 234,
274, 344
as grotesque, 234
as mother-figure, 203, 204
as pre-Oedipal mother-figure, 238
as trickster, 344
sources for, 148, 150, 165, 344
- Narrative strategies, 179, 226, 240
- Narrative structure, 269, 345
- Narrator, 179
as moralizer, 183
reliability of, 178, 237
- Nature, 217, 268, 294, 317, 332, *see also*
Imagery
as hedonistic ideal, 201
- Negatives,
use of, 126
- North, 294
- Oaths, 197, 221
- Order of the Knights Templar, 343
- Orkney, 297
- Otherworld, 160, 169
- Ovid, 167
- Owl and the Nightingale*, 329
- Pagan ethos, 124
- Patience*, 88, 93, 116, 126, 127, 174, 198, 216,
218, 266, 311, 312, 327
- Pearl*, 88, 92, 93, 116, 125, 126, 127, 198, 216,
218, 266, 288, 311, 312, 326, 327
- Pentangle, 118, 151, 177, 195, 205, 254, 256,
264, 265, 274, 288, 297, 306, 320, 326, 341
fifth point, 227, 233, 291
- Perception, 226, 240, 254, 264
- Piers Plowman*, 77
- Pilgrimage, 188
- Pitié*, 227, 274, 291
- Play, *see* Drama and Games
- Point of view, 179, 201, 220, 313, 327
- Postscript, 205, 252
- Posture, 304
- Pride, 179, 195, 298, 322
- Pronouns,
ethical dative, 101
personal, 119, 134, 296
possessive, 121
- Prys*, 320
- Punctuation,
problems of, 86
- Purity, 266, *see* Cleanliness
- Quest, 143, 181, 208
as ritual, 244
- Raffel, Burton, 175
- Realism, 51, 153, 188, 220, 226, 314
- Response,
audience's, 179, 208, 235, 243, 251, 263, 301
court's, 177, 205, 212, 243, 254, 301, 320,
321, 348
Gawain's, 185, 205, 212, 216, 219, 321, 338
- Ring structure, 208
- Ritual, 286, 319
initiation, 210, 347
of greeting, 296
pagan, 162
symbolic and mythic, 211
- Romance, 53, 62, 182, 226, 279
allusions to Vulgate, 152, 165
as ideology, 76
as symbolic, 203, 204, 244
closure of, 279
ethics of, 276
generic criticism of, 51, 52, 69, 70, 235, 243,
280
irony in, 248
women in, 303, 333
- Scott, Sir Walter, 42
- Seasons, 151, 193, 273, 285
for travelling, 330
- Shakespeare, William,
Merry Wives of Windsor, 236
- Shame, 205, 276, 340
- Shield, *see* Pentangle
- Sign theory, *see also*
Approaches to *SGGK*, semiological
medieval, 34, 177
- Simile,
use of, 339
- Sin, 176, 187, 247, 251, 253, 262, 292, 316, 334
- Sir Gawene and the Carle of Carelyle*, 282
- Sloth, 316
- Snow, 163
- St. Erkenwald*, 88, 93, 116, 126, 309
- St. Giles (Aegidius), 34, 194
- St. John (the Baptist), 273
- St. John (the Evangelist), 34, 194, 261
- St. John's Day, 213, 245, 261
- St. Julian (the Hospitaller), 34, 194, 261
- St. Michael, 261
- St. Peter, 34, 194

- St. Thomas, 249
 St. Winifred, 144, 301, 309
 Stanley family, 98, 157
 Structure, *see* Classical headpiece, Interlacing,
 Narrative structure *and* Ring structure
 Style, *see* Alliteration, Dialogue,
 Disorientation, Irony, Language, Metre,
 Narrative strategies, Perception, Point of
 View, Realism, Simile, Syntax, Vocabulary
and Word-frequency
 Supernatural, *see* Magic *and* Otherworld
 Synge, J. M.,
Playboy of the Western World, 129
 Syntax, 87, 120, 128
 Temptations, 34, 118, 155, 248, 250, 268, 296,
 316, 334, 340
 Oedipal, 238, 308
 sources for, 165
 Test(s), 200, 276, 322, 347
 chastity, 257
 courage, 257
 spiritual, 293
 Time, 59, 178, 269, 273
 cyclic and linear, 192, 269, 281, 285, 319
 ecclesiastical year, 34, 192
 liturgical year, 273
 passage of, 192, 206, 261, 281
 types of, 192, 299
 Tolkien, J. R. R., 34
Lord of the Rings, 34, 181, 345
 Topography, 107, 108, 109, 110, 220, 231, 309,
see also Landscape
 Tragedy, 337
Trawþe, 52, 177, 178, 180, 185, 197, 265, 267,
 268, 274, 290, 291, 338
 Treason, 185
 Troy, *see* Classical headpiece
Turk and Gawain, 169, 282
 Usk, Thomas, 330
 Uther Pendragon, 152
 Verb,
 collocation, 121
 historic(al) present, 127, 139
 impersonal, 111
 infinitival modifiers, 135
 infinitive construction, 128
 Vision, 62, 327, *see also* Point of view
 Vocabulary, 93, 129, 349
 alliterative, 112
 Germanic, 116
 regional, 99, 107, 108, 109
 Romance, 99, 102, 116, 117, 129
 Vows, 295
Weddyng of Sir Gawen and Dame Ragnell,
 282
 Will, 306
 good, 199
 Wirral, 98
 Women, 238, *see also* Romances, women in
 in alliterative poetry, 239
 Word-frequency, 87, 88, 93, 127
 Wound(s), 320, *see also* Day of Circumcision
 images of, 177, 306
 Ywain, 152, 242

