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THIRTEENTH- AND EARLY FOURTEENTH-CENTURY ENGLISH SHORT VERSE ROMANCE AS MIRROR OF MORALITY

Rice University PH.D. 1981

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THIRTEENTH- AND EARLY FOURTEENTH-CENTURY
ENGLISH SHORT VERSE ROMANCE AS MIRROR OF
MORALITY

by

LIAM OLIVER PURDON

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

DOCTOR OF PHILOSOPHY

APPROVED, THESIS COMMITTEE:

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HOUSTON, TEXAS

APRIL 1981
THIRTEENTH- AND EARLY FOURTEENTH-CENTURY
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The didacticism of thirteenth- and early fourteenth-century vernacular poetry and vernacular, Latin and macaronic pastoral manuals and exempla books, and the obvious inclusion of hagiographical and homiletic material in verse romance itself invite the study of early Middle English verse romance--namely, King Horn, Floris and Blancheflour, Havelok the Dane and Amis and Amiloun--as another literary means by which moral theological instruction was disseminated to the ecclesiastical community and laity. Like contemporary didactic literature, short verse romance treats the subjects of sin, virtue and penance; like the structure of contemporary philosophico-theological studies, the thematic relationships between the romances suggest a vernacular mirror of morality.

Floris and Blancheflour and Amis and Amiloun develop allegories of the concept of sin, which involve a presentation of condition and process. The former is represented in demonstrations of disobedience, inverted proper hierarchal moral order, the desire for perverse self-exultation, the motif of the trial, the motif of exile and the motif of both mental and physical disease. Recalling
familiar allegorizations of the Fall, the process of sin that these two romances develop introduces the stages of suggestion, delight and consent as well as analysis of the moral struggle involved in the act of volition which leads to the debasement of reason and the loss of the "true being" of the will. While *Floris and Blancheflour* delineates the tripartite process, *Amis and Amiloun* examines the entire process, emphasizing the significance of the concept of the defects which predispose one to the commission of sin.

*King Horn* and *Havelok the Dane* develop allegories of the concept of moral excellence. Included in these allegories are actual and symbolic representations of cardinal and theological virtue. Included also is the study of the process by which one attains release from the condition of sin. In both poems the first stage of this process appears in the attainment of knowledge and experience of sorrow. The second stage involves the strengthening of the soul through the practice of cardinal virtue. The final stage appears in the attainment of the principal characters' disposition for good. While *King Horn* examines the entire process, *Havelok the Dane* focuses on the attainment of the specific theological virtue of hope.

In addition to presenting examinations of virtue and sin, verse romance also develops an account of the sacrament of penance. The acts of the proximate matter of
this sacrament, which appear most often, are contrition or "interior penance" and confession. The act of satisfaction is also an integral part of some works, appearing in their conclusions. The form of the sacrament receives minimal treatment. No significant character plays the role of ecclesiastical confessor.

Thus, thirteenth- and early fourteenth-century English short verse romance is a literary form which treats the propaedeutics of moral theology. Its thematic relationship to contemporary philosophico-theological treatises and vernacular, Latin and macaronic didactic literature thus provides yet another instance of the effect that encyclopaedism had on the literary art of the thirteenth and early fourteenth centuries.
To The Memory Of

ARTHUR KOUGUELL

1952–1977
ACKNOWLEDGEMENTS

I would like to thank Professor Jane C. Nitzsche, Professor J. Dennis Huston and Professor K. F. Drew for reading the text; Dr. S. L. Clark, Dr. T. D. Kelly and Professor Charles Garside, Jr., for their many helpful comments; Mrs. Elizabeth Mary Jergens Forsythe, Mrs. Sandra Kouguell and Madame Vallentine-Smith, for their friendship and love; Professor Andrew N. Jitkoff, Professor Julian N. Wasserman and Susan L. Larson, for their support, care and love; and my parents and family, for their continued love and understanding.
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INTRODUCTION

Thirteenth- and early-fourteenth-century English short verse romance—namely, *King Horn*, *Floris and Blancheflour*, *Havelok the Dane* and *Amis and Amiloun*—develops a popular, vernacular allegorical mirror of moral theology. This mirror of morality, like its epitome in contemporary philosophico-theological literature in the *Secunda Secundae* of Saint Thomas Aquinas’ *Summa Theologica*, introduces ethical subjects which involve both hamartiological and soteriological matter. Owing to the scarcity of manuscripts of these romances, however, the scope of moral issues treated in these poems is limited. Yet, while it is obvious that only one form of virtuous living is clearly delineated allegorically in one of these-romances, all of these works provide accounts of the processes of the loss of virtue or innocence and the reattainment of "bliss." These accounts, owing to the moral structures and narrative exigencies of these poems, do not differ in kind but rather in degree of emphasis. *King Horn*, for example, devotes nearly two thirds of its narrative to the development of a moral allegory concerning the process of liberation from sin while *Floris and Blancheflour*
devotes nearly as much narrative to the creation of a moral allegory of the loss of innocence. Likewise, Amis and Amiloun develops a lengthy allegory of the dynamics of the process of sin while Havelok the Dane calls attention allegorically to the dynamics of the theological virtue of hope as a means of strengthening one's attainment of cardinal virtues and the other theological virtues of faith and charity. Furthermore, all four of these romances contribute to the development of an account of the sacrament of penance, which includes analysis of sacramental form and matter, giving the entire mirror that these poems combine to create a practical as well as a theoretical dimension and indicating a literary affinity between verse romance and contemporary instructional, exempla literature.

While early Middle English short verse romance's treatment of hamartiology and soteriology is unique, its noticeably emphatic didacticism is not. Thirteenth- and fourteenth-century art concerned itself principally with the representation of Christian doctrine and morality; in the literature of the period there were few exceptions to this rule. The emphasis on the human predicament with regard to sin and on the need of penitence to regain lost virtue in the morality play reveals, as R. Potter indicates, how this dramatic form gave ethical
definition to the truths which are embodied in the sacred events of the Fall, Flood, Incarnation, Crucifixion and Last Judgment. Similarly, homiletic literature, influenced by contemporary medieval drama, illustrated fundamental issues of morality dramatically. Contemporary instructional and devotional manuals and exempla books flourished during this period and, as M. W. Bloomfield has thoroughly documented, their principal thematic concern was the popularization and, in many cases, the secularization of the theological definitions of sin and virtue. The obvious correspondences between hagiographical, homiletic literature and middle and late fourteenth-century verse and metrical romance as D. Mehl has observed, indicate the degree to which even late-medieval popular romance examined doctrine and morality. And the moral structures of various works of popular vernacular literature reveal how even ostensibly secular literary art was imbued with a didacticism not unlike that which informed obviously ecclesiastically inspired works. In addressing this particular issue, D. L. Jeffrey adds that even theological matter was incorporated in many secular poems: "If the corpus of Middle English lyric poetry is rich in examples of Franciscan 'translations' of contrition...it also offers examples of their adaptation of the vernacular poetic medium to
liturgical and catechal ends in the spirit of Pecham's Constitutiones.⁶

Though the didacticism of thirteenth and fourteenth-century continental and English art reveals itself noticeably and diversely in the literary forms mentioned above, its presence in the instructional and devotional manuals, exempla books and popular vernacular poetry reveals the nature of the moral structure of early Middle English verse romance. The manuals and exempla books develop and provide a soteriologico-hamartiological conceptual framework, which clarifies the didactic structure of short verse romance, while the examples of vernacular literature, especially the long narrative forms, function as a barometer of the aesthetic effect that didacticism had on popular medieval literary art.

The conceptual framework that the pastoral and instructional books combine to create includes doctrinal matter, general and specific treatments of sin and virtue, and treatises on the sacrament of penance. Indeed, doctrine in the Middle Ages was established in the works of the Fathers, scholastics of the twelfth century and the many works of Saint Bonaventure and Saint Thomas Aquinas in the thirteenth. But its simplification and publication for the laity appeared in the reworking in literary form of the principal points of Pecham's
Constitutiones. These literary and instructional renderings revealed the spirit of the age in their examination of sin and virtue and the efficacy of sacramental instruction, and also in their presentation of such matter as the Articles of Faith, the building blocks of theology, the Commandments, and the Works of Mercy, which provided a definition of Christian moral psychology and promoted human unity. To list all of the works that presented simplified doctrine would far exceed the limits of this chapter; a sample of them, those which appeared in the thirteenth and fourteenth century in Latin, French, English, Anglo-Norman, Middle German and Anglo-French, however, demonstrates the importance that the Middle Ages gave to the dissemination and effect of rudimentary moral theological instruction.

In the thirteenth century general as well as specific treatments of fundamental liturgical catechetical matter flourished. Among the general, for example, are Archbishop Grosseteste's Templum Domini, Richard de Wethersett's Summa Theologica, William de Wadington's Manuel des Péchiez and Saint Edmund of Pointigny's Merure de seinte eglise. The Templum provides a fairly accurate allegorization of the six points of Pecham's scheme; while it lacks the artistic sophistication of
the Templum, Wethersett's Summa treats all of the points of Pecham's scheme, adding to them a study of the symbols of faith, the Lord's Prayer and the Gifts of the Spirit.11 William de Waddington's Manuel, unlike the Summa, adheres strictly to the six points of the Constitutiones, but like the Templum, embellishes its presentation of the points. The embellishment of fundamental doctrine in this work is achieved by the interpolation of many stories which function as exempla.12 Saint Edmund of Pontigny's Merure, another widely popular work, presents rudimentary doctrine but also adds advice on the contemplative life and popularizes Bernardian and Victorine mysticism, the effect of which was the development of devotional works that culminated in the representation of the concept of imitatio Christi.13

Among the popular contemporary medieval works which deal with specific aspects of rudimentary doctrine are, for example, John of Wales Legilogium, various quadribets and tractates by Archbishop Pecham himself, and verse sermons from the Northern Homily Cycle. The Legilogium provides an indepth study of the ten commandments. The quadribets introduce brief examinations of theological matter in debate or dialogue form while the tractates allow Pecham to explore and defend the concept
of poverty, a concept which is implicit in the study of the works of Mercy. The De festo corporis Christi introduces in simplified form the conceptual connection between the cardinal sins and the Eucharist and the theological belief in the efficacy of the Host, the essence of the Articles of Faith.¹⁴

In the early fourteenth century popularizations of fundamental doctrine in the reworking of the points of the Constitutions also flourished. The second book of William of Pagula's Oculus sacerdotis, a work intended for the sacerdotal community, analyzes the sacraments, works of Mercy, the Decalogue, and the vices.¹⁵ The anonymous Le Meure (or Speculum Ecclesiae) also addresses itself to the subject of the six points of Pecham's scheme and ends with an examination of the nature of weakness which is not unlike Pecham's discussions of the nature of poverty in his Tractatus pauperis and Defensio fratum mendicantium. Robert of Brunne's Hand-lying Synne is a work which is based upon Waddington's Manuel des Péchiez, differing only in that it omits Waddington's treatment of the Article of Faith and casts the remaining material into sermon form.¹⁶ Dan Gaytrige's La Folk's Catechism, another influential popularizer of fundamental doctrine, adheres closely to Pecham's scheme, while the contemporary Poor Catif, like several
thirteenth-century treatments of the Constitutiones, embellishes the format, interlarding it with theological material concerning the concepts of humility, patience, and chastity. 17

The second part of the tripartite conceptual framework of moral theology that the manuals, summae and exempla books provide involves the specific treatment of sin and virtue. This treatment includes general as well as specific accounts of morality and appears, like the study of rudimentary doctrine, in divers literary forms. Virtue, for example, receives general development in Dan Michael of Northgate's Avenbite of Inwyrt, which is a copy in many respects of Laurent Gallus' thirteenth-century Somme le roi, and in the Dialogus creaturarum, which carefully employes the idea of similitude. 18 The former includes in each point of morality a story that clarifies the concept of virtue while the latter, through the use of similitude, elicits an intellectual response from the reader. 19

The specific treatment of virtue, on the other hand, appears in such representative works as John of Wales' Breviloquium and Monoloquium, the Irish Franciscan, Malachy's Libellus septem pectorum mortaliium venena eorumque remedia describens and the Fasciculus morum. The Breviloquium provides an indepth study of the four
cardinal virtues as they appear in the thirteenth century while John of Wales' second work develops a precise examination of the conceptual nature of sin and virtue. The Fasciculus Morum involves a lengthy philosophico-theological examination of each virtue. The De Venenis displaces the idea of virtue by presenting it as a remedy or antidote for the poison of sin. Two other equally popular books of the period also displace the concept of virtue. The first of these is the fourteenth-century Epître d'Othea by Christine de Pisan and the second, the late thirteenth-century Somme le roi, by Laurent Gallus. The former presents virtue in terms of the concept of the two chivalries; the latter, one of the most important books in terms of the moral theological education of the Laity, introduces the concept of the Christian Knight.

Hamartiology also occupies the focus of many English and non-English works. Among these are general and specific studies as well as treatises on sin as disease, symbol and psychological process. The specific representative studies include such works as John of Wales' Monologium, the Anglo-French confessional MSS. Fr. f. 1 (ser. 32, 220 in Bodleian) folios 846-105a, Vincent of Beauvais' Speculum Maius and Hilton's The Cloud of Unknowing. The general works, for example,
include The Sarum Prymer Peraldus' Summa, The Laws of Saint Bede, Avenbite of Inwyte and Fasciculus Morum. Among the specific appear the idea of the branches of sin, a philosophic discussion of the nature of sin and a clarification of the distinction between venial and deadly sin. The philosophic discussion in the three genuine and one pseudo-Vicentian Specula, examines, for example, the distinction between sins of commission and omission (Speculum Naturale, xxxi, 91) and the presentation of sin in Gregorian order (Speculum Historale, xxxiii and the pseudo-Vicentian Speculum morale). The study of the distinction between venial and deadly sin provides a definition of capital sin while the presentation of sin introduces a systematic metaphorical examination of the complexity of mortal and capital sin.

Among the general treatments of sin, on the other hand, The Laws Of Saint Bede reveals the consciousness among the English that the concept of the seven deadly sins was basic to their religion. Two other works, the sarum prymer and Peraldus' Summa, introduce the Gregorian and Cassianic harmartiological schemes. The last two works in this category, the latter of which presents a displacement of the concept from the bourgeois point of view, present the concept of sin by amplifying it through the use of illustrative stories.
The presentation of the concept and publication of sin as disease is obviously developed, for example, in the thirteenth-century German *Die Heilige Regel* and English *Ancrene Riwle* as symbol, in the *Summe le roi*, *Speculum Laicorum* and sermons in the Northern Homily Cycle; and as psychological process, in Etienne de Bourbon’s *Tractatus de diversis materus praedicabilibus*, Dominican John Bromyard’s *Summa praedicantium* and Rolle’s *The Form of Living*. For every disease in the *Die Heilige Regel* an antidote is given; a zoological allegorization accompanies each metaphor. While the same is true of the *Ancrene Riwle*, the *Ancrene Riwle*, like the *De Venenis*, also develops elaborate allegorizations of biblical matter for the purpose of moral instruction and the definition of sin in terms of the devil, the world and the flesh, which includes it in the category of works that treat sin as symbol.

The *Summe le Roi*, another similar work, revives the symbolism of sin of the previous century. The *speculum Laicorum*, like the *Ancrene Riwle*, employs zoological allegorizations while several verse sermons of the Northern Homily cycle, for example, use naturalistic personification in their presentation of sin.

Like sin as symbol, so there is diversity within the category of works in the presentation of sin as
psychological process. In Etienne de Bourbon's work, for example, the lengthy discussion of temptation in general and of the sins of thought, the tongue and the five senses in specific, not only discloses motivation but also reveals a possible influence of Abelard's philosophico-theological discussion of intentionality. Bromyard's preacher's handbook, while incorporating more allegorical examples of sin, introduces psychological process metaphorically. The presentation of the castle of the devil provides a good example. All of the sins represent either parts or aspects of activities in the seat of infernal power. The actual castle symbolism of each sin enhances its definition, but the implication exists that each sin so represented is also an element of domestic process—that is, of the running of the castle. The responsibility attributed to this function of each element of the castle introduces a moral and psychological sharpening of focus. The metaphor of domestic tranquility corresponds closely with the metaphor of individual moral tranquility; the latter is the microcosm of the former. The Form of Living reveals also the possible influence of the Abelardian school of thought in its designation of sin as process of the heart, mouth and deed. Its presentation of intentionality introduces also the necessity for the examination
of moral as well as psychological motivation.

The last part of the tripartite conceptual framework of moral theology that the popular manuals and exempla books combine to create includes works, the principal focus of which is the analysis of the form and matter of the sacrament of penance. There exist many general studies of the sacrament and many analyses of contrition and confession, the principal stages of the process of absolution. The general studies include as a representative group John of Wale's *Summa de penitentia*, Archbishop Grosseceste's *Templum Domini*, Contemporary and legendary tales of Mss. Royal 4. D. IV, ff. 226-262 and Royal 10A. X., Ms. Douce 282 and Pennafort's *Summa Casuum*. The specific studies of the matter of the sacrament include as representative examples William of Pagula's *Oculus sacerdotis*, Bk I, the Anglo-French Bodley 90, Part II, the Anglo-French Ms. Fr. f. 1 (ser. 32, 220 in Bodleian), folios 842-105A, *The Cleesynge of Mannes Syn*, the Kentish prose dialogue, *Vices and Virtues*, and the Anglo-Norman *Manuel des peches*. The last two, while emphasizing the importance of the stage of confession which demonstrates the aesthetic effect that the decrees promulgated by the Fourth Lateran Council had on literary art, present lengthy accounts of the experience of contrition. The other specific studies treat the act of
confession. *Vices and Virtues* differs slightly from the rest of this group in that it presents an account of popular confessional formulae. The general accounts of penance also include analysis of the matter of the sacrament. Their most distinguishing feature is the thoroughness of their systematic analysis of the sacrament. This feature becomes most clear in Richard de Wethersett’s *Summa Theologica*, in The Cleansing of Mannes Sowle and Penafort’s *Summa Casuum*. The first of these greatly expands the examination of the sacrament of penance; the second devotes book length study to each stage of the tripartite process; the last interweaves with its treatment of the sacrament of penance a study of the philosophy of the sacrament, which includes an examination of the psychology of sin. It is owing to its analytical complexity that the *Summa* is categorized as a possible source of Chaucer’s *The Parson’s Tale*.

Despite the fact that many of these works that combine to create the systematic framework of moral theology appear in Latin, Anglo-Norman and Anglo-French while few appear in English, their ethical effect permeated all levels of English and continental society. No where does this effect become more evident than in contemporary, ostensibly secular literature. Many seemingly simple vernacular works take on new meaning when examined in
terms of possessing a moral structure. M. W. Bloomfield makes this point clear in his discussion of the role of vernacular literature in the development of the concept of the seven deadly sins. D. Mehl concurs in his examination of homilitic nature of middle and late fourteenth-century verse and metrical romance. And the thirteenth-century. "debate" poem, *De Despuitesoun Betwin be Bodi and be Soule* provides an instructive example, especially in light of the fact that it appears in several manuscripts which contain the four verse romances under consideration.

The effect that the renewed interest in moral theology of the late twelfth and thirteenth centuries had on non-ecclesiastical vernacular literature manifests itself as it does in the ecclesiastical instructional literature thus far studied. Many vernacular poems treat or introduce sins and virtues; some study the psychology of morality; some call attention to the significance of contrition, confession, and penitential exercise; and some introduce liturgical, catechal and rudimentary doctrinal information. An element also appears in vernacular narrative poetry and prose that infrequently appears in the instructional works. Cwing to the influence of hagiography and to the fictive nature of the genre of romance itself, the miraculous appears in popular poetry
and romance partly to indicate the indwelling presence of the supernatural and partly to confirm the emphasis on moral righteousness which forms the thematic focus of many popular vernacular works.

As in the case of instructional literature, the number of vernacular poems that reveal a moral structure far exceeds the scope of this general survey of the effect of didacticism on thirteenth- and fourteenth-century literary art. Yet several representative works clearly confirm the degree to which secular literature was imbued with moral theology. Chief among these, as Pfander has indicated, are The Pricke of Conscience, The Speculum Vita and Dives et Pauper. Though related to instructional manuals, these works cannot be considered manuals because they are more elaborate artistic creations than typical instructional works.¹ Two other highly influential poems that can be added to the same list are the Speculum Guy de Warewyke and the Roman de La Rose. The Speculum, an elaborated incident from the long romance Guy de Wavycke provides an instructive example of the "transference of manual material to books for lay reading."¹² Pechan's articles figure in its narrative while the influence of Alcuin's Liber de virtutibus et virtus ad Lidonem comitem appears obviously in the advice that the character of Alcuin the priest gives
to Guy. The Roman de La Rose likewise introduces an important contribution to the allegorical method and an intricate allegorical study of the psychology of the process of Love. It also develops an account of the metaphysics of sin in its discussion of the nature of the will as the God of Love enlists in his service the body and soul of the dreamer-lover.

Many popular vernacular works also reveal the stamp of specific moral theological issues. Many, for example, provide examinations of virtue, vice and penance. Bar-thlemy, the recluse of Moliers, develops a full analysis of sin in his late twelfth-century Miserere. A full account of the vices associated with each sense appears in this work ad does the carefully designed allegory of the human condition in terms of the idea of the medieval castle. Roul de Houdenc's Le Songe d'enfer and Le songe de Paradis, two other late-twelfth, early thirteenth-century popular continental poems, treat the subjects of sin and virtue respectively. The first, a dream-vision poem, uses the motif of the journey to develop an account of the loss of virtue. The second incorporates the theme of the battle as the hero struggles to gain Penitance. In this respect Le songe de Pardis resembles many works which develop as the principal theme the struggle between good and evil; among these, for example, are such
greatly influential and popular poems as the Cistercian La Queste del saint Craal, Guillaume de Clerc de Normandy's mid-thirteenth-century Le Besant de Dieu, Huon de Meri's contemporary Le Tornoremeng antecrit, which employs the motif of the city in a manner reminiscent of Saint Augustine's use of the motif in De Civitatis Dei, Rutebeuf's La Bataille des vices contre les virtues, and the contemporary German Der Walsche Gast and Der geistliche Streit. The Der Walsche Gast represents the earliest treatment of this motif in German and finds its chief source in the Antilandianus of Alanus de Insulis. The Der geistliche, interestingly, focuses on the significance of the battle through the development of the concept of purity.

A chanson d'aventure, as I Wandrede Her Bi Weste, and several contemporary romances, Sir Ysumbras, Emare, Le Bon Florence, and Sir Gowther, introduce related moral theological concepts such as patience and chastity, piety and chivalry while defining the form as well as the matter of the sacrament of penance. The first of these works examines the formula of confession; the second, the role of the ideal knight and penitent or the medievalization of the biblical concept of Jobian patience; the third, the penitential act as well as the concept of patient suffering; and the last two, the idea
of the attainment of consciousness of sin and joy by means of intensive penitential exercise. Le Bon Florence of Rome also introduces liturgical matter as does the Sege of Melayne, which calls attention to the Holy Mass, while Sir Gowther, like Robert of Sicily, Torrent of Portyngale, King of Tars, Sir Degravant, Sir Perceval of Gales, and many other contemporary verse and metrical romance's incorporate hagiographical motifs and iconography.

The psychology of morality also receives careful treatment in popular vernacular literature of the thirteenth and fourteenth centuries. In the thirteenth-century Der jungere Titurel the focus of attention centers primarily on the significance of the internal moral struggle which enables virtue to prevail, though the motif of the battle and the emphasis on Mariology are important features of this work. The early fourteenth-century English Erl of Toulouse and Sir Degrevant, likewise, emphasize morality in terms of psychological realities, which has led one scholar to propose that verse and metrical romance of this period comprises the earliest form of the English novel. The thirteenth-century Desputisoun Betwin be Bodi and be Soule also examines the psychology of morality in its development of the psychomachia which, on the one hand, provides an account
of the Augustinian concept of the second death and, on the other, an account of the nature of the cause and condition of the state of sin, which leads to and anticipates the condition of the second death. The concept of the second death or eternal damnation is brought to the fore in the poem in the presentation of the esemplastic description of the Bodi and the Soule and in the presentation of pronomial antecedent ambiguity which, occurring immediately after the cessation of the debate, provides the dreamer with a prophetic warning and the reader with the same prognostication as well as an affective experience of the torment of existing "in death" in the description of the torment that the Bodi and Soule experience as they descend into hell. The full account of the nature of sin, while anticipating the condition of existing "in death" also presents a thorough allegorical view of the dynamics of the condition of the loss of virtue. The complexity of this presentation provides an instructive example of the extent of the influence of didacticism on popular literary forms.

A full view of the cause of sin in the Disputisoun results from a consideration of what the Soule says in its desultory introductory harangue as it begins inveighing against the "fikel fleche," how the Soule fashions this harangue, and what the Soule says later in the
second *iterum* that it makes in the debate sequence.\textsuperscript{52} Unlike the second *iterum* where it actually names most of them, the Soule indirectly presents at the beginning of the poem an account of the seven deadly sins and thereby provides a simple identification of sin. It carefully defines each sin descriptively and actually names two—viz., pride and gluttony. The former appears first (ll. 13-24); associated with it are such adjectives as "wilde" and "wode," which are also associated with pride as the depiction of the principal sin is developed in the short verse romances. The customary iconographic comparison of the "quaint knizt" to a "lioun fers and prout" is also apparent, followed by the reference to a loud "lede," which confirms the comparison (while subtilely alluding to the words of the fool in Ecclesiastes 10: 12-14). Following pride comes lust (ll. 25-32). Here, the telltale iconographic figure is the horse, a customary figure often representing sexuality. That the work horse ("Somers") as opposed to the show horse ("palfrai") or the war horse ("stede") is associated with the Bodi's bed—"pine somers wi[p] pine riche bed" (l. 26)—confirms the interpretation of the iconographic convention while adding a moment of irony: one normally thinks of the work horse in terms of animal husbandry or horticultural activities. Covetousness appears third
(11. 33-48). Money, people, real property, jewelry and even accidental symbols such as the Bodi's "banner" which "was rered on heige" establish this sin which concerns the love of materialism as an end in itself. After covetousness comes gluttony, the second sin which the Soule names (11. 49-56). Cooks, "mete," "swot spices," the verb "to frete," and the swelling of flesh "Dat wilde wormes schal now ete" provide an apposite example of the undisciplined and destructive desire to covet and consume the eatable things of the created world. Sloth follows fourth (11. 57-64); associated with it is a list of musical instruments which provide the "glewemen" with a means of amusing ("glewe") the Bodi. The shift in the case of the second person singular personal pronoun from the possessive (Stanzas II-VIII) to the objective (Stanza VIII) grammatically intimates passivity, a prerequisite condition of slothful inactivity. Next introduced is ire (11. 65-80). Here, the description of the manner in which the Bodi violently abused the "pouer" crystalizes the picture of the lack of will to control passion. And last appears envy (11. 129-40), which follows a digression concerning complete physical and social deprivation. The key descriptive term here is the verb "to strive": "Dou stintest neuer...pen to strive/ Til þai were pouer browȝt." The striving here is more contentious than competitive.
In this simple listing of the ways in which grace is lost, the Soule also subtly provides several other accounts of the cause of sin, each of which is more complicated than this literal presentation. The first of these appears in the linear order of the appearance of the sins. By introducing the sin of pride, first, the Soule intimates that it is the corruption of the will that establishes the state of sin. Pride or the sin that involves the will and the self comes before the Fall. Ecclesiasticus 10:15 addresses itself to this issue, and Saint Augustine, in Book IV.3 of De Civitatibus Dei, develops fully this metaphysical implications of it while evidencing partistic precedent:

It was in secret that the first human beings began to be evil; and the result was they they slipped into open disobedience. For they would not have arrived at the evil act if an evil will had not preceded it. Now, could anything but pride have been the start of an evil will? For "pride is the start of every kind of sin."53

Revealing the influence of the concept of convenien
cia, the second way appears in the nearly holographi
cal, geometrico-temporal order of appearance of the sins. By presenting the sins of pride and envy, first and last, those of lust and ire, second and sixth, those of covetousness and sloth, third and fifth, the Soule implies that gluttony is a figurative way of viewing the
principal means by which man loses grace. From one point of view the specific sin of gluttony can only occur after the will has been corrupted. But the essential motivation of appetite involved in this sin also provides a natural or gastronomic analogy of the will's desire to abandon the "higher changeless good" for its own pleasure. Both appetites imply distinctive involvement in the actual world; both produce satisfaction; and in both the satisfaction that the seeking of pleasure brings is ephemeral and unfulfilling. Thus the trenchant meaning of the Soule's evaluative statement—"And ich haue þe peyn of helle/Durch þi glotonie ygete" (11. 55-56)—becomes obvious: the Soule knows that, in the union of disharmony with the Body, it has lost salvation through the specific sin of the apolaustic act and through the tendency of its unbridled worldly appetite for perverse self-exaltation and its incumbent satisfaction.

A third view of cause which complements the previous two also appears again in the linear order in which the deadly sins are presented; rather than concern the corruption of the will, however, it focuses on the loss of virtue and beatitude, the attainment of which is inversely proportional to the loss of sin. It presents the loss of virtue in an inverted or, to use Frye's term, a "daemonic" version of the Sermon on the Mount.
In this way, it provides another rhetorical means of informing the structure of the first eighteen stanzas of the Soule’s argument.

As the Soule introduces the actual sin of pride (Stanza III), it also introduces a picture which is the antithesis of poverty. Stanza IV, the presentation of lust or the debasement of the human to the bestial, corresponds inversely to the second Beatitude. The humility of the meek represents the absence of passion, the goad of the lustful. Stanzas V and VI, the presentation of covetousness, provides an inversion of the third Beatitude. Mourning represents the denial of aquisitiveness and the acknowledgement that more exists than matter alone. Stanzas VII and VIII represent the absence of the fourth Beatitude. Both provide a picture of false and insignificant hunger and fulfillment of corporal satisfaction. Stanzas IX and X, the development of the sin of ire, present an inversion of the fifth Beatitude since anger and rage preclude the possibility of the efficacy of unmerited mercy. Stanzas XI-XIII, which do not concern a sin per se but treat the effect of sin in general, reveal an inverted correspondence to the sixth Beatitude. Recounting the degree to which the Bodi partook of the vanity of the world, the Soule indicates that the Bodi is not pure of heart.
The description of the Bodi as being harder than flint—"bou were harder þan þe flint" (1.98)—and, implicitly, "harder" than everything it managed to acquire during its lifetime reveals an impurity of being which Psalms 23:4, for example, excludes from its definition of the clean or pure in heart. Stanzas XIV-XVI, again a section that does not concern a sin per se, introduce an inverted view of the seventh Beatitude. None of the individuals portrayed in these stanzas—the heir, the wife nor the executors—can be considered to be a peacemaker or a child of God. None, for example, attempts to establish peace for the Soule. Each, in fact, as the Soule informs the Bodi, is an aquisitive as the Bodi had been in life. The heir takes the Bodi's former lands and goods; the wife finds a new bedmate immediately and the executors "Al togider schal go to wrek." Finally, the last lines that the Soule delivers—"þine missedes and þine untig[n]/And for þe hard paines drie" (11. 141-44)—echo inversely the concluding lines of the account of the Beatitudes in which the reward of the Kingdom of Heaven is stated.

That the Soule intends to elicit in the Bodi and the audience an awareness of the fact that the loss of virtue is part of the cause of sin is validated by the unusual rhetorically calculated stanzaic structure that the
Soule uses several times in this section of the poem. In Stanzas IV-VIII, for example, the Soule introduces several sins in a way analogous to that in which the Beatitudes appear in the Sermon on the Mount. In the Sermon on the Mount each Beatitude possesses two parts: the first describes a particular virtuous action; the second tells its reward. In _De desputisoun_, on the other hand, the Soule, as it describes each sin, describes a cupidinous action and then indicates its particular penalty. Owing to the nature and purpose of the harangue, however, the effect of the stanzas that the Soule delivers is completely opposite to that of the Beatitudes. Furthermore, a sense of continuity is established between the two halves of each Beatitude. The condition of the blessedness of each virtue results paradoxically from an action that has yet to occur but which is strongly and with certainty anticipated by the presence of the grammatical confirmation implicit in the conjunction "for." In the account of the sins in _De desputisoun_, on the other hand, a sense of discontinuity is evoked. The first half of the description of each sin appears in the interrogative mood and begins with the adverb "Whare," which, recalling the theme of the transitoriness of life evoked by the "Ubi sunt?" motif, common in much medieval literature, intimates a sense
of potential loss. The second half of these descriptions answers the question but not in the same way that the reward follows the virtues in the Beatitudes; simple and to the point, it cancels out the first half, leaving a picture of abject deprivation and an experience of actual loss. Thus, in addition to confirming the absence of virtue as part of the initial definition of cause, each of these stanzas provides in a limited sense a linguistic analogy of the condition and effect of sin, and so anticipates the development of the debate as a metaphor of sin.

Later in the debate the Soule and Bodi provide a fourth view of cause. As they debate or quarrel, each accuses the other of having erred. In general, the Soule points out that the Bodi enjoyed rather than used the world, neglecting the Soule's remonstrations to deny and forgo vanity. The Bodi, conversely, does not brook what the Soule says and argues that the flesh is dumb, that the Soule, made in the image of God (Psalm 8: 6), governs the Bodi, and that, in this particular instance, the Soule did not perform its function correctly. On the face of it, what each says seems to indicate cause. Theologically, however, these accusations pertain more to the condition of sin. They indicate a state of being that exists after the will has fallen away from its true
being. However, in the Soule's second reply, which— from a structural point of view—appears interestingly as the fifth or center section of the nine section debate, the Soule indirectly and inadvertently offers an interpretation of cause. In the center part of the five part second iterum, the Soule states that it cast all of its love on the Bodi:

\[ \text{I seige þe fair flesche and blod,} \\
\text{Al mi loue on þe y cast (11. 313-14).} \]

On the face of it, this act appears to be an example of alturistic behavior or, in terms of medieval neoplatonic love theory, an example of the cataphatic motion of love. Yet no mention of the "higher changeless good" either precedes or follows this stanza. Furthermore, in the stanzas which precede and follow there is not an indication of the apophatic motion of love until the Soule informs the Bodi in the pen-penultimate part of the debate sequence that it should have undergone penance. Thus, that the Soule says that it cast all of its love on the Bodi after it saw the "fair flesche and blod" and, in the preceding stanza, realized that it had to be prodigal in giving its love lest the Bodi desert it is an indication of false or self-pleasing love, a subversion of the fundamental principles of hierarchy and charity and a
denial of the possibility of analogy which leads ultimately to a union with the created rather than with the Creator.

This interpretation is further corroborated by the Soule's use of the verbs "to see" ("seige") and "to cast" ("cast"). "Seige" indicates the Soule's perception of the object of the "fair flesche" and so represents the first of the three stages involved in the process of sin. Its seeing which seems to be habitual is predicated upon its awareness and contemplation of the fact that the Bodi is the only one it has, that it has fear of losing the Bodi ("To lese þe y was forred / Y nist whare to gete mo" (ll. 311-12), and that the "flesche and blod" is "fair," which, in implying a value judgment, indicates the condition of *immoderata cogitatio*. Thus, that the Soule also delights in its perception and has thereby attained the second stage of sin is evident. And that the Soule casts all of its love on the Bodi obviously reveals consent and the preparation for overt action or the sin "in deed," which, as the Soule adds, occurs as it declares that the Bodi became "stern of mod/ And of dedes wel unwrast" and as it actually lists in the following stanza the sins of which the Bodi has been guilty of committing:
Glotonie and licherie
Pride and hat and coueytise
Nife and ond and envie
Gzaines god and all hise,
In hat luste for to lye,
Was þi won in al wise (ll. 321-26).

The Soule's use of the verb "to cast," then, describes the act of corruption and is therefore ironic, for it is obvious that, in loving or enjoying the flesh as it had done, the Soule has "thrown" away or deprived itself of the experience of charity and the possibility of attaining and maintaining a state of analogical existence. The irony becomes especially trenchant when the Soule's statement is considered with regard to what the Bodi says when, in its theorizing, the Bodi states that the Soule is the body's guardian and direction, and the body is merely a dumb beast:

For god þe schope after his schaft
And þat þe boze wit and skille;
In þi loking þ was left,
To wissi after þine owhen wille...

and,
Stepon þ was tawgt þe to þeme.
A witteles best as þ was born,
And for to servi þe to þeme,
Boze an euen and eke a morn (ll. 193-96; 201-04).

To have loved the Bodi as the Soule admits it has, then, obviously reveals corruption of the will, which, in turn, implies a change in kind of the natures of both the Soule and the Bodi.
As it presents allegorically an account of the nature of the condition of sin, the whole debate sequence itself also confirms this ontological transformation. From the characterization of the Soule and the Bodi to the circular argument or quarrel that they engage in, which obviously permits them only to reveal ignorance of the theological ideas they adduce to justify their respective stands, the debate consistently develops a definition of the fallen or sinful state. Theologically, this allegory is precise and thorough; rhetorically, effective.

