SYR DEGORE: Edited from Utterson's
Reprint of the Copeland Text

by

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Syr Degore.
The textual history of 'Syr Degore' may be summed up in a few words. The oldest and probably the best existing manuscript is the Auchinlech (A) W 41, in the National Library of Scotland (formerly Advocates’ Library), Edinburgh. According to Wells, the probable date of this MS. is between the years 1330-1340. It is considered the most perfect and contains approximately 1070 lines. Three introductory lines of the poem are missing, as are also 6 lines following verse 36. It was first edited by Laing for the Abbotsford Club in 1849. In this edition, the Auch. MS. is followed by various readings from the Cambridge Fragment. It is described by Kölbing in English Studies, VII, 178-91. A philological and comparative study of this MS. appears in a very recent and German edition by Gustav Schleich of the University of Heidelberg, 1929.

The Cambridge University Library Fragment, (F) Ff 11 38, exists in some 615½ verses in a fifteenth century hand. It is written in folio form on paper in 247 leaves with double columns of about 40 lines each. Even though incomplete, this is considered the best after the Auch. MS.

The Ellesmere Fragments (S), Edgerton 3862, relegated by Wells to the end of the fourteenth century,* Letters used by Schleich for reference to his chart.
are now in the library of the Duke of Sutherland.
Miss Toulmin Smith describes these Fragments (Studies in Honor of Prof. Breul, V, 2, xii): "The two leaves of Degarré are inserted at the end of 'Sir Bevis of Hampton', with one leaf of that poem between them. They are written in precisely the same hand as the rest and are in good condition. There is no more of Sir Degarré in the book, the whole of which I have examined. Probably the book was formerly larger and perhaps contained the whole of Sir Degarré and the other romances complete; it has probably fallen to decay, and the restorer saved these two leaves and put them in a wrong place." These two fragments contain 64 and 75 lines and follow pages 95 and 97, respectively. It is also described in English Studies, VII, pp. 192-3.

The Rawlinson MS. (R) F. 34 is in the Bodleian Library at Oxford. It is "On paper, written in more than one hand, in the fifteenth century, partly by John Bigge" (II, p. 291, 'Summary Catalogue Oxford).

The Percy Folio MS. (P), ff. 97, in the British Museum, is on paper, in a 17th century hand. It is divided into five parts and contains 900 octosyllabic lines. It is printed in Bishop Percy's Folio Manuscript, III, pp. 16 ff. edited by Hales and Furnivall, 1867-69.

The Seldon (d), 4to C39, exists in 352 verses.
This imperfect fragment is dated as c. 1564 by Wells, and is in the Douce collection, Bodleian Library. It was printed by John Kynge in 1560. The title is over a wood cut of a knight on horseback at full gallop.

Of the "Black Letter Editions", the earlier is probably by Wynkyn de Worde (w), dated approximately 1534, by Prof. Schleich. It concludes with the lines "Thus endeth the treatyse of Syr Degore, Emprynted at London in Flete strete at the sygne of the Sonne by Wynkyn de Worde". This unique copy was acquired by Mr. Miller of Craigentinny in 1834 at the dispersion of Mr. Heber's Library. It is described in English Studies, XVII.

The Copeland (c) print is in the Garrick collection of old plays in the British Museum. It is undated but considered to be about 1545. It is in 4to. with 16 leaves, having 993 lines, with omissions between ll. 554-5; 752-3; 758-9. The title page is a wood cut, the vignette of which was frequently used in the Copeland prints. According to Mr. Utterson (‘Early popular poetry’, I, 112), from whose reprint the present study is made, it occurs also in the history of Arthur and his Knights, printed by W. Copeland in 1557. Mr. Utterson adds further, "A wood cut, so similar as scarcely to be distinguished from it, is also, to be found in the old French romance of 'Theseus de Coulogne', folio, Paris, 1534." The text is divided into six parts with the
caption for the first being missing; the others are as follows: "howe Syr Degore fought with a dragon in a forest and slewe hym"; "howe Syr Degore justed with the Kynge of England; and smote hym downe"; "Howe Syr Degore wedded his mother, the Kynges daughter of England, and how she knewe that he was her sonne by the gloues"; "Howe Syr Degore fought for a lady, with a gyaunt, and slewe hym"; "Howe Syr Degore fought with his father, and howe his father knewe him by the broken swerde." The rhythm is rough for the most part, but the rhymed couplets are unusually accurate. Occasionally, however, the poet employs assonance where his stock of rhymes fails. It is written in the Southwest Midland dialect, but possibly was copied from a Northern MS. The following text, taken from the Utterson reprint, has been recapitalized and repunctuated; the abbreviations have been lengthened, and readings supplied from other manuscripts where there have been omissions or the text found wanting.

A comparative chart showing probable relationships among the above manuscripts and prints has been worked out by Professor Schleich in his edition of the Auchinleck MS. I am taking the liberty of presenting it here. It is the editor's opinion, however, since the study in hand has been based largely on a reference to
the Percy Folio MS., that there is a much closer relation between the Percy MS. and the Copeland Print than the chart seems to show; in fact, both versions seem to have a common parent version. The reader will observe this in the annotations of the following text which shows approximately the degree of divergence by pointing any omission of a whole line or more by the Percy scribe. No attempt has been made, however, to show the minor deviations which for the most part consist in a rearrangement of words and the use of scribe's own special brand of spelling.