Line Index

1-07, 86
1-19, 251
3-04, 137, 220
33-36, 145
38, 140
60, 105
107-13, 152
109-13, 242
224-27, 302
254, 140
343-65, 251
372-74, 246
417-43, 246
467-75, 118
472, 168
495-531, 217
546, 227
550-55, 242
551-55, 152
568-89, 297
575, 140
595, 140
605-10, 297
607-18, 341
615-18, 297
625-26, 254
625-30, 151
629-30, 254
664-65, 254
683, 118
697-701, 231, 309
701-02, 98
713-39, 240
733-40, 215
744-49, 103
750, 227
764-804, 220
785-810, 102
792, 140
864-68, 166
866, 157
944, 227
951-58, 193
981, 140
1002, 140
1020-23, 213
1020-66, 245
1180, 131
1195, 131
1206, 140
1245-47, 221
1263, 221, 325
1266, 105
1268, 221
1272, 227
1279, 221
1282, 221
1283-87, 251
1292, 221
1295, 227
1306, 140
1330-31, 214
1333-36, 214
1469, 140
1480, 140
1483, 227
1493, 114
1497, 114
1514-16, 118
1550, 251
1583, 140
1606, 140
1635-36, 193
1657, 140
1733-36, 251
1750-54, 223
1776, 221
1849, 227
1851-58, 254
2156-59, 221
2176, 140
2178-96, 161
2185-88, 221
2205-09, 221
2250-51, 221
2275, 118
2360, 227
2374-75, 254
2379-81, 254
2389, 140
2395-99, 254
2407-28, 230, 240, 259
2409-28, 216
2460, 293
2495, 227
2513-18, 254
2514, 140
2522-30, 251

Word Index

- Abataylment, 102
Answare, 329
As(s)ay, 214
Auenture, 182
Ber3(e), 107
Bonk(e), 107
Borne, 108
Brit(t)en, 274
Brutus, 251
Brymme, 168
Burde, 112
Busk, 109
Cace, 300
Caue, 110
Cauelaciounz, 118
Cercle, 341
Chaunce(ly), 230, 300
Clamberande, 112
Clannes, 227, 291
Clyff(e), 107
Corbeles fee, 214
Cortaysye, 198, 227, 291
Cost(es), 227, 320
Cragge, 107
Dale, 107
Destiné, 121, 122, 300
Deuaye, 114
Disport, 99
Dra3t, 132
Droupyng, 132
Drowping, *see* Droupyng
Enbaned, 102
Enterludez, 118, 168
Erber, 214
Faltered, 132
Fate, 122
Fela3schyp, 227, 291
Felix, 251
Felle, 107
Ferly, 215, 234
First age, 229
Flosche, 108
Forest, 109
Fortune, 121, 122, 230
Fraunchyse, 227, 291
Fryth, 109
Ful, 125
Fylþe, 293
Game(n), *see* Gomen
Gamnez, *see* Gomen
Gart, 293
Glopnyng, 112
Gome, 113
Gomen, 99, 113, 118, 177
Gomnez, -nes, *see* Gomen
Greue, 109
Hegge, 109
Hil(le), 107
Hit, 134
Hole, 110
Holt, 109
Hol3, 110
Hyghe (eldee), 133, 229
Iopardé, 136
3elpyng, 136
Ker(re), 108
Kest, 155
Knarre, 107
Knot, 107, 151
Lawe, 107
Laye, 62
Layk(e), 99, 118
Lee, 109, 157
Lote, 122
Lufly(ch), 140
Luflyly, 140
Lurk(k)e, 131
Me, 101
Misy, 108
Mor, 108
Mosse, 108
Myre, 108
Onsware, *see* Answare
Pared, 102
Park, 109
Pité, 227, 291
Play, 99
Poudred, 102
Poynte, 62
Prys, 283, 320
Rake, 108
Rasse, 108
Rawe(z), 109
Roche, 107
Rocher, 107
Rokk(e), 107
Rone(z), 109
Runisch, 112
Rys, 109
Scha3e, 109
Schynder, 112
Scowtes, 107
Sele, 230
Slade, 107

Slentyng, 107, 132
Snitered, 112
So, 125
Sort, 122
Spenne, 109
Strothe, 109
Strybbe, 112
Table, 102
Telde, 102
Teuelyng, 118
Thou, 119
Trawbe, 283, 291
Tried, 137
Trochet, 102
Tryed, *see* Tried
Prich, 109
Pryve, 132
Valay, 107
Vale, 107
Ver, 157, 166
Visage, 166
Vrysoun, 341
Wande, 109
Warbe, 108
Ween well, 115
Welcom, *see* Welcum
Welcum, 132
Wesaunt, 214
Winter wage, 332
Wode, 109
Wynt-hole, 214
Wyrde(s), 121, 122, 230, 300
Ye, 119