The most obvious element of this metaphorical representation of the condition of sin is the absence of any charitable love between the Bodi and the Soule. Though the Bodi in its first reply calls the Soule "fere" or companion, this is the only time either one shows any consideration for the other, and even the use of this word might be considered to be a calculated rhetorical move on the part of the Bodi since it is to a degree an indictment, owing to the fact that the Bodi and the Soule should not be companions—that is, equals, but rather parts of a harmonious whole, which is characterized by proper hierarchal order. To be sure, the Soule argues that it cared for the Bodi; that it "dede Ĥat Ĥe [the Bodi] dowȝt swete" (l. 375). In its penultimate
argument, the organization of which rhetorically echoes
its opening diatribe, the Soule even lists the number
of things it advised the Bodi to do to gain salvation.
It reveals, for example, that it bade the Bodi undergo
penance:

... y bad be schrift take
And lete þine sinner ay and o,
Do penance, fast and wake... (11. 385-87).

It indicates also that it counselled the Bodi to forgo
pride—"... y bad þe lete pride;/ Dat þou no bere þe
nowȝt so stout" (11. 393-94)—and live humbly and
simply—"... y bad þe arliche arise;/ And nimen of þi
soule kepe" (11. 401-02). But as helpful and necessary
as this advise is for the attainment of salvation, it
comes after the Soule has stated that it cast all of its
love upon the Bodi, the act of which, as the previous
discussion demonstrates, is cupidinous rather than char-
itable, and so this advice is in vain and superfluous
since the heart or the harmonious union of the Soule and
the Bodi has permanently been "ysplit." In fact, the
only attitude that the Soule and Bodi possess concerning
the other ironically is that of contempt. The presence
of this attitude pervades the debate sequence and pro-
vides a metaphorical account of the condition of sin.
The Soule's disdain for the Bodi first appears in the Soule's opening argument. The tone in which the Soule delivers its lines obviously reveals scorn; but the comparisons it draws between the Bodi and various undesirable aspects of life and the world, and the descriptions it makes of the Bodi's condition underscore the degree of its contempt. One instance of the former, for example, appears at the end of Stanza V. There, the Soule compares the Bodi to a dog, the tail of which has been cut off: "Yvel artow proued in a stone,/ Ūi tayl is cutted þe ful neige" (ll. 39-40). Thus, not only does the Soule equate the Bodi with a species that has an analogy on the chain of being lower than that of man, but it also indicates that the Bodi is vulnerable or foolish since such an act of cropping the tail of the dog makes it vulnerable by exposing the genitilia. An instance of the latter, on the other hand, appears in Stanza VII. There, the Soule describes the state of the Bodi as being swollen, nothing more than meat for "wilde wormes" to eat. And of course the stanza sequence in which the Soule recounts how the Bodi's family will abandon the Bodi (Stanzas XIV-XVI) provides a fit conclusion to the initial way in which the Soule demonstrates the disregard and contempt it possesses toward the Bodi.
Another point in the debate where the Soule is contemptuous of the Bodi arises when, after the Bodi's first reply, it, in realizing how little it controls the Bodi, demands that the latter be silent and questions the source of the Bodi's intelligence:

Bodi be stille!
Who has de lerned al dis witt?
Þou castest me dis wordes grille
And list ybollen as a bit (ll. 209-12).

The exclamation, the question, which implies that the Bodi has no innate intelligence, and the final description, the intention of which is not to flatter, provide another view of the degree to which the Soule esteems the Bodi. But the most obvious instance of its contempt, excluding its concluding remonstrations, occurs at the end of the first iterum. There, the Soule describes the appearance of the Bodi, which obviously has begun to putrify since from it "comed a wikke wef," and states sardonically that none of the Bodi's former bedfellows will sleep with it now:

Þar nis no leuedi, brigt of ble,
Dat wele was wont of de to lete,
Dat o nigt wald ly bi de,
For pingpon migtest hir bihete.
Þou art unsemly for to se,
Uncomly for to kis swete... (ll. w56-62).

The bodi's contempt for the Soule, on the other hand, manifests itself in a way different from that in
which the Soule vilifies the Bodi, and while the Soule inveighs against the falseness of the flesh in the first half of the debate and then tempers its criticism, the Bodi withholds its denunciations of the Soule until the latter half of the debate sequence. After the second iterum, in which the Soule inadvertantly admits to having caused the state of sin, the Bodi's subsequent replies become more reproachful and despairing than its previous ones are which appear prior to the Soule's admission of fault. In its third reply, for example, it reproves the Soule for not having made it conform to Christ:

Ac haddestow, so Christ it oude
If me hunger, brost and cold,
And chasted me, dat no gode no coude,
To besniar when dat y was bold,
Swiche as y lerd in my goude,
Ich used, when bat y was old,
And went at (bi) wil nord and soude,
And lete de haue di wil at wold (ll. 353-60).

Later, the Bodi also chastizes the Soule for having neglected the danger of the sinful nature of the flesh—"To sinne dou wist it was mi kinde./ ...pou schust haue leten me fast binde" (ll. 361, 365)—and concludes proverbially with

Bot when de blinde lat de blinde
In diche pai falle hope to (ll. 367-69).
This epigrammatic statement indicates the condition and also anticipates the effect of sin. But equally important, it may also allude to 1 John 2: 11, which puts more clearly in focus the attitude that the Bodi has toward the Soule and perhaps reveals the continued influence of Prudentius' *Psychomachia*.\(^59\)

In its last reply the Bodi also shows its contempt for the Soule but not by indicting the Soule as it has previously done. Instead, it begins to despair, bemoaning the fact that it has lived for the Soule and wishing that it had died in childbirth so that it might never have known the difference between good and evil:

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Allas...mi lif ylast,
Dat ye have lived for di sake.
Dat min hert no hadde ybrast,
When y was fro mi moder take,
And sedden into a pit ycast
Vnto a nadder or to a snake.
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Dan hadde ich neuer ylerned
What was iuel no what was gode,
No of dis warldes mok gerned (ll. 425-35).

Despite the fact that what the Bodi says is not overtly directed at the Soule, that the Bodi denounces its own existence may be seen as a repudiation of the Soule, since under proper conditions the two are one in harmony.

Two other elements that arise in the debate and help to create the allegory of the state of sin are the
characterization of the Bodi and the Soule and the ignorance that the latter displays concerning the nature of the wages of sin. Regarding the first, the Soule, throughout most of the debate, seems to be nearly as corporal as is the Bodi, and the latter, in turn, almost seems to be as rational as is the Soule. In other words, a complete inversion of the order between the higher and lower reason appears to exist. The Soule, for example, walks away and returns to stand near the Bodi while beholding the flesh "Wil reweful chere and drieri mode" (1. 12), an expression of emotion commonly manifested by the Bodi. Likewise, the Soule displays emotion, first, when in its first iterum it exclaims, "Bodi, be stille, etc." and, second, in its third iterum when it begins to weep just before saying: "Ban de Soule bigan to wepe/ And seyd: "Bodi, alas. alas" (11. 369-70). Thus, this explains why, for example, in its first reply to the Soule, the Bodi theorizes, introducing a theologically sound, Augustinian interpretation of the metaphysics of the relationship between the body and soul:

For god be schope after his schaft,
And salf be bope wit and skille;
In di lokeing y was laft,
To wissi after dine owhen will.
I no coude neuer of wichecraft,
No wist what was gode no ille,
Bot as a bodi doumbe and daft,
As dou taugest me pertille (11. 193-200).
Likewise, this explains why what the Bodie says in general does not echo the thought of the Soule but modifies the Soule's argument, sometimes to the embarrassment of the latter. Such characterization, therefore, does not constitute a narrative flaw; it is theologically accurate since, after the corruption of the will and the commission of sin in deed, the distinction that exists between the body and soul in the state of innocence is lost. As man commits sin, the distinction between the body and the soul becomes less and less marked. Hence the reason for the italicization of the coordinating conjunction "and" in the Auchinleck, Vernon and Digby manuscripts. It emphasizes the new union between the Bodie and the Soule since the whole vision of the Bodie and Soule represents the moment directly after the cessation of life. Thus, this union provides a clear account of the condition of sin, and since this account represents the condition of sin after the moment of the cessation of life, it also provides a verbal analogy of the concept of the second death.

In regard to the second element in the debate which furthers the allegory of sin, the Soule continues to inform the Bodie that both will be together at the time of the last Judgment while ignoring the fact that they are already inseparably bound and experiencing a final
judgment which exists always for the will that has lost its "true being" and has assumed a lesser being in nothingness after the body has ceased to exist. In the first iterum, for example, the Soule indicates that the Bodi will come "lim and lip" upon the final day of the world:

What? Wenestow, wreche, to gete grid,
And bei bon roti pil and pid,
And blowe wid de winde oway,
Gete dou schalt com, lim and lip,
Again to me at domesday,
Stond at court, and y be wid
To kepe dere our hard pay (ll. 217-24).

At the very end of the debate it also repeats the same warning--"And dou schalt com wid flesche and felle/ At domesday and wone wid me" (ll. 471-72)--reiterating implicitly the distinction it would like to make between the flesh and itself. Yet it remains unconscious of its own paradoxical corporality and, after the debate has ended, both the Bodi and it are ironically regarded as one through pronomial antecedent agreement (ll. 473ff.) and receive treatment which anticipates that of the Last Judgment. The ignorance that the Soule displays reveals that the Sould did not weigh carefully and ponder long the nature of sin in death. Moreover, this ignorance reveals a degree of confusion which is a state of being that characterizes the state of sin since implicit in
confusion is the absence of order.

This confusion concerning the similarity between the nature of post-mortem torment and the Last Judgment that the Soule unwittingly experiences mirrors a greater confusion that characterizes and informs the entire debate. As the Soule does not know the wages of sin, the knowledge of which it should have in order to insure the Bodi's and its own salvation, so the entire debate, which should be a logical exercise and a means of attaining rationally a conclusion which approximates the truth since it is through the reason man liberates himself from the welter of confusion of the state of sin, reduces itself to nothing more than a quarrel or a flying as Ackerman calls it. From its beginning, the debate becomes a contest, but not one in which the affirmative and negative sides of a proposition are advocated and argued coherently and logically. Rather, it consists of nothing more than a series of bouts of rhetorical one-upmanship by which the Soule and Bodi attempt to exonerate themselves by revealing the guilt of the other. It is accentuated by the fact that the arguments and methods that the Soule and Bodi use to defend their respective positions are contrary to what they would use were they not victims of the state of sin they have established and maintained through their mutual pride.
Thus, the actual debate, owing to its flawed nature, completes the forensic analogy of the state of sin.

Likewise, the Bodi's reply, ignoring the significance of good deeds, is a rhetorical triumph and, despite its abbreviated length in comparison to the Soule's first argument, is more effective than the first eighteen stanzas of the debate. Consisting of two parts, it undermines the Soule's contention that the Bodi repeatedly committed "fleshly" sin and, in introducing a summary of Augustinian metaphysics and establishing the metaphor of a protective enclosure that the Soule cannot effectively create, shifts from itself to the Soule the burden of proof of the argument.

The first half of the Bodi's reply vitiates in several ways the Soule's argument concerning the pursuit of vanity, and each of these ways cancels one of the charges of the seven deadly sins. First, it elicits sympathy by questioning the reason for the Soule's absence and scorn:

Wheder dou art mi fere,
Mi gost dat is fro me gon?

... Wheder dou be mi gast,
Dat me abreidest of min unhap?
When ded so diolfuli me drad (11. 151-56).

Its repeated questioning, which momentarily implies ignorance, presents it as being the victimized rather than,
as the Soule has tried to argue, the victimizer. Its use of the word "fere" or companion implies loyalty, which obviously the Soule, owing to its momentary absence, does not possess.

Next, the Bodi introduces its awareness of the transitoriness of life:

Wele y wot dat y schal rote
So dede Alisaun der and Cesar,
Dat no man migt of hem finde a mot,
Ne of de moder dat hem bar.
Wirmes ete her white drote,
So schal hye mine, wele am y war;
When ded so scharpliche schet his schot,
Der nis non helpe ogain chair (ll. 161-68).

The disclosure of this knowledge reveals that it possesses wisdom of truths that the Soule, in its account of the fleshly activities in which the Bodi participated, imputes the Bodi does not have. Furthermore, by implicitly comparing itself to Cesar and Alisaunder as it does by listing them as previous victims of the same condition of nature, the Bodi further deflate the picture of abject depravity that the Soule indicates characterizes the Bodi's former worldly behavior. Though both are types of proud men to the medieval eye, neither Cesar nor Alisaunder is ever depicted as being guilty of as many sins at once as is the Bodi.

Third, the Bodi firmly establishes the picture of innocence that it intimates in the first two stanzas of
the reply. It achieves this by almost confessing that the sins of which it is guilty it perpetrated while yet in the folly of youth:

\begin{verbatim}
Ber y seige bode clerk and knigt
And old man bi gates go,
Y was a gong man and lizt,
And ever wende to liui so,
Halles heige and bours brigt
Y hadde ybilt and murdes hio,
Mi woning here wel wele ydigt,
And now ded had me dempt derfro (ll. 169-76).
\end{verbatim}

Again, this admission attempts to lessen the degree of depravity to which, as the Soule claims, the Bodi fell while yet alive. Furthermore, it evokes sympathy as do the opening lines of the reply since it reveals, in effect, that, as a youth, the Bodi was victimized by the pomp and grandeur of the world. That the Bodi reveals no regret in losing what it possessed, especially in the concluding lines of this stanza, makes difficult to believe any of the charges of pride and acquisitiveness that the Soule makes against it.

The last way in which the Bodi undermines what the Soule has said concerning its lack of morality consists of an account of the hard work in which it engaged in life to acquire the things it possesses and to achieve the status that it enjoys:

\begin{verbatim}
Mi woning here wel wordli wrought,
And wende to liue geres fele;
\end{verbatim}
Wodes, wones, watres y bouzt
Wid al dat ich mixt pike and spele (ll. 177-80).

This account, though revealing a tendency toward acquisitiveness, presents a report of active, hard labor which makes questionable the Soule's charges against the Bodi of sloth and envy. And the Bodi's stoical acceptance of loss which follows it--

De world is torned tozain mi douzt,
When ded, dat stilly can stele,
Had me dempt oway wip nougt,
And oder welden alle mi wele (ll. 181-84)--

further undermines any accusation concerning passion. If anything, the manner in which the Bodi here seems to accept death's "nap" is virtuous.

But, finally, it is the second part of the Bodi's reply that is the more important of the two since it turns the argument against the Soule and establishes the series of bouts of rhetorical one-upmanship that follows and completes the allegory of the condition of sin. The Bodi shifts the burden of proof to the Soule by pointing out that, by nature, the body is dumb and that it is the soul's occupation to control the making of the secret, evil choice which leads to the evil will since the soul, made in God's image, represents a higher form of being than the body:
For God de schope after his schaft, 
And gaf de bode wit and skille; 
In di lokeing y was laft, 
To wissi after dine owhen wille. 
I no coude neuer of wichcraft, 
No wist what was gode no ille, 
Bot as a bodi doumbe and daft, 
As don taugtest me dertille (ll. 194-200).

Yet more important from the point of view of the contest that, by this point in the development of the narrative of the poem, is well underway is the fact that the Bodi achieves in one word the establishment of the metaphor of enclosure that the Soule tries to generate with little success in the seventeen stanzas in which it attempts to indict the Bodi on every count of mortal sin. By stating—"Dou scholdest fram schame ous haue yschilt" (1. 192), it reintroduces the motif of enclosure ("yschilt") that only has a literal significance when the Soule uses it in such descriptions as those of the dwellings in which the Bodi lived—that is, the castles and halls—and the dwelling into which it must go—that is, the grave—and modifies it by assigning function to it. That it is the Bodi that says that the Soule needs to shield the two from shame also provides another rhetorical flourish in the form of paradox. Though both can shield themselves from shame, the condition of protection associated with the etymology of the word "shield" is more often considered substantial than otherwise.
If the introduction to the debate proves to be little more than a heated contest of "witt," the conclusion, Stanzas LIV-LIX, reveals itself to be a vapid demonstration of emotionalism or irrational behavior. Whereas the beginning of the debate possesses noticeable rhetorical strategy, the end consists of nothing more than ill-timed entreaties and unavailing chastisement. The Bodi, as has previously been discussed, despairs, wishing it had never experienced life. The Soule, on the other hand, capitalizes on the moment to chide the Bodi once more just prior to the arrival of the "helle-hondes" and "fendes":

Ac haddestow a litel ere,
While ous was togider liif ylent,
When dou feldest de sike and serc,
Shriuen de and de fende ys hent,
And haue ylate a reweful tere,
And bisowt Ihesu of amendement,
De portest nener haue had fere
Dat he no wold ous grace haue sent (ll. 449-56).

What the Soule says is tantamount to nothing more than a parthian shot—and an ironic one at that since after the moment of the cessation of life the sinful state is irredeemable and since it is not the body alone that must undergo penance in order that the effect of the sacrament be realized. To be sure, the Bodi has to manifest contrition through humility and the shedding of "a reweful
tere." But theologically it is the Soule’s attainment of absolute poverty through the process of remorse that determines whether or not one is penitent.

The irony of the Soule’s reproach, established by the Soule’s ignorance of the nature of sacramental theology and moral responsibility, is further emphasized by the ignorance that the Soule demonstrates at the beginning of the sequence and the attempt it makes to establish harmony and union between the Bodi and itself just before the moment of judgment. As soon as the Bodi has concluded speaking, the Soule, without the aid of the narrative voice, upbraids the Bodi, emphasizing that, since death is at hand, it is too late to preach or pray:

Nay, bodi, nay, now is to lat,
For to pray or for to pre he,
Now de wain is atte gat.
And de tong hath lorn his speche (11. 441-43).

Theologically, what it says is not incorrect. However, this remonstration demonstrates that it has not listened carefully to what the Bodi has just finished saying. In its concluding lines, the Bodi does not attempt to pray. Rather, it makes a declarative statement concerning the ineffectuality of any form of supplication after the cessation on the moment of life:
Owe wher no seynt no may bere our ernd
To him pat bougt ous wid his blod,
In hellefire ar we be forbernd
Of sum prayer to don ous bot (ll. 437-40).

In a sense, then, the Soule hears but does not understand; it sees, but it does not perceive. Thus, it represents the "outsider" to whom Christ refers in Mark 4: 11-20.

The Soule's ignorance is further demonstrated by the fact that, with only seconds remaining before the "hellehoundes" appear, it attempts to consider the Bodii and itself as a whole and to indicate proper order, harmony and the absence of sin. Until this point in the debate both the Bodii and Soule pay attention to the degree of distinction between themselves, by addressing each other using the second person singular personal pronoun in whatever case the syntax of their sentences demands. But here, the Soule abandons this habitual form of address and refers to the Bodii and itself in the first person plural. Unfortunately for the Soule, however, this attempt at moral transformation is too late. Unfortunately, the Soule therefore reveals yet another flaw in its argument and thereby further incriminates itself.

The circularity of the metaphor of the debate, the keystone of the poem's allegorical structure, provides
also an extended view of how the debate consists of little more than a rhetorical exercise. In each debate sequence—that is, in the Soule's introductory harangue and the Bodii's first reply, the Soule's first iterum and the Bodii's second reply, etc.—the Soule, demonstrating a firm command of medieval literary iconographic convention, introduces or repeats several metaphors to argue figuratively its position concerning culpability while the Bodii, in each of its successive responses, bandies with the Soule, modifying each time the meaning of several of the tropes to buttress its own argument. This exchange, as noted previously, begins with the Bodii's figurative denunciation of the Soule's lack of vigilance; it develops and reaches its high point in the second and third sequences (Stanzas XXVII-XLVII) and then abates in the following stanzas as the rhetorical nature of the quarrel changes from the figurative to the literal, the effect of which itself echoes verbally the condition of sin. The Soule, it might be added, introduces several tropes to which the Bodii does not respond directly. The inclusion of these, however, does not make the argument for the Soule's innocence convincing: in fact, their presence only adds to the irony implicit in the Soule's stand. This irony indicates aesthetically the nature of the theological
concept of sin, the condition which the Bodi and Soule, by their perverse self-exultation, experience.

The complexity of *De Disputisoun*’s moral structure, the obvious didacticism of contemporary vernacular poetry and vernacular, Latin and macaronic pastoral manuals and *exempla* books, and the obvious hagiographical, homiletic nature of verse romance itself invite the the study of early Middle English verse romance as another popular literary means by which moral theological instruction was disseminated to the ecclesiastical community and laity. Accordingly, this dissertation will examine *King Horn, Floris and Blancheflour, Amis and Amiloun* and *Havelok the Dane* in terms of the conceptual framework of medieval didacticism which informed contemporary manuals and poetry. Liturgical and catechal matter, which appears frequently in twelfth- and early thirteenth-century Arthurian romance and, again, in late fourteenth-century metrical romance, is seldom included in these poems and thus need not be considered as a facet of the mirror of morality that the early verse romances combine to create.

Thus, Chapter II demonstrates how two of these romances, *Floris and Blancheflour* and *Amis and Amiloun*, develop an allegory of the concept of sin, which involves studies of the condition, process and temporal effect of
the loss of virtue. The condition is represented most noticeably in demonstrations of disobedience, inverted hierarchal moral order, and perverse self-exultation. Disobedience is developed in the first section of Floris and Blancheflour, for example, as Floris refuses to marry after the law. Self-exultation receives similar treatment in the portrayal of the characters of Godard and Godrich in Havelok the Dane and elaborate treatment in the characterization of the villains of Floris and Blancheflour and Amis and Amiloun. Perverse self-exultation is also demonstrated by the principal characters of these romances, and inverted hierarchal moral order, for example, is developed allegorically at the beginning of Floris and Blancheflour in the relationship between the king and queen of Spain and throughout Amis and Amiloun in the relationships between Amis and Belisaunt in the first half of the poem and between Amiloun and his wife and between Amiloun and Owain in the second half.

Like the condition, the temporal effect of sin also appears two ways in these poems. The first of these is the obvious metaphor of the trial; the second, the motif of exile. This motif is developed in the act of banishment, which Amiloun experiences as he is forced to leave his country and suffer the disease of leprosy,
separating him from mankind while his exile separates him from his homeland and family.

Finally, the process of sin that these poems develop allegorically recalls contemporary and traditional Christian tropological analyses of the Fall. Accordingly, the romances introduce detailed allegorical analysis of the moral struggle involved in the act of volition which leads to the eventual debasement of the reason and the loss of the state of "true being" of the will. In Floris and Blancheflour, for example, the thematic focus of the center section records the gradual loss of ascendancy of the higher reason over the corporal reason as Floris approaches Babylon. Likewise, in amis and Amiloun the first half of the poem treats the three stages of sin—that is, suggestion, delight and consent, emphasizing the importance of the second.

Chapter III shifts the focus from sin to virtue and demonstrates how King Horn and Havelok the Dane develop an allegory of the concept of virtue. This account involves the study of the process by which one attains release from the condition of sin as well as an examination in allegorical form of the theological virtue of hope. King Horn, one of the oldest of all of the early verse romances, introduces a lengthy definition of sin against which is balanced an equally lengthy account
of the process of the elimination of sin in deed and the motivation which seeks the lessening of true being. *Havelok the Dane*, another early work of the English tradition, focuses on the specific virtue of hope. The transfiguration scenes which appear in this work, thus, not only provide narrative and structural organization; they also demonstrate figuratively the indwelling presence of grace.

Chapter IV demonstrates how the poems combine to develop an allegorical account of the sacrament of penance; this account receives a variety of treatment. The acts of the proximate matter of this sacrament which appear most often are contrition or "interior penance" and confession, the avowal of the commission of sin which is motivated by the experience of sorrow. One sufficient example of the latter appears in and becomes the focal point of the theme of *Floris and Blancheflour* in the scene in which Floris and Blancheflour, who are on their way to their trial and impending execution, confess and demonstrate charity. A clear example of the former, on the other hand, is presented in the Ireland section of *King Horn* in which Horn displays charity. The act of satisfaction is an integral part of these poems, appearing or being implied in their conclusions and being confirmed by the frequently present sacrament.
of marriage. The exception to this rule is *Havelok the Dane*. By emphasizing the important work that Havelok performs in his twofold attempt to rid the courts of England and Denmark of usurpative corruption and to reunite the two reigns and regions, the *Havelok*-poet demonstrates thoroughly what an individual must do to reveal through good works his desire to reform, which involves the fundamental process of the recovery of the self and the will to its state of "true being." The form of the sacrament, on the other hand, receives a minimum of treatment in the popular literary mirror that the poems combine to create. There is no ecclesiastical confessor in any of the romances who plays a role which is functionally significant to thematic structure; the characters resembling the confessor the most are King Ærleston in *King Horn* and the Emir and the Sacracen kings in *Floris and Blancheflour*. Though statements such as "I give þe þy will" appear in *King Horn*, for example, the formal process of absolution receives minimum treatment.
NOTES

1 For a detailed discussion of this point of view see: Dorothy Bethurum, Critical Approaches to Medieval Literature (New York: Columbia University Press, 1960), pp. 27-61.


6 The Early English Lyric and Franciscan Spirituality (Lincoln: University of Nebraska Press, 1975), pp. 188-89.

7 D. L. Jeffrey, pp. 169-230, discusses the significance and influence of the Constitutiones and other similar pastoral works of the latter half of the thirteenth century.


9 R. Tuve, p. 30, n17.

11 Ibid.
12 Ibid., 248.
13 M. W. Bloomfield, p. 142; D. L. Jeffrey, pp. 64-67.
14 M. W. Bloomfield, 161.
15 Ibid., 245, 459.
16 H. C. Pfander, 250.
17 Ibid., 251-52.
19 Ibid., 6-13.
21 M. W. Bloomfield, 130.
22 R. Tuve, 93.
24 M. W. Bloomfield, 153, indicates that there are few extant works in English; however, he does not examine short verse romance as a possible source of moral and theological instruction.
26 M. W. Bloomfield, 153.
27 Ibid., 119.
28 Ibid., 124.


30 M. W. Bloomfield, 126.

31 Ibid., 125; Tuve, 57-58; see especially the discussion of the cardinal virtue of fortitude.

32 Ibid., 166.


34 For a discussion of the significance of the metaphor of the castle, see Roberta D. Cornelius, The Figurative Castle (Bryn Mawr: Bryn Mawr Press, 1930).


37 Ibid., p. 124.

38 Ibid., pp. 107-17; 166; 171.

39 Medieval Romance, pp. 120-52.

40 The Disputisoun appears in the Vernon Digby, Laud Miscellany 108 and Auchinleck manuscripts. The romances appear alone or in pairs in manuscript. Floris, for example, is part of three combinations, one with Horn and two with Amis, while appearing alone in fragmentary form in British Library Cotton Vitellius D III. In addition to being included in British Library Egerton 2862 and National Library of Scotland Advocates 19.2. 1 with Floris, Amis also appears in British Library Harley 2386 and Oxford Bodleian 21900 (Douce 326). Since these two latter manuscripts are not complete and represent late-medieval manuscript compilations, they are of dubious critical value to the present study and can only be considered to be of supplemental interest. Cambridge University Gg. 4. 27. II, the oldest extant English romance manuscript, on the other hand, is of central importance; in it, Horn is paired once with Floris. Horn is also paired with Havelok in Oxford Bodleian 1486 (Laud Miscellany 108). Furthermore, it is the only romance included in British Museum
Harley 2253, the great "friar Miscellany." Havelok, too, appears alone in Cambridge University Additional 4407. But this fragment is in nearly as bad condition as that of British Museum Cotton Vitellius D III, the manuscript in which Floris appears alone.

41 H. G. Pfander, 252.
42 Ibid., 250.
43 M. W. Bloomfield, p. 150.
45 M. W. Bloomfield, p. 132.
46 Ibid., p. 137.
47 D. Mehl, p. 126.


49 D. Mehl, pp. 120 ff.
50 M. W. Bloomfield, p. 137.


52 Otto Kunze, ed. (Berlin: University of Berlin, 1892), pp. 25-64; hereafter all reference to this edition will appear in the text.


57 The Soul’s penultimate argument, like its first, is an account of the Bodily wrong doing and culpability. The repetition of the adverb “when” in this argument complements the use of the adverb “whare” which appears in the introductory harangue.

58 M. W. Bloomfield, pp. 246-55, indicates that the zoological symbolism of the dog as sin appears frequently in popular vernacular literature in the thirteenth and fourteenth centuries.

59 E. Male, pp. 99-104.

60 City of God, pp. 571 ff.


62 The first of these tropes is the metaphor of guardianship or “lokeing” which appears in stanzas XXIX and XXT; the second, the motif of the horse and rider, which appears four times in the debate and once in the frame after the debate has ceased; the third, the motif of the master-retainer which appears in various forms such as the relationship between the lord and domestic or the master and slave; the fourth, the symbol of the cap of glass, which appears in stanza XLVII.
THE POETRY OF SIN: FLORIS AND BLANCHEFLOUR
AND AMIS AND AMILOUN

Thirteenth- and early fourteenth-century English short verse romance was one of several legitimate artistic means by which literal as well as figurative expression was given to the goal of man's life in via.¹ In order to represent this goal accurately the adaptors or short verse romancers included in their propaedeutic works accounts of virtue and sin, providing a systematic treatment or mirror of moral theology. That art historians have recently repeatedly concluded, for example, that thirteenth-century monumental and plastic art concerned itself with the depiction of a systematic definition of morality in deed adds credence to this assumption and compels further thematic and structural scrutiny of this earliest of poetic narrative forms in Middle English.²

The most obvious way in which short verse romance forms an ethical mirror appears in the development of its characterization, which several have pointed out is one of the genre's principal distinguishing features.³ There are stereotypic characters, which, while representing cardinal as well as deadly sin, often appear to be literal imitations of the figures present in the bas-reliefs of
many of the cathedrals of northern France. Clearly representing envy, Fikenhild, "the worst moder son," for example, is one of these. There are also the more fully developed characters which illustrate the loss or attainment of virtue. Grim, in Havelok the Dane, is a notable instance of one who struggles to change his morally abject condition. And there are the fully developed characters which experience the fall from innocence to the state of sin and the reattainment of an approximate innocence through the practice of virtue. It is after these characters, for obvious reasons, that most of the poems are entitled. But what is of more importance to the integrity of the mirror of morality that these romances combine to create is the thematic concern of the fundamental nature of sin to which each of these works addresses itself. The treatment of this thematic focus in these romances provides a thorough and instructive study of the essential qualities of the state of spiritual corruption. Furthermore, it accounts for the structures of the poems. Lastly, it reveals an aesthetic and philosophical unity among these works which transcends their obvious narrative differences and anomalies.

The concept of sin which informs short verse romance reveals the pervasive influence of Augustinian theology. Accordingly, as the concept figures in these works, it
includes the representation of both effect and cause. The former appears most obviously in demonstrations of disobedience and self-exultation. The first of these faults, for example, receives noticeable development in the first section of Floris and Blancheflour, which concerns the separation of the young lovers; the second receives similar treatment in the portrayal of Godrich and Godard in Havelok the Dane. Furthermore, the effect also appears in representations of actual sin. Rymenhild's concupiscence at the beginning of King Horn is a notable example. The cause of sin, on the other hand, receives a variety of treatment. Yet the fundamental way in which the process of corruption of the will and the contamination of the soul is delineated, even where modification is clearly evident, corresponds to Augustinian and contemporary medieval tropological analyses of the Fall. Characters become aware of the condition of sin through their senses, think excessively about the pleasure of materialism and, finally, consent to the pleasure and fall from virtue.

One of the accounts which establishes the conceptual framework of the thematic structures of the romances and develops the model of the Fall appears in John the Scot's De divisione naturae. In his figurative rendering of the nature of morality, he indicates that in man there is
an interior region wherein dwell wisdom, truth and the word of God, which is the habitat of the higher reason, and there is an exterior region, which is the region of corporal sense wherein exists the knowledge of good and evil and is engendered illicita delectatio. Accordingly, "true beauty is to be found in the inner garden...and what impresses the outer region must be referred to the inner for judgment." VIRTUE continues as the order of this process is maintained; sin occurs, however, when the hierarchal ascendency of the inner region over the outer is inverted—that is, when the delight of the outer garden is preferred to that of the inner. The error begins in the outer regions and "matters become critical when an image formed by the corporal sense is placed in the memory and considered in thought. If the thought contemplates cupidinous satisfaction, the result is evil: there is the downfall of the reason and the corruption of the inner garden." Two other tropological analyses of the Fall also contribute to the model; while they provide a perspective from which to see how the design of John the Scot's moral landscape reveals the influence of Augustinian thought, they also further develop the definition of the process of corruption. The first of these appears in Saint Augustine's De sermone Domini in monte; the second, in his De Trinitate. The first
and simpler of the two views sin as consisting of three stages: suggestion, delight and consent. The first of these stages occurs when the object of delight is first perceived. This corresponds to the activity of the corporal sense of John the Scot's scheme. The second occurs when the reason considers the object with a view toward corporal or fleshly satisfaction. This, accordingly, corresponds to the process of subversion of the hierarchal order which should exist and be maintained between the interior and exterior gardens or regions which form man's moral landscape. Hence, this stage worsens if the \textit{delectatio cogitationis}—that is, the delightful thought—of the object is allowed to continue unchecked. The last stage occurs when the reason consents to the delightful thought of the lesser, created beauty.

The second tropological analysis of the Fall, on the other hand, pictures John the Scots' inner garden as Adam, who represents higher reason and wisdom or \textit{sapientia}, and the outer garden as Eve, who represents the lower reason— that is, the "knowledge of things seen" or \textit{scientia}. The two are married to each other, the second obviously derives her existence and essence from the first, and the marriage that they possess reflects the order of the marriage of Christ to the Church or that of God to mankind. To continue the account of the allegory, the motion of the senses is embodied by the
serpent since it is the serpent in the biblical myth which tempts Eve. Thus, the condition of sin includes several stages which consist of the following: first, it exists in the motion of the senses or the serpent itself, which is resisted by the lower reason or Eve; second, it exists in the motion of the senses and the acceptance of or immoderate indulgence in pleasurable thought of the object of the motion of the senses; last, it exists in the consent of the higher reason to the delight of the lower reason or Adam's eating of the apple, which corrupts and inverts the order of ascendancy of the higher reason over the lower reason in the tropological model of the marriage of sapientia and scientia. The first two stages, therefore, represent the condition of venial sin; the last, mortal sin. Furthermore, mortal sin is presented as a state of adultery. This condition of corruption includes the change in the nature of the will. As Saint Augustine states in his De Civitate Dei, "when the will leaves the higher [beauty and changeless good] and turns to the lower, it becomes bad, not because the thing to which it turns is bad, but because the turning itself is perverse. It follows that it is not the inferior thing which causes the evil choice; it is the will itself, because it is created, that desires the inferior thing in a perverted and inordinate manner."
To provide perspective from which to view the model of the tropological analyses of the Fall, which informs narrative and thematic structure, the poems also include and define virtus. This definition emphasizes the cardinal virtues of temperance and fortitude, justice and prudence, the acknowledgement of which Male points out is a distinct feature of the iconographic programs of contemporary medieval monumental art. The theological virtues also figure noticeably as the function of the iconography of the chalice in Amis and Amiloun demonstrates. Essential to the representation of any of these virtues is the delineation of the condition of humility, the presence of which in the tropological model offers the antithesis of and remedy for the condition of pride, giving the model dimension and revealing the influence of the contemporary scholastic method of dialectic.

As in the case of the Desputisoun, the model of the tropological analysis of the Fall also informs thirteenth- and early fourteenth-century short verse romance. Clearly, the effect that this model has on this genre is not of the same degree as that demonstrated by the "debate" poem, treated in the Introduction. The difference obviously results from the narrative exegencies of verse romance. Yet the model's presence still explains the narrative organization of these works, their iconography
and their thematic structure. Furthermore, it provides an aesthetic means by which verse romance of this period organizes itself to suggest a mirror of morality. *Floris* and *Blancheflour*, for example, presents a thorough study of the nature of pride, examining its cause, condition and temporal effect. Likewise, *Amis* and *Amiloun* defines the fundamental nature of sin while focusing on the actual process involved in the cause of sin. Interestingly, this poem also treats the temporal effect of the condition of sin, but whereas *Floris* and *Blancheflour* incorporates the metaphor of a trial to dramatize the nature of the fallen condition and its resultant penalty (which is the experience of the condition itself), *Amis* and *Amiloun* uses the less potentially affective motif of the perilous journey to express man's voluntary denial of and separation from the "higher changeless good." This is not surprising since *Amis* and *Amiloun's* treatment of morality is the most analytical and, as Hume has indicated, possesses among the four romances under consideration the most obviously symmetrical narrative and thematic structure. While *King Horn* and *Havelok the Dane* also present literal as well as figurative accounts of the cause, nature and temporal effect of sin, they focus attention, on the other hand, primarily upon the process of salvation in which, theoretically, one must engage
once having entered into the condition of sin. Of these two works, King Horn develops the more detailed and analytical examination of the process of spiritual cleansing. Horn, for example, has to eliminate, first, the enemy from without, the Saracens who have threatened Christianity, and, second the enemy from within, Fikenhild. Havelok the Dane treats the surmounting of the "fallen condition" by incorporating as informing principle the definition of the rule of Saint Benedict and, as recent criticism of the poem argues, the definition of rex pius et justus. Thus, these four romances develop a number of perspectives from which to view the nature of sin and virtue. Had more contemporary narrative poems like these romances survived in manuscript, the full complexity of the systematic structure of the mirror of morality that these verse romances combine to create would no doubt be revealed to be similar to that of the bas-reliefs of the iconographic programs of the cathedrals of northern France. Despite the limited number of verse romances that exist from this period, however, this complexity is suggested, especially in Floris and Blancheflour and *mis and Amiloun, to which the remainder of this chapter will turn its attention.

The general definition of pride that Floris and Blancheflour contributes to the mirror does not develop
in the order that is implicit in the account of the process of sin. Revealing a calculated rhetorical strategy to force the reader to reconsider its organization, this romance, rather, introduces the condition of sin, first, an account of its process, second, and its temporal effect, last. Since the tropological model of the Fall and the analysis of the Desputisoun reveal that of the three aspects of the definition, the process is the most important, it is necessary to see, first, how Floris falls before a full understanding of the rendering of his "fallen condition" can be appreciated.

The process of sin treated in Floris and Blancheflour includes the center section of the poem or the inn, bridge, fate, basket and bedchamber scenes. It is there that Floris engages in immoderate thought of his "leman," which may be interpreted as being either Blancheflour herself or, etymologically, his own life, and finally succumbs to the desire of fleshly delight, placing his life and soul in jeopardy. Though before departing from Spain he declares to his father that he will not seek pleasure until he finds Blancheflour—"Sir, I will let for no winne;/ Me to bidden it it were grete sinne" (11. 333-34)—Floris begins to think only of Blancheflour as soon as he arrives at his first destination, the haven's inn:
The lord of the inne was welle hende;  
The childe he sette next the ende  
In all the fairest seete.  
Alle they dronken and alle they yete.  
Ete ne drinke might he nought;  
On Blanchefloure was all his thought  
(ll. 389-94).

Clearly, he demonstrates the sincerity with which he makes his vow of abstinence by avoiding food and drink and social intercourse. But his preoccupation with the thought of Blancheflour indicates the beginning of his fall from grace. That the lady of the inn informs her husband and Floris that Floris appears to be in a state of mourning—"To Flores then saide she,/ All full of mourning I thee see" (ll. 402-03)—is not an idle observation but rather a precise estimation of Floris' state of being or, rather, non-being. To engage in immoderate thought to the degree that the catatonic condition that Floris appears in in the inn scene suggests is to begin to experience death, the fruit of sin.

Several other images and image clusters in the same scene also resonate the condition of immoderata cogitatio. The storm which follows the next day, for example, is the most obvious of these. In this instance the suggestion that nature is in turmoil or disharmony, which, in the Desputisoun indicates the condition of sin, provides dramatic irony precedes the depiction of a display of passion: Floris' thrusting of himself into the
"wilde floode," and reference to providence ("sonde"), which establishes the context in which the full significance of sin becomes evident. Other images such as those of the vessel, rich clothing and the consumption of food also signal Floris' fall from innocence. The first presents a symbol of the container or of matter, a feminine symbol; the second, a representation of vanity as the Desputisoun illustrates; and the last, an indication of appetite and desire for the things of the world. The destination to which Blancheflour is being taken, Babylon, also intimates the condition of sin as it does symbolically elsewhere in medieval literature. The reference to merchants and profit ("biyete") also indicates aquisitiveness while the characterization of Floris and Blancheflour emphasizes the state of passivity: in the case of Floris, his mourning; in the case of Blancheflour, her mourning and reduction to a state of being merchandise as she is referred to in the introduction to the part of the first scene devoted to her—"Heder was that maide brought;/ With marchaundes that hur had bought" (11. 407-08). While passivity does not designate sin, the reason and will do become passive in the condition of sin since they become like the nothingness out of which they are created, the state of which is passivity.
Floris continues to develop the account of the process of sin in the second inn scene. Again, what he does and says indicate the degree of his immoderate thought and the imagery reflects his condition. When asked by the Burgeis of this inn whether or not he is thinking about the possessions of the inn, Floris replies enigmatically that he seeks only his own "marchandize," which he himself cannot have:

"Ow, child, me thinketh welle
That muche thou thinkest on my catelle"
"Nay, sir, on catel thinke I nought."
(On Blanchefloure was all his thought),
"But I thinke on all wise
For to finde my marchandize;
And yit it is the most wo,
When I it find, I shall it forgo" (ll. 459-66).

The riddle that Floris presents to the Burgeis allows Floris to maintain his anonymity but also reveals in his mind the continued presence of delightful thought of Blancheflour, which the parenthetical narrative interpolation—"(On Blanchefloure was all this thought)"—introduces, echoing the same line in the first inn scene and the distinction which Floris makes between "catel" and "marchaundize". While "catel" and "marchaundize" are nearly synonymous, the two are different in the respect that the latter is sold or traded, as in the case of Blancheflour, who is bought for "Twenty mark of reed golde,/ And a coupe good and riche." That Floris also
wishes to see in the hall of the Amir al his beloved Blancheflour further signals his preoccupation with the thought of her; that he considers the land of Babylon, the "lond ther his lif inne is," to be "paradise" indicates the degree of his spiritual pur-blindness. It comes, then, not as an unexpected request when Floris importunes the Burgeis to help him with a "ginne," which, in turn, will help him "winne" Blancheflour. Though "ginne" in this context means "plan" or "device," the other meanings of the word, such as "deception" (1. 679) and "penis" (1. 592) which are developed further in the center section of the poem, cannot be overlooked.

Floris' desire to find Blancheflour is partially motivated by his hope to rescue her from the Amir al; but it is partially motivated also by his hope to experience "bliss" with her, as the narrative shows he does later in the Amir al's palace. When Floris states "For longe wolde he nought beleve" (1. 510), he confirms, then, the degree of his desire in his eagerness to depart. But he also calls attention to the progress of sin in the potential wordplay he develops in his choice of the verb "believe," "to believe." As one enters into the state of sin, one no longer has the "hope of things yet unforseen." Thus, the token that the Burgeis gives Floris to give to Daris, the "senpere," possesses an extra function in addition to
providing Floris with a letter of introduction. A feminine symbol, the ring intimates the object of Floris’ quest, which is sexual gratification.

Other images in this scene, as in the previous one, further contribute to the depiction of this stage of the process of sin. Again, eating and drinking punctuate the entertainment in the inn and thereby reaffirm the symbolic value of the initial image cluster of the first inn scene concerning appetite. But this entertainment is distinguished from that of the first scene in that it is accompanied by the "old song" of festive cheer—"All they made good chere"—or musica humana. The location in which it occurs is noticeably different, too. Whereas in the first scene Floris travels to an inn, the inn in the second scene is qualified as a "palaise," of which "was non it liche," and which is in a "citee." "Palaise" and "citee" indicate pride, vanity, worldliness, as the Desputisoun illustrates and as Christian iconographic tradition indicates.18 Acquisitiveness is also suggested through the imagery in this part of the scene, though the suggestion is implicit. Where it becomes explicit, however, is later in Floris' reward to the host for the information concerning Blancheflour. The reward consists of "a couple of silver clere," and "A mantil of scarlet with meniuere." Acquisitiveness or the love of things is
self-evident in terms of the precious metal. The mantel or cloak, like the enclosure of the body or skin, from which, incidentally, the mantel is made, suggests matter, the object of acquisitiveness. The fur itself may also indicate sexuality, which is the object of a special form of acquisitiveness or lust, since the iconography of fur in the manuscript pictorial marginalia (embodied by the rabbits, foxes, and other "furry" creatures), has been shown to represent the object or fulfillment of lust. 19 Furthermore, what the Burgeis informs Floris about Blancheflour echoes the condition of sin suggested by these images since she laments and mourns in the host's account of her:

"This sender day, ther sate herein
That faire maide Blancheflour,
Both in halle and in boure.
Ever she made morning chere,
And bement Floris, her lif fere;
Joye ne bliss made she noon,
But for Floris she made her moon" (11. 468-74).

To enter into sin is, according to Saint Augustine, to enter into spiritual death.

It may be argued that the symbolic value of these images is greatly deflated when consideration is given to the fact that Floris gives the objects of the silver cup and fur of the second scene and the golden cup and wine of the first scene to the respective hosts of each inn,
and that his giving demonstrates charity. Yet it may equally convincingly be argued that he is paying for the information and so fulfilling the role of merchant that he chooses to use as disguise, the act of which itself implies the loss of social status and esteem. But, perhaps, the most convincing refutation is suggested by the incremental repetition of the imagery of the first two scenes concerning the progress of sin. In both instances, the feminine symbols of the chalice or cup are present, which call attention to the object of Floris' quest and to the fundamental element of the process of sin as the tropological analyses show the role of the corporal reason in the act to be. The presence and function of these symbols is substantiated by their full development in the checker game scene with the porter, which should be viewed as part of the scene begun by Daris' meeting of Floris, which, in turn, is an expanded version of the two encounters in the first two scenes of this part of the poem. In each of those scenes Floris meets the host, and as a result, he performs an act. In the gate scene, however, the nature of the act receives as much attention and development as does the encounter.  

The last point concerning the presence in this part of the romance of incremental imagistic repetition clarifies the principal focus of the third scene which further
develops the account of the process of sin. Providing yet another instance of this repetition, the first ex-
change of language between Floris and Daris, longer than the previous two verbal encounters Floris experiences, fulfills the imagistic potentiality of the use of the word "ginne." Floris repeats the enigmatic line concern-
ing his having to forgo his "marchaundize" but then adds--

How the maide was fro him solde
And how he was of Span a kinges son,
For grete love theder y-come
To fonde, with quaintythe and with gin,
Blancheflour for to win" (ll. 540-44).

Present in this summary are the words "ginne" itself and "quaintyse," the latter of which provides a number of inter-
pretations. Usually glossed as "cleverness," "quaintyse" also presents the interpretive possibility of "pudendum," which symbolically develops an incremental repeti-
tion of the ring symbolism of the previous scene and there-
by establishes yet another incremental imagistic progres-
sion which fulfills itself in the image of the "cup of love," for which Blancheflour is traded and with which she is associated. Present also is the verb "fone," which often is glossed as "to try," but which can also mean "to become foolish." Excessive consideration of a ring, be it the material object or a symbolic element in a "popular" iconographic program, creates the condition
of sin and, for a period of history as concerned with the definition of morality and representation of bibli-
cal and theological matter as the other contemporary forms of thirteenth-century art indicate this period was, such was tantamount to foolishness since it meant a lessening of the degree of analogy that all mankind possesses in its innocence.

Two other focal points of this greatly expanded, third encounter Floris has with elements of the world beyond Spain, the land of his innocence, appear in the description of Babylon and its continuation in the garden of love scene and the account of how Floris should meet with the gate porter and its continuation in the flower basket episode. The former obtains in the pivotal images of the tower and the garden. The first of these, and the masculine image of the two, stresses the physical dimensions of man's ability to fabricate which, seen within the context of the doctrine of beauty of the late Middle Ages, represents an abuse of beauty or the enjoyment of the matter and artifact as ends in themselves. It is no coincidence, then, in its description—

A hundred fathom it is hye; 
Whoso beholdeth hit fer or nere, 
An hundred fathom it is y-fere; 
It is made without pere, 
Of lime and of marbel stone; 
In all this world is such noone. 
Now is the morter made so well,
Ne may it breke  iren  ne steele.
The pomel that above is laide,
It is made with much pride
That  man  ne thar in the tour berne
Nouther torche ne lanterne,
Suche a pomel was ther bigone--
Hit shined a-night so doth the soone
(ll. 569-82)--

that hyperbolic and therefore untrue simile which in-
cludes the fabulous is present; nor is it coincidental
that the quality of the tower’s construction be consid-
ered in terms of pride—"It is made with mucho pride, etc."
The symbolic presence of the image of the carbuncle atop
the tower itself also may indicate the "fallen" condi-
tion since in the Middle Ages it was believed that the
stone emitted a light like that of the sun and was assoc-
iated with the serpent. Other images such as Babylon,
ithe suggestion of death in Doris’ first response to
Floris’ attempt to elicit aid in his quest to win Blanche-
flour, and the estimation of the quality of the structure
of the tower in terms of pride corroborate the in malo
significance of this gem.21

The description of the harem where Blancheflour,
Claris and the other potential brides of the Amiral live,
which concludes the account of the description of the
tower, adds further commentary on the symbolic value of
the building and the images with which it is associated.
It presents a picture of a location which, as the narrator
points out, provides, for one, more "blisse" than one can "covete," that is, a bower of bliss. Yet this garden of deduit is falsely edenic since the order of nature in it is perverse.22 The presence of only eunuchs and the stringent injunction concerning visitation privileges clearly indicate the absence of fruition, the object of the sexual act unmotivated by libido or lustful desire. Thus, the brief description of the "boure" foreshadows the trial scene which defines the temporal effect of sin—that is, death or the absence of progeny, and subtly comments ironically on the nature of the reward of cupidinous love.

The pivotal image of the garden, the feminine image of the two pivotal images, complements that of the tower and establishes the second focal point of Floris' third encounter with the world or created reality. The thrust of the attention of this image manifests itself two ways, one of which is static, the other, of process. The former appears in the elements which comprise the account of the physical structure of the garden. These include the orchard within the garden, the wall which surrounds it, the well which is fed by the rivers from paradise (the presence of which subtly undermines Floris' original assumption that Babylon is paradise), the gravel which is a crystal not unlike that found in the garden of the
contemporary Roman de la Rose, and the tree of love. The second aspect of the image, on the other hand, can be seen in terms of function and effect. The function is clearly obvious in the process of distinction that the tree performs. The act of separating the chaste or pure from the corrupt on the basis of sexual purity, however, indicates a limited and rigid standard by which to judge salvation, especially in light of the benefit of the tree of life—that is, the cross, which extends mercy and promises eternal salvation rather than temporal "bliss" and self-aggrandizement.

The second aspect or effect is embodied in the description of Floris' response to the report concerning the nature of the opponent he finds in the Amiral. Floris, in effect, acts out the scenario of death three times as he swoons and weeps, which may signify the process of lamentation for the dead. Furthermore, he displays despair as he evaluates his condition to be little better than death itself:

Three sithes Flores sownid anoon  
Right biforn hem everychoon.  
When he awoke and speke might,  
Sore he wept and sore he sight,  
And saide, "Dares, I worth now deede,  
But that I hope of thee som reede" (ll. 643-48).

The last focal point, like the second, establishes itself in a number of ways. Principal among these are
the strategy that Daris informs Floris to use with the porter, the encounter which Floris has with the porter and the basket scene which concludes with the metamorphosis of Floris into the butterfly. Each of these signals the potential loss of the state of "true being" and analogy. Together, they also form another imagistic progression which culminates in the representation of death.

This progression begins as Daris tells Floris what he must do to gain entrance to Babylon. The strategy that he outlines consists of two parts. The first concerns what Floris must be in terms of disguise; the second, what he must do with the porter in order that the porter his "man bicom." Daris informs Floris that he should present himself as a humble "ginoure":

"...Then is the best reed that I can--
Other reed ne can I noon--
Wende to-morn to the toure
As thou were a good ginoure;
Take on thy honde squier and scantlon
As thou were a freemason.
Behold the tour up and doun;
The porter is cruel and feloun;
Well sone he will come to thee
And ask what manner man thou be
And bere on thee felonie
And say thou art come to be a spie.
And thou shalt answere swetliche
And say to him mildeliche--
Say thou art a ginoure..." (11. 652-65).
On the face of it, what the porter tells Floris might be interpreted as being a set of instructions which explain how to act charitably. The adverbs "swetliche" and "mildeliche" certainly signal a condition of humility. But close inspection reveals that such is not the case since the display of meekness is part of the strategy to gain entrance surreptitiously to Babylon. That Floris turns himself into a "ginoure" further enhances this brief section's representation of the subversion of proper order and the condition of sin. Though "ginour" may mean "craftsman" as it does in this context, the other meanings of the word "gin," which is the word root of "gino- ure," have to be taken into consideration, especially in light of the fact that this section of the definition of sin that the whole poem provides has been shown imaginistically to develop incrementally. One wonders by the choice of professions Daris informs Floris he must disguise himself as if the role of "ginoure" does not crystallize the validity of the assertion that when one seeks sexual or any other worldly gratification immoderately, one, in effect, is reduced to little more than the means by which such satisfaction is attained. It is certain, however, that other elements of this strategy briefing indicate that such transformation occurs in the process of sin.

The association established between Floris and money and worldly goods, including the golden cup with which
Blancheflour is associated and which introduces the second part of the strategy, signals the reduction of Floris, the man, to matter or nothingness; that is, his value appears only in his possessions. The behavior of the porter, who is described as "cruel and feloun," also introduces a transformation which delineates in the depiction of idolotrous love. The porter whose strength exists in passionate fury becomes an object, Floris' man, as a result of his inordinate love of money:

Thou shalt it [the "coupe"] blethly yeve him
Yif it be of gold fine;
And he woll full muche love thee
And to thee bowe also, parde,
That he will falle to thy foote
And becom thin, yif he moote;
And homage thou shalt fonge
And the trouth of his honde (11. 697-704).

Finally, the game of checkers itself, by which Floris snares the porter may also indicate the process of falling away from the "higher changeless good" to a state of nothingness. Representing as it does fortune and life in the mutable world, the game presents Floris with a chance to use his worldly knowledge or "gin" and thus forces him to experience the vississitudes of the mutable realm.

The potential loss of salvation implied in the motif of the game of checkers is echoed in what is said in the encounter between Floris and the porter. The porter,
when he learns from Floris what Floris has done to gain entrance, bemoans his own condition, the termination of which, he adds, is death—"For thee shall I suffer deth"—and then implies that Floris is satanic:

..."I am betraide awhite;
Though thy catel I am dismaide;

Therefore I am well evil apaide.
Now I woot how it gooth;
For thee I shall suffer deth.
I shall thee faile nevermo,
The while I may ride and go.
Thy forwards shall I holde alle, etc.
(ll. 720ff.).

It is for satan or, theologically, as a result of the consent of reason to the libido or cupidinous desire that man must "suffer deth." The first two lines of the reply enhance the possibility of the implication of satan. Betrayal and dismay "though...catel," which can signify acquisitiveness as well as loss of analogy, are experiences that satan or libido elicits in the individual who enters into the state of sin by evil choice.

What Floris says also echoes and further puts in relief the picture of the sinful condition that the aspect of the encounter contributes to the third scene of the center section of the poem. That Floris states to the porter, who, previously in the narrative, is distinguished as being "cruel" and "feloun," that he places his trust in him--
Floris saide, "Now art thou my moon,  
All my trust is thee upon;  
Now my counsel I will thee shewe;  
Rede me right, yif thou be trew" (11. 909-12)---

clearly is an admission of cupidity since charity exists only in the trust of and faith in God. Floris' choice of the word "moon" for "champion" also signals the "fallen" condition since, as a planetary designate, it represents matter, another world or the mutable. Despite the evidence concerning eastern influence on the development of the poem, the symbolism of the moon and chastity common in Greek mythology is noticeably absent in this section.

What Floris says at the end of the encounter demonstrates what he previously admits. After the porter tells Floris that it will take time, a period of three days, to devise a plan for entry into the harem, Floris becomes irrational: "Flores spake and wept among, / And thought the terme all too long" (11. 733-34). Though he gets his way, he reveals that he is neither a king's son nor one whose wisdom or sapientia can control the corporal reason. Thus, that the narrator of Floris and Blancheflour says that Floris' speech is punctuated by sobs illustrates the manifestation of the condition in which desire and wisdom are in turmoil.

The abject condition of the soul which is revealed
in Floris' irrational behavior is firmly established symbolically in the basket scene which completes the third focal point of the third and penultimate scene of the center section of the poem. This sequence develops incrementally as do the previous sequences and scenes in this part of the poem. Thus the basket incident includes the incident itself and the subsequent transformation of Floris into the butterfly. The first of these elements has received treatment elsewhere. As Reiss, Spargo et al indicate, the basket incident represents the process of burial: "...this episode [the basket scene] may function as a figurative or symbolic burial of Floris, paralleling the earlier burial of Blancheflour." Such association is possible since the basket itself symbolically echoes other containers, such as the cask and boat, and coffin and tomb, all of which in medieval iconography signal the presence of a "death vehicle." What more important than the actual symbolic function of the image of the basket here is the fact that the porter considers the use of such a vehicle to be appropriate:

The porter thought the best reed
And let geder floures in a meede;
He wist it was the maidons wille;
To lepes he lete of floures fille;
That was the best reed, as him thought thoo,
Floures in that on lep to do (11. 735-40).
The porter's idea to use the basket represents the consent of the reason to engage in the cupidinous act, which is suggested mutely by the motion of descent into the basket itself and by the motion of penetration which occurs when the basket containing Floris is brought into the harem. Thus, that the words "thought," "wille," "reed," etc. appear frequently in this episode is no coincidence. Furthermore, that the two women who carry the flower basket into the harem bid "God yeve hem evil fine" indicates humor but also resonates a note of potential tragedy since, symbolically, their acceptance of the container constitutes an act of consent, the final stage in the process of sin.

Floris' transformation into the butterfly confirms the function of the symbolism of the basket episode. Contrary to accepted interpretations of this incident, the presence of the association between the butterfly and Floris indicates the conclusion to the process of sin or the condition of nothingness. According to Cirlot in his dictionary of symbolism, the butterfly represents the spirit in early western symbolic tradition. Therefore, by associating the symbol of this diurnal insect with the breast of Claris—"And or I it euer wist, / A botterfleye cam against my brest" (ll. 771-72)—the narrator suggests that the spirit or soul is potentially in a paradoxical
sexual pose, which, according to the tropological analysis of the Fall, signals the state of sin or subservience of the higher reason to the corporal reason. This interpretation is further substantiated by other symbolic meanings associated with the butterfly and what Floris himself says upon realizing that the individual before him is not Blancheflour but another member of the harem. Since the butterfly, or the life principle as Lehner indicates it may be interpreted to represent, is at the breast of Claris, it does not signal rebirth but rather dependency. Furthermore, if the butterfly represents the active agent in the process of pollination, Floris' transformation represents a continuation of the association implicit in Floris' disguise as a "ginour." Thus, when Floris realizes that his life is not worth "a bene" and that he has been "betrade clene," he is not bemoaning the fact that he has been victimized by the deception of the porter. Though he may believe that he has been had, the full significance of his "mone" clarifies the completion of the process of sin in which he first engages as he arrives at the inn in the haven. When one sins, one's life, in a sense, is not worth a bean. Furthermore, the act of sin itself, theologically, is an act of betrayal.

The final section of the poem devoted to the delineation of the process of sin involves the bedchamber
scene. In terms of the nature of the process of sin, it represents the consent to the sin in deed. As such, then, it provides the logical conclusion to the center section of the poem as well as an account of the condition of sin, which the first section of the romance treats at great length.

The contribution that the bedchamber scene makes to the full picture of the condition of sin provides an account of the effect of the particular sin of lust while the first section of the poem calls attention to symbolic representations of the condition of sin. As soon as Floris finally reaches Blancheflour and is sent "to a bedde" with her, the definition of this particular sin is developed. Essentially, this development involves two different perspectives from which to recognize the condition of inordinate sexual appetite. One of these concerns what one does while in lust. One activity is to maintain the secrecy of the illicit condition. Claris, thus, "hem servid all at wille, / Both dernliche and stille" (ll. 833-34). Another activity, and a corollary of the first, is to perpetuate the sinful condition through the act of deception. Hence the function in this scene of Claris' lying to the Amiral concerning Blancheflour's nocturnal devotions:

"Sir," she said anoon right,  
"She hath waked all this night
And y-cryde and y-loke
And y-redde on hur booke
And y-bede to God her orisone
That He geve thee his benisone
And that He holde long thy lif;
And now the maide slepeth swith..."  
(11. 855-62).

Claris wants to protect Blancheflour, and though there
is a grain of truth in what she offers as an excuse
since figuratively, to experience "bliss" inordinately
as she does with Floris is to revere what the Amiral of
Babylon represents, her act is but a further distortion
of the truth which originates in the sinful act of lust
itself.

The second perspective which further defines the
condition of inordinate fleshly delight reveals itself
in terms of the result of the condition. The most no-
ticeable aspect of the result, as in the case of all of
the other sins, is the state of ignorance, which is at
once cause and effect of all kinds of spiritual corrup-
tion. Thus, it is no coincidence that Floris begins the
scene by sinning in deed and thanking Christ for having
unbound him of all his care:

...Ther was no man that might radde
The joye that they two madde.
Floris then to speke bigan
And saide, "Lorde, that madest man,
I it thonke Goddes Sone
That all my care I have overcome.
Now my leve I have y-founde;
Of all my care I am unbounde" (11. 825-32).
The obvious irony in what he says which reveals his spiritual purblindness is established in the fact that he thanks Christ for having allowed him to experience sexual satisfaction rather than spiritual communion. But another level of irony is also present which further substantiates the first and confirms Floris' lack of wisdom. Having thanked Christ, Floris concludes the passage with "now my leve I have y-found, etc..." While "leve" may mean "dear one," as it is often glossed, it also possesses the potential meaning of "widow," from the verb "liven." If this is the case, and such is not entirely unlikely since word play is an integral aspect of the thematic structure of the poem, Floris' conclusion is tantamount to an acceptance of his own death as a means of unbinding himself from care. Theologically, however, this implicit attitude is short sighted and illogical. Though death or the "first death" is a liberating experience according to Saint Augustine, the "second death," which comes as a result of sin in life, represents eternal damnation, which, as has been demonstrated, the Soule and Bcdi in the Desputisoun must suffer.\(^32\)

Three other aspects of the result of the sin of lust also receive treatment in this scene. The first of these, a form of deception itself, is the experience of momentary good fortune. As in the case of all of the
other sins, fulfillment of the sinful desire is characterized by momentary contentment which Floris and Blancheflour enjoy while Claris deceives the Amiral. But as Floris and Blancheflour are eventually found out, such joy is revealed to be fleeting, unstable. The second aspect of the effect of this sin, on the other hand, concerns the actual physical condition it brings about. As soon as Floris and Blancheflour are reunited, they engage in sexual intercourse so much so that "Ther was no man that might radde/ The joye that they two madde." As a result of the excessive degree to which they satisfy their lustful desire, both become slothful and sleep soundly.

Claris calls upon Blancheflour twice to join her in attendance before the Amiral, and both times Blancheflour does not move. In Claris' second attempt to rouse Blancheflour, the narrator distinguishes the nature of Blancheflour's lethargy. Though fatigued, Blancheflour knows what is correct and what she ought to be doing:

Another day Claris erly arist
(That Blancheflour well wist)
And said, "I com anoone."
When Claris her clepe began,
And fell in a slepe newe (11. 869-73).

Thus, Blancheflour's condition is more a metaphor of the condition of the effect of the sin of lust than it is an account of fatigue and sleep since the latter involves the
suspension of consciousness and reason.

The last aspect of the effect of lust can be seen in the imagery of the final part of the scene in which the Amiral discovers Floris and Blancheflour "nebbe to nebbe/nebbe to nebbes." Realizing that they have been found out, Floris sees the sword "over hem drawe" and says to Blancheflour: "Of oure lif is no socour." The expression of despair by Floris comes as no surprise since the lot of one who sins is to perpetuate the sin by maintaining his loss of faith. But the presence of the image of the sword qualifies the final view of the effect of lust by indicating that the danger associated with this particular sin is an impending danger while life continues. Lust, like any other sin, creates a condition of potential danger which can only be remedied through sacramental cleansing before the actual moment of the cessation of life.

The condition of sin receives further symbolic development in the first section of the poem. While the sin of lust does not form the focus of attention here as it does at the end of the second section of the poem, what is developed in this section clarifies what has been said about the condition of inordinate sexual desire. One aspect of the condition of sin that figures noticeably here concerns the acts of disobedience and deception; another, the subordinate theme of honor. As in the second
section of the poem, too, the iconography resonates the "fallen" condition symbolically.

The act of disobedience, which is the essence of pride, appears immediately at the beginning of the poem and reappears several times in various transformations. When the king of Spain, who is, according to the Old French version of the poem, not a Christian, informs Floris through the intermediary of Floris' mother that Floris must become educated, Floris responds immediately that he cannot learn without Blancheflour:

The king behelde his sone dere  
And saide to him on this maniere:  
That harme it were mucho more,  
But his son were sette to lerne  
On the book lettres to know,  
As men don, both hye and lowe.  
"Faire sone," she saide, "thou shalt lerne;  
Lo, that thou do full yerne."  
Floris answerd with weeping,  
As he stood before the king;  
All weeping saide he,  
"Ne shall not Blancheflour lerne with me.  
Ne can I noght to scule goon  
Without Blancheflour"... (ll. 7-20).

His response may indicate puerile impulsiveness, but, symbolically, it also demonstrates a preoccupation of the higher reason with the desire of the lower reason—that is, a rational preoccupation with passion and fleshly love. It is for this reason that in his consent Floris' father, the king, states "She shall lerne, for thy love" and later continues to worry about their "grete amore."
This excessive concern with love is developed in the Old French "Aristocratic" original of the poem nearly to the point of absurdity as the narrator delineates the nature of their "vegetable" love and refers to the pagan literature of love which captivates the children's attention:

Ensemble vont, ensemble viennent
Et la joie d'amour maintient.
Chascuns d'ans deus tant aprenoit
Por l'autre, que merveille estoit.
Li doi enfant moult s'entr'amoient
Et de biaute s'entremelaient;
Nus d'ans deus chose ne savoit
Que lues a l'autre ne disoit.
An plus tost que souffre nature
Ont en amer mise lor cure:
En apren dre avoient boin sens,
Du retenir millor porpens.
Livres lisoient palenors,
Ont ooint parler d'amors;
En con forment se delitoient,
Es euvres d'amor qu'il trovoient.
Cil livres les fist moult haster;
Dona lors sens d'aus entramer
Que d'amor que de norreture
Qui lor avoit este a cure.
Ensemble lisent et aprendent;
A la joie d'amor entendent:
Quant it repairent de l'escole,
Li uns baise l'autre et acole.
Un vergier a li peres Floire,
Ou plantes sont la mandegloire, etc. 33

The presence of the mandrake in the garden also indicates passionate love and further hints at the absurdity of such desire since Floris and Blancheflour are yet children. 34

Other instances of disobedience which lead to and signal the condition of sin in this part of the poem
include Floris' refusal to wife after the law and to do his school work while at Montagris, Floris' attempt to commit suicide and the nature and history of the theft of the cup which is exchanged for Blancheflour. Of these examples the last is the most important since it not only defines disobedience but also reveals the consequences of the act of transgression. It achieves the former in the story which is portrayed on the cup and which concerns the love between Paris and Helen of Troy. For the Middle Ages, their story represented the choice between carnal or passionate love and the love of wisdom which concludes with Paris' preference of the former. The cup also indicates the consequences of sin in that it becomes the object of theft and so is associated with and epitomizes the experience of loss:

Enneas the king, that noble man,  
At Troye in bataile he it wan  
And brought it into Lumbardy  
And gaf it his leman, his amy.  
The couple was stoole fro king Cesar;  
A theef out of his tresour-hous it bar;  
And sethe that ilke same theef  
For Blancheflour he it yeef (11. 177-84).

The condition of sin is also intimated by the presence of acts of deception which occur before Floris departs to find Blancheflour. These acts are perpetrated by Floris' parents; the first concerns the feigned illness of Blancheflour's mother; the second, Blancheflour's own
death. Both acts are obviously ploys to make Floris forget Blancheflour and wife after the law. The first represents a temporary measure taken to force separation; the second, a desperate move to maintain separation. But both also suggest the condition of sin, not only in terms of their intended effects, but also in terms of the progression implicit in the change from illness to death. This progression occurs as one enters into and remains in the state of habitual sin after the moment of the cessation of life. It is hardly a coincidence, then, that this progression is checked and eliminated by the confession of Floris' parents concerning the sale of Blancheflour. Though sin has a deadly effect, it can be overcome through the rite of confession, which, as the previous chapter indicates, figures importantly in the shaping of the narrative and thematic structure of verse romance of this period.

The symbolic effect of the presentation of the two acts of deception is enhanced by the presence of iconography. The chief figure which contributes to the evocation of the condition of sin appears in the characterization of Floris at Montagris, which is introduced conveniently between the two attempts to distort the truth. As he is portrayed in this brief scene, Floris represents a classic example of one burdened by immoderata cogitatio.
He cannot speak, think, tell time or even eat. The image of Blancheflour is the focus of the attention of his reason:

But ever he thought on Blancheflour,
Glad and blithe they been him withe;
But for no joy that he seith
Ne might him glade game ne glee,
For he might not his lif see.
His aunt sent him to lore
There as other children wore,
Both maidons and grom;
To lerne mony theder coom.
Though he sikes, but noght he lernes;
For Blancheflour ever he mornes.
If eny man to him speke,
Love is on his hert steke.
Love is at his hert roote,
That no thing is so soote,
Galengale ne licoris
Is not so soote as hur love is,
Ne no thing ne non other.
So much he thenketh on Blancheflour,
Of oon day him thinketh three
For he ne may his love see;
Thus he abideth muche wo
Till the forutenight wer go.
When he saw she was nought y-coome,
So much sorrow he hath noome
That he loveth mete ne drinke,
Ne may noon in his body sinke (ll. 104-30).

He is a potential victim of despair, as his later attempted suicide illustrates (ll. 271ff). And he is completely captivated by cupidinous love as is Rymenhild in King Horn after she sees Horn in her father's court:

And mest him Horn luved Rymenhild,
The kinges owene doughter.
He was mest in thoghte;
Heo luved so Horn child
That negh heo gan weze wild.
For heo ne mighte at borde
With him speke no worde
Ne noght in the halle
Among the knightes alle
Ne nowhar in non othere stede.
Of folk heo hadde drede;
By daye ne by nighte
With him speke ne mighte.
Hire sorewe ne hire pine
Ne mighte nevre fine.
In herte heo hadde wo.35

Other images and motifs in this section of the romance also contribute to the establishment of the thematic focus. These include the figure suggested by the familial order in the relationship between the king and Queen of Spain, the images of the grave stone and funeral, the saddle and merchandize, the association of Blancheflour with gold and the motif of the quest. In both instances in which the King and Queen attempt to separate Floris from Blancheflour and thereby terminate the "grete amour" between the children, the King acts irrationally and the Queen acts with logic and patience. When the King sees that Floris cannot be separated from Blancheflour, he tells the Queen "of his wo," which reveals an impulsive desire to eliminate the object of Floris' thought and heart:

"Dame," he [the King] saide,
"I tell thee my reed:
I will that Blauncheflour e be do to deed.
When that maide is y-slawe
And brought of her lif-dawe,
As sone as Floris may it underyte,
Rathe he wille hur foryete
Than may he wife after reed" (1145-51).

The masculine principle of the tropological analysis of the Fall is not, in effect, in ascendency over the feminine principle as it should be. This inversion of proper order is confirmed in the substance of the Queen's reply and the King's second demonstration of fear concerning Blancheflour's effect upon Floris. The Queen argues against the impropriety of the act of killing Blancheflour and provides a plan whereby Floris might be saved through his forced separation from Blancheflour. She reasons and yet offers the strategy of deception which is consistent with the feminine principle's association and identification with the lower or corporal reason. When the King learns of Floris' condition at Montagris, he becomes so irate that his wrath can only be quelled by the Queen's importuning of mercy:

And with wreth he cleped the Queene
And tolde hur all his teene,
And with wrath spake and saide,
"Let do bring forth that maide.
Fro the body the heved shall go."
Thanne was the Queene full wo;
Than spake the Queen, that good lady,
"For Goddes love, sir, mercy!" (ll. 137-44).

He discloses that he is capable of passion only, and the Queen's suggestion to sell Blancheflour to the merchants, who have "moony languages in...[the]...mouth," confirms
the ineffectuality of his reason. The inclusion of the
details by which the King wishes to eliminate the threat
of Blancheflour, then, possesses an added function of
echoing the symbolic subordination of the higher to the
lower reason in the representation of the King and Queen.
As the King continues to act passionately, and as the
Queen continues to provide rational advice, the figu-
rative condition of sin is maintained.

The images of the grave stone and funeral, saddle
and merchandize provide simpler resonances of the condi-
tion of sin than the symbolism of the relationship between
the King and Queen. On the stone is engraved "Here lith
swete Blanchflour,/ That Floris lovid par amoure." The
last part of the statement calls attention to cupidity
rather than charity or even sentimentality. The funeral,
likewise, suggests the termination of Floris which is the
ultimate effect of sin:

He took his leve for to go;
Ther was full muche wo;
They make him noon other chere
Than her soon were laide in bere (11. 579-82).

The coalescence of the motif of departure and the image
of death ("in bere," etc.) in the complete and final image
of embarcation which closes the first part of the poem
also intimates a fall from innocence which is logical in
terms of narrative development since the scene which
immediately follows Floris' departure from Spain marks the beginning of the poem's account of the process of sin. The merchandize represents the superficial or matter and requires no explanation. And the saddle, part of the paraphernalia with which the King equips Floris before his adventure begins, embodies the essence of the symbolism of the merchandize. But the saddle also provides a brief echo of the distinction between cupidinous and charitable love. Like the comparison between the sweetness of lickorice and Floris' love for Blanche-flour, which appears in the account of Floris' condition of *immoderata cogitatio* and which, affectively, is calculated to evoke in the reader's memory of olfactory sensation a rational awareness of the sensuous experience— that is, an actual experience of *immoderata cogitatio* itself, so the color and decoration of the saddle, for example, provide a symbolic echo of cupidinous and charitable love. The comparative similes of "so milke" for the white color and "so silke" for the red color confirm this intended figurative representation. Milk is often associated with innocence since it is the means by which young and innocent life gains sustenance. Silk, on the other hand, is a luxury and a sheer, expensive fabric which is associated with the world of experience.
The association of Blancheflour with gold designates the condition of sin since Blancheflour, like gold itself, becomes the sole object of Floris' search and is enjoyed for herself as a means of satisfying lustful desire. The full significance of this association, however, is put in relief as the theme of honor is developed, first, in the transmutation of Blancheflour (as it were) into the golden cup and, second, in the rest of the poem. As she offers the plan for the second deception to separate Floris from Blancheflour, the Queen introduces the concept of honor. She states that it would reveal an act of reverence to feign the death of Blancheflour and that, in so doing, Floris' fame would not be besmirched and his state of distinction which inspires respect would not be lowered or jeopardized:

"Sir," she said, "we aught to fonde
That Florens lif with menske in londe,
And that he lese not his honour
For the maiden Blancheflour.
Who so might reve that maide clene
That she were brought to deth bidene,
Hit were much more honour
Than slee that maide Blancheflour" (ll. 55-62).

The Queen's use of the concept of honor offers an instructive introduction to the subject of the nature of the balance between reason and appetite, which is the focal point of the process and condition of sin. But even in her rational plan the concept of virtue which represents
the correct balance between desire and wisdom remains absent. The Queen is more concerned with appearances than with the actual definition of virtue. The other fourteen instances of the word or concept of honor which punctuate the rest of the poem also call attention to the importance of fame and rank, purity and nobility. But the last of these partially represents moral righteousness. When asked to reveal the means by which he gained entrance into Babylon, Floris refuses to disclose his source until the trespass is forgiven and amnesty is declared:

Than saide the Amiral, "As God me save, Floris shall his lif have Yif he me telle who him taught therto." Of Floris, "That shall I never do." Now they bidden all y-wis That the Amiral graunted this, To foryeve that trespass Yif Floris told how it was (ll. 1036-42).

In effect, he values the Porter's life, the life of one who is "cruel and feloun," more than his own, which is not inconsistent with the other charitable acts which Blanche-flour and he perform as they are led to their execution and their mutual experience of contrition and humility.

Floris' demonstration of charity concludes the final section of the poem which delineates the effect of sin. The principal metaphor of this part of the poem consists of the trial and images of impending doom. The first of
the latter appears in the children's being cast into prison, which figures prominently as a principal image of separation and damnation in the fourteenth-century poem *Purity*. Another image concerns the means of execution which is fire and which is thematically consistent with the metaphor of the trial since the two are principal aspects of the apocalyptic vision of the end of the world or the Last Judgment. The last image that signals doom figures in the reintroduction of the Amiral's brandishing of the sword over the children. The trial itself also calls attention to the condemnation of the children. In keeping with contemporary advancements in jurisprudence, the Amiral summons his barons or lesser kings to weigh the guilt or innocence of Floris and Blancheflour. But the convocation of nobles amounts to little more than a perfunctory exercise since the fate of the children depends upon the will of the Amiral who in this section is portrayed as being passionate and irascible. Yet it is through the barons and lesser kings, who apprise the Amiral of the children's charitable reform, that the Amiral is brought to pity and forgives Floris and Blancheflour. While this change in attitude does not form a parallel with the events of the Last Judgment of the Apocalypse, which the metaphor of the trial and the images of doom suggest exists, it does reveal the
nature of forgiveness and mercy which is extended to living men under the New Dispensation. In keeping with this final view of charity, then, the images of confession, laughter, marriage and rich feasting, of which the narrator "can not telle all the sonde," complete the picture of the benefits of the kingdom of Heaven and stylistically combine to provide an instance of juxtaposition. When the Amiral requests that the children remain and tarry ("bileve") longer in Babylon, his statement may also be interpreted to mean that he wishes the children "believe" since now they have experienced what life is like without faith and charity and what the penalty of cupidity is, especially when mercy and forgiveness can no longer be extended to those who need it. Thus Floris' investiture, the final act of the poem, also contributes to the picture of Floris and Blancheflour's spiritual rehabilitation. It signals society's acceptance of Floris and Blancheflour's spiritual rehabilitation. It signals society's acceptance of Floris as the rightful heir to the throne of Spain, the ascendancy of a monarch who has experienced the meaning of Christian charity, and the introduction of theocratic monarchy into a once pagan realm. This socio-political and religious transformation is emphasized fully in the Old English version of the Poem:
Virtue is clearly demonstrated at the end of Amis and Amiloun as Amis performs the supreme act of charity in sacrificing his own children to save Amiloun and as Amiloun in the middle of the poem atones for the sin of having disobeyed a divine commandment. Virtue is also implied at the beginning of the poem. As part of his rhetorical strategy of foreshadowing, the narrator calls attention momentarily to the ultimate reward Amis and Amiloun receive:

Two knaue childre gat pey [hend Ladyes] poo
Dat doughty were of dede,
And trew weren in a ping,
And pefore Ihesu, heuyn-king,
Ful wel quyted here mede.41

Furthermore, it appears in the idealistic commitment that the two sworn brothers make to each other just prior to Amiloun's departure from the Duke's palace:
On a day þe childer war & wizt
Trewopes to-gider þai gun pligt,
While þai miȝt liue & stond
Þat boþe bi day & bi nizt,
In wele & wo, in wrong & riȝt,
Þat þai schuld frely fond
To hold to-gider at eueri nede,
In word, in werk, in wille, in dede,
Where þat þai were in lond,
Fro þat day forward neuer mo
Failen ober for wele ne wo:
Þer-to þai held up her hond (11. 145-56).

But as the narrator indicates at the beginning of the poem that his tale concerns the nature of fortune--

To here of pese children two
How pey were in wele and woo
Ywis it is grete colour (11. 10-13)--

it is clear that the thematic focus of the work also includes an analysis of the fundamental nature of the loss of innocence. This analysis is not as elaborately developed as is the definition of sin in Floris and Blanche-flour, but it does consist of a representation of the process and condition of sin. The former appears early in the poem and concerns the characters of Amis and Belisaunt; the latter appears after Amiloun disobeys God out of his dedication to fraternal love and concerns Amiloun and Owain. The imagery present in both of these sections of the poem, as has been demonstrated in the preceding examinations of the Desputisoun and Floris and Blancheflour, also resonates the "fallen" condition. Furthermore,
Amiloun's decision to take Amis' place in the trial by ordeal against the steward, which is preceded by the divine injunction, adds a dimension to the process of sin which is not evident in Floris and Blancheflour and which reveals the influence of the Abelardian concept of consent on the Augustinian tropological model of the Fall. This difference in theologic-philosophical perspective may be accounted for by the late appearance in manuscript of Amis and Amiloun, which, of the four poems under consideration, represents an early fourteenth-century work.

Revealing the use of conventional iconography of the tropological account of the Fall, the male-female, Amis-Belisaunt relationship introduces the analysis of the process of sin. Like Floris and Blancheflour, the second stage of delight forms the focus of attention in this part of Amis and Amiloun. Functioning metaphorically as do the characters of the King and Queen of Spain in Floris, the characters of Amis and Belisaunt provide an indepth study of the moral struggle between the higher and lower reason. This struggle includes the presentation of the concept that all error begins in the outer garden or corporal reason, a view of the motivating emotion of fear of temporal loss which identifies the nature of one kind of defect that predisposes man to the commission of sin and an account of consent and its reward
which echoes the biblical account of original sin.

The concept of the violability of the lower reason appears noticeably as soon as Belisaunt is introduced by the narrator. Though "kept sche was wip honour/ & gret solempnite," she demonstrates the inherent weakness of the corporal reason in her immediate desire to know who Amis is. Gaining knowledge of Amis permits her to refine further the phantasy or image of Amis in her mind that an implied vision of "the botler," which occurs in the time preceding the moment of the beginning of the romance, establishes.

Belisaunt reveals the defective nature of the lower reason allegorically two other ways, too. In the narrator's statement, "On sir Amis, þat gentil kniȝt, / Ywis, hir loue was al aliȝt" (ll. 472-73), Belisaunt is portrayed as having allowed herself to become controlled by the lesser love of cupidinous desire and satisfaction. This immoderate condition of *illicita delectatio* is further developed by the fact that she continues to watch Amis whenever she can and by the fact that, as a result of her love longing, she becomes utterly passive, not being able to speak or sleep:

> When pat sche seige him ride orgo,  
> Hir pout hir hert brac atwo,  
> Dat hye no spac nouȝt wip þat bliþe;  
> For hye no might niȝt no day  
> Speke wip him, that fair may,  
> Sche wepe wel mani a siþe (ll. 469-80).
The last way in which the weakness of the lower reason is
derlineated symbolically can be seen in the catatonic,
death-like condition the immoderate contemplation and
passivity lead Belisaunt to experience:

\[ \text{Bus pat miri maidon zing} \\
\text{Lay in care & love-morning} \\
\text{Boze bi nigt & day;} \\
\text{As y gou tel in mi talking} \\
\text{For sørwe sche spac wip him no þing,} \\
\text{Sike in bed she lay (11. 481-86).} \]

This condition is not hyperbolic, though the brevity of
the narrative and the account of the illness may lead
many to think it is. For one thing, when the narrator
says that Belisaunt's "...þines were so hard and strong,/ 
Sche wald bé loken in clay" (11. 491-92), he is making a
factual statement about the immediate as well as the ul-
timate effect of sin. Sin makes one more like the noth-
ingness out of which one is made, and ultimately, if not
overcome, can bring about one's forfeiture of eternal
life, which in essence is the effect of the "second
death" as Saint Augustine describes death while in the
state of sin in De Civitate Dei. Furthermore, Belis-
aunt's condition is not overly exaggerated since it re-
presents in medieval literature a standard account of the
condition of love longing or cupidity. One need only
consider the condition of the lover at the well of
Narcissus in the Roman de la Rose or of Rymenhilde in King Horn to verify this. In King Horn, Rymenhilde

...luvede so Horn child
That negh heo gan wexe wild.
For heo ne mighte at borde
With him speke no worde
Ne nort in the-halle
Among the knightes alle
Ne nowhar in non other stede.
Of folk heo hadde drede;
By daie ne by nighte
With him speke ne mighte.
Hire surewe ne hire pine
Ne mighte nevre fine.
In heorte heo hadde wo...44

In the Roman de la Rose, likewise, the lover informs us that

In thilke mirrour saw I tho,
Among a thousand thinges mo,
A roser chargid full of rosis,
That with an hegge aboute enclos is.
Tho had I sich lust and envie,
That for Parys ne for Pavie
Nolde I have left to goon and see
There gettist hep of roses be.
Whanne I was with this rage hent,
That caught hath many a man and shent,
Toward the roser gan I go;
And whanne I was not fer therfro,
The savour of the roses swote
Me smot right to the herte-rote,
As I hadde all enbawmed be...45

Though the characterization of Belisaunt affirms that the corporal reason falls prey to cupidinous desire and thought, first, the narrator anticipates the initial stage of sin in his descriptions of the activities of the
court and of Amis and Amiloun. The court of the Duke is presented as a location where feasts are held, at which knights who are "proude in pride" and ladies who are "bryȝt in boure" are in attendance. Amis and Amiloun are also associated with pride, especially when the Duke dubs them as "knights to...as lordings proude in pride" (ll. 118-20). Their association with this perverse moral condition is not limited to simple narrative statement alone. As they continue to remain at court, Amis and Amiloun gain fame, which later elicits envy in the Steward who personifies the condition of sin:

In to what stede þat þai went,  
To iustes ober to turnament,  
Sir Amis & Sir Amiloun,  
For douhtiest in eueri dede,  
Wip scheld and spere to ride on stede  
Þai gat hem gret renoun (ll. 175-80).

They also receive material possessions while in the care of the Duke and thereby demonstrate acquisitiveness:

He dubbed boþe þo bernes bold  
To knigtes in þat tide,  
And fond hem al þat hem was nede,  
Hors and wepen and worpȝly wede  
As princes prout in pride (ll. 164-68).

When they realize that they must separate after news has arrived that Amiloun's parents are dead, Amis and Amiloun exhibit cupidinous love which clearly illustrates immoderate thought and its effect:
Dan was sir Amiloun ferli wo
For to wende sir Amis fro,
On him was al his pouzt.

When þat sir Amiloun was al ðare,
He tok his leue for to fare,
To wende in his iorne.
Sir Amis was so ful of care
For sorwe and wo and sikeing sare
Al-mest swoned þat fre.
To þe douke he went wiþ dreri mode
And praid him fair, þer he stode,
And seyd, "Sir, par charite,
Yif me leue to wende þe fro,
Bot gif y may wiþ mi broþer go
Mine hert, it brekeþ of þre" (11. 241-03; 253-64).

As has been demonstrated in the case of Floris in Floris and Blancheflour, Amis is not being overly sentimental in this passage. Rather, he reveals the degree to which he prefers the lesser love of fraternal love to charity. Thus, it comes as no surprise that, when Amis becomes the focus of attention of the narrative, he is singled out in terms of his physical appearance and the deeds he performs:

Dan was þe botler, sir Amis,
Ouer al yholden flour and priis,
Trewely to telle in tale,
And douhtiest in eueri dede
And worthliest in eche a wede
And semliest in sale (11. 439-44).

Thus, though Belisaunt's behavior crystallizes the presentation allegorically of the initial stage of the process of sin, the account of Amis and Amiloun at court
intimates symbolically the "fallen" condition and, in effect, prepares the reader for the allegory of the process of sin which follows immediately.

Nowhere, in fact, is this preparation more evident than in Amis' refusal to become the friend of the steward. Though by denying the steward Amis appears to have understood Amiloun's advice concerning the condition of being forsworn and forlorn (ll. 300ff), his understanding is limited since he ignores in his reply to the steward the most important part of Amiloun's warning which concerns one's proper relationship to his lord—that is, to his worldly superior and to God: "Be nouȝt oȝain þi lord forsworn, and ȝif þou dost, þou art forlorn/ Euer more wiȝouten sende" (ll. 304-06; italics mine). Amis denies the steward, then, not because he is afraid of breaking his oath before God—that is, not because he has fear of offending God by entering into a condition of pride; but rather because he does not want to betray and lose his friend. This self-pleasing, cupidinous desire becomes most evident especially in the last words of his refusal: "Gete me friends whare y may,/ Y no schal neuer bi nīgt no day/ Change him for no newe" (ll. 382-84). Amis, thus, though he might mean well, does not fully comprehend the nature of charity and the moral implications of falsehood.
Amis' ignorance of the essential lesson inherent in Amiloun's advice is further developed in the poem's temptation scenes and provides a key to the understanding of the allegory of the moral struggle between sapientia and scientia which informs the second stage of sin. These scenes appear in a sequence of related scenes which begins with an introduction that calls attention to the concept of the condition of corruption symbolically through the representation of physical illness and ends with a betrayal and judgment scene which includes the metaphor of the trial by ordeal, which, in turn, reveals the difference between the severity of the justice of the Old Dispensation and the mercy of the New Dispensation.

Amis' incomplete understanding of the nature of charity appears as soon as Belisaunt taunts and threatens to accuse him of rape. The condition that Belisaunt presents to Amis forces Amis to choose between alternatives: to do as Belisaunt demands and risk the wrath of the Duke or to be honorable and risk the accusation of rape:

Dan stode þat hendy kniȝt ful stille,
And in his hert him liked ille,
No word no spac he þo;
He pouȝt, "Bot y graunt hir wille,
Wip hir speche sche wil me spille,
Er þan y passe hir fro;
And gif y do mi lord þis wrong,
Wip wilde hors and wip strong,
Y schal be drawe al-so" (ll. 637-45).
Allegorically, this choice represents the higher reason in a condition of potential corruption. That Amis demonstrates confusion and then despair, as the last lines of this quotation intimate, reveals that the choice of charity or the love of the "higher changeless good" is not even considered by Amis. This lack of consideration of the love of God and this excessive thought about fame indicate the beginning of the loss of wisdom.

This fallen condition of the higher reason is put in relief by Amis' first response to Belissaunt's confession of cupidinous love, by the description of Belissaunt, and by the obvious fact that Amis finally plights his troth in the telling line: "He graunted hir hir wil þo" (1. 667) in which the narrator introduces the concept of the will in the condition of pride. In the first of these perspectives, Amis responds to Belissaunt in a rational way. Though he does not argue the importance of maintaining the will in the state of "true being," he does present Belissaunt with practical reasons for not giving into the desire for cupidinous satisfaction that motivates her behavior. He indicates that, though they are of the same estate, he is merely a "kniȝt/ þat naþ noþer lond no fe." Moreover, he calls Belissaunt's attention to the fact that to commit sin with her—that is, to begin "þat game," would be to "deshonour" the Duke and God:
Madame, for him bat dyed on rode,
Astow art comen of gentil blode
And air of bis lond schal be,
Pipeinke be of bi michel honour;
Kinges sones and emperour
Nar non to gode to be;
Certes, ban were it michel unrigt,
Bi love to lain opon a kniȝt
Dat naþ noȝer lond no fe.

"And ȝif we schuld bat game beginne,
And ani wiȝt of al bi kinne
Mȝt it undergo
Al our ioie and worldes winne
We schuld lese,
Wretþi god þer-to.
And þa dede mi lord þis deshonour,
Pan were ich an iuel traitor;
Ywis, it may nouȝt be so (ll. 592-609).

But since Amis subordinates in importance syntactically
his fear of offending God and the Duke, and since he de-
monstrates more concern for losing his "ioie and worldes
winne" than for maintaining charitable love, the inversion
of proper moral order is symbolically effected. Amis'
knowledge of the importance of obedience partially redeems
him; his ignorance of charity which precludes wisdom par-
tially indicts him and possibly forshadows his eventual
confusion, despair and loss of will.

The description of Belisaunt also echoes the fallen
condition of the higher reason. From the moment that she
is first introduced, Belisaunt is associated with pride:

And so þat mirie may wiþ pride
Went in-to þe orchard þat tide,
To slake hir of hir care.
Dan seyȝe sche sir Amis biside,
Under a boug he gan abide,
To here þo mirbes mare.
Dan was sche bope glad and bliþe,
Hir ioie couþe sche noman kîþe.
Whan þat sche seîge him þere;
And þought sche wolde for noman wond
Þat sche no wolde to him forn
And tel him of her fare (11. 541-53).

Secretiveness, which is demonstrated here, and desire for
corporal satisfaction, which resounds, first, in her con-
feッション of love—

"Sir knigt, on þe mine hert is brouȝt,
þe to loue is al mi þought
Boþe bi nîȝt and day, etc.—

and, second, in the object of the accusation that she
threatens to make if Amis does not submit to her will
also characterize her. Thus, the reference to rape at
this point in the poem has a symbolic as well as a narra-
tive function. Lastly, she demonstrates lack of reason
in her inability to restrain her desire which motivates
her to threaten to bear false witness against Amis. 46

Though Amis does not exhibit immediately the desire for
fleshly satisfaction, he, like Belisaunt, is associated
with pride, as has been previously shown, and he does
reveal lack of reason when he is confronted by the choice
Belisaunt forces him to make between obedience and dis-
honor. Though not secretive like Gawain, who has to make
a similar choice in Sir Gawain and the Green Knight, he
does try to postpone the plight of truth, which is ultimately tantamount to succumbing to her will, and he does not consider charity and the obedience to God as a possible alternative choice to make.

Amis' acquiescence to Belisant and his exhibition of spiritual purblindness introduce a description of one of the many defects by which man's will is weakened and made susceptible to temptation. The defect under consideration here is the emotion of fear. It is not an aspect of sin but rather a means by which one is disposed to sin. As such, its presence is integral to the representation of the allegory of the corruption of the higher reason. Abelard makes this point clear in the distinction he makes between defect and sin in his Ethics:

Defect of this mental kind is not the same thing as sin. Sin, too, is not the same as bad action. For example, to be irascible, that is, prone or easily roused to the agitation of anger is a defect and moves the mind to unpleasantly impetuous and irrational action. The defect, however, is in the mind so that the mind is liable to wrath, even when it is not actually roused to it. Similarly, lameness, by reason of which man is said to be lame, is in the man himself even when he does not walk and reveal his lameness. For the defect is there though action be lacking. So, also, nature or constitution renders many liable to luxury. Yet they do not sin because they are like this, but from this very fact they have the material of a struggle whereby they may, in the virtue of temperance, triumph over themselves and win the crown. As Solomonsays: 'Better a patient than a strong man; and the
Lord of his soul than he that taketh a city." (Prov. xvi, 32). For religion does not think it degrading to be beaten by man; but it is degrading to be beaten by one's lower self. The former defeat has been the fate of good men. But, in the latter, we fall below ourselves... 47

Belisaunt elicits fear within Amis as she begins to taunt and coerce him into fulfilling her will. She challenges his self-esteem, first, by flouting Amis' obedience and reason, and then she puts his life in jeopardy:

itals

Dat mirie maiden of gret renown
Answerd, "Sir knight, thou hast no crown;
For god that bougth be dere,
Wheber artow prest ober persoun,
Ober thou art monk ober canoun,
Dat precheest me bus here?
Dou no schist haue be no knight,
To gon among maidens brigt,
Dou schust haue ben a frere.
He dat lerd be bus to preche,
De deuel of helle ichim biteche,
Mi broper bei he were.

"Ac," sche seyd, "bi him dat ous wrougth,
Al bi preching nelpeb nought,
No stond thou neuer so long.
Bot gif thou wilt graunt me mi bougth

.........................
Y take thou schalt be purch londes lawe
And sempt heige to hong" (ll. 613-36).

Amis, considering the flesh only, chooses to preserve his life even at the risk of losing his soul:

And ban he bougth wip-outen lesing,
Better were to graunt hir asking
Ban his liif for to spille (ll. 649-51).
His motivation reveals the hope for worldly rather than spiritual solace. Accordingly, it is logical that he end his inner debate or soliloquy concerning the alternatives of action he faces by postponing taking action and granting Belisaunt her will. The postponement represents a desire to experience time or actual existence in excess of the allotted time Amis has if Belisaunt carries out her threat.

The inclusion of another kind of defect in the allegorical account of the process of the corruption of the higher reason in King Horn verifies the function of the defect of fear and reveals a consistent tendency in these romances to examine in detail the comprehensive definition of sin. The defect illustrated in King Horn has to do with the opposite emotion of pity. It is introduced as soon as Rymenhilde has Horn brought to her "bour." Like Amis, Horn offers Rymenhilde a practical argument against their being married. He points out that matrimony would be wrong, considering their respective stations in life:

"Crist," quod he, "be wisse
And giue be heuene blisse
Of thine husebonde
Wher he beo in londe,
Thc am ibore to lowe
Such wimman to knowe.
Thc am icome of þralle
And fundling bifalle.
Ne feolle hit þe cunde
To spuse beo me bunde:  
Hit here no fair wedding  
Bitwenxe a þral and a king" (11. 413-24).

Whether or not Rymenhilde recognizes the irony in the 
last line of Horn's argument, which reveals the actual 
relationship between Horn, the actual king, and Rymen-
hilde, the slave to her own passion, is unimportant, for 
as soon as Horn finishes speaking to her; Rymenhilde falls 
in a swoon:

þo gan Rymenhilde mis lyke  
And forre gan to sike:  
Armes heo gan brige,  
Adun he feol iswoðe (11. 425-28).

Horn's immediate response to Rymenhilde's display of pas-
sion is characterized by pity. Not only does the narrator 
indicate that Horn capitulates to Rymenhilde's desire, 
but he also acknowledges that Horn's surrender to Rymen-
hilde's will is the result of sorrow for Rymenhilde's 
condition that he experiences in his heart:

Horn in herte was ful wo,  
And tok hire on his armes two:  
He gan hire for to kesse  
Wel ofte mid ywisse,  
"Leman," he sede, "dere,  
Þin herte ni þu stere (11. 432-38).

That Horn uses the motif of the rudderless ship to de-
scribe Rymenhilde's condition, that he continues by ask-
ing Rymenhilde to help him become a knight, which reveals
the loss of his honor, that Rymenhilde quickly "Wakede of hire swozning" and that they enter into the illicit sexual relationship which proves to be their downfall: indicate symbolically the establishment of the state of sin. But this condition of corruption occurs only after Horn, through the defect of the emotion of pity, surrenders to Rymenhilde's wilful, passionate demand.

The account of consent completes the presentation of the process of sin in Amis and Amiloun. It consists of the second temptation scene. As Belisaunt goes to Amis in his chamber, Amis attempts to dissuade Belisaunt from attaining her will by reintroducing the practical argument he uses in the first temptation scene. As his attempt fails there, so it fails in the second scene, and this failure leads to his consent in deed, the actual commission of sin:

And so þai plaid in word and deede,
Dat he wan hir maidenhede,
Er þat [she] went oway (ll. 766-78).

The inclusion of the steward at this point obviously possesses a narrative function since it is the steward who reports to the Duke that Amis has committed adultery. But it also possesses a symbolic effect. It echoes the presentation of the last stage of consent and the sin in deed. As Amis and Belisaunt commit the sin of lust "in
word and dede," so the steward gains perverse self satisfaction. The difference between his fulfillment and that of Amis and Belisaunt is that his is characterized by denial while theirs is characterized by acceptance. It is for this reason that in his report to the Duke the steward swears by Saint James: "Sir," seyd þe steward, "bi Seyn Jame,/ Ful wele y can þe tel his name, etc." (11. 776ff). Iconographically, it is not illogical for the envious to swear by the object of their passion. That Saint James was among the favorite disciples of Christ made him, especially in the Middle Ages, one of the most likely candidates.

This account of consent is symbolically amplified, iconographically in the lines which precede and directly follow it. Directly preceding Belisaunt's arrival at Amis' chamber—that is, between the first and second temptation scenes, for example, the narrator introduces the motif of the hunt. Functioning as do the hunt scenes in *Sir Gawain and the Green Knight*, this scene resonates the condition of corruption established as Amis lets Belisaunt have her will. That the Duke is informed here that his daughter is again well--

Men seyd þat sche was glad and bliþe,  
Hir care was al agon--
obviously is meant to be taken ironically owing to the nature of the means by which she attains her recovery. Directly following Amis’ consent to sin “in word and deed” also is the punishment Amis receives for his disobedience, which serves as a logical conclusion to the act of volition which ends in the loss of grace. The punishment consists of two parts. The first is introduced as the Duke, enraged by Amis’ temerity and “treason,” brandishes his sword and tries to slay the “botler,” swearing “Bot ye miȝt be traitour slon/ Wip min hondes twain.” Amis’ importuning of charity quells the Duke’s wrath but also introduces the second part of the punishment which consists of the trial by ordeal. The potential apocalyptic overtones inherent in the inclusion of this motif are fully established as Amis, in fear for his mortal life, explains to Belisaunt and her mother, who have pledged themselves as surety for him, that the only possible outcome of the match will be his own physical and spiritual death:

Sir Amis sorwed miȝt and day,
Al his ioie was went oway,
And comen was al his care,
For þat steward was so strong
And hadde pe riȝt and he þe wrong
Of þat he opon him bare.
Of his liif þaf he nouȝt,
Bot of þe maiden so michel he þouȝt
Miȝt noman morn mare...

and,
"Madame," seyd pat gentil kniȝt,
"For Thesus loye, ful of miȝt,
Be nouȝt [vrop] for þis dede."
Ich haue bat wrong and he be rigt,
Derefore icham aferd to figt,
Al so god me spede,
For y mot swere, wip-outen faile,
Al so god me spede in bataile,
His speche is falshefe;
And zif y swere, icham forsworn,
Dan liif and soule icham forlorn (ll. 904-12; 937-47).

One final way the last stage of sin gains symbolic currency appears at the beginning of the account of the process of sin. Serving not as narrative motivation, the depiction of the illness that both Amis and Belisaunt experience establishes the basis of the allegory of the process of the Fall. Their lack of physical well being, like that of the dreamer-lover in the Roman de la Rose, is not the cause of their fall into the state of sin, but rather the first in a series of representations of the process of sin, all of which gradually become increasingly aesthetically complex. It is for this reason, then, that both Amis and Belisaunt enter the garden in the hope of finding solace and comfort in hearing the "foules song." Their illness does not require the care of a physician; rather, it requires sexual satisfaction and fulfilment which is indicated by the symbolic euphemism of the birds' "melodye."

Though the presentation of consent in Amis' submission to Belisaunt's will completes the definition of the
process of sin, it also introduces the definition of the condition of corruption, which is developed as the relationship between Amiloun and Owain becomes the center of attention. While this shift in focus from the first to this second relationship may appear to be illogical, it is consistent symbolically. In the presentation of the allegory of the process of sin, the male and female characters represent the higher and lower reason respectively. In the symbolic presentation of the condition, on the other hand, while the male-female relationship is still present in the relationship between Amiloun and his wife (whose anonymity partially signals the subordination of the allegorical significance of their marital union), the relationship between Amiloun and Owain is of principal interest since Amiloun, through his leprosy, embodies the effect of sin and Owain, through his loyalty and devoted charity, provides a view of the hope of mercy which parochial Christianity of the late Middle Ages stressed was available so long as the perpetrator of sin remained alive and was willing to become penitent.

The representation of the allegory of the "fallen" condition obtains, despite the focus of this part of the poem, in the male-female union, the principal characters of which are Amiloun and his wife. Accordingly, the image of an imperfect marriage relationship is developed and
stressed throughout the account of Amiloun’s experience of “woe.” Improper nuptial order becomes noticeable as soon as Amiloun explains to his wife the deception Amis and he have carried out in order to save Amis from certain death at the hands of the steward. The immediate response of Amiloun’s wife is characterized by passion. She upbraids Amiloun, saying that he has done the wrong deed:

De leuedi was ful wroþ, ypliȝt,
And oft missayd hir lord þat nigt
Wiþ speche bitvix hem to,
And seyd, “Wiþ wrong and michel unriȝt
Þou slouȝ þer a gentil kniȝt;
Ywis, it was iuel ydo” (11. 1489-94).

Shortly afterward, she also censures and deserts Amiloun as do all that are close to him:

So wicked and schrewed was his wiif,
Sche brac his hert wiþ-outen kniif,
Wiþ wordes harde and kene,
And seyd to him, “Þoue wrecche chaitif
Wiþ wrong þe steward les his liif,
And þai is on þe sene;
Þerforþ, bi Seyn Denis of France,
Þe is bitid þis hard chaunce,
Þapet who þe bimene” (11. 1561-69).

The narrator’s comment that Amiloun’s wife breaks Amiloun’s heart is not an instance of sentimental hyperbole but, as in the Desputisoun, a metaphor of the effect of sin and the loss of charitable love. The allusion to Saint Denis, likewise, is not a meaningless, fortuitous interpolation.
Rather, owing to the conclusion of the legend of the martyr, it is a metaphor of the "fallen" condition. The loss of the head or the seat of wisdom is the result of the condition of corruption. 50

Improper order between Amiloun's wife and Amiloun receives further obvious development in the punishment of exile that Amiloun is forced to undergo. Not only is Amiloun separated from all that he knows and possesses; he is also deprived, finally, by his wife of any kind of nourishment. But the most telling remark made that indicates symbolically that the marriage relationship between Amiloun and his wife is imperfect appears just prior to the beginning of Amiloun's exile, which in itself is a metaphor of the condition of sin. As Amiloun's wife first decides to sequester him, Amiloun begs for charity:

"Be me where it is þi wille,
Ber noman may me se;
Of no more ichil þe praye,
Bot of a meles mete ich day,
For seynt charite" (11. 1604-08).

That he begins his entreaty by recognizing the supremacy of the will of his wife represents symbolically the loss of the state of "true being" of the will. Proper order is "up side doun," then, as the corporal reason—that is, Amiloun's wife, determines the future of Amiloun. Thus, as Amiloun's wife is characterized as being "proud in pride" by Owain (1. 1793), the final detail of the
allegorical account of the condition of sin is introduced. Obduracy of heart, which is a form of being proud in pride, maintains the inverted marriage relationship which indicates the condition of corruption.

This tropological account of the state of sin which acts as informing structural principle in *Amis and Amiloun* is put in relief and thereby enhanced by the presentation of an allegorical account of the condition of salvation. This account of the reattainment of grace consists of two parts: the first may be considered the penitential; the second, the referential. The first is developed as Amis unwittingly attacks Amiloun, accusing Amiloun of having killed the former owner of the cup which is a token of the love between Amis and Amiloun. Amis throws Amiloun into the lake and then gives him a good thrashing:

To be lager he stert in þe wain  
And hent him in his hönden twain  
And sleynþ him in þe lake  
And leyð on, as he were wode,  
And al þat euer about him stode  
Great diol gan make  
............................

Dan was þe Douke ful egre of mod;  
Was noman þat about him stode  
Dat durst legge on him hand;  
He spurned him wip his fot, etc. (11. 2071-76; 2089-92).

The beating, which nearly brings Amiloun to the point of death, especially as Amis draws his sword and readies
himself for the kill (ll. 2095ff.), represents a form of penance or punishment that Amiloun must suffer. The submersion of Amiloun in the lake, likewise, signifies baptism. Both of these symbolic interpretations gain currency as Owain, who represents charity, finally intercedes in Amiloun's behalf and saves Amiloun from death by the sword of Amis, who, accordingly, is characterized as being enraged or guided by passion alone since he and Amiloun, as Purdy argues, are one soul in bodies twain.51

The penitential aspect of the state of salvation is completed partially by the sacrifice that Amis makes in order to restore Amiloun's life and partially and more importantly by the punishment Amiloun's wife is forced to undergo at the end of the poem. The punishment of incarceration symbolically acknowledges the degree of her betrayal of her husband and of her adultery. As she is sequestered, as is the penitent who undergoes conversio, so must the corporal reason be guarded in order that no backsliding occur after sin has been absolved.

Furthermore, the condition of salvation is developed in this part of the romance by the inclusion of an allegorical model of proper order in the marriage relationship of Amis and Belisaunt, which again introduces the stylistic tendency of the Gothic to organize by means of juxtaposition, and by the characterization of Owain. As Amis
allows Amiloun to enter his court, Belisaunt's immediate response to the act of charity is negative. She is averse to Amiloun's presence because of his physical appearance:

De leuedi þo in þe halle stode  
And wend hir lord hadde ben wode,  
Ogaines him hye ran.  
"Sir," sche seyd, "wat is þi þougt?  
Whi hastow him in-to halle ybrouȝt,  
For him þat þis world wan?"  (ll. 2155-60).

However, after Amis tells Belisaunt what is in his thought—that is, that the leper is Amiloun, Belisaunt accepts Amiloun as Amis has and further demonstrates obedience to Amis by kissing Amiloun, bemoaning his condition of sorrow and care, and ministering charitably to his need by denying him nothing. Thus, in Belisaunt's relationship to Amis, the lower reason seeks the guidance of the wisdom of the higher reason. It is for this reason that, earlier in the narrative, the narrator states that Amis and Belisaunt receive grace:

So wiȝ-in po þeres to  
A wel fair grace fel hem þo,  
As god almiȝti wold... (ll. 1525-27).

The simple iconography of Amis and Amiloun also adds dimension to the chiaroscuroic allegory of the nature of pride that character and event in the narrative combine to effect. Though no distinct, comprehensive pattern exists in which these motifs appear, several images can
be said to concern the specific while others, the general.
The most obvious instance of the former is that of the
wound that Amiloun receives during his combat with the
steward. Though it functions as a key of remembrance
since it helps Amis identify Amiloun, it also serves as
a metaphor of the effect of sin. That Amiloun receives
it in battle and becomes enraged by it--

On his schulder a gret wounde
Wip his grimly gare,
Dat þurch þat wounde, as þe may here,
He was knowne wip revlie chere,
When he was fallen in care.

Dan was sir Amiloun wroþ and wode
(ll. 1352-57)--

supports this interpretation. It is part of the price
that Amiloun must pay for disobeying God by preferring
fraternal love to charity. Similarly, Amiloun's reference
to his lack of meat and cloth also signals the condition
of sin. When Owain informs Amiloun that Amiloun's wife
will no longer supply food to her husband, Amiloun
replies:

"A, god help." sayd þat gentil kniȝt,
"Whilom y was man of miȝt,
To dele mete and cloth,
And now icham so foule a wiȝt,
Dat al þat seþ on me bi siȝt,
Mi liif is hem ful loþ (ll. 1681-86).

He obviously is making a comment on his impoverished
physical condition. But his acknowledgement of worldly
loss may also be read as an account of spiritual corruption. The lack of meat or nourishment and the lack of cloth or protection point to two aspects of the condition of sin. In the state of sin one loses the nourishment of new life that grace offers and the protection that redemption affords.

The instances of general iconography which also indicate the condition of sin include such images as the tree under which Amis sits when he is found by Belisaunt and Amiloun, the destiny of the steward's horse, the battle between the steward and Amiloun disguised as Amis, and the depiction of winter. In contemporary Old French romances the placement of the knight under a tree, within a garden, usually indicates the establishment of the setting for the depiction of the initial stage of sin. It is in this location, surrounded by and involved in nature, that the knight may either dream of wish-fulfilment or achieve "blisse." Likewise, the demise of the steward's horse during battle echoes the condition of sin. As it is killed by Amiloun, the narrator indicates that the skull is broken and the brain is exposed. In a sense the method of death of the horse represents the loss of reason since, anatomically, the head or skull was thought to enclose the reason. The battle between the steward and Amiloun also intimates the struggle that
occurs and the potential danger that exists in the experience of sin. And the acknowledgement that the season is winter, a period characterized by death, provides a meteorologico-temporal reflection of the poem's principal theme. It presents a dramatic view of loss which affectively repeats the barren, wasted state of existence inherent in the condition of sin. But it also provides, as does the whole poem, the hope of new life since the focus of the period of time it consists of is on Christmas day, the day of the miraculous birth of Christ.
NOTES


3 Mehl, p. 25.


5 Robertson, pp. 70-71.

6 Robertson, p. 72.

7 Ibid.

8 Robertson, p. 73.

9 Robertson, p. 74.


11 Male, pp. 127ff.


15 "Leman" is often glossed as "dear one" or "beloved." Etymologically, it means one's own being, coming from "leof" or "dear" and "mann" or "being" (*MED*).


19 Robertson, p. 113.

20 Even the account of the meals that Floris receives at the inns suggests incremental imagistic development. In the first scene, reference to food includes the verbs to eat and drink. In the second scene, the same verbs are used, but the activity is further developed by the inclusion of the description of what occurs while the feast takes place: "All they made good chere;/ They ete and dronke echoon with other." In the last inn scene the actual parts of the meal are identified: "Of fish and flesh and tender breede,/ Of win, both white and reede."


22 Reiss, "Symbolic Detail," p. 345. Reiss points out that this location is characterized by purity. His observation, however, does not take into consideration the unnatural quality of many of the subordinate elements of the palace and garden.

23 Reiss, p. 347. The game of checkers possesses several symbolic functions in addition to representing the nature of love and the allegory of man's life as it does, for example, in the *Roman de la Rose*. First, the game "prefigures the real contest to be played by the characters themselves within the city, as Floris tries to rescue
his 'queen,' Blancheflour." Second, viewed as an allegory of man's life, the game also represents the contest involved in mortal sin.


26 Reiss, p. 344.


32 City of God, pp. 522ff.

34 For a thorough and valuable discussion of the function of irony in *Floris and Blancheflor*, see C. S. Pen- sec, "Irony and Ambiguity in *Floire et Blancheflor*," DAI, 35 (1974), 2154A (Kansas).


36 Reiss, "Symbolic Detail," 341-42, develops this symbolic interpretation when he says "red and white, traditional in medieval romances as colors symbolizing earthly love, as well as the mystique of love and death...are also significant in Christian iconography with red being divine love and white standing for purity."

37 The following is a list of the instances of the appearance of the word "honour" and its synonyms in *Floris and Blancheflor*: 57, 61, 99, 103, 200, 438, 477, 488, 604, 636, 784, 924, 931, 1028, 1030, 1039.

38 See Revelations 3: 10.


40 Du Meril, p. 35. The absence of an inquisition in the extant manuscripts of the Middle English *Floris and Blancheflor* may be an indication of the emphasis parochial Christianity of the thirteenth century placed upon mercy and forgiveness over obedience.

41 MacEdward Leach, ed. *Amis and Amiloun*, EETS No. 203. (London: Oxford University Press, 1937); hereafter all reference to this edition will appear in the text.

42 The thematic emphasis in this poem involves the struggle between wisdom and desire which is represented allegorically; but it also includes the consent in deed as Amiloun must decide whether or not to obey God or to maintain his vow of loyalty and fraternal love to Amis. Thus, the presence of the second aspect of the bipartite moral struggle reveals the influence of scholastic debate concerning the nature of sin. See Abelard's *Ethica*, Chapter XIII.

43 p. 522.


46 The similarity in terms of characterization between Belisam and Amis and Amiloun and Rymenhild of *King Horn* is close. In this way, *King Horn* may also be viewed as a work concerned with providing an allegorical account of the nature of sin. Rymenhild forces Horn to dishonor himself through subservience of her will. But while Amis and Amiloun further develops its representation of the "fallen" condition through the characterization of Amiloun in the second half of the poem, *King Horn* presents a view of the process of redemption which Horn begins in exile and which involves the elimination of overt evil embodied by the saracens and covert evil embodied by Fikenhold. For a further discussion of the symbolic structure of *King Horn*, which is not unlike that of the present chapter concerning Floris and Blancheflour and Amis and Amiloun, see D. M. Hill, "An Interpretation of *King Horn*," *Anglia*, 65 (1956), 157-72; M. Hynes-Berry, "Cohesion in *King Horn* and *Sir Orphee*," *Speculum*, 50 (1975), 652-58.


50 Chaucer, for example, makes use of this symbolism in his *Shipman's Tale*. In this tale, which develops an allegory of the process of sin, the action begins at Seint-Dennys, suggesting, as the legend's narrative illuates, the loss of the head or the seat of reason.


THE POETRY OF VIRTUE: KING HORN
AND HAVELOK THE DANE

Thirteenth- and early fourteenth-century English short verse romance captivated the attention of its audience with the analysis of the process of sin and representations of the different kinds of immoral behavior. It also moved those who listened to consider the nature of the moral life of man and the concept of moral excellence. To effect this response, all four of the romances under consideration incorporate cardinal as well as theological virtues. The idea of charity, for example, is delineated obviously at the end of all of these works and especially at the end of Floris and Blancheflour where the lives of the children are spared. The concept of faith likewise is presented in the symbolism of the cups in Amis and Amiloun while King Horn and Havelok the Dane practice patience and fortitude in exile.

In addition to providing examples or symbols of virtuous behavior, these verse romances also include accounts of the process of the attainment of virtue. This process consists of several stages, as does that of sin, which the previous chapter treats. The principal stage involves the attainment of the knowledge of sin.\(^1\)
these romances this knowledge is gained at moments when the principal character or characters find they must confront the source of their spiritual corruption or, in King Horn and Havelok the Dane, when the principal characters find themselves in exile and sufficiently distanced from the source of their corruption. After the characters understand the distinction between virtue and sin and attain the desire to avoid sin and the experience of sorrow for having committed sin, they undergo a rudimentary form of the sacrament of penance, which the following chapter will examine, and they begin to nurse themselves back to spiritual health through the practice of the cardinal virtues of fortitude, temperance, justice, and prudence.

As discipline provides the characters with moral strength, so the characters become disposed to accept the theological virtues of faith, hope and charity. This disposition in general is emphasized clearly in King Horn when Rymenhild and Horn swear an oath of fidelity, as do the daughter of the King of Hungary and the squier in the fourteenth-century Squier of Low Degree, a verse romance which treats the virtue of poverty.² Havelok the Dane, on the other hand, examines the theological virtue of hope as it develops the idea of expectation, which the symbols of the cross and transfigurative light convey.
King Horn, one of the most popular indigenous English short verse romances of the Middle Ages and early Renaissance, presents a complex allegory of the process involved in the attainment of virtue and wisdom. Revealing distinctive narrative symmetry, this allegory includes three sections. The first presents an account of the condition of sin. In keeping with the design of the pattern of the delineation of sin set forth thus far in Floris and Blancheflour and Amis and Amiloun, this account consists of a representation of the cause, condition and temporal effect of the loss of grace. The second section, the longest of the three, includes, first, the principal marriage scenes between Modi and Rymenhild and between Fikenhild and Rymenhild and, second, the Saracen battle scenes, the first in Ireland and the second in Suddene, which punctuate the marriage scenes by providing a thematically relevant iconographic interlude, first, between the allegorical account of the condition of sin and the first marriage scene and, second, between the latter and the second marriage scene. Thus, the narrative organization appears schematically as follows:

I. Introduction (negative exemplum)

II. Representation of the loss of grace
   (Westerness)
IIa. Interlude (Ireland)

III. Representation of fortitude (Westerness; first marriage scene)

IV. Representation of justice (Westerness; second marriage scene)

V. Conclusion (The reunion of the western lands—i.e., the Occident)

These two marriages scenes which comprise the principal focal points of this section concern allegorically the elimination of pride (i.e., "Modi") and the elimination of envy (i.e., "Fikenhild"), respectively; the interludial Saracen battle scenes, while providing narrative logic, as in the case of the development of the revenge motif which explains Horn's determined efforts to rid the western lands of Saracens or non-Christians, present the acts which Horn performs in his quest to attain virtue. The last section of the allegory, unlike the previous two in focus or complexity, introduces a view of virtue rewarded in the reassignment of suzerainty decreed by Horn as soon as he brings order to the western lands and attains his "heritage" and "baronage." The picture that this section offers to the complete structure of the allegory is one that is diametrically opposed thematically to the account of the condition and process of sin which introduces the allegory. It also offers a contrast
to the introduction to the subordinate allegory which presents a brief history of King Murri, Horn's father and King "biwest," about whom the narrator in his "song" first begins to speak. This is as it should be since this brief biography (l. 4-58), which includes a short account of Horn (lI. 9-28), provides an introductory negative moral exemplum, the function of which is to put in relief the thematic purpose of the poem. It goes without saying, then, that King Horn is not the simple romance many have judged it to be. Rather, it possesses narrative, moral and thematic structures which are characterized by an economy of imagistic detail and symmetrical organization. It is truly "A tale mid the beste."

The aesthetic complexity of King Horn becomes clearly evident as the first part of the allegory is developed. Though not as intricate as the presentation of the cause, condition and temporal effect of sin which informs Floris and Blancheflour and Amis and Amiloun, the account of the loss of grace in King Horn presents a composite subordinate allegory which includes a record of the cause of sin, demonstrations of pride and envy, a definition of innocence, which puts in relief all of the preceding, and a view of the effect of sin, which easily calls to mind the biblical account of the Fall. In a sense, then, this section offers the introduction to an anatomy of the
psychology of morality, which is further developed analytically in the following scenes.

The cause of sin might easily be attributed to Rymenhild since, from the moment she is first introduced in the narrative, she personifies concupiscence. Horn is so much in her thought that she loses her reason and is guided by passion:

And mest him Horn louede Rymenhild,  
The kynges ozene doster,  
He was mest in thogyte;  
Het louede so horn child  
That ne gre gan weye wilde:  
For heo ne miste at borde  
With him speke no worde,  
Ne nozt in the halle  
Among the knightes alle,  
Ne no whar in non othere stede:  
Of folde heo hadde drede:  
Bi daie ne bi nighte  
Wip him speke he mighte;  
Hire sorge ne hire pine  
Ne mighte nevere fine;  
In heorte heo hadde wo...  

Desperate and victimized by an unrequited love, she also conceives of the strategy whereby she gets Horn to come to her bower, which works only after she learns from Aðulf that she has been tricked by Aðulberus, her servant, whose motivation is, as he informs her in his plea for mercy, honorably deceitful. But despite the chicanery and the clearly noticeable love-longing which she demonstrates as she attempts to be with Horn and mistakingly
waxes "wild" with Aþulf, Ryemhild is not the cause of the condition of sin. Instead, this section of the poem clearly presents the means of the loss of virtue as consisting of the defect of the emotion of pity and the desire for self-pleasure, which manifests itself in the sin of pride and the sin of envy.

The defect of the emotion of pity, the pivotal point in this section of the poem, is introduced as Horn learns that Ryemhild wishes that he marry her. Heeding Aþulberus' advice to be circumspect--

"Horn... so hende,
To bire nu thu wende
After mete stille
With Ryemhild to duelle;
Wordes suþe bolde
In herte thu hem holde:
Horn, beo me wel trewe,
Ne schal hit the neure rewe" (ll. 371-78)--

Horn enters Ryemhild's chamber and proceeds to argue that he is not the right spouse for her. His argument reveals caution and casuistry. As he begins talking to Ryemhild, he says that he will listen: "...ihc schal here/ What thi wille were" (ll. 897-98). After Ryemhild nearly assaults him sexually in the following lines and demands that he plight her his "trewthe," he asserts that he has no legitimate claim to such a marriage since he is but a foundling and a slave:
Horn tho him bithogte
What he speke mighte.
"Crist," quap he, "the wisse
And give the hevene blisse
Of pine husborne
Wher he beo in londe.
The am icome of bralle
And fundling bifalle.
Ne feolle hit he of cunde
To spuse beo me bunde:
Hit here no fair wedding
Bitwexe a thral and a king" (ll. 411-24).

Whether Rymenhild perceives the irony implicit in the last line of his argument against marriage which reverses the roles of Rymenhild and himself is left implicit by the narrator. But Rymenhild does become unpleasant immediately thereafter and feigns loss of consciousness by swooning and falling to the ground. It is this exaggerated response to Horn’s argument against marriage that elicits pity within Horn for her and signals the beginning of the condition of sin. It is not, then, an instance of hyperbole or melodrama when the narrator says that Horn “in herte was ful wo” and “...tok hire on his armes two:/... and gan hire for to kesse/ Wel ofte mid ywisse” (ll. 429-32). Rather, these descriptions, simple and direct as they are, present a metaphorical and literal view of the condition of sin. The former appears in the "wo" that fills the "herte"; the latter, in the capitulation to the sexual temptation in the kisses which Horn gives often and with assurance ("ywisse"), which, confirming the experience of pity, predisposes Horn to sin.
In addition to presenting the defect of pity, the desire for self-pleasure is also introduced as part of the definition of the cause of sin. This becomes noticeable immediately as Horn engages in the sexual activity of kissing which previously in the narrative is used to distinguish Rymenhild as a passionate, concupiscent character. The desire for self-pleasure is further developed as Horn requests that Rymenhild help him become a knight:

"Lemman," he sede, "dere, Thin herte nu thu stere. Help me to knighte Bi al thine mighte, To my lord the king, That he me give dubbing. Thanne is mi thralhood Iwent in to knighthood, And ischal wexe more And do, lemmen, thi lore" (ll. 433-42).

This request, though perhaps made with the good intention of placating Rymenhild's passion, reveals envy, deceit, and unchivalric behavior. The desire for knighthood and enfeoffment ("and ischal wexe more") is clearly a desire for an advantage which Horn, by his own previous admission of impoverishment to Rymenhild in his argument against marriage, does not possess. Horn's request that Rymenhild use her influence with the King to make Horn a knight is also a clear example of deceit. Not only has
Horn not performed any deed or service to make himself worthy of being a knight—that is, not only has he not been either an armiger or ecuyer by this point in the narrative; but he is not even a damoiseau since, by his own previous admission to Rymenhill, he is "icome of thralle/ and fundling bifalle." Thus, Horn takes advantage of the irrationality of Rymenhill's lustful passion and thereby places in jeopardy King Aylmar's chivalric ethics as he allows Rymenhill to appoint her servant, Aþulberus, as his intercessor to the King. Finally, Horn's request demonstrates unchivalric behaviour. Since the fundamental ethical consideration of the institution of chivalry was the preservation of the ideal and one's integrity, the degree of Horn's transgression noticeably calls attention to itself. Neither does Horn honor the ideal nor integrity since he willfully seeks self-aggrandizement in the actual world at the expense of others, who, ironically, are the closest to him emotionally next to Aphulf and Fikenhild, who clearly, as Hill argues, function as the polar extremes of Horn's moral consciousness. It is no coincidence, then, that the image of money is associated with Horn as Rymenhill recounts how she will bribe Aþelbrus to act in an intercessory capacity: "With selver and with golde/ Hit wurþ him wel igolde." In Chaucer's The Pardoner's Tale
money is shown to be the root of evil. But its association with Judas and hence with betrayal also inheres in this part of the poem owing to the nature of the deceit Horn has allowed Rhymenhild to perpetrate and to the obvious fact that sin itself in essence is an act of betrayal. Furthermore, Rymenhild's remarkably rapid recovery—

Rymenhild, that sweete thing, 
Wakede of hire swozning (ll. 443-44)—

is not a coincidence, though its timing reveals an aesthetic naivety that may be interpreted to represent causal- ity. Rymenhild's immediate recovery confirms the deceitful act of feigned unconsciousness which elicits pity within Horn, and thereby signals Horn's capitulation to Rymenhild's will.

Two other distinct features of the cause of sin which are presented in this part of the Romance are the demonstrations of pride and envy, which, as the previous discussion indicates, derive from the bivalent nature of the defect itself. The first or narcissistic love, which manifests itself in the idolatry of cupidinous satisfaction, is introduced in the love-making scene between Horn and Rymenhild which appears just after the capitulation of Horn's reason to Rymenhild's desire. It receives extended development in the presentation of Horn's
first act of valor, which recalls the act of foolish, proud valor which King Murri performs in the brief biography that the narrator provides at the beginning of the poem (ll. 589-620). The second or envy is introduced, as has been shown, in the request for advantage that Horn makes to Rymenhild and is fully established in the latter part of this section of the poem in the scenes in which Fikenhild figures as a prominent character.

The sin of pride, as it is established includes several elements, the number of which alone suggests a high degree of technical, thematic development. The first and most obvious of these concerns is lust. This appears at the outset of this section of the poem in the image of the ring (l. 568), the sexual iconographic connotations of which need no explanation, and directly after Horn's act of valor, which introduces bravado, the second feature of this subordinate allegory. Ostentatious boldness manifests itself, first, in the promises and boasting Horn makes and, second, in the battle he has with the Saracens on the beach, which reveals more of a lack of wisdom than a demonstration of ability symbolically since it clearly recalls the last battle King Murri fights and the lesson to be learned therefrom. The third element of falsehood is repeated in the "loveliche specche" which is used to deceive characters throughout
this section. Further irony, introduced to enhance the picture of this perverse state of being, appears in the form of litotes, as, for example, when Anulberus prepares to encourage King Aylmar to dub Horn the slave, as a knight by saying: "Kyng...thu leste/ A tale mid the beste." Even the theological element of the necessity of will is incorporated in the allegory as King Aylmar, after the initial knighting ceremony, deligates knightly responsibility to Horn, saying: "Do nu that thi wille is." But the most important element appears in the dream which Rymenhild has just before Fikenhild's act of treachery, which nearly immediately leads to the King's discovery of Horn and Rymenhild's illicit sexual relationship. This element is not the dream itself, but rather the ignorance that Horn's misinterpretation of the dream reveals. Rymenhild's dream, a somnium according to medieval dream psychology, actually symbolizes the end of the condition of sin since it represents the end of a mode of existence which is characterized by entrapment and subordination through force of will. As the fish, a Christian symbol, breaks through the net, so Horn breaks from Rymenhild, who, it can justifiably be said, sets a snare or net for Horn through deceit. Rymenhild's use of the enigmatic couplet "he wene that ihe schal leose/ The fiss that ihc wolde cheose" (11. 663-64), which
recalls the function of the enigmatic rhyming couplet that Floris repeats in *Floris and Blancheflour*—"And yit it is the most wo, / When I it [his merchandize— i.e., Blancheflour] find, I shall it forgo"—corroborates this interpretation. ¹⁴ But Horn clearly demonstrates his ignorance of the significance of the prophetic dream as he interprets the dream literally. Just before beginning his exile from Westerliness which is his punishment for having engaged in illicit sexuality, he states that the fish of the dream is Rymenhild’s father:

"...Lemman derling,
Nu havestu thi sweuening.
The fiss that thi net rente,
Fram the he me sente" (ll. 723-26).

Horn’s failure to see figuratively is obviously an indication of his inexperience. But from a symbolic point of view it demonstrates the essence of both the cause and condition sin: his ignorance and consequent spiritual purblindness.

The principal element of the sin of envy that this section of the poem develops, on the other hand, is not ignorance, though ignorance is a principal contributing factor to it. Rather, it is malice, the manifestation of envy, and it is introduced obviously as Fikenhild informs King Aylmar of the relationship between Horn and
Rymenhill. But it is further developed as Fikenhild, in his disclosure of the illicit sexual relationship, bears further false witness by accusing Horn of being a traitor and possible regicide:

Fykenhild hadde enuye  
And sede thes folye:  
"Aylmar, inc the warne,  
Horn the wule berne;  
Ihc herde whar he sede,  
And his swerd forth leve,  
To bringe the of lyue,  
And take Rymenhill to wyue  

.........................  
Bu do him ut of londe,  
Ober he doth the schonde" (ll. 687-702).

As a result of Fikenhild's treachery, Horn does not find himself in the precarious condition Amis finds himself in before the Duke in Amis and Amiloun; just the same, he is expelled from the realm of Westerness. The motif of exile, which Horn's expulsion from King Aylmar's realm introduces, provides an apt conclusion to this scene and a metaphor of the effect of sin, thereby revealing yet another aspect of the first section of the total allegory of the process of attainment of virtue and wisdom that the poem presents.

The last aspect of this section which completes it symbolically and thematically is the definition of innocence that it presents. This definition is complex for the practical narrative reason that it forms a link
between the introductory negative moral exemplum and the rest of the poem. But like the allegorical account of pride, it, too, possesses principal features by which it can easily be identified. One of these is direct reference to innocence or youth. This appears in the epithet of "child" or "children" that all but Horn himself use to identify Horn and his twelve "feiren" (ll. 115, 122, 124 141, 157, 163). It also is noticeable in the acknowledgement of "fairness" or "fairhead" and "swetenes," both of which are associated with Horn and youth, especially as Horn is expelled from Suddene by the usurpative Saracens:

Horn was in paynes houde  
Wip his feren of the londe.  
Michel was his fairhede,  
For ihesu crist him makede  
Payns him wolde slen  
Oper al quic flen,  
Zef his fairnesse nere,  
The children alle aslage were (ll. 81-88).

Further, another principal feature manifests itself in verbal iconography. The rudderless ship motif, for example, is the most obvious instance of this. It represents the means by which the Saracens attempt to kill Horn and the children. But symbolically it indicates innocence in the suggestion of the lack of guidance implicit in the absence of steerage; furthermore, it implies the lack of safety, the principal condition which
characterizes the welfare of innocence since, as Cirlot observes about the image, "in ancient representations of ships, the rudder frequently plays an important part as an allegory expressive of the ideas of safety and the steering of a straight course." 15

But perhaps the one feature of the portrayal of innocence that stands out from the rest and offers the most dramatic contrast to the representation of the condition of sin is the characterization of Horn himself. In addition to the descriptions of the childlike beauty of Horn, which appear in the first lines of the poem--

Fairer ne miste non beo born.
Ne no ren upon birine,
Ne sunne upon bischine;
Fairer nis non thane he was,
He was bright so the glas,
He was white so the flur
Rose red was his colur.
In none kinge riche
Nas non his iliche (11. 10-18) --

and later, again, in Ælfp'æ account of Horn's purity and innocent beauty--

Horn is Fairer and riche,
Fairer bi one ribbe
Thane eni Man that libbe. (11. 314-16) --

Horn reveals innocence in his use of language. In the first part of this section or the account of Horn's introduction to Ælmar's realm of Westernnesss, where
King Aylmar himself promises Horn that he will experience naught but game (1. 198) (which adds yet another brush stroke to the portrait of innocence), Horn speaks three times: first, to inform his comrades of their safe arrival on shore; next, to swear his oath to avenge his father's death and to prophesy unwittingly the means by which the marauding Saracens will receive judgment and retribution; and last, to provide King Aylmar with a chronicle of the events that led to their exile.

The first time he speaks, for example, he begins by informing his followers simply of their imminent rescue. He provides neither riddle, as he does later when he enters Rymenhild's chamber with Aðulf, nor analysis of any kind. Rather, he offers a "tīping" which reveals innocence in that it is a simple account of his initial sensory apprehension of the new world he describes:

"Firen," quoth he. "Yonge, Ihc telle you tīping: Ihc here fowles singe And [see] the grass him springe. Blībē beo we on live; Ure ship is on rive" (11. 131-36; italics mine).

Horn only hears and sees: the verb to hear ("here") appears in the text while the verb to see is implied. Thus, what he says reveals no use of reason. He does deduce that help and civilization cannot be far away
since he sees "men gon in the londe" (1. 126), but even this inference is predicated upon the outcome of the previous sensory activity.

The second time Horn speaks he further reveals innocence. Though the fairest and wittiest of his companions, of whom he is spokesman, Horn responds to King Aylmar's initial interrogation in a way that betrays a conspicuous ingenuousness. When asked to identify himself and the purpose of his journey, Horn recounts all that has happened to his friends and himself straightforwardly:

"We beop of Suddenne,  
Icome of gode kenne,  
Of Crestene blode  
And kynges suth gode.  
Payns ther gunne arive  
And duden hem of lyve:  
Hi slozen and todroze  
Christenenmen iogue.  
So crist we mote rede  
Us he dude lede  
In to a galie,  
Wip the se to pleie,  
Da hit is ilgon and oper:  
Withute sail and rōper  
Ure schip bigan to swymme  
To this londes brymme.  
Nu thu might us slen and binde,  
Ore honde bihynde,  
Bute gef it beo thi wille,  
Helpe that we ne spille" (11. 175-94).

The candor that Horn evinces seems to be in logical response to and acknowledgement of King Aylmar's words
"that were Mild" (1. 160). But it functions also to reveal Horn's lack of experience. In a world in which the warrior is still very much an integral member of society, as the brief introduction to the poem shows, such frankness is a liability. Horn's lack of knowledge of this fact, even if it is only partially true, indicates a naivete and diplomatic ineptitude characteristic of innocence. Furthermore, that Horn ends what he says in the entreaty to King Aylmar with "that we ne spille," which evidences fear, may even demonstrate that Horn has not intuitively perceived, but, in fact, misconstrued both King Aylmar's intonation and meaning. Thus, in this instance, as in the case of the short passage in which he introduces himself ("Horn ihe am ihote, etc."). Horn responds as might a child: simply and to the point. It is no coincidence, then, that much of what Horn says is punctuated with conventional modes of speech or cliches, such as "So Crist me mote rede" and "Kynge, wel mote the tide."

The third time Horn speaks, which actually precedes the second in terms of the narrative chronology, confirms the portrait of innocence established by the initial characterization of Horn. Having alighted on the soil of Westernness, Horn turns to the boat in which he has just journeyed and asks it to return a message to the Saracens
concerning their eventual demise:

"Schup, bi the se flode
Daies have the gode;
Bi the se brinke
No water the nadrinke.
Zef thu cume to Suddenne,
Gret the wel of myne kenne,
Gret the wel my moder,
Godhild quen the gode;
And seie the paene kyng,
Jesusristes wibering
That ihc am hol and fer
On this lond arived her;
And seie that hei schal fonde
Be dent of myne honde" (ll. 139-52).

Though a conventional iconographic motif, the personification of the boat clarifies the way in which Horn views the world. His mythopoeic tendency to anthropomorphize even the inanimate boat and his use of synecdoche in his concluding boast of prowess demonstrate how, like an innocent, he perceives the world subjectively.

The experience of moral rehabilitation involves the attainment of two fundamental cardinal virtues. The first of these is fortitude which is demonstrated principally in the first marriage scene between King Modi and Rymenhild and is anticipated iconographically in the first Saracen battle scene or the scene of Horn's exile in Ireland, the narrative link between the first and second sections of the entire allegory that the poem presents. The second virtue that completes the reestablishment of
proper moral order is that of justice. It is the thematic focal point of the second marriage scene between Fikenhild and Rymenhild, which is as much the result of injustice as the first intended marriage between Rymenhild and Modi is the result of King Aylmar's inherent cowardice. Like the first stage in the process of moral rehabilitation, this virtue is anticipated iconographically in the second Saracen battle scene which separates the two marriage scenes. Thus, together these two cardinal virtues combine to present a means of overcoming despair and maintaining hope since they not only help Horn to achieve his "heritage" and "baronage," but also fulfill the narrative promise which introduces the poem: "Alle beon be blibe/ Dat to my song lyhe" (ll. 1-2).

Through understanding the significance of these virtues, one can become "blibe"—that is, one can prepare oneself for the experience of beatitude, which obviously is an experience that the narrator wishes the entire audience will undergo especially when he states at the end of the poem:

Her endeth the tale of horn,
That fair was and noȝt unorn;
Make us giade Eure among,
For thus him endeth hornes song.
Jesus that is of hevene King
Seue us alle his suete blessing. Amen (ll. 1525-30).
Furthermore, the implicit emphasis on the theological virtue of hope, which the exercise of the cardinal virtues of fortitude and justice effects and which resounds in the symbols of the crown and cross that appear noticeably at the end of this section of the poem indicates, the need for the practice of cardinal as well as theological virtues in the struggle against temptation and the loss of faith.

The presentation of fortitude, which is aptly introduced by the line "Horn him gede alone;/ Also he sprunge of stone" (l. 1026) since the reattainment of this virtue represents the rebirth of morality, consists of several parts. The most obvious of these manifests itself in images of moral and physical courage. The first of the demonstrations of physical strength is developed in the account of the battle scene in which Horn stops the marriage between King Modi and Rymenhild. As Horn enters the hall in which the ceremony is to take place, he breaks open the doors which, literally, recalls a similar act he performs as he enters Westernness (ll. 1073-74) and, perhaps symbolically, the act Christ first performs as He harrows hell:

Horn tok his preie  
And dude him in the weie.  
He com in wel sone  
The gates were undone,  
Iarmed full thikke  
From fote to the nekke.

17
18
Alle that were therein,
Bipute his twelf ferin
And the King Aylmare,
He dude hem alle to kare
That at the feste were,
Here lif hi lete there (ll. 1235-46).

Another instance of physical courage is introduced at the end of the scene when Horn indicates to King Aylmar that he will maintain the condition of sexual abstinence until he has regained his "heritage" and "baronage":

Thu wendest that iwegte
That y neure ne pozte,
Bi Rymenhill for to ligge,
And that i wip egege.
Ne schal ihe hit biginne,
Til i suddene winne
Thu kep hure a stunde
The while that i funde
In to min heritage
And to mi baronage (ll. 1273-82).

Finally, the physical aspect of fortitude echoes even in the descriptions of the armed men (l. 1215), who are ready to fight, and in the description of the construction of King Aylmar's castle which the "palmere" relates to Horn:

"... and in a strong halle,
Bipine castel walle,
Ther iwas atte gate,
Noide wi me in late, etc." (ll. 1041-44).

This last point is significant especially symbolically since it reveals the strength of the condition of sin or
the force against which Horn must struggle in his attainment of virtue.\textsuperscript{19}

Images of moral courage also frequently punctuate this scene. The most obvious of these appears in the patience that Horn evidences in the role he plays as a beggar. He maintains the disguise of a "palmere" long enough to assure Rymenhild's and his own safety and to allow Rymenhild to prove the degree of her idealistic commitment to him, to which the "palmere" alludes in his account of Rymenhild's sorrow--

\begin{verbatim}
Ne nitete heo adrige
That heo ne weop with ige:
Heo sede that heo holde
Ben ispused with golde,
Heo hadde on husebonde
Theg he were ut of londe (ll. 1035-40)--
\end{verbatim}

and which Rymenhild demonstrates in her attempted suicide out of loyalty to Horn (ll. 1192-1202). That Horn finds the task of role-playing difficult but perseveres is clearly revealed when, after identifying himself as a "fessere," he says

\begin{verbatim}
"...Ihc am icone to fisse:
Drink to me of disse,
Drink to horn of horne:
Peor ihc am i orne (ll. 1143-46).
\end{verbatim}

Despite the fact that he is anxious ("orne"), he continues and eventually prevails, which is yet another
display of courage.

The patience that Horn exercises leading up to the battle episode of the scene and later forces his twelve followers and King Aylmar to attain as they swear an oath of allegiance (which in itself is a "contractual" metaphor of fortitude), is given definition symbolically by the reunion in this part of the narrative of Aþulf and Horn. Aþulf, who is "the beste," comes down from the tower where his function has been to be lookout, and joins with Horn to defeat King Modi or passion. It is no coincidence, then, that when Rymenhild informs Aþulf of Horn's return, she reintroduces the concept of bliss: Aþulf... be blithe,/ And to horn thu go we swiðe" (11. 1224-25). Nor is it coincidental that when Horn and Aþulf see each other "Hi makede suithe Muchel blis" (1. 1234). As the virtue of fortitude allows one to overcome cowardice, the essence of pride, which Horn demonstrates in his desire to attain knighthood without performing any service and engaging in illicit sexuality, and which King Aylmar demonstrates in his allowing Rymenhild to marry King Modi for gold (1. 1038), the way toward beatitude ("blis") is prepared. Interestingly, it should be noted that from this point in the narrative until the conclusion of the romance Horn and Aþulf are inseparable.
Another aspect of the delineation of fortitude that
the first marriage scene presents concerns the overt
act of the elimination of pride and the experience of
humility. This act occurs as Horn assumes the disguise
of the "palmere." After the "palmere" reports to Horn
the condition of Rymenhild and announces her impending
doom in her wedding to King Modi, Horn changes clothes
with the pilgrim and makes himself "un becomlich":

His sclauyn he dude dun legge,
And tok hit on his rigge:
He tok horn his clothes,
That here him nozt lothe.
Horn tok burdon and scrippe,
And wrong his lippe.
He makede him a ful chere
and al bicolmede his swere.
He makede him un becomelich,
Hes he has neuremore ilich (ll. 1057-66).

In a sense, then, through this superficial transforma-
tion, Horn outwardly embraces poverty: he overcomes van-
ity and practices patience. This act is further develop-
ed as Horn, a king's son, sits with "colmie snute" in
"beggeres rowe," and it receives symbolic justification
and meaning when Horn announces his plan:

Quap horn: "so crist me rede,
We schulle channgi wede:
Have her clothes myne
And tak me thi sclauyne, etc." (ll. 1050-54)

Though the plan outlines a practical strategy, it also
reveals divine authority in the first words Horn speaks: "so crist me rede."

As in the case of the development of the presentation of the loss of faith which informs the first section of the poem, so the account of fortitude in the first marriage scene incorporates a contrastive element. In the definition of sin, the contrast appears in the representation of innocence; in the representation of fortitude, on the other hand, it appears in a picture of the absence of faith. At the center of this picture is the character of Rymenhild. Though by far not the personification of concupiscence she is characterized as being in the first section of the poem, Rymenhild still does not possess the virtue which this scene allows Horn to attain symbolically. Her lack of faith, which is the essence of all virtue, is revealed in three fundamental ways: in her social, moral and intellectual behavior. Socially, she is characterized as being passive and nearly obsequious. She offers no resistance to the marriage King Aylmar arranges between King Modi and her. Moreover, she spends much of her time weeping and experiencing sorrow as the "palmer" announces to Horn in his report of Rymenhild's condition:

"...Ther iwas atte gate, 
Nolde hi me in late. 
Modi ihote hadde
To bune that we hire ladde.
Awai igan glide,
That deol inolde abide
De bride webeth sore,
And that is much deole" (11. 1043-50).

Likewise, Rymenhild is shown also to be morally weak.
As has previously been discussed, she gives up all hope
and attempts to commit suicide when, tricked by Horn in
disguise, she is informed by Horn that Horn "was skik
and deide." But perhaps the most significant way in
which Rymenhild shows little hope appears in her ina-
bility to perceive. She does not see through Horn's
disguise even when Horn refers to himself enigmatically
as he requests a new vessel from which to drink and
proposes a toast to "horn of horne":

..." quen so dere,
Wyn nelle ihc Muche ne lite
But of cuppe white...

and,
Ihc am icone to fisse:
Drink to me of disse,
Drink to horn of horne:
Feor ihc am i orne" (11. 1130-33; 1143-46).

Furthermore, she does not comprehend or even recognize
the allusion Horn makes to the prophetic somnium she had
before their separation in his introduction of the
fisher/fishnet motif. Clearly evidencing the influence
of the parable of the dragnet, this motif complements
Rymenhild's dream in which the net possesses the in malo
significance of satan's snare. Accordingly, Horn's use of the parable, which implies the ontological transformation inherent in the metamorphosis from the fish to the fisher, signals the beginning of Horn's attainment of wisdom, the intellectual manifestation of fortitude. But Rymenhild's inability to see clearly the meaning of this parable or even remember her dream only further crystallizes the degree of ignorance that fosters her spiritual purblindness.

In addition to the contrastive feature of the loss of faith, several other minor elements of the first marriage scene also put the definition of fortitude in relief. The first of these is the bell and the sound it makes when Horn, after having defeated Modi, summons the people of Westernesse to the castle hall. Though the "belle" is rung for "the wedlok for to felle," it should be remembered that the bell of the church or cathedral in the Middle Ages was usually consecrated by the bishop and the sound it made was associated with the theological virtues of faith and charity. Thus, the introduction of the bell at this point in the romance possesses the obvious narrative function of signaling the beginning of the new nuptial feast; but it also acquires the symbolic function of signaling the attainment of the first stage of the process of moral rehabilitation.
The reference to the crown he will receive which Horn makes at the end of the first marriage scene—"Ischal beo king of tune/ And bere kinges crune" (ll. 1285-85)—also intimates the attainment of virtue, and, in a sense, complements the function of the element of the bell. The crown obviously represents the fulfillment of Horn's destiny since he is the rightful heir to Suddene or the western lands. But it also signifies Horn's acknowledgement of his desire to attain virtue. As Male points out, the crown, like the cross, symbolized the theological virtue of hope:

When with Beatrice as his guide Dante reached the eighth sphere of Paradise, a voice issuing from a light questioned him on hope. The poet recognized St. James, who in his famous epistle was the first to write of this virtue. And Dante "eager as a pupil who followeth his teacher" gave word for word the definition he had read in the Sentences of Peter Lombard: "Hope is the certain expectation of future bliss, coming from the grace of God and from preceding merits." And for this reason Hope at Paris, Amiens and Chartres gazes steadfastly to heaven, and reaches out her hand towards a crown, symbol of the future glory that awaits her... Thus by means of the cross and crown the medieval bas-relief would teach in its own language that man will receive his reward on the Day of Resurrection.

The presentation of the virtue of fortitude in the first marriage scene is also put in relief by the interludial Saracen battle scene which directly precedes it.
But the contrast afforded by this battle scene is different than any previously discussed. The principal thematic focus of the Irelond episode, which bears in narrative and thematic structure a close resemblance to *Sir Gawain and the Green Knight* in the use of the contest between giant and mortal, concerns the test to determine the potency of fortitude. This test which begins at prime—that is, at the beginning of the day, Christmas morning, the symbolism of which is obvious, involves philosophically the struggle between the actual and the ideal and consists sequentially of the three fundamental stages of any test—viz., the preparation, the struggle and the result.24

In the preparation two things occur. The first is the discovery of the need for preparation; the second, the discovery of the means whereby it is attained. After the Giant makes the challenge to fight three Christian men to determine governorship of Irelond or "westene lond," Horn boasts that the ratio of Christians to the Saracen is the inverse of what the ratio of opponents should be. He obviously acts out of passion as he pronounces the beginning virtually of a one-man Christian jihad:

"Sire King, hit nis no rigte
On with thre to figte,
Agen one hunde"
Thre cristene men to fonde.
Sire, ischal al one
Withute more ymone
With mi swerd wel epe
Bringe hem thre to dethe" (11. 829-36).

But when the moment of the actual confrontation occurs,
he readily states to King Thurston, the king of Ireland:

"King...cum to felde
For to bihelde
Hu we figte schulle,
And tagare go wulle" (11. 845-48).

Thus, his use of the first person plural personal pronoun "we" indicates that he realizes that he cannot be
governed by pride and fight alone.

This realization is complemented by Horn's discovery of the means for preparation, which symbolically re-
calls Ephesians 6:13. As the battle hour approaches,
Horn dresses himself in armor:

And Cutberd [Horn] ros of bedde
With armes he him schredded;
Horn his brunie gan on caste,
And lacede hit wel faste
And cam to the kinge
At his up risinge (11. 839-44).

The "wel faste" lacing of his vestments reveals the
soberity of serious preparation, which contrasts sharply with the account of the first time Horn wears armor.
The careless slipping of his "brunie" is heard by the entire court and indicates recklessness, which the
behavior of the "fole" iconographically represents:

Dar he tok his gode fole
Also blak so eny cole;
De sole schok the brunie
Dat al the curt gan denie (11. 589-92).

Thus, the use of armor and, later, the use of men also signal Horn's attainment of the awareness of the nature of readiness.

In the struggle, on the other hand, the clash between the actual and the ideal or real comprises the focus of attention. The actual battle scene, which receives less treatment than similar scenes in Amis and Amiloun and Havelok the Dane, is framed by accounts of passion or emotion and punctuated by the representation of realism. Reintroducing the concept of the defect which predisposes one to sin, King Durston's demonstration of fear and despair in response to the Giant's challenge (11. 825-26), which begins the battle scene, introduces the first account of the actual. This account is offset nearly immediately as Horn realizes the wisdom of the safety that number provides. It is further contrasted as Horn shows the Saracens mercy in battle by calling a momentary truce for rest:

Cutberd [Horn] gan assaille:
He zaf dentes inoʒe,
De knightes felle iswoʒe.
His dent he gan withdraʒe,
For ni were neg aslage:
And sede, "Knîstes, mi þe reste
One while ef þon leste" (I1. 856-62).

However, Horn's charity is short-lived when he learns
that the Saracens are the ones who set him adrift and
killed his father:

Hom him gan to agrise,
And his blod arise.
Biut him sag he stonde
That driven him of londe,
And þat his fader slog;
To him his swerd he drog,
He lokede on his Rynge
And thogte on Rymenhilde,
He smot him thureg the herte
Þat fore him gan to smerte, etc. (I1. 867-760).

Horn's impassioned response obviously brings an immediate
halt to the Saracen attempt to occupy Irelond, which may
be considered to be symbolically the land of winter owing
to the etymology of the Latin hiberno. But this re-
response of anger also reintroduces the influence of the
actual, which, in the final analysis, proves to be
stronger than wisdom. This is not to say that Horn does
not attain wisdom during the test of fortitude which in-
forms the Saracen battle scene. As the result of the
struggle evidences, Horn gains his will and sufficient
wisdom, first, to abjure the potential temptation to
rule Irelond and wed Rinelde, which demonstrates the
loyalty he has to Rymenhild and his sense of honor, and,
second, to request help in his quest to regain his "heritage" and "Baronage," which marks a distinct contrast to his former proud behavior:

... "King the wise,
   Želo me mi servise,
   Rymenhild help me winne,
   That the nozt ne linne:
   And ischal do to spuse
   Thi dowter wel to huse, etc." (11. 991-93).

However, despite this evidence of sagacious judgment, Horn's revelation of passion indicates an incomplete attainment of virtue, which obviously receives full development symbolically in the character of "King Modi of Reynes/ On of hornes enemies," whose name, as has previously been mentioned, means passion and whose partisanship is symbolically consistent. Moreover, Horn's flawed readiness is substantiated spatially as well as temporally. He finds himself in the winter world (Hibernia) in the winter season (Christmas). Thus, his incomplete attainment of virtue provides the logic for the first marriage scene and so discloses the narrative and thematic function of the entire first interludial Saracen battle scene.

In a sense, too, this account of flawed virtue anticipates the second marriage scene. When Horn finds Rymenhild in Fikenhild's specially built castle, both she and he experience demonstratively the emotion of
sorrow. But as strength or fortitude characterizes the first marriage scene and offers a means of the elimination of pride, so knowledge or justice principally characterizes the second and provides a means of overcoming and subduing treachery or envy. This fact is clearly demonstrated as Horn enters Fikenhild's reputedly impregnable fortress by using the knowledge that he gained while he was yet a "childe" and "fundling" in King Aylmar's care. Instead of appearing as a "palmere" with a "colmie sunte" before Fikenhild's castle, which is a microcosm of all western lands including Suddene, which is "biwess," Horn disguises himself as a minstrel and effects his entrance by demonstrating his knowledge "of harpe and songe," which he learned under A̲p̲ulberus' tutelage:

Horn cübe al the liste
Dat eni man of wiste
Harpe he gan schewe
And tok felagesfewe,
Of knigtes suithe snelle
That schrudde hem at wille.
Hi ȝeden bi the gravel
Toward the castle:
He gunne muri singe
And makede here gleowing.
Rymenhild hit gan ihere
And axede what hi were.
Hi sede: "hi overen harpurs,
And sume were gigours."
He dude horn in late
Rıst at halle gate (11. 1459-74).
The practice of the virtue of justice through the attainment of knowledge is further developed in the account of Horn's dream. Unlike the dream which Rymenhild has at the conclusion of the first major section of the poem, Horn's dream is not a *sommium* but rather a *visio*, that is, "a direct, literal pre-vision of the future." For the first time in the narrative he realizes that Fikenhild has beguiled him (l. 1452), a fact which Arnoldin nearly immediately brings to his attention, and that Rymenhild is in grave danger:

Pat nign horn gan swete,  
And heue forto mete  
Of Rymenhild his make,  
Into schupe was itake:  
The schup bigan to blenche,  
His lemmen scholde adrenche.  
Rymenhild with hire honde  
Wolde up to londe  
Fikenhild agen hire pelte  
With his swerdes hilte  
Horn him wok of slape (ll. 1407-17).

The knowledge, then, that Horn's experience of the dream reveals not only indicates a distinct clarity of vision which borders on clairvoyance, but also an understanding of the injustice inherent in envy or malice, of which Fikenhild, who is "prut on herte" and "the worste moder son," is a personification.

Horn's awareness of the nature of treachery and his unusual perspicacity are enhanced by his experience
of sorrow and contrasted by Fikenhild's desire to obfuscate. Revealing the wisdom, if not the indirect influence, of Ecclesiastes 1: 18--

For in much wisdom is much vexation,  
And he who increases knowledge increases sorrow--

Horn's realization of Fikenhild's deceit and knowledge of Rymenhild's plight brings much sadness to his heart:

He [Horn] sette him on the benche  
His harpe for to clenche.  
He makede Rymenhilde lay,  
And heo makede walaway.  
Rymenhild feol yswoze,  
Ne was ther non that 1ouge.  
Hit smot to hornes herte  
So bitte that hit smerte (ll. 1475-88; italics mine).

Conversely, Fikenhild's kidnapping of Rymenhild, an irrational act, and his desire to marry "Er that ros the sunne" put in relief the accounts of knowledge which ultimately warrant the justice Horn metes out to Fikenhild and his followers. The kidnapping and previous building of the special castle which Arnoldin informs Horn was designed to keep Horn away from Rymenhild--

"...Ne schal ithe Li,  
He hath giled the twie.  
Dis tur he let make  
Al for thine sake,  
Ne mai ther come inne  
Noman with none. ginne  
Horn, nu crist the wisse  
Of Rymenhild that thu ne misse" (ll. 1451-58)--
simply represent vain attempts to keep Horn ignorant of the location of Rymenhild. Similarly, the marriage at night is another way in which Fikenhild tries to preserve the secrecy of his illicit relationship with Rymenhild.

The second interludial Saracen battle scene, which punctuates the narrative between the first and second marriage scenes, also defines the thematic focus of Fikenhild's thwarted attempt to beguile Rymenhild. As the second marriage scene demonstrates the triumph of the virtue of justice over injustice, the issue of malice, so the interlude of the battle with the Saracens in Suddene introduces the means by which moral and physical courage is attained. Obviously, this means involves strength and moral courage since the Saracens have to be dealt with by force of arms. But it also emphasizes the acquisition of knowledge since knowledge is the means by which moral and physical courage are enhanced.

The theme of the attainment of knowledge figures repeatedly in the interlude and nowhere more simply and obviously than in the boast Horn makes just prior to ending the Saracen captivity of Suddene in the reconstruction policy he inaugurates when Suddene again is part of Christendom, and in his blowing of the horn which rallies the people of his home land. As Horn begins the
battle against the Saracens, he states "We schulle the hundes teche/ To spoken ure spreche" (ll. 1367-68). Obviously, this is a euphemism since he follows it with "Alle we hem schulle sle/ And al quic hi fle" (ll. 1369-70). But it does introduce the notion of instruction, which is the means of the attainment of knowledge. Likewise, when Horn begins to rebuild Suddene after the occupation, he

... let wurche
Chapeles and chirche.
He let belles ring,
And Masses let singe (ll. 1379-82).

This building program possibly indicates Horn's aspirations to become a theocratic monarch like Havelok in Havelok the Dane. But it also introduces the theme of the attainment of knowledge since in the Middle Ages the church and the chapel were centers of education. Finally, when Horn blows his horn, a direct example of the dissemination of knowledge is provided:

Horn gan his horn to blowe,
His folk hit gan iknowe,
Hi comen ut of stere,
Fram hornes banere.... (ll. 1371-74).

The people know the sound is made by Horn's horn, and they recognize that it represents the means of their salvation since, as the narrator indicates, it provides a reason for them to
...sloge and fugten,
The nisgt and the usten:
The Saragens cunt:
Ne lefde ther non in thende (ll. 1375-78).

The theme of the attainment of knowledge also figures importantly in the introduction of the Red Cross Knight. The red cross knight informs Horn and Apulf of the condition of the occupation and the reason for his having become a mercenary, which symbolically recalls the condition of sin that the first of the three major sections of the poem creates:

..."ihec have azenes my wille
Payns ful ylle.
Ihec was cristene a while;
Tho icom to this ille
Saragens blake
That dude me forsake..." (ll. 1315-20).

Furthermore, the Red Cross Knight provides the audience with a recapitulation of the major events of the entire poem:

"...Hi [the Saracens] sloge with here honde
The king of this londe,
And with him fele hundred,
And þerog is wunder
That he ne cometh to fígte.
God sende him the rígte,
And wind him hider drive,
To bringe hem of live.
Hi sloge Kynaung Murry,
Hornes fader King Hendy,
Horn hi ut of londe sente..." (ll. 1327-37).
But most importantly, the knight who "aslepe lay" completes the symbolic design inherent in the characterization of Horn and the two "gomes," Ægulf and Fikenhild, and thereby functions himself as a symbolic barometer of the moral condition of Horn, about which the entire allegory generated by the poem's narrative is concerned. Thus, that the Red Cross Knight gets up from under his shield, then, symbolically indicates the attainment of hope and faith since, despite the Saracen's injunction to kill Horn, he is ready to follow Horn without knowing Horn's identity and since the cross represented the certainty of the resurrection which is the essence of the expectation of future bliss coming from the grace of God. This last point explains the time of the second Saracen battle scene and the act of sowing corn that Horn performs before going to Fikenhild's castle to eliminate envy or malice. The latter represents an act which results in the expectation and issuance of new life; the former, "Middelnigte," represents the beginning of a new life.

The last part of the allegory that completes the romance of King Horn confirms the result of the process of the attainment of virtue that the second section of the allegory delineates diachronically. It presents an account of virtue rewarded which fulfills the narrative
expectations of the entire work. Horn gives the crown of King Aylmar's realm to Arnoldin "For his meoknesse," the crown of King Modi's realm to Abulberus "For his good teching," and the crown and princess of King Durs-ton's land to Aプlf for his loyalty. Furthermore, the last part of the allegory completes the symbolic structure of the poem, which fulfills the thematic expectations of the entire romance that the narrator introduces as he begins by saying: "Alle beon he blipe ṭat to my song lifē...." The cardinal virtues of fortitude ("meoknesse") and justice ("good teching") and the desire for moral excellence or loyalty, which motivates the exercise of the cardinal virtues, are shown to lead to the attainment of faith and hope, the theological virtues given to man in his pilgrimage in life, as each of Horn's loyca1 retainers becomes a suzerain, the act of which, in completing the presentation of "bliss" or beatitude through the incorporation of the act of charity, not only represented the greatest of virtues but was, in fact, considered the one virtue as Saint Paul states in 1 Corinthians 13: 8 and as Vincent of Beauvais and Peter Lombard recapitulate respectively in the Speculum maius and the Sententiae. Thus, the romance of King Horn is, indeed, "a tale mid ṭe beste" which can "Make we us glade Eure among."
Havelok the Dane, clearly a poem that is thematically related to King Horn,\textsuperscript{35} presents an allegory of the theological virtue of hope as it is defined in the Sentences of Peter Lombard: "... certa expectatio futurse beatitudinis veniens ex Dei gratia et meritis praecendentibus."\textsuperscript{36} This allegory consists of two fundamental parts, each of which is enhanced by subordinate, incremental thematic and iconographic development, and is introduced by two histories, the combination of which noticeably exceeds in length the brief biography of Murri which begins King Horn. The transfiguration scenes which punctuate the part of the narrative devoted to the symbolic delineation of the process inherent in the attainment of virtue (11. 588-614; 1251-74; 2110-57) provide a thorough account of the indwelling presence of unmerited divine love. The process of the attainment of virtue, the order of the presentation of which suggests that its principal motivation inheres in grace, includes the presentation of all of the cardinal virtues and the theological virtues of life---that is, faith and hope, which in emphasizing the practical moral excellence of fortitude, justice, and loyalty, develops a definition of good works. The bivalent account of history which consists of a record of "Engelond/ and Denmark...at aise" and the "sins of the fathers," Birkaben and Aethelwodl, on the
other hand, introduces into the allegory the necessity for hope which arises as much out of misfortune, so the narrator indicates, as it does out of the defects of ignorance and fear. This account of necessity receives rudimentary incremental development as the narrative recapitulates it in terms of Havelok's experience of "michel shame,/ Michel sorwe and michel tene," which diachronically punctuates contrastively the presentation of the process of the attainment of wisdom, and as it resonates in the narrator's conventional, though unusual narrative technique of developing suspense through the combined use of foreshadowing and moral and emotional intercalative commentary and through the inclusion of a retrospective introduction and episodes of potentially inextricable danger, the total effect of which, in turn, sharply contrasts with the narrator's development as a character in his own right, who, like Harry Baily in Chaucer's Canterbury Tales, demonstrates a distinctive lust for life which is tempered by an ironic jocularity. This is evidenced, for example, as he conditionally calls for a drink before he begins his tale and, like the Parson who will treat "but the sentence," hopes that his tale has brought delight and engendered at least the desire for moral excellence or loyalty as he himself demonstrates humility at the end of the poem by importuning--
... ilke of you, with gode wille,
Saye a pater noster stille
For him that haveth the rime maked
And therefore fele ingutes waked
That Jesu Christ his soule bringe
Biforn his fader at his endinge.38

The account of history that begins the poem and provides the raison d'être of the allegory that the poem develops presents a metaphor for the condition of alienation in perpetuity. It introduces this metaphor by chronicling, first, the English and, second, the Danish successions of regency. The latter (ll. 338-495), while a compressed version of the former (ll. 27-337) in terms of narrative organization, also incorporates the presentation of the defects of fear and ignorance. This presentation comes at the end of the account of the succession of the Danish regent, Godard, and so provides a narrative link between the introduction to the romance and the rest of the narrative which is devoted to the simultaneous representation of the working out of grace and attainment of virtue through the demonstration of merit.

The metaphor of the condition of alienation in perpetuity is established in each case of the succession of regency through the presentation of, first, a good king (Aethelwold in England and Birkebein in Denmark), under whose moral guidance and excellence the realm
thrives in experiencing a kind of Golden Age, and, second, a bad regent (Godrich in England and Godard in Denmark), who, though in both cases appointed by the good kings, brings tyranny to the realm by enlisting the service of "Grith-ser-geans with longe gleives" and usurps the throne by either imprisoning or killing the rightful heirs, who are yet in their minority or about to attain their majority. 39 This presentation of the morally excellent which is immediately succeeded by the morally corrupt is then completed by the introduction of the subject of disloyalty or the desire to be morally abject, which, articulated in the subordinate motif of abjuration or the swearing of false oaths, is put in relief by the fact that, in each succession of regency, the oath swearing and taking involves not only a show of political loyalty but also a demonstration of solemn spiritual commitment, both of which contrast sharply with the reasons given by each of the good kings to justify their choice of men to act as guardians of their children.

The first succession of regency which, serving and treating the history of England during the period of political transition, includes the end of the reign of Athelwold, who "was Engelondes blome," and the decade during which Godrich assumes and exercises power. The
The initial picture of the realm that the narrator presents, emphasizes the peace, prosperity and general social well-being that the order arising from social and political fairness, justice and moral excellence effects. Under Athelwold, there are no outlaws in the land; and anti-social behavior is not tolerated but condemned. As the narrator claims, for example, the king's peace affords complete protection to everyone, even to those involved in commerce who buy and trade within the boundaries of the realm:

In that time a man that bore
Well fifty pund, I wot, or more,
Of red gold upon his back
In a male whit or black,
Ne funde he non that him missaided,
Ne with ivel on honde layde.
Thanne migue chapman fare
Thurut England with here ware
And baldeleike beye and sellen
Overall ther he willen devellen,
In gode burwes, and ther-fram
Ne funden he non that dede hem sham,
That he ne weren sone to sorwe brought,
And povre maked and brought o noght.
Thanne was Engelond at aise" (ll. 45-60).

Likewise, the narrator indicates that the crown, though it does not impose moral strictures, condemns any instance of moral depravity:

To the faderles was he Athelwold rath;
Who-so dede him wrong or lath,
Were it clerk or were it knight,
He dede hem sone to haven right;
And who did weden wrong,
Were he nevre knight so strong,
That he ne made him sone kesten
In fetteres and full faste festen;
And who-so dide mardne shame
Of his body or brought in blame,
But it were by hire wille,
He made him sone of limes spille (11. 75-86).

Furthermore, the indication of the strength of the church within the realm and the implication of the presence and influence of the institution of theocratic monarchy, both of which are given distinction especially in the list of Athelwold's loves--

He lovede God with all his might,
And holy kirke and soth and right (11. 35-36)--

also demonstrate the degree of social and political cohesion uniting the realm in a single purpose, the source of which originates in the exercise of reason over emotion which is given verbal distinction in the principal and initial iconographic epithet that is associated with Athelwold as well as with Havelok:

He was the beste knight at nede
That evere might riden on stede (11. 97-98).

After Athelwold dies, however, the picture of the social and political condition of England that is evinced reveals the effect of reactionary totalitarian rule. Though it is true that he carries out Athelwold's wishes
"Till that the kinges daughter wore/Twenty winter old
and more" and so does not demonstrate the lust for im-
mediate power that characterizes the regency of Godard
in Denmark, who "ne yaf a note of his oathes," Godrich
does rule by fear and the force of arms, which he ach-
ieves by making the army and all significant political
figures swear "manrede" to him:

Thanne he havede taken this oath
Of erles, baruns, lef and loth,
Of knightes, cherles, free and thewe,
Justises dede he maken new
All Engelond to faren thow
Fro Dovere into Rokesborw.
Shireves he sette, bedels, and greives,
Grith- sergeans with long gleives,
To yemen wilde wodes and pathes
Fro yemen wilde wodes and pathes
And forto haven alle at his cry,
At his wilde, at his mercy,
That non durste been him again,
Erl ne barun, knight ne swain.
Weslike, for soth, was him wel
Of folk, of wepne, of catel.
Sothlike, in a lite thrawe,
All Engelond of him stood awe;
All Engelond was of him adrad
So is the beste fro the gad. (11. 260-79).

The final simile in this quotation obviously indicates
the degree of contempt that Godrich holds toward his sub-
jects, which is diametrically opposed to the degree of
affection Athelwold, who

...lovede yung...lovede olde,
Erl and barun, drenge and thain,
Knight, bondeman, and swain,
Widwes, maidnes, prestes and clerkes,
And all for his gode werkes.

And overall made hem forto calle (ll. 30-38),

has for his subjects while he is alive.

The contempt which the narrator implicitly accuses Godrich of having toward the law and people of England Godrich himself demonstrates as he renounces the oath of fealty he made to Athelwold when he solemnly swore on

... the messebok,
The calig, and the pateyn ok,
The corporaus, and the messe-gere
(ll. 186-88).

When Godrich realizes after many years of fidelity to the wishes of his former lord that Goldboru, who "wis... chast...and...fair," is ready to receive her inheritance, he questions her right of perpetuity. Though obviously intending it to sound like a logical, legal matter, Godrich unwittingly through his passion transforms his repudiation of Goldbour's claim to the throne into an anatomy of the corruption of his own morality:

Tho bigan Godrich to sike,
And saide, "whether she sholde be
Queen and levedy over me?
Whether sho sholde all Engelond
And me and mine haven in hire hond?
Datheit who it live thave!
Evere-more whil I live!
She is waxen all to pind
For gode metes and noble shrud,
That ich have yoven lure too ofte;
Ich have yemed line too softe,
Shall it nought been als sho thenkes;
Hope maketh fool man ofte blenkes,
Ich have a sone, a full fair knave;
He shall Engelond all have!
He shall king, he shall been sire,
So brouke I evere my blake swire" (11. 291-311).

Ironically, the accusation of pride that Godrich makes against Goldborou in his rationalization of his intended usurpation of the English crown identifies the sin by which he is made corrupt and traitorous. This, ultimately, is as it should be since Altheolwolde chooses Godrich partly because he was a "Wis man of red, wis man of dede, / And men haveden of him mikel drede" (11. 180-81).

In his choice of regent, which reintroduces for the second time the motif of abjuration, Birkabein, likewise, appoints Godard partly because he was "a riche man." The implicit association between Godard and money that the acknowledgement of his wealth indicates is emphasized when, renouncing his oath of allegiance, Godard ignores his duty to oversee apanage, confiscates all of the property of the realm and usurps the throne. Like Godrich, then, Godard deserves the appellation of "Judas." Appropriately this appellation is qualified by the adjective "wike" since Godard further demonstrates his falsehood, disloyalty and abject morality
when he brutally and unremorsefully murders Havelok's
two sisters before Havelok's eyes:

. Godard herde here was Havelok's complaint
  Ther-offe yaf he hought a stra,
  But took the inardens both samen--
  Also it were up-on his gamen,
  Also he wolde with hem leike--
  That weren for hunger grene and bleike.
  Of bother he carf on two here throte,
  And sethen hem all to grotes
  Ther was sorwe, sho-so it sawe,
  Whan the children by the wave
  Layen and sprauleden in the blood (11. 465-75).

One other major act of disloyalty contributes to
the metaphor of alienation in perpetuity which neces-
sitates the need for moral rehabilitation. Unlike God-
rich and Godard who solemnly pledge their service and
wilfully renounce their oathes in word and deed, Havelok,
the rightful heir to the Danish throne, repudiates his
own "heritage" and "Baronage":

      Full sorry was that sely knave;
      Mikel dred he moughte have,
      For at hise herte he saw a knif
      For to rever him hise lif.
      But the knave, that litel was,
      He kneled before that Judas
      And saide, "Loverd, mercy non!
      Manrede, loverd, biddy you!
      All Danemark I wille you yeve,
      To that forward thu late me live;
      Here I wille on boke swere
      That nevre more ne shall I bere
      Again thee, lovered, sheld ne spere,
      Ne other wepne that may you dere.
      Loverd, have mercy of me!
      To-day I wille fro Danemark flee,
Ne nevere more comen again!
Sweren I wole that Birkabein
Nevere yete me ne gat" (ll. 477-95)

Havelok's wrongful disavowal of his claim to the crown and blood relationship to Berkabein, which, though a practical act to preserve life, symbolically represents an act of despair and results partly out of his ignorance of the nature of the world of politics and power-lust, which is enhanced in the narrative by descriptions of his being "sely" and "litel," and mostly out of the fear for his life which his first-hand experience of his sisters' death and the "knif" at "hise herete" readily inspire within him. Thus while all of the acts of disloyalty reveal deceit and falsehood, Havelok's is clearly intended to be seen as being unpremeditated— that is, as an instance of original sin. The reference to Godard's being a devil that immediately follows Havelok's plea for mercy—

Whan the devel herde that,
Sumdel began him forto rewe, etc. (ll. 495-96)—

is thus not a fortuitous narrative interpolation but another imagistic element that signals the loss of grace.

Havelok's initiation into the world of experience through his loss of faith forms a narrative link with the rest of the poem and provides the need for an account
of the process of the attainment of virtue. To be sure, his swearing of a false oath that denies his own birth right is, in terms of kinds of deceit, nearly as reproachful and certainly as wrongeful as Godard's and Godrich's treason, since it, too, is an act of betrayal. But whereas Godard's and Godrich's falsehood arises out of political as well as spiritual apostasy, Havelok's results from the defect of the fear of imminent death which is put in relief by the many references to youth and innocence that punctuate this part of the poem. It is for this reason obviously that the title of the romance concerns the rightful heir to the throne and not the usurpative regents. But it is for this reason, too, that the narrator states as he concludes his account of Grim's and Havelok's flight to England that Havelok must yet experience

... Michel shame
Michel sorwe and michel tene (ll. 728-29).

The element of foreshadowing discloses an aspect of the character of the narrator who, in the lines which immediately follow, demonstrates that not only is his work a self-conscious literary artifact, but also, owing to its thematic focus and symbolic dialectical structure, a didactic work which forces its audience into a "humiliating" self-conscious learning process:
Als ye shulen non forthward lere,
Yf that ye wil en thereto here (ll. 731-32).

In addition, this semi-enigmatic glimpse of the future events of the narrative provides narrative and thematic logic for the rest of the poem. As he engages in his pilgrimage to reattain virtue, which ultimately is symbolized by his attainment of his "heritage," Havelok, like any penitent in search of spiritual healing, must undergo the experience of becoming aware of the full nature of his culpability ("shame"), suffer anguish and mental and physical pain ("sorrwe"), and withstand and surmount the obstacles of adversity ("tene").

The delineation of Havelok's experience of "wo" which comprises all of the narrative after Grim, his family and Havelok alight on English soil in Grimsby near Lincoln interweaves with the account of the working out of Providence and the record of the demonstration of merit. The experience of "shame," for example, follows immediately the first transfiguration scene and the first illustration of virtue which Grim and Leve establish as they pledge their loyalty to Havelok, who, as Grim says, is "ure eir/ That shall been loverd of Denmark," the one, he adds, through whom "wile...[he]... freedom have." The experience of "sorrwe" begins as Havelok is forced by Godrich to marry Goldboru and so
precedes the second transfiguration scene and the scene in which Havelok demonstrates his attainment of knowledge and the virtue of justice, which serves to introduce into the narrative the process of his realization of his own potentiality. Finally, the experience of "tene" involves the test of Havelok's physical and moral courage which occurs as Bernard Brun and he battle off the thieves in the night. This test appears in the narrative just prior to the third transfiguration scene, immediately after which Havelok gains further knowledge of his own destiny through Ubbe and further strength from the armies of Denmark swearing "manrede" to him, and begins to exercise fortitude, the effect of which strengthens his Hope and eliminates the "Old sinne [that] makes new shame" (1.2461).

After twelve years of being Grim's ward, Havelok introduces his awareness of "shame" as he begins to realize that he is not contributing to the welfare of the family:

Thus-gate Grim him faire ledde;
Him and his genge well he fedde
Well twelf winter other more.
Havelok was war that Grim swank sore
For his mete, and he lay at hom:
He thoughte, "Ich am nou no grom;
Ich ete more, by God on live,
Than Grim and hise children five.
It ne may noughte been thus longe,
Goddot. I wile with hem gange,
For to leren sum good to gete;
Swinken ich wolde for my mete.
It is no shame for to swinken;
The man that may well eten and drinken
Thar nought ne have but on swink long;
To liggen at hom it is full strong.

Shall ich nevere lengere dwelle;
To-morwen shall ich forth pelle" (ll. 785-810).

This element of the knowledge of guilt is further de-
veloped in a number of ways in this part of the poem,
the most obvious of which, for example, involves the
acknowledgement of Havelok's nakedness. Grim introduces
this element as he prepares Havelok for his life in
Lincoln. He indicates that Havelok's life there will
be "betere" since it is a "gode boru," but he adds

"But wo is me. thou art so naked,
Of my sail I wolde thee were maked
A cloth, thou mightest inne gonjen,
Sone, no cold that thu ne fonge" (ll. 853-56).

Likewise, Bertram, the cook who hires Havelok, reacknow-
ledges Havelok's nakedness as he "rewes" at the sight of
Havelok and helps the their to the Danish throne acquire
a decent appearance:

But-on that he (Havelok) was almost naked:
For he ne havede nought to shride
But a covel full unrude,
That was ful and swithe wicke;
Was it nought worth a fir-sticke.
The cook began of him to rewe
And boughte him clothes, all spannewe;
He boughte him both hosen and shon,
And sone dide him clones on.
When he was clothed, hosed, and shod
Was none so fair under God,
That ever ye in erthe were,
Non that evere moder bere;
It was nevere man that yemede
In kinneriche, that so well semede
King or cayser forto be,
Than he was shrid, so semede he (ll. 962-78)

The outward change that Bertram effects by providing Havelok with clothing presents one means by which Havelok struggles with his "shame." The narrator provides several others, first, in his general account of Havelok's mansuetude (ll. 920ff.) and good works, which includes an acknowledgement of Havelok's purity (ll. 995ff.), child-like behavior (ll. 950ff.) and charity (ll. 955ff.), and, second, in his description of the loyalty that Grim and Leve demonstrate toward Havelok, which results from the love of God, the indwelling presence of which manifests itself in the first transfiguration scene. Of all of these means of beginning the process of the attainment of virtue, that evidenced by Grim is indeed the most significant. This is not so because it is developed homiletically rather than scientifically identified, nor is it so because Grim is appointed to be Havelok's executioner; nor even is it so because it is the source of Havelok's freedom and life. Rather, it is most important since it represents an act of faith. Loyalty, like faith, requires belief, and no
where is Leve's and Grim's confidence in the future more fully emphasized than in the conversion scene in which they witness the miracle of the transfiguration, the description of which indicates the influence of hagiography on popular narrative poetry, and Grim states that Havelok is the means of salvation, which interestingly provides a contrapuntal echoe to the technique of foreshadowing that the narrator develops throughout the poem:

She saw ther-inne a light full shir,
Also bright so it were day,
Aboute the knave ther he lay.
Of his mouth it stood a stem
Als it were a sunnebem;
Also light was it ther-inne
So ther brenden cerges inne.
"Jesu Christ," quath Dame Leve,
"What is that light in my cleve?
Ris up, Grim, and loke what it menes.
What is the light, as thou wenest?"
He stirten bothe up to the knave
(For man shall god wilhel have),
Unkeveleden him and swithe unbounden,
And some anan upon him funden,
Als he tirveden off his serke,
On his right shuldre a kine-mark,
A swithe bright, a swithe fair.

Thus saide Grim and sore gret,
And some fell him to the feet
And saide, "Loverd, have mercy
Of me and Leve, that is me by.
Loverd, we are bothe thine,
Thine cherles, thine hine.
Loverd, we sholen thee well fede
Till that thy conen riden on stede,
Till that thy conen full well bere
Helm on heved, sheld, and spere.
He ne shall nevere, sikerlike,
Wite, Godard, that fule swike.
Thoru other man, loverd, than thoru thee
Shal I nevere free man be
Thou shalt me, loverd, free maken,
For I shall yemen thee and waken;
Thoru thee wile I freedom have" (ll. 589-631)

Havelok's experience of sorrow begins immediately after he, standing over his competitors "als a mast," demonstrates his athletic prowess at the "gamen" in Lincoln.43 Havelok "warp the stone/ Over the laddes everikon," and the report of this feat reaches Godrich, who decides that Havelok, whom he considers to be a "gadeling," will marry Goldboru. When told of the forthcoming wedding, Havelok argues "What sholde ich with wif do?" When threatened by Godrich with death or partial blindness, Havelok readily capitulates and begins to experience mental anguish: "Havelok was one and was adrad;/ And grauntede him all that he bad" (ll. 1153-54). Goldboru, likewise, when threatened in the same manner by her regent, also experiences dread and grief, though, as the narrator adds, she attributes her misfortune to God's "wille." And when the two are finally married by the Archbishop of York, which is part of Godrich's diabolical plan to insult the crown but which, ultimately, reveals the working out of Providence, they realize that their union will be characterized by grief which results from their being the object of Godrich's and, later, Godard's hatred and malevolence:
When he were to gidere in Godes lawe,
That the folk full well it sawe,
He ne wisten what he moughton,
Ne he ne wisten what hem doughte:
Ther to dwellen, or thenne to gonge.
Ther ne wolden he dwellen longe,
For he wisten and full well saw
That Godrich hem hatede, the devil him have.
(That fell Havelok full well on thought),
Men sholde don his leman shame,
Or elles bringen in wicke blame,
That were him levere to been ded.
Forthy he token another red:
That they sholden thenne flee
Till Grim and till hisse sones three
(ll. 1181-96)

The incorporation in this part of the narrative of the motif of exile further illustrates the condition of grief that misfortune forces Goldboru and Havelok to experience. But it possesses a narrative and secondary thematic function as well in that it provides a transition between the experience of sorrow and the second instance of the manifestation of grace, which, in turn, is immediately followed by Havelok's attainment of knowledge of his own destiny.

The second transfiguration scene which signals the presence of grace is perhaps the most important of the three not because it has the structural advantage of being located at the center of the narrative, nor because it introduces the knowledge that Havelok must let guide him in his quest for justice and virtue, nor even because it commands the pivotal point of the thematic
structure of the poem, after which Havelok begins to exercise all of the cardinal and theological virtues. Rather, this scene is most significant since it provides a detailed allegorical view of an obviously important aspect of grace. This aspect concerns the epistemic nature of enlightenment through attainment of grace, which reveals within the narrative the medieval epistemological issue of the significance of figurative expression\textsuperscript{44} and about the narrative a further indication of the degree to which the work is a self-conscious literary artifact, the didactic purpose of which is to elicit from the audience a self-conscious awareness which, ultimately, effects the attainment of enlightened consciousness.

As Goldboru begins to despair and experience sorrow because she feels that she "were biswike\textsuperscript{47}/ That she were yeven un kindelike," the second transfiguration scene begins. She witnesses the same brilliant light that Grim and Leve see. The difference in this instance, however, is that Goldboru's vision is accompanied by "of an angel...a voiz" and is followed by an oraculum which Havelok experiences in his sleep.\textsuperscript{45} The angel informs Goldboru straightforwardly of the future of Havelok and her and thereby reveals the literal means by which knowledge is acquired:
"Goldboru, lat thy sorrwe be;
For Havelok, that haveth spuset thee,
Is kinges sone and kinges eir;
That bikeneth the croiz so fair
It bikeneth more: that he shall
Denemark haven and Englond all;
He shall been king, strong and stark,
Of Engelond and Denemark:
That shall thou with thin eyne seen,
And thou shalt queen and levedy been"
(11. 1265-74)

The dream, on the other hand, does not offer a literal prevision of the years to come but an enigmatic metaphor of Havelok's attainment of his majority and inheritance, which implicitly introduces a figurative definition of theocratic rule. The dream itself consists of two parts, the first concerning Havelok's liberation of Denmark which ends on the apocalyptic note sounded by the falling of "keyes," and the second concerning Havelok's liberation of England. In the first, Havelok's arms stretch incredibly and in the second he flies, both acts of which symbolically indicate physically the degree of his future social and political influence. In both also the presence of the idea of imperium and the end of baronial political and social order resounds noticeably in the lines "And the stronge castles alle/ On knees bi-gunnenn for to falle" (11. 1302-03).

The knowledge that the dream and angelic annunciation reveal to Havelok Havelok assimilates, of which his demonstration of his faith by his attendance in church
the following day signals the beginning and his decision to invade Denmark, the fruition. With or without this knowledge, however, the experience of vexation is an experience Havelok, like all men, must undergo. It is no coincidence, then, that the scenes of tribulation and vexation follow those of enlightenment. The logic of the narrative demands such a transition because the thematic logic of the poem requires a test of the virtue of knowledge that Havelok possesses.

The scene of vexation consists of three sections and includes the last transfiguration scene and the scene of the attainment of the virtue of fortitude which is primarily represented metaphorically by the recognition of Havelok as rightful heir and the swearing of fealty, the effect of which ultimately leaves Godrich alienated from his followers and the society over which he ruled tyrannically. The first experience of "tene" presents a struggle between Havelok and a general, undefined foe:

So comes a ladde in a joupe
And with him sixty other stronge
With sverdes drawen and knives longe,
Thkan in hande a full good gleive (ll. 1767-70).

The second and third, on the other hand, present a struggle between Havelok and the specific enemies, Godard and
Godrich. In the first, the subordinate allegory of the condition of the miles christi gives logic to the organization of various descriptions and events which combine to establish the narrative. The elements of this allegory obviously inhere, for example, in the weapon that Havelok uses—"Havelok lift up the door-tree" (l. 1806)—and the name of his comrade Bernard, to whom the thieves in the night demand submission by invoking at the beginning of their demands the name of Saint Augustine. Furthermore, Havelok's defeat of the thieves in the night demonstrates symbolically the victory of virtue over sin and the forces of death.

The conquest of Godard and Godrich which completes the poem results in a tranquil and fruitful union of Denmark and England under a reign characterized by "joye" and the awarding of suzerainty which, introducing symbolically the attainment of faith and hope in the image of the erldoms, are awarded to Ubbe and Bertram for their virtue and good work. The many scenes involved in the portrayal of the two civil wars that Havelok must fight to reestablish order also allow the narrator to further develop his own character and his narrative technique of evoking anxious uncertainty for the purpose of enhancing the catharsis that the anticipated discovery of Havelok's attainment of his majority
and inheritance brings about. The narrator, for example, curses vehemently both Godard and Godrich repeatedly, recalling similar demonstrations of passionate disapproval that he makes in the introductory part of the poem when, for instance, he decries Godrich's inhumane treatment of King Birkabein's children:

He ne yaf note of his others;  
He hem cloathed right ne fedde,  
Ne hem dede richlike bedde.  
Thanne Godard was sickerlike  
Under God the most swike  
That evre in erthe shaped was,  
Withuten on, the wike Judas  
Have he the malisun today  
Of alle that evre spoken man.  
Of patriark and of pope,  
And of prest with loken cope,  
Of monkes and herinmites bothe,  
And of the leve holy rode  
That God himselve ran on blode,  
Christ warye him with his mouth,  
Warried wurthe he of north and south  
(ll. 420-34).

He also, for example, introduces the nearly graphic, near-epic anvil and hammer and mowing similes into the battle scene between the thieves in the night and Havelok to elicit suspense by presenting in parabolic simplicity the sounds and movements associated primarily with feudal warfare.

The aesthetic design of Havelok the Dane, to which even the narrator's role of raconteur, commentator and
artist contributes, reveals an ingenuity which manifests itself in other verse romances of the period and bespeaks a purpose, the origin of which may be found in wisdom literature and literature devoted solely to the expression of morality. *Havelok the Dane* presents a tale which chronicles the process of the experience of joy which comes through the attainment of hope, which, in turn, issues, as the poem illustrates, from the indwelling presence of grace and merit. To return to the initial image of the poem, the romance of Havelok defines what the narrator means when he refers to Havelok as "the wightest man at nede/ That may riden on any stede." Through the experience of loyalty, the acquisition of knowledge of purpose and the exercise of fortitude even in moments of severe trial, as the battle scene, for example, between Godrich and Havelok proves to become, Havelok learns to control his passion and to persevere gallantly.
NOTES


2 In The Squier of Low Degree the allegory of poverty is developed as the squier himself has to learn the meaning of and attain patience while the daughter of the King of Hungary has to learn how to overcome vanity. Cf. K. S. Kiernan, "Undo Your Door and the Order of Chivalry," Studies in Philology, 70 (1972), 345-66.


4 See Chapter II, p. 62.

5 Further discussion of the narrative organization can be found in M. Hynes-Berry's "Cohesion in King Horn and Sir Orpheus," Speculum, 50 (1975), 652-70. In this article Hynes-Berry stresses the adversary relationship between the Saracens and Horn as the informing structural principle.


7 It is at this point in the narrative that Horn loses his faith since he ignores Apulf's advice by letting "bolde wordes" into his heart.


10 D. M. Hill, "An Interpretation of King Horn," Anglia, 65 (1956), 157-72. Hill is the first to attempt to reveal the symbolic structure of this poem.

11 For further discussion of the nature of the concept of the defect see: Peter Abailard, Ethics or Know Thyself in Philosophy in the Middle Ages: The Christian, Islamic, and Jewish Traditions, ed. by A. Hyman and J. J. Walsh (Indianapolis: Hackett, 1977), pp. 188-99.


13 See Hall, p. 136, n666.

14 Cf. Chapter II, p.75.


16 The "sins of the fathers" as they are represented in this poem include pride and cowardice. Murry, though a good king, engages in battle with an entire saracen army and so demonstrates pride as well as foolishness. King Aylmar, whose realm is characterized by "gamen," is guilty of cowardice and nearly lets fall into ruin his state. This is especially made evident symbolically as he allows Modi to marry his daughter, first, to marry Modi and, second, to marry Fikenhild.

17 Male, pp. 112-14.

18 See the apocryphal Gospel of Nicodemus.

19 The function of the fortress symbolism, it is interesting to note, seems to function as does the fortress symbolism included in Cantos VIII and IX of the Inferno. In both cases, the structures are threatening but, ultimately, unsubstantial.

20 Cirlot, p. 92.


23 Male, p. 113.

25 The image of the intractable horse is a standard icon of intemperate behavior. See D. W. Robertson, A Preface to Chaucer (Princeton: University Press, 1962), pp. 253-54; see also the discussion of the image in Havelok the Dane, et passim.

26 This interpretation of the meaning of the word, then, reveals yet another way in which the allegory is developed. Though an actual location, Ireland also can be interpreted to represent the land of winter which symbolically translates into the realm of sin since both winter and sin are characterized as being synonymous with death.

27 It is interesting to note that Modi, like the Blat-ant Beast in Spenser's The Faerie Queen, evaporates from the narrative. This evanescence also raises the question of the significance of King Murry's name. Obviously the passion that he demonstrates is different in kind and degree from that which Modi embodies. But both are physical emotions which are noticeably different in kind and degree from the condition of bliss which the principal characters and even the reader experience at the end of the poem.

28 The Horn-Poet uses the device of telescoping to clarify the various tests that occur during the redemptive process. In Westernness, owing to the sin of the fathers, Horn falls from grace. Accordingly, the location of the action is broad, including parts of the realm such as the beach where Horn lands and later fights Sarcens. In the second Westernness section the action is primarily restricted to King Aylmar's castle. In the last Westernness scene the action is primarily limited to the central hall of Fikenhild's specially built castle.

29 Lewis, p. 67.


31 Male, pp. 111-112.

32 Cirlot, p. 87.
33 Male, p. 113.
34 Male, p. 116.
36 Male, p. 113.
37 Meh1, p. 165.
41 The significance of the names of Grim and Leve—that is, "austere" and "lesson," respectively, contribute to the interpretation of their acceptance of Havelok as an act of loyalty or faith since Havelok is still a child and not the great warrior who later unites England and Denmark.
44 D. W. Robertson, A Preface, pp. 52-65.
45 Lewis, Discarded, p. 67.
46 S. Delany and V. Ishkanian, 294-96.
THE POETRY OF Penance

Thirteenth- and early fourteenth-century English short verse romance treats the sacrament of penance in a number of ways and thereby develops a rudimentary study of the sacrament. It provides simple, obvious references to the sacrament, to the need for the sacrament and to issues of debate concerning the sacrament. Further, it presents accounts of the sacrament as it was administered in the thirteenth and early fourteenth centuries. And last, it introduces detailed analyses of various characters and events in the narrative which, though not overtly sacramental in nature, present by analogy studies of the aspects of the sacrament. Thus, the purpose of this chapter will be twofold. First, it will examine the function of the references to and the accounts and analyses of the sacrament in verse romance of the thirteenth and early fourteenth centuries. Secondly, it will determine to what extent the inclusion of this theological matter makes verse romance an instructional literary form.

The aspects of the sacrament of penance which thirteenth- and early fourteenth-century romance treats include the matter and form of the sacrament. The
latter is acknowledged in the references to and accounts of the sacrament and so appears infrequently.\(^2\) The former, on the other hand, receives significant treatment. The two most important elements of it which are examined thoroughly are contrition and confession; satisfaction or the actual penance that is performed receives less treatment, owing perhaps to the influence in the second half of the twelfth century of the importance of moral individualism and its theological implications.\(^3\) Confession, when it appears, then, is seldom made ex desiderio sacerdoti, which may indicate the popularity of the influence of the Abelardian point of view concerning the subject.\(^4\) Thus, it is not uncommon to find instances in these four poems of private as well as public disavowals of sinful behavior. Contrition, likewise, is developed in several ways which may again attest to the effect that Abelard had on theological study and popular literature in the twelfth and thirteenth centuries.\(^5\) Accounts of various degrees of sorrow or contritio appear in these works, including insufficient sorrow or attrition which may also indicate the influence of contemporary thirteenth-century theological writings of Saint Bonaventure, Saint Thomas Aquinas, Alan of Lille, Simon of Tournai,
Peter Lombard, and William of Auvergne. The satisfaction or penance, when portrayed, is either private or public, and often self-imposed. That it appears in these works without acknowledgement of being preceded by absolution is not unusual since during the thirteenth century absolution was considered the fruit of penance.

In addition to these elements of private penance, other aspects of the sacrament receive treatment in these romances. Included among these is the presentation of several early forms of the *Paenitentia Solemnis* and the Anointing of the Sick. Among the former are *peregrinatio* and *conversio*; flagellation appears only infrequently because it was primarily, though not completely, limited to the ecclesiastic, its having been fostered by Peter Damian as part of monastic discipline. The *peregrinatio*, coming from Celtic penance and revealing English sacramental tradition, was a means of receiving reconciliation through actual pilgrimage and the attainment of devotion and discipline in the face of perpetual hardship. The *conversio* consisted of entry into a monastery; thus, according to the *Penitential of Theodore*, it was recommended in cases of grave crimes. The Anointing of the Sick, unlike the final or "extreme" unction it became a century later as the result
of a confused understanding of its purpose and effect, concerned the healing of the physical and spiritual, especially in cases of actual physical illness which, when represented in medieval literature as Brody argues, indicate a condition of the spirit in the state of sin or nothingness. Again, like several of the previously mentioned historical and constitutive aspects of the sacrament of penance, the Anointing of the Sick reveals the influence of the theological views of such prominent theologians as Hugh of Saint Victor, Peter Lombard, and Alan of Lille, and further indicate the multi-faceted nature of the influence that speculative theological debate of the second half of the twelfth and the early thirteenth centuries had on popular literature.

The form of the sacrament is primarily acknowledged in *Havelok the Dane*; it receives mention in both simple reference to and accounts of the process of its administration. Revealing the influence of the Victorine attitude concerning the importance of the *claves-ecclesiae* and the traditional Augustinian view of the need for the role of the priest in the process of reconciliation, the *Havelok*-poet indicates that during the thematically crucial battle scene in which Havelok and Bernard fight the thieves in the night, one of the thieves, owing to
the nature of the foe he finds in Havelok, will not have time to be shrived by a priest:

Thanne the sixe weren doune feld,
The seventh braid ut his swerd
And wolde Havelok right in the eye;
And Havelok let the barre fleye
And smot him some again the brest
That havede he nevere shirfte of prest;
For he was ded on lesse while
Than men moughte reunne a mile.15

Later, when Godard is finally brought to justice by Havelok, the Havelok-poet acknowledges again the role that the priest takes in the rite. Unlike the first reference which reveals, on the one hand, the swiftness of death one experiences at the hands of Havelok and, on the other, the knight’s need in the Middle Ages for partaking of the sacrament before battle,16 this reference calls attention to the contemporary theological debate concerning the administration of the sacrament. The Havelok-poet indicates that Godard is shrived by a priest and adds that the sacrament cannot be administered in any other way, which further affirms the Victorine point of view:17

Whan the dom was rend and give,
And he [Godard] was with the prestes shrive
And it ne moughte been non other,
Ne for fader ne for brother, etc (ll. 2488-91; italics mine)
The references to the importance of the function of the priest in the sacrament, and the indication of Victorine influence that these references reveal, explain several elements of the poem which have hitherto eluded satisfactory interpretation. The narrator's brief mention of Christ, Lazarus, and his call for the placing of hands on Goldboru's head, for example, is one of these. At the end of the section in which Godrich forswears the oath he has made to Athelwold at the time of Athelwold's death and usurps the throne of England, the narrator interjects:

Jesu Chist, that Lazarun  
To live brought fro dede boudes,  
He lese hire with his hondes! (11. 330-33).

His reference to Lazarus is opposite since Goldboru has been forced to experience a living death by being subjected to perpetual confinement at Dover. His pronouncement that "He lese hire with his hondes" acknowledges the miraculous healing power of Christ and also indicates the act that the priest performs in the granting of absolution. 18

The references to the need for absolution by a priest also explain the minor element in Havelok's dreams concerning the keys and Havelok's founding of the "priorie" for "monekes blake." That in the first dream keys
fall to Havelok's feet--

And the strange castles alle
On knees bigunnen for to falle;
The keyes fellen at mine feet (ll. 1301-03)--

indicates the subjugation of the castellans to Havelok's will and, symbolically, the triumph of good over evil, since the key in Scripture represents the subjugation of Hades and death (Revelations 1: 18). But falling of the keys in this manner also suggests an association between Havelok's attainment of regal capacity and the return of Denmark and England through the establishment of moral and political order to a state "at aise" when good kings such as Athelwold reigned and "lovede God with all his might, / And holy kirke and soth and right" (ll. 35-36) and did "gode werkes." 19 The references, likewise, provide an understanding of Havelok's memorial dedication. It follows that in a work which reveals the influence of the Victorine theological point of view concerning the sacrament of penance there should be a priory established for black monks or for the furtherance of the rule of Saint Benedict since the rule maintained and perpetuated traditional Augustinian doctrine. Thus, Haskins' interpretation of the act as a sign of charity is correct, 20 but it obscures the other possible and complementary interpretation which is to view Havelok's
willingness to perform the task as a willingness to conform to the rule of Saint Benedict.

This interpretation gains support from the characterization of Havelok before and after his attainment of regal capacity. From the introduction of Havelok as a child, the Havelok-poet presents his principal character as one practicing monastic self-abnegation, obedience and labor.⁵¹ Havelok, for example, gives up his kingdom and denounces his birthright (ll. 485-95), embracing poverty. When recognized as being the rightful heir to the Danish throne and treated fairly and comfortably by Grim, Havelok refuses to tarry and goes to work "So wolde he his mester lere" (823). Havelok always reveals self-discipline and obedience, and to Grim, he displays filial piety. Alone, he embraces discipline even in adversity as a means of fulfilling his destiny. To God, he always shows reverence as his swearing of an oath to wrest Christendom from the satanic usurpers and his partaking of the Eucharist after his prophetic dream attest (ll. 1355-87).⁵²

Two of the actual accounts of the administering of the sacrament are also presented in Havelok the Dane. These appear at the beginning in the brief accounts of the final moments of the peaceful reigns of Athelwold in England and Birkabein in Denmark. Athelwold, as soon
as he has entrusted the care of Goldboru to Godrich reveals himself to be contrite, has the sacrament properly given to him, does penance, and even flagellates himself:

The king ne moughte don no more
But yerne prayede Godes ore,
And dede him hoslen weel and shrive
I wor·fif hundred sithes and five;
And ofte dede him sore swinge
And with hondes smerte dinge
So that the blod ran off his fleis
That tendre was and swithe neis (ll. 210-17).

His self-mortification is the only instance of this part of the old rite to appear in the romances. Further, Bir-kabein, while not demonstrating the same degree of religious zeal as does Athelwold, also requests to be shrived by a priest as he sees his own untimely death approach:

Whan he was wiste, rathe he sende
After prestes fer and hende,
Chanouns gode and monkes lethor
Him for to wisse and to rede;
Him for to hoseen and forto shrive (ll. 358-62).

The concluding line to this part of the narrative, "whil his body were on live" (363), indicates an awareness of the need for moral criticism which further validates the contention for Victorine influence on the shaping of the narrative. 23

It should be added here that the form of the sacrament appears at least twice in two other works; these
appearances however, are not actual accounts but rather analogies. In Amis and Amiloun, for example, the poet presents a picture of the essence of the priest's function in offering the absolution. Christ Himself, not a priest, hears Amis' "mon" and absolves Amis by forgiving the infanticide he has committed in order to save his brother Amiloun and to heed the prophesy that both Amiloun and he heard in their dreams. In King Horn, on the other hand, divine intervention is not present. There, the character who approximates the act that the priest performs in absolution is King Ærston. After Horn tells him a "tiping," which can be considered a confession, Ærston grants Horn his will by saying "Horn, have nu þi wille." He neither uses the declarative or optative formula of absolution, nor that developed during the latter half of the thirteenth century which Catholics still use today. Yet what he says is the essence of what the priest states when using either one of the two formulae. When the priest absolves the penitent of his sin, he acknowledges that the penitent has regained his will which must be strengthened by a penitential act since the will has previously been weakened by becoming more like the nothing out of which it was formed and by falling away from the state of "true being" in which it should exist.
The early forms of the sacrament, as the account of Athelwold's "extreme" penance has already partially demonstrated, and the Anointing of the Sick as part of the penance rather than the "extreme" rite it became and has remained since the latter part of the thirteenth century also figure in the romances. The latter appears only in Amis and Amiloun. The former, on the other hand, receive treatment in all of the poems. Peregrinatio, for example, is present in Amis and Amiloun, Floris and Blancheflour and Havelok the Dane while instances of conversio may be seen in Amis and Amiloun and King Horn.

The inclusion of peregrinatio in Amis and Amiloun appears in the latter half of the poem (11. 1561-1992). It is at this point in the development of the narrative that Amiloun has returned from disobeying God by saving the life of his friend, Amis, and has been ordered to leave his castle chamber. As he, now a leper, begins the life of an exile, he undergoes a number of different tests which reveal the degree of his faith and sorrow. To receive his healing, however, he does not journey, as was customary, to a holy shrine or any other of the many pilgrimage centers which appeared prominently on medieval maps of the British Isles and Europe. Rather, his peregrinatio eventually returns him to Amis' court, the
origin of the source of his corruption. Yet this modification in terms of the nature of his destination does not invalidate the interpretation of his journey as being a kind of "peregrinatio". The miracles, which Amiloun and Amis' children experience at Amis' court attest, reveal the sacred nature of this location. 27

The tests that Amiloun undergoes involve the experience of hardship, impoverishment and humility, all of which are essential to the attainment of physical and spiritual poverty, which theoretically comprised the object of the pilgrimage. The first of these appears in the poems in a number of ways which may also be viewed as stages since the whole process is informed by the movement from general to specific loss. First, Amiloun loses his kingdom. As soon as he becomes a leper, he is forced to leave his castle chamber and "To eten at þe tables ende" (1582). Second, in the process of losing his realm, he also loses his wife's charity which, for a period, sustains Owain and himself. After twelve months, his wife refuses to have any responsibility concerning Amiloun, which she makes clear in an ultimatum:

Pe levedi was ful wrob anon
And comaunde her men everichon
To drive þat child oway,
And swore bi him þat Judas sold,
Þei his lord for hunger to cold
Dyed þer he lay,
He schuld have noiper mete no drink,  
No socour of non ofer ping 
For his after pat day. (11. 1660-69).

Third, Amiloun eventually loses all of his worldly possessions except one which is one of the identical cups which he had made for Amis and himself before their separation after the defeat of the steward. Next, Owain and he are forced to spend all of the money they possess on food in order to stay alive. They are also forced to leave their shelters and sell the asses with which Amiloun's wife provides them on the condition that Amiloun never return to her or his former country. Last, Amiloun not only loses his physical attraction; his physical strength also eventually weakens completely, thus forcing Owain to carry his master on his shoulders.

This narrative sequence, which presents a view of the process of the elimination of vanity, introduces Amiloun's experience of humility. Total elimination of pride occurs throughout the pilgrimage as Amiloun's fortune turns from bad to worse and he finds himself sine regno. It also appears in the final part of the sequence when Owain, himself destitute, purchases a "croude-wain" with which to move his lord Amiloun. Though his act has obvious practical value, symbolically it represents one of the most humiliating experiences
a medieval knight can suffer. As Chretien demonstrates a century earlier in his Chevalier de la Charette, Lancelot's association with the charette actually represents a public form of punishment.  

Several other elements of this section of the poem also indicate incorporation in allegorical form of this early form of penance. The recurrent references throughout the poem to certain saints whose shrines were noted as principal pilgrimage centers, for example, represent the first of these. On the other hand, they provide a kind of thematic counterpoint; on the other hand, they acknowledge the principal elements of a specific oral tradition which places the narrative in a distinct historical perspective. Further, the direct and implicit reference to fortune in this part of the poem, also calls attention to the inclusion of this early alternative to canonical penance. That the pilgrimage clearly presents a means of escape from the viscissitudes of fortune is illustrated at the end of Amiloun's journey. That the pilgrimage also provides the would-be penitent with an education concerning the nature of fortune also appears clearly as Amiloun experiences the buffetting of one misfortune after another. Finally, the last element which calls attention to the presence of this early form of the sacrament appears in the character of Owain
himself. Owain who is "Wel curteys, hend and gode" embodies virtue of every kind and so represents the goal of the penitent who reestablishes his own character by symbolically annihilating his former self, the process of which his journey chronicles. He is dedicated to his purpose which is to be servant to his master on the journey through life:

Bi his lord ich nîgt he lay  
And feched her livere ever day  
To her lines fode

-----------------------------
Þus Amoraunt [Owain], as y þou say,  
Com to court ich day,  
No stînt he for no strive,  
Al þat þer was gan him pray  
To com fro þat lager oway,  
Þan schuld he the and þrive  
And he answerd wip mild mode  
And swore bi him þat dyed on rode  
And þoleþ woundes ﬁve  
For al þis worldes gode to take  
His lord nold he never forsake  
Whileþ he ware olive (11. 1639-56).

He neither falls victim to the temptation that is offered to him at Amiloun's court before Amiloun and he set out on the pilgrimage nor to the temptation offered to him at Amis' court when one of Amis' knights notices about him "Hou gentil he was and of fair semblaunt."

Furthermore, he demonstrates he is charitable no matter how adverse the circumstances. Thus his inclusion in the poem is functional.
The inclusion of the *peregrinatio* in *King Horn*, on the other hand, differs from its presentation in *Amis and Amiloun* in that the frequency of its appearance and the degree of its development are greater. The two pilgrimages that Horn engages in appear in the Westennessee section and the final Westerness section in which Horn travels to Fikenhild's castle. In each of these sections Horn changes his identity by changing his state of being as must the penitent on his pilgrimage. In the first Horn changes his name to Cutberd, the connotation of which represents a desire to regain innocence. He returns himself to this state as does the pilgrim as the pilgrim practices self-abnegation and discipline and experiences a final sense of unity by achieving the goal of the pilgrimage. In the second section, on the other hand, he changes his state of being by actually disguising his own person, as he does in his previous return to Westerness where he presents himself as a pilgrim. Thus, as Horn changes his name to Cutberd, which reflects a change in Horn's state of being from that of a proud knight to a humble servant or subordinate, he has to fight and annihilate an obvious foe, the Saracens, the obvious threat to Christendom and his own physical life. The poet makes this clear when he indicates that the Saracens kill all of
the Christians. Conversely, as Horn disguises himself in the second section, the foe he fights, Fikenhild, is not obvious at all but hardly noticeable. That the Horn-poet intends for the reader to see that Horn has to be apprised of Fikenhild's nature by a third party, Arnolf, validates this point. Furthermore, if Hill's interpretation of the characters of Fikenhild and Abulf is valid, then it would not be incorrect also to argue that Fikenhild's treachery is nearly indistinguishable since it represents an "inner" manifestation of corruption.\textsuperscript{31} The narrator's characterization of Fikenhild—that he was "prut on herte" (1401)—confirms this point.

It might be argued that the two destinations to which Horn journeys, Burston's court and Fikenhild's castle, hardly represent a shrine or sacred space, which, in turn, vitiates the claim that the journeys are penitential exercises as the \textit{peregrinatio} was supposed to have wrought in the aspiring penent. In Burston's land and in Fikenhild's court, after the various struggles he undergoes, Horn rights previous wrongs and attains his own will which previously he lost in Rymenhild's bower. In the first, Burston's quasi-absolution of Horn acknowledges this; in the second, Horn's immediate conferral of titles upon his
retainers after his elimination of Fikenheld, though not an obvious indication of the attainment of will, reveals a marked change in will in the form of his realization of imperial authority.

Other instances of peregrinatio appear in these poems, but unlike the previously developed examples their function is delineated less clearly. In Floris and Blancheflour, for instance, a significant part of the poem concerns the pilgrimage Floris makes in order to be reunited with Blancheflour. He changes his identity by becoming a merchant and swears an oath not to experience pleasure until his "leman" and he find each other. As he gets closer to Blancheflour, he displays self-abnegation and discipline by maintaining the oath. He never eats or drinks or partakes of the pleasures offered to him in the various hostelleries at which he stays as he journeys toward Babylon. He also demonstrates the same kind of self-control by surrendering all of his worldly possessions, including the cup that the King and Queen received in exchange for Blancheflour. That he exchanges this cup for information concerning his beloved, it should be added, confirms symbolically his disavowal of worldliness. The cup, as the narrator points out, represents profane or sexual love in its depiction of the love between Paris and Helen and is a
legacy of theft:

In all the world was non it liche.
There was never noon so well grave;
Hi that it made was no knave.
Ther was purtraid on, I weene,
How Parise ledde away the Queene;
And on the covenle above
Purtraide was there bother love;
Ennens the King, that nobel man,
At Troye in bataile he it wan
And brought it into Lumbardy,
And gaf it his lemmen, his amy.
The coupe was stoole fro King Cesar;
A theif out of his tresour-hous it bar;
And sethe that ilke same theif
For Blanchefloure he it yeef...32

But, despite the obvious contempt he demonstrates toward the profane, which is further developed by his learning to make the proud "yate-warde" his own man through consciously losing at "chekere" and accepting misfortune, and despite the hardships he experiences on the journey, such as the buffeting he undergoes in the "wilde floode" (427), the fact that he undertakes a pilgrimage is undermined by the nature of the destination to which he travels and by the behavior he demonstrates when he recovers his "leman." Floris does not journey to a pilgrimage shrine; rather, he leaves his homeland, which the Old French "Aristocratic" original indicates is Spain, and makes his way eastward, not as the direction might imply to the holy city of Jerusalem, to which many pilgrims at this time travelled, but to
Babylon, the symbolic center of the city of the world. Furthermore, when Floris discovers Blanchefloure in the Amiral's palace in Babylon, he does not renounce his former unregenerate nature, but rather consummates it, both figuratively and literally. Blanchefloure and he experience a surfeit of "bliss" which enervates them totally and forces Claris to deceive the Amiral for her friend. Floris' preoccupation with profane love, it should also be noted, does not represent a dramatic shift in narrative development since Floris, when first introduced as a young man, is a personification of *immoderata cogitatio*. While he is away from Blanchefloure, his thoughts are so much about her that he can neither experience joy nor any other pleasure, nor can he think, being victimized and paralyzed as he is by having consented to the suggestion of Blanchefloure's beauty:

But ever he thought on Blanchefloure.  
Glad and blithe they been him withe;  
But for no joy that he seith  
Ne wraighe him glade came ne glee,  
For he might not hid lif see.  
His aunt sent him t'lore  
There as other children were,  
Both maidens and grom;  
To lerne many thedes coom.  
Inough he sikes, but noght he lernes;  
For Blanchefloure ever he mornes.  
If eny man to him speke,  
Love is on his hest steke.  
Love is at his hert roote,  
That no thing is so soote!
Gahngale ne licoris
Is not so soote as hur love is,
Ne no thing ne non other.
So much he then leth on Blanchefloure,
Of oon day him thinketh three
For ne wee may his love see;
Thus he abideth with muche wo
Till the fourtnight were go.
When he saw she was nought y-coome,
So muche sorrow he hath noome
That he loveth mete ne drinke,
Ne may noon in his body sinke (11. 104-30).

Likewise, it should be added, that the representation
of Blanchefloure's and Floris' mutual over-indulgence
in sexual pleasure is not inconsistent with the thematic
development of the poem. Like the other verse romances
or early "antecedental" novels as Schlauch describes
them, Floris treats the subject of the nature of honor
or the study of the balance between sexual and charit-
able love. Thus, as Floris and Blanchefloure demonstrate
their preference for the profane, they present a brief
study of the "lesser" kind of love, which is diametric-
ally opposed to the charitable love that they demon-
strate directly afterward when each tries to sacrifice
for the other in order that the other might live.

Yet, despite the numerous aspects of Floris' jour-
ney which indicate that his travels neither are that of
a penitent nor comprise a peregrination, Floris' trip
from his homeland to Babylon may still be viewed as an
example of a false penitential pilgrimage since it does
record a fall from idealism to the pursuit of sexual
gratification. The presence in this poem of a negative exemplum possesses, therefore, a didactic function different from, but equal to that of the presentation of the actual pilgrimage in several of the other verse romances. And it is thematically germane since the poem possesses many elements in its narrative which indicate that it is a "displaced" version of the parable of the parable of the Prodigal Son. To be sure, there is no envious brother in the narrative. Yet, Floris' parents equip Floris at the beginning of his journey, as does the father equip his son in the parable. Floris also squanders all of his possessions, lives a "life of harlatry" with Blanchefloure and so "spends his substance," and finally, at the end of the poem experiences spiritual death, which, as Reiss and others have pointed out, is symbolically represented by the flower basket episode, and spiritual recovery which is confirmed, first, by the Amirals pardon of Blanchefloure and him or, in other words, by the pardon of temporal authority and, second, by the sacrament of marriage. Floris is not characterized as one guilty of impertinence as is Godrich, for example, in Havelok the Dane. Rather, his sin results from a love of the world, not from obdurateness of heart, and so his salvation is represented by eventual conformity as is the son's in the parable.
Unlike the peregrinatio, the second early form of the sacrament, the conversio receives a minimum of narrative development. It appears in varying degrees of representation in Amis and Amiloun and Havelok the Dane. In addition, its inverse, a kind of daemonic conversio, is present in the narrative twice, once in Horn and once in Havelok. Both of these poems begin by presenting the forced conversion of Christians to pagan belief. But these appearances, in the final analysis, are not as fully developed as those that approximate an actual narrative representation of this form of the sacrament. Yet their presence, it should be added, does not undermine the function of the poem since it enhances its thematic development. It provides the motivation for Horn's and Havelok's quests to attain regal capacity, which, according to Haskins in the case of Havelok (and which can equally be seen as valid in Horn), implies the attainment of the condition of rex pius et justus.38

The most obvious instance of the early form of the sacrament becomes apparent at the end of Amis and Amiloun. There, when he has regained his physical and spiritual health, Amiloun returns to his wife and castle. Amis and he arrive the day of Amiloun's wife's second wedding, stop the ceremony and sequester Amiloun's wife. Her removal from society may be viewed as a form of punishment. But it also provides an account of the
nature of the act of conversio. She enters a "grete logge.../ Bop of lym and stoon" and so, like the monastic or hermit, is physically separated from society and the rest of the world. While in confinement, she is forced to eat only bread and water--"And with bred and water was she fed"--and so, like the monastic or hermit, experiences absolute temperance which further fosters self-discipline. And her confinement, the narrator points out, is perpetual as is the monastic's. Thus Amiloun's wife is "brought to dede" as is any penitent who has to answer for the sin he has committed. But since the gravity of her sin, which originates in obduracy of heart or a sin against the Holy Ghost, is so great, her penance demands sequestration in the form of conversio.

A second, less obvious instance of this early form of the sacrament appears in the characterization of Grim in Havelok the Dane. Grim, unlike Amiloun's wife, does not enter into a monastic or hermitage cell. Instead, as has been previously noted about Havelok, Grim pursues a life of monastic rigor, conforming to the rule of Saint Benedict and so presents a modification of conversio. His conformity, however, approximates monastic conformity more than Havelok's since his destiny does not include the expulsion of usurpers from and the reunification of Denmark and England and the attainment of regal
capacity. Grim practices self-abnegation, first, by liquidating all of his assets in Denmark, second, by fleeing Denmark and caring for Havelok until Havelok is old enough to begin to realize his own destiny and, third, by realizing and fleeing from the nature of the evil Godard embodies:

Grim thoughte too late that he ran
Fro that traitous, that weike man;
And thoughte, "what shall me to rede?
Wite he him outlive, he wile us bethe
Heye hangen on gallove-tree;
Betere us is of londe to flee,
And berwen bothen we lives
And mine children and mine wives" (ll. 691-98).

He also demonstrates obedience three ways. First, as a result of the miraculous experience of seeing light emanate from Havelok's mouth, he swears allegiance to Havelok, acknowledging him to be the rightful heir to Denmark:

..."Loverd, have mercy
Of men and leve, that is me by!
Loverd, we aren bothe thine,
Thine cherles, thine hine.
Loverd, we sholen thee well fede
Till that thee cone riden on stede,
Till that thee cone full well bere
Helm on heved, sheid, and spere
Thoru other man, loverd, than thoru thee
Shal I nevere freeman be.
Thou shalt me, loverd, free maken,
For I shall yemen thee and wakin;
Thoru thee while I freedom have." (ll. 617-31).
Second, he acknowledges the providential order of God in that he frequently repeats "Goddot" or "God knows," as he abandons a life of sin through association with Godard and begins to perform charitable acts, such as bringing Havelok "Fro sorowe to joye," and as he displays the attainment of wisdom in his use of the proverb "Ther God wile helpen, nought ne dereth" (648). And last, he lives by the oath he makes when he swears to care for and raise Havelok. Thus, the presence of biblical overtones in the description of Grim's flight from Denmark by ship is not thematically inconsistent with the characterization of Grim. Like Noah, Grim preserves a remnant which eventually brings new order to the world of Denmark and England, as does Noah's to the world in general.

Finally, Grim demonstrates conformity to the rule of Saint Benedict in the labor that he performs. He is a "fishere swither good," who constantly catches many kinds of fish, and a basket weaver, who always provides the means of transporting his catch. He works for twelve winters providing for his children and his foundling, Havelok. And his labor is so obvious that Havelok knows he "swank sore" and so decides to find work for himself to lessen the burden his foster father has endured. Thus, at the end of acknowledging that Grim was
never unable to provide for his family, the narrator interjects that "His swink he havede he noght forlorn" (770). On the one hand, this statement may foreshadow the change in fortune that Grim faces when famine threatens England. On the other, it confirms, as even does Grim's name itself, one of the ways in which Grim dedicates himself to a monastic way of life.

The last significant early form of the sacrament to appear in verse romance of the thirteenth and early fourteenth centuries is the Anointing of the Sick. As Poschman points out, Anointing appeared with confession and viaticum, and by the twelfth century was viewed as the completion of the sacrament of penance for the seriously physically ill. Accordingly, it functions as a means of corporal as well as spiritual healing while its effect eventually was recognized as a way of strengthening the spirit. Saint Bonaventure, for example, viewed it as a means of remitting venial sins while Saint Thomas, who considered contrition sufficient for the minor moral infractions, indicates that it was as a means of remitting Reliquiae peccati. It follows, too, that the sacramental character of Anointing was considered as significant as the Eucharist since, according to the statuta Bonifatii, all priests on journeys were required to have holy oil as well as the
Thus Anointing was considered an integral, though not mandatory element of penance and not the extreme rite it eventually became as a result of a misunderstanding of the nature of the inherent obligation in it which was mistakenly associated with that of public or canonical penance of antiquity.

An account of this rite occurs in the final scenes of Amis and Amiloun in which, believing the oraculum that Amiloun and he have previously experienced, Amis slays his children, anoints ("Alied") Amiloun with the blood of innocence, and becomes witness to a miracle, the result of which Amiloun's regaining of health and the children's regaining of life. As has the preceding examination of the form and the different early kinds of the sacrament frequently demonstrated, so this account also appears in modified form; but as has also been shown repeatedly, its presentation preserves the essence of the rite.

The elements of the account which indicate the presence of modification only concern the requirements of the sacrament: oil is not used, for example, and a priest does not perform the ritual. While it might be argued that these differences alone vitiate the claim that the final scenes in the poem incorporate the rite of Anointing, note should be taken of the precise manner in which the poet modifies the requirements of the rite.
Though Amis is not a priest, he fulfills God's will by obeying God's messenger, which is reason enough for canonization, and thus makes him more priest-like than he is prior to the experience of the miracle. Further, though the blood of the innocent is used instead of the blessed oil, the effect that the blessed blood has is the same as that of the oil.

The essence of the rite, on the other hand, is preserved in several ways. As Leach indicates in his edition of the poem, "anoynted" appears as a variant of "alied."44 Though not a priest, Amis does accompany the anointing with a prayer. In the dialogue which directly precedes the act of the rite, a feature of the English narrative which does not appear in the French version,45 Amis prays, in effect, when he assures Amiloun that the Anointing is the will of God. He prays as the priests pray since the latter fundamentally fosters spiritual assurance by invoking Christ's blessing. Furthermore, he also prays directly after having anointed Amiloun and accompanies this prayer with a confession of the infanticide which reveals the degree of his sorrow:

Sir Amis let him ly alon
And in to his chapel he went anon,
In gest as ye may here,
And for his childer, dat he hadde slon
To god of heuen he made his mon
And preyd wip rewely chere
Finally, the reference to grace and its association with the anointing with the blood of innocence perhaps indicates an incorporation of Saint Thomas' view of the nature of the means of attaining sacramental strengthening, which, in turn, indicates acknowledgement of the thematic effect that the rite of Anointing has on the conclusion of this particular poem.

Thus, as the influence of the form and of the early kinds of the sacrament, including the Anointing of the Sick, clearly affects narrative and thematic development in all four of these romances, so does the matter of the sacrament. But its effect, it should be noted is greater than the effect of the other aspects of the sacrament, which, as the preceding has demonstrated, informs these poems considerably. This is so for the obvious reason that the value of the matter of the sacrament, in the latter half of the twelfth and thirteenth centuries, was greatly debated, discussed and reassessed by Abelard and Lombard, on the one hand, and partially by various members of the Victorine school of theology on the other. It is also greater since, from a functional point of
view, the purpose of this literature, like that of other contemporary genres and medieval art in general, as many have pointed out, was to provide the reader or observer with an instructional account of the fundamental tenets of Christianity which often, by necessity, included a figurative analysis of the penitent's role in the process of the attainment of grace. Finally, even if no direct correlation between contemporary speculative theology and popular literature can be determined, the influence of the matter is greater than that of the form since, as evidence concerning auspices which others have discovered intimates, the popular literature of this period, including the sermon at one end of the spectrum and the lyric, religious or otherwise, at the other end, was written by and for ecclesiastics and for the laity which was literate enough to comprehend the thematic structure and development of popular poetry and the fundamental tenets of Christian theology.

The aspect of the matter of the sacrament which receives the most thorough development in verse romance is contrition. One obvious explanation for this fact is clearly intimated in the concluding paragraphs of D. E. Luscombe's edition of Peter Abelard's Ethica seu Scito Teipsum when he states that "Abelard in no way eliminated the role of priests in the penitential process, but his
redefinition of the nature of this role burned deeply into the minds of his contemporaries and successors." 48 Abelard's speculative thinking concerning the importance of intention and the nature of evil, though attacked by Saint Bernard and denounced by the Council of Sens in 1140, affected theological and social thought immediately for at least a century after his death and, as many now believe, his work represents a Protestant approach to Christianity. 49

The part of the *Ethica* which primarily affected verse romance in terms of the presentation of contrition is the nineteenth chapter which is entitled "Patience that Bears Fruit." It is in this chapter that Abelard argues that the most important aspect of penitence is not the confession but the contrition that the penitent experiences. Contrition, as he indicates, has a twofold nature: first, "It arises not out of fear but from love of God," and, second, this love results from our "grief for offending or despising Him, in view rather of his goodness than of His justice." 50 Thus, with Abelard, the psychological element of intention gains an importance which had hitherto been unrecognized in theological analysis of the nature of the sacrament. Further, the efficacy of contrition, Abelard adds, lies in the immediacy of its effect since the intermediary or
priest is not necessary. This is important, as far as Abelard's moral scheme is concerned, since "The forgiving of a sin by God means that a man no longer merits eternal retribution as he did formerly in view of his sin" and frees man "from eternal damnation." It is also important from a practical theological point of view since it engendered in the individual a sense of moral responsibility which previous or other penitential aspects of the sacrament, by their very nature, prohibited.

The nature of contrition as defined by Abelard receives a variety of treatment in the four romances. It is acknowledged and developed in terms of characterization of principal and secondary characters. Other forms of contrition, such as insufficient contrition or attrition, false contrition, or "unfruitful penitence" as Abelard calls it in his *Ethica*, and the complete opposite of contrition, obduracy of heart, also appear frequently in these works. The incorporation of all of the preceding in verse romance provides a perspective obviously from which to judge the sorrow which results from the love of God. Further, it presents a number of different views of sin which comprise an exemplaristic definition of attrition, though it, as it is treated in the romances, does not possess the significance it comes
to attain, for example, in the theological writings of Saint Thomas Aquinas. Identified as a fruitless kind of sorrow, attrition in these works often is viewed in terms of contrition motivated by fear which may indicate the continued influence of old penitential views of contrition, but definitely the influence of Abelardian thought concerning the nature of the distinction in motivation implicit in the definition of contrition.

Characterization and action present the most obvious instances of contrition. In *Floris and Blanchefloire*, for example, this becomes clear in its final scenes. As Floris and Blanchefloire are brought before the Amiral and the other kings for judgment, each one demonstrates that he is contrite and that the motivation of his contrition originates in the love of God rather than in the fear of punishment. This is especially clear as both enter weeping, which is an obvious manifestation of sorrow, and demonstrate charitable love in the face of impending adversity, a love which is completely opposite that of the cupidinous love which they favor earlier in the narrative and which, ultimately, is the cause of their ruin. Floris begins to reveal his attainment of charitable love when he states to Blanchefloire that he alone is guilty and tries to give her the magic ring which, according to his mother, will protect
its wearer from "fire," "water in the see," and "iren" or "stelle" all of which symbolically represent the destructive elemental forces of nature and man respectively:

"Of oure lif is no socour!
If kinde of man it thole might,
Twies I shuld die with night,
Onnes for myself, another for thee,
For thy deeth thou hast for me;"
And,
"Have this ring. lemman min;
Thou shalt not die while it is thin"
(11. 959-63; 968-69).

Furthermore he confirms that his change of heart originates in the love of God shortly afterward when he importunes the Admiral to be merciful in his consideration of Blancheflour's transgression and offers himself as sacrifice for both of them:

"Sir," he saide, "if it were thy wille
Thou ne getest not that maide to spille;
But, good sir, quell thou me
And let that maide on live be" (11. 1006-09).

Finally, Floris demonstrates that the fear of punishment does not inform his behavior when, offering his neck for execution before the Admiral who has unsheathed and brandished his sword, states to Blanchefloure: "I am man; I shall bifeore;/ With wrong hast thou they lif loore" (11. 1018-19). His reference to his manhood should not be interpreted as an acknowledgement of sex. Rather, it
indicates attainment of charitable love for the obvious reason that, according to the scholastics and theologians of the later Middle Ages, man only was truly a man when his will existed in a state of "true being," which resulted from the attainment of charity.  

Similarly, Blanchefloure also demonstrates that her remorse finds its source in love rather than fear, and this is correct since, according to Purdy, the principal characters in many romances of this period represent one person "in bodies twain" or, symbolically, different aspects of the psychology of one particular individual as Muscatine has argued convincingly with regard to The Roman de La Rose. After Floris confesses his guilt, Blanchefloure responds succinctly that "The gilt is min of oure wo" (1.965). Further, when offered the ring by Floris, she refuses to find herself in the position of accepting aid while Floris suffers. Finally, after interjecting a second time that the guilt is hers (1.1011), she offers her neck to the Admiral for sacrifice.

Two obvious examples of characterization and action portraying contrition clearly also appear in King Horn. Near the end of the poem after he has reaffirmed Christianity in Suddene and dreamed of Rhimenhild's impending harm, Horn returns to Westernesse and Fikenhild's castle. He gains entrance by disguising himself as he had pre-
viously done, but the emotion he demonstrates in Fikenhilde's hall is different from that which he reveals when he attends King Aylmar's feast. Whereas in the latter case he impresses Rymenhild by being bold, proud and borish, in Fikenhilde's hall he is obviously contrite. Dressed as a musician or "harpur," he begins to sing a song. Though the occasion is that of a wedding, the music he sings, however, is obviously inappropriate since he "makede walamay" (l. 1478). His expression of sorrow is echoed by Rymenhild who "feol yswoge" (l. 1479) and by the other guests, among whom "was þer hon þat louze" (l. 1480). Moreover, it is also anticipated by the description of Rymenhild's grief when Fikenhild first abducts her. As Fikenhild begins to bring her to "woze" she "wept teres of blode" (l. 1406). The inclusion of "blode" here may be an instance of hyperbole or part of the rhetorical strategy of the poem to elicit sympathy in the reader. But equally possible is that the use of blood in this part of the narrative is an allusion to Christ's agony in the garden (Mt. 26: 36-46; Mk. 14: 32-42; Luke 22: 39-46), a passage of the Gospels frequently acknowledged in literature of the Middle Ages. Rymenhild does not weep out of fear: the narrator indicates this by preceding the description of the sorrow by stating that Rymenhild "was ful of mode" (l. 1405). Thus the description
of her weeping is directly followed in the narrative by the description of Horn sleeping and dreaming which echoes the characterization of Peter in the biblical passage. Furthermore, like Peter, too, Horn is awakened by divine intervention since, according to medieval dream theory, the dream which Horn has concerning the impending danger Rymenhild is about to experience is a divinely inspired visio, "a direct, literal pre-vision of the future."  

The second instance of character providing a view of the nature of contrition appears at the beginning of King Horn in the inclusion of the stabat mater motif. As the Saracens invade Suddene after having killed King Murrie, under whose reign Christendom is protected, Horn's mother flees the pillage and rapine of the invaders and finds shelter in a secret dwelling or crypt, "under a roche of stone" (l. 77). Her flight, which may indicate a kind of coversio owing to the nature of the sequestration it takes, and the kind of activity she engages in while sequestered-- "Ther heo livede alone,/ Ther his servede Gode" (78-9)--is characterized by the experience of sorrow. She weeps for her late husband, King Murrie, and for her son, Horn, "yute more." She weeps out of fear for Horn obviously because Horn is still alive and held captive by the Saracens. But her weeping is also motivated by con-
trition as is Mary's for Christ since the Horn-poet indicates that a unique association between Christ and Horn exists. Not only is Horn uncommonly fair, he points out; he was also made by Christ: "Michel was her fairhede,/ For Jesu Christ him makede" (11. 87-88). This interpretation of Godhild's motivation is confirmed by the fact that, according to Hall, the depiction of Horn as being made by Christ is without parallel in other English romances.60

The most extensive development of contrition in terms of character and action in these romances, however, appears in Amis and Amiloun. Both secondary and principal characters in this poem reveal varying degrees of sorrow for having offended God. Belisaunt, for example, is brought to realize the nature of contrition and, by implication, the gravity of the offence that she forces Amis to commit as a result of her seduction of him when she, first, recognizes Amiloun who has become a Leper and, second, is informed by Amis of the infanticide he has committed. In the first instance, the sorrow that she demonstrates originates in grief which results from her sudden awareness of her own lack of charity. When Amis brings Amiloun, the leper, into the hall, Belisaunt's immediate response is uncharitable: she upbraids her husband:
"Sir," sche seyd, "Wat is þi þourgt?
Whi hastow him in-to halle ybrouȝt,
For him þat þis world wan?" (11. 2158-60)

When Amis points out that the leper is really Amiloun who is "Wip souve and care...dreven adoun," however, she realizes her mistake and her whole attitude changes. She becomes charitable as is evidenced by her outward demonstration of grief which includes swooning, weeping, wringing of the hands, and caring for Amiloun:

De levedi fel aswon to grounde
And wepe and seyd, "Allas þat atounde!"
Wel sore wregand hir hond.

As foule a lazer as he was,
Þe levedi kist him in þat plas,
For nopin wold sche spare,
And oft time sche seyd, "Allas!"
Þat him was fallen so hard a cas,
To live in sorwe and care.
Into his chaumber she gan him lede
And kest of all his pouver wede
And baped his bodi al bare,
And to a bed swipe him brouȝt
Wip cloþes riche and well ywrouȝt (11. 2170-84).

In the second instance, on the other hand, the sorrow that she demonstrates originates in grief which results not from the loss of the children, since their sacrifice is part of God's plan, but from her realization (which is clarified by Amis' account of his motivation for the sacrifice) that Amiloun had not yet been delivered from punishment for the sin of defying God which her former concupisence indirectly forced him to commit. Thus, in
comforting Amis, Belisaunt reveals that she is willing to perform the ultimate act of charity which is self-sacrifice in order to right the wrong she has committed and also to acknowledge God's providential design:

Dan was þe levedi ferly wo
And seige his lord was al-so;
Sche comfort him ful zare,
"O lef liif," sche seyd þo,
"God may sende ous childer mo,
Of hem have þou no care
Zif it ware at min hert rote,
For to bring þi broþer bote,
My lyf y wold not spare (ll. 2389-97)

Similarly, Amis and Amiloun reveal different degrees of contrition; but as they are principal characters, the development that contrition receives with respect to them is more detailed than it is with respect to Belisaunt. In the case of Amis, for example, this is borne out completely. In the poem, Amis displays sorrow twice for having offended God, and each display forms an integral point in the thematic development of the narrative. The first of these occurs when he realizes that he has become, as the result of adultery and deception, "Czain... his lord forswoon" and, as a result, forlorn; the second, when he sees that the leper is really his sworn brother, Amiloun. In the first case, Amis lies to protect himself. Once he realizes that he has perjured himself,
however, he immediately feels remorse, which noticeably changes the way he lives:

When þai had don, as y gou say,
And borwes founde wip-outen delay,
And granted al þat þer ware,
Sir Amis sorwed nigt and day,
Al his ioie was went oway,
And comen was al his care,
For þat þe steward was so strong
And hadde þe rïgt and he þe wrong
Of þat he opon him bare (ll. 902-909)

That his contrition is genuine is confirmed in the following lines in which the narrator indicates that he importunes God's mercy for Belisaunt as well as for himself: "As oft he bisougt !hesu þo,/ She schuld save hem boþe to." (ll. 922-23). And the confession he makes shortly afterward adds credibility to his desire to be contrite and affirms that the motivation for this desire results out of love of God, not out of fear of punishment. The former is clearly illustrated by the fact that Amis straightforwardly admits his guilt: "Ich have pat wrong and he þe rïgt" (l. 940). The latter, on the other hand, is illustrated by the fact that, in making the confession to Belisaunt and her mother, he appeals to the charity of God: "For/ hesus love, ful of migt,/ Be nought [wroþ] for þis deþe" (l. 939).

It might be argued that this display of remorse is not genuinely motivated but inspired by Amis' fear of
having to face the steward and certain death. As Amis himself indicates and as the rest of the court subsequently confirms in their support of the Steward rather than Amis, the Steward is a formidable adversary whose indictment of Amis is not unfounded. Furthermore, when it comes time for the trial to begin, Amis flees and has Amiloun fight in his place. Yet Amis continually reveals that the source of his contrition does not lie in the fear of punishment he will definitely receive at the hands of the Steward but rather in his desire not to offend God by falling into a state of perpetual sin. He indicates this twice in this section alone when he states that he does not want to be "forlorn" as a result of being "forswoon" (11. 924, 947). According to the M E D, "forlorn" possesses among several of its meanings the condition of being spiritually lost or deprived of grace. That the author of Amis and Amiloun intends this meaning here is attested by Amiloun's instructions to Amis, which Amiloun provides prior to his departure earlier in the narrative:

Ac broper, ich warn þe biforn,  
For his love, þat bar þe crown of þorn  
To save all man-kende,  
Be nouȝt agin þi lord forsworn,  
and þif þou dost, þu art forlorn  
Ever more wip-outen ende.  
But ever do traupe and no tresoun (11. 307-07).
Amis' desire to revere God and his grief for having offended Him also provide the logic for the second instance in which Amis displays contrition. This instance, which, in terms of the structural artistry of the work, complements and concludes Amis' first experience of compunction, appears near the end of the poem and consists of two distinct parts. The first concerns the recognition scene in which Amis realizes by the evidence of the wound that the leper is Amiloun. The second, which directly follows the first, but in terms of the narrative's chronology occurs twelve months later, concerns Amis' contemplation of the distinction between the sorrow inherent in temporal loss and the sorrow which results from the knowledge of sin. The first deals with the demonstrative or "lesser" aspect of contrition, while the second focuses attention on the psychological nature of true sorrow.

As Amiloun returns to Amis' castle and reveals one of the cups which he had made for Amis and himself prior to his departure from the Duke's court, Amis attacks him and accuses him of having stolen the token of friendship. On the verge of killing Amiloun, Amis, however, is informed by Owain that the leper is Amiloun. When he realizes by the scar that his friend is before him, Amis becomes contrite, asking Amiloun to forgive him:
"O broper," he seyd, "par charite, 
 Pis rewely dede forzif pou me, 
 Fat ichave swuten þe so!" (11. 243-45).

That he asks for forgiveness clearly indicates the grief he feels for having allowed Amiloun to suffer. That he precedes this request with an admission of culpability and a swoon and follows it with weeping (11. 2137-42; 2150 ff.) adds logic to the request he makes and completes his demonstration of sorrow. The admission provides a verbal account of the inclination of the will in the state of contrition; the swoon, a symbolic gesture of the annihilation of pride which informs a loving or charitable desire to express grief for having transgressed, provides an account of the process involved in the physical demonstration of sorrow; and the weeping, which logically follows the preceding two, provides a synthesis of these two responses: an inner or willful tendency which elicits an immediate physical response, the effect of which is medicinal or curative as opposed to symbolic, though in Christian iconographic tradition weeping possesses distinct symbolic value.63 The motif of the wound or stigma, which includes the remorse Amis experiences in viewing and contemplating it also echoes imagistically the demonstration of the contritional response. By its very nature it is physical; yet as it appears in Christian iconographic tradition, it also is symbolic, especially of
charitable sacrifice, while also being medicinal or curative spiritually which provides a view of another facet of its symbolic nature.  

The function of the iconography of the wound changes in the second part of Amis' display of sorrow and signals a change in narrative treatment of the subject of contrition. Whereas in the first it resonates imagistically, in the second it becomes the focus of the attention and pivotal point of Amis' exercise and contemplation of the nature of contrition. At first, and as the result of the oraculum, Amis displays confusion; he does not know how to actualize the instructions of the angel without making a sacrifice:

\begin{verbatim}
Bus him bough al bo bre nigt
An angel out of heven birgt
 Warned him ever more
 Zif he wald do as he him nigt,
 His broder schuld ben as fair as knigt
 As ever he was befrom,
 Ful blype was Sir Amis bo,
 Ac for his cinlder him was ful wo,
 For farrer ner non born.
 Wel lob him was his children to slo,
 and wel lob wer his broder forgo,
 Dat is so kinde ycorn (11. 2209-20).
\end{verbatim}

He does not want to lose his children whom, as he indicates shortly afterward, "God hap bough so dire!" (2289), and yet he does not want to gainsay Amiloun who has suffered in and as the result of helping him. Thus, as he is first forced to consider the sorrow of temporal loss.
(the sacrifice of his children) and the grief of having
denied God (his knowledge of the unacknowledged charit-
able act that Amiloun has performed and endured), he
vacillates. But as he considers the significance of the
wound that was inflicted upon Amiloun, he turns "Ogain
his mode" and realizes that he cannot continue to neg-
lect his sworn brother's charity and must perform a sim-
ilar act of charity himself. As Amiloun shed blood out
of love for him, so must he shed blood for Amiloun:

Dan he nadde woden þer he stode
Anon he truned ogain his mode
And sayd wiþ-outen delay,
"Mi broþer was so kinde and gode,
Wiþ grimly wounde he schad his blod
For mi love opon a day;
Whi schuld y þan mi childer spare,
To bring with broþer out of care?
O, certes," he seyd, "Nay!
To help mi broþer now at þis ulde,
God graunt we þer-to wek to spede,
And Mary, þat best may!" (ll. 2293-2304).

That Amis is contrite out of love rather than fear is
indicated by his invocation of God's help and confirmed
by his acknowledgement of faith which appears shortly
afterward when he calms Amiloun, who is distressed by the
sacrifice, by repeating that he is acting out God's Will:

Dan seyd sir Amis "Be now stille;
Thesu, when it is his wille,
May send me childer mo.
For me of bliss þon art al bare;
Ywis, me liff wil y nougt spare,
To help þe now þer-fro";
"Broper," he seyd, "ly now stille
And falle on slepe þurch godes wille,
As þe angel told in tale
And ich hipe wele wip-outen lesing,
Thesu, þat is heven king,
Schal vote þe of þi bale" (ll. 335-40; 2347-52).

Thus, the second instance in which Amis experiences contrition provides a complete definition of true sorrow as well as an analysis of moral responsibility which results from the attainment of the awareness of the ontological distinction between grief caused by temporal loss and grief caused by the knowledge of sin.

The characterization of Amiloun also provides a detailed study of the nature of contrition. In the latter half of the poem, unlike the first half in which he appears as a knight who is "so hende and fre," Amiloun, as has already been shown, is presented in terms of the deprivation and sorrow he experiences as a Job-like figure. He is one, as the narrator declares, who is "forlorn" and in "sowe and care... driven adoun." But the parallel between the patriarch and Amiloun concerns little more than the depiction of the destitute conditions which both suffer. This is so for two reasons. First, the poet of Amis and Amiloun deemphasizes Amiloun's expression of fear of God. In fact, throughout the latter half of the poem, the only character who expresses any kind of
fear is Owain, and the source of his motivation is not in God's wrath, but rather in his knowledge of the fact that Amiloun and he no longer "schiell have no iser mete no drink, / No socour of non oser ūnig/ For his after ūat day" (11. 1665-68). The second and more important reason is that Amiloun is presented as one who continues to love God despite the sorrow and hardship of misfortune he experiences.

After taking responsibility for disobeying the divine "bode" in order to help Amis, Amiloun expresses his love for God in several ways. Though his situation, especially after he has become a leper, "In hert him like ille," he continues to seek only subsistence, accepts his misfortune, shows deference to God, acknowledges the importance of God's will, sacrifices and displays charity, and demonstrates his faith. His experience of poverty is developed in several ways which reveal two narrative tendencies. The first of these is that which concerns the means by which Amiloun lives. When he realizes that Owain and he can no longer remain even in his own kingdom, he requests that Owain go and entreat the queen for two asses on which to ride. In the request he indicates the means of their future livelihood and the condition of sorrow and care they will suffer while begging: "...out of lond we wil fare/. To begge our mite we b sorce and
care..." (ll. 1762-63). Later in the narrative, the
narrator points out that they only eke out subsistence;
he adds that their begging which provides them only with
bread is done for God's love:

Be child and bat gentil knight
Bigt hem for to gon,
And in her way bai wentful right
To begge her brede, as bai had tiged,
For mete no hadde bai none.
So long bai vp and down
Til bai com to a cheping-town,
Five mile out of bai won,
And sore wepeand fro dore to dore,
And bad here mete, for godes love,
Ful ivel coupe bai pers-on. (ll. 1694-1704).

Accordingly, when famine strikes the land, the narrator
is not being hyperbolic when he states that Owain and
Amiloun are nearly dead with hunger: "Al-mest for hungar
bai gan to spille,/ Of brede bai no hadde nougt half her
fille." The second narrative tendency which illustrates
Amiloun's outward experience of poverty, on the other
hand, is that which concerns the condition of Amiloun's
consciousness of virtue. After having lived in "poverty"
and "care" for three years, Amiloun, as the narrator in-
dicates, gives all of his possessions away except for the
"coupe of gold," the symbolic function of which hints at
a presence in the narrative of thematic counterpoint,
which clearly originates in the subject of the transitori-
ness of things or temporal objects. Thus in the state of
nonacquisitiveness, he only requests charity:

"Bo me where it is þi wille,
Per noman may we see,
Of no more ichil þe praye,
Bot of a meles mete ich day,
For seynt charite (ll. 1604-08).

His ready capitulation, it should be added, does not originate in fear but rather in his attainment of physical and spiritual poverty.

Amiloun's second manifestation of the love of God he possesses appears in wilful acceptance of his fortune and knowledge of the nature of fortune and providence. The former appears when Amiloun explains to Owain how they will survive:

Sone, he seyd, "lete þi weeping,
For þis is now a strong tiding,
/dat may we se for sop;
For certes, y can non ober brede,
Now y wot hou it gob" (ll. 1687-92).

The last line, while nearly possessing a proverbial epigrammatical quality, indicates the degree of the knowledge of mutability, which Amiloun has attained and anticipates or, in a sense, echoes Troilus' laughter as he "in hymself...lough right at the wo/ Of hem that wepten for his deth so faste; and dampened al oure werk that foloweth/The blynde lust." The latter, on the other hand, appears as Amiloun indicates that he has experienced the complete fall from fortune to misfortune:
"A, god help!" seyd pat gentil kniȝt,  
"Whilom y was man of miȝt,  
To dele mete and cloþ  
And now icham so foule a wiȝt  
Þat al þat seþ on me bi siȝt,  
Mi liif is hem ful loþ (ll. 1681-86).

The change in fortune resonates in the antithetical quality of the terms "foule a wiȝt" and "Man of miȝt."
One suggests pride or the absence of poverty and the attainment of identity, which is the form of the tendency of sin; the other suggests complete poverty and lack of identity. This last point is especially confirmed by the archaic meaning of the word "wiȝt," which, according to the O E D is that of a living being in general—which is a generic distinction. His knowledge of providence, likewise, comes noticeably into focus as he turns the attention of the stanza from a philosophical stance (the soliloquy-like statement concerning mutability (ll. 1681-87)), to one concerned more with practicality, Amiloun's previously alluded to willing acceptance of the full experience of fortune (ll. 1687-86).

Though the narrative, either preceding or afterward, does not indicate Amiloun's conscious reflection on his concluding words, the audience cannot help see that these words repeat clearly the concluding words that the "voice from heven adoun" delivers to Amiloun just prior to Amiloun's enactment of the subterfuge that he
undertakes in order to save Amis' life, the full aesthetic effect of which offers a sense of continuity established in a poetic approximation of the nature of a design, which includes the mutable and exists in time.

The first of the remaining ways in which Amiloun expresses his love of God, which include demonstrations of humility, obedience, works and faith (all of which may indicate the presence of the ever-strong influence that the Benedictine rule had on literature which was used partially for entertainment, a practical pedagogical instrument, and partially for parochial instruction) appears in his demonstration of deference to God. When Amiloun, now already rejected by his wife, the queen, is removed from his castle, loses all of his "gode" except his "coupé" and is isolated in the "loge," he makes a complaint or a "mon" to God and thanks Him "of al his sond," or for that which He sends. Likewise the second way claims attention twice juncture in the poem is narrative structure, which are thematically significant. The first of these junctures appears directly after Amiloun willingly elects to disobey God in order to help Amis. Knowing his fate and thereby intimating his faith, he states: "Certes...for drede of care/To hold mi treue schal y
novigt spare,/ Let God don all his will" (11. 1782-84). The second juncture appears later after Amis has had the
dream in which the angel informs him of the means by which he can effect Amiloun's cure. Responding to Amis' desire to know of him "His fare," Amiloun says "Broper, ich a-bide her godes will,/ For y may do na more" (11. 2231-32).

The third of this group of responses of love comes to the fore most readily since it is of all of the ways in which Amiloun demonstrates his love for God the most noticeable. Amiloun elects to disobey God in order to remain truthful to Amis, knowing the consequences of his act. He also is willing to sacrifice himself, especially when, having learned that Amis has slain his own children in order to effect a cure of the leprosy, he states, weeping:

"Broper...
"Haslow slayn þine children tvay?
Allas, whi destow so?"
... "Larlewy!
Ich had lever til domesday,
Have lived in care and wol? (11. 2329-34).

Similarly, the fourth way Amiloun's love is developed in the narrative informs Amiloun's motivation to return to Amis for help. As Amiloun states to Owain that, in Amis' court, "We schul gete bus þer sune Gode," he adds "Þurch grace of godes sond" (1872). Despite his dejection which results from his being isolated from all humanity, he believes that God will aid him as his concluding words attest.
The other two aspects of the matter of the Sacrament of penance—viz, confession and penance—appear less significantly and frequently than that of contrition in the romances. This statistic indicates the influence of Abelard's speculative theological thought on literary art. Furthermore, it illustrates the literature's capacity to be an instructional medium. But notice should also be given to the numerous instances of confessions in these works. They appear frequently in each poem and occasionally occupy a position of narrative and thematic structural significance, as in the case of the final confession scene in Floris and Blancheflour, in which Floris and Blanchefloure learn and demonstrate the virtue of charity. This scene constitutes the narrative pivotal point which ushers in the dénouement, a relatively novel contemporary narrative feature which Young mentions in his study of medieval drama was the formal aesthetic response to the reintroduction of Aristotelian thought and Roman and Greek drama to the west. Nor, likewise, should the numerous instances of penance be ignored. They, too, appear frequently, as much of the previous part of this chapter concerning the appearance of the influence of early forms of the sacrament which emphasize its penitential rather than instructional nature illustrates. Furthermore, they also possess thematically
significant places in the narratives of the romances, as Havelok's struggle against the theives of the night illustrates. Having assumed a disguise of a merchant and lied about his intentions for being in Denmark, Havelok changes from the young man, who "Of body was...maiden-clene;/ Nevere yet in game, ne in grene,/ With hore he wolde he leike ne hi/ No more than itwere a strie" (ll. 995-97), to one who places great importance on temporal matters and thereby ignores the fear of the greater loss of salvation. He worries about the shame his wife Goldboru might have to experience in Denmark: after listening to Ubbe's invitation for them to dine in his presence, Havelok...

...herde that he bad,  
And thou was he full sore adrad  
With him to ete, for his wif;  
He wore reft, than she in blame  
Telle, or laughte any shame (ll. 668-73),

which, certainly clarifying the use of the equinine iconography immediately following the indication in the narrative of Havelok's cupidity, and appearing as "The stede that" he owne sat/Smote Ubbe with spures faste," resonates thematically Havelok's attainment of acquisitiveness or, specifically, covetousness.67 As a result of his desire for the temporal, which indicates that his will has fallen from its state of "true being," he is forced
to undergo a struggle with the thieves in the night, or the personification of death itself.

Thirteenth- and early fourteenth-century English short verse romance offers a comprehensive study of the sacrament of penance, as its definition gradually was accepted in the thirteenth century. The matter of the sacrament appears as an integral part of narrative and thematic fabric. Likewise, the form of the sacrament and illustrations of early kinds of penance, the presence of which provides thematic counterpoint, also often figure importantly.
NOTES


2 Sacraments and Forgiveness: History and Doctrinal Development of Penance, Extreme Uction and Indulgences, ed. P. F. Palmer, S. J., S.T.D. (Westminster, MD: The Newman Press; London: Darton, Longman and Todd, 1959), p. 18: states that the absence of discussion of the form of the sacrament was not uncommon in England in the Middle Ages since "...in the penitential handbooks prepared for confessors there is little mention of reconciliation by the bishop and even less reference to any liturgical setting given to reconciliation."


4 Poschmann, pp. 141-42, 158-60.


7 Palmer, p. 9.


9 Poschmann, pp. 150-52.

10 Poschmann, p. 152.

11 Poschmann, pp. 242-53.

13 Poschmann, pp. 252-53.


16 Chenu, pp. 225-26, 264-65, discusses this in his analysis of the sacralization of the institution of the knight.


20 Haskins, p. 208.


22 The calendar image of the date when Godrich attacks Havelok and Ubbe at Lincoln may yet provide another iconographic echo of the theme of Havelok's conformity to the rule of Saint Benedict. That Havelok eventually builds a priory for "monkes blak," not in Denmark, the native home of Grim, but in Grimsby, near Lincoln, indicates symbolically the presence of continental monastic influence on British soil. That Godrich attacks Havelok and Ubbe on March 17, Saint Patrick's feast day, and that earlier in the poem Godrich is associated with the sacerdotal community after he has assumed power and places the whole of the British Isles under rigorous marshal law suggest, especially in light of the symbolic function of the founding of the monastic center, that a clash occurs between British and continental monasticism which History's record of the confluence of monastic ideologies corroborates.

24 Palmer, p. 19.


26 MacEdward Leach, ed., Amis and Amiloun, EETS No. 203 (London: Oxford University Press, 1937); hereafter all reference to this poem will appear in text.

27 As they are still considered, so in the Middle Ages were sites where miracles and healing had purportedly occurred thought to be sacred space. Thus the peregrinatio which Amiloun undertakes takes him to a pilgrimage center.


29 See Leach, pp. 113ff.


31 D. M. Hill, "An Interpretation of King Horn," Anglia, 75 (1957), 157-72, offers a symbolic reading of the poem Aelfulf and Eibenild represent the extremes of virtue.

32 D. B. Sands, ed., Flores and Blancheflour, in Middle English Verse Romances, pp. 282-309; hereafter all reference to this poem will appear in text.


35 Robertson, pp. 65-114.


Haskins, pp. 203ff.

Light emanating from Havelok's mouth has puzzled many critics of Havelok the Dane. The obvious symbolic function of the light, however, is to suggest the presence of transfiguration. But light emanating from the mouth is associated with the myth of Saint Angelus who lost his life. For a further discussion of this occurrence, see Brewer, A Dictionary of Miracles (Philadelphia: J. B. Lippincott, 1966), p. 175, cols. 1 and 2.

According to the MED, Grim can mean "austeus" or austerity.

Poschmann, p. 159.

Poschmann, pp. 252-53.

Poschmann, pp. 242-43.

Leach, p. 94.

Leach, pp. 129-30.


See Jeffrey, The Early English Lyric and Franciscan Spirituality (Lincoln: University of Nebraska Press, 1975).

Leach, p. xxxvii.


McCallum, p. 66.

57 "The Emergence of Psychological Allegory in Old French Romance," PMLA, 68 (1953), 1165-79.


59 Jeffrey, pp. 7 ff.

60 Hall, pp. 99-100.


63 Jeffrey, p. 12.

64 See, for example, Lancelot in Chrétien's Chevalier de la Charette just after he has crossed the sword bridge.

65 OED indicates that "wight" is the generic term for man.


67 Robertson, p. 23.
CONCLUSION

Thirteenth- and early fourteenth-century English short verse romance has often been viewed as a literature which is the product of simple folk imagination rather than the didactic product of scholastically trained minds of the period. When the aesthetic and thematic complexity of these romances is realized, however, it becomes obvious that these poems provide a rich source of material worth studying for the understanding of the intellectual, moral and social thought of the time. In general, verse romance, like contemporary didactic literature, delineates the nature of virtue, sin and penance, and so provides a mirror or comprehensive study of the rudiments of moral theology. The study of virtue that these works introduce involves analysis of cardinal as well as theological virtue. The study of sin, which is emphasized as much as the examination of virtue, reveals the currency of Augustinian and contemporary allegorizations of the Fall. The study of penance that appears in these works provides a rudimentary account of the sacrament which stresses the importance of contrition. Furthermore, the emphasis on virtue, sin and penance leads naturally to an understanding of the importance of the effect that encyclopaedism had on Middle English literature. Encyclopaedism, the systematic study of the successive stages
of moral, theological and penitential processes, may be seen to provide, upon close analysis, the informing structural principle of each romance. What this tells the twentieth-century reader is that thirteenth- and early fourteenth-century romance has its genesis in plot rather than character and is formulaic in structure as well as language. Thus these verse romances prove to be the antecedents of the early English novel.
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