II

The story is certainly no later than the fourteenth century. Wells dates it as 'before 1325'. According to Miss Hibbard (p. 301) "In date, form, and context, 'Degare' belongs with the other Middle English versions of such lays as 'Orpheo', or the translations of Marie de France's 'Lanval' and her 'Lai del Fraisne'. From the Middle English redaction of this last poem, the Degare poet even borrowed definite ideas and phrases. But 'Degare', 'Freina, and 'Orpheo', must have all been of approximately the same date since in not one does the language antedate the fourteenth century and since they were all copied in the Auchinleck Manuscript by the same
scribe, probably between 1330-1340". To quote Utterson, p. 111, "Both Warton and Ellis admit its high antiquity, as they concur in assigning its probable date to the beginning of the fourteenth century. In fact, the narrative itself affords some internal evidence of the period when it was composed by speaking (l. 703) of the 'shone croked as a knighte'. The crooked or horned shoe was introduced in the reign of Wm. Rufus, and appears then to have been confined to the gentry. Strutt, however, supposes that this fashion did not long keep its ground; but, he says, it was afterwards revived, and even carried to a more preposterous extent than before. He is, however, of the opinion that the longed piked shoes were not worn later than the beginning or the middle of the fifteenth century". As Wells makes the latest limit of the story, 1325, the earliest limit must be 1252 when the florin, a gold coin, was first issued at Florence (see l. 261.).

According to both Utterson (p. 311) and Miss Hibbard (p. 301), the story is of French origin. The name according to the former, if correctly spelt, is D'Egaré, or l'Egaré, a person almost lost, l. 230. Miss Hibbard bases her argument on much the same grounds. "The name of the hero, carefully explained to mean something that 'almost lost it is' (v. 214), suggests the French word 'esgaré' and the possibility of a French source.
Whether the Middle English version is a translation of this lost 'Lai d' Esgaré' or merely a clever imitation of the 'Lai' style, the incidents are certainly those typical 'adventures Whereof Britouns made her layes'. In this connection also, Miss Hibbard argues a French source for 'Emaré', since 'Emaré' may mean 'afflicted', and 'Egare', the name which the heroine gives herself after having been set adrift on the sea, ('Egare', which) may be translated as 'outcast'. If there is any basis to this argument, then the name Degaré, or D'Egare, may show a possible connection with the 'Emare' story, since they have also in common the Unnatural father motif, the Otherworld nature of Emare though somewhat rationalized than is the character of the knight in Degare, and finally, the reunion of the husband and wife in later years. This, however, is a somewhat sketchy argument and tends to throw too much weight on the meaning of names in Romance Literature. (see notes to lines 229-32). Loomis, in Celtic Myth and Arthurian Romance, pp. 33-4, warns against taking popular etymologies of medieval poems too seriously. "A convention of Celtic story-telling that the intelligent student of Irish and Welsh legend must take into account is a singular passion for finding a meaning in names. 'To the 'ollamh' (that is, the chief rank of professional story-tellers) belong the etymologies of names, declares
the 'Book of Lecan' (O'Curry, op. cit. 24C). And that they lived up to their responsibilities is demonstrated by the existence of treatises devoted to the explanation of place names, the 'Dindsenchas', and of a treatise, the 'Coir Anmann', or 'Fitness of Names', devoted to the elucidation of personal names. It is not at all improbable, therefore, that the names of certain heroes, divine or semi-divine, as they have come down to us, are not the original forms. And we may properly be suspicious whenever we find a name explained by some striking anecdote. In such a case it is possible, even probable that the name has been modified in order that the story may be told to explain it". Mr. Loomis also points out that the Bretons and French had inherited the obsession for etymologizing, and he refers to such explanations as those they have given 'Avalon' and 'Perceval'.

It is the editor's opinion, however, that the romance was originally composed and written in England, but shows traces of French influence; it is certainly Celtic in plot. The fact that the Auchinlech Manuscript (1.7) gives 'In Litel Bretaygne', and the Copeland Version (1.9) gives 'In England', lends no weight at all to the argument. The chief points which argue against a French source and for an English are: 1, the lack of courtly grandeur in description, and the lack of courtly love motif, exemplified in such a romance as
Chretien's 'Cligés'; 2, and the predominance of the adventure motif. French influence, however, is bound to be apparent in the romance because, in the first place the romance, as such, was introduced into England by the French; and secondly, after the Norman Conquest, in the transition period, when we may suppose this romance to have been written, there was a fusion of French thought and custom and language, with the Saxon. The Celtic influence is found in the Otherworld character of the stranger, the Wish-child motif, the Otherworld of Women guarded by a champion, and finally magic without magic-producing machinery; cp. notes in the text.

III

Briefly the story may be summarized as follows. A daughter of a king on the way to an abbey to do service on the anniversary of his wife's death, alights in the forest to arrange her clothes. In the meantime, the company has ridden out of sight, leaving the princess and her maidens in the forest. Having ridden about in an attempt to find their way, the maidens exhausted with the attempt and the heat lie down under a chestnut tree and fall asleep, while the princess wanders off to hear the song of the birds and pick wild flowers, and to lose herself a second time. As she bemoans her wretched fate, a fairy knight appears, ravishes her, and leaves his pointless sword for the boy which he predicts
will be born. The princess finds her maidens, and they are met by the king’s party. As it nears the time for the boy to be born, the princess confesses her plight to one of her maidens, and the fear that her father will be accused since she has known no other man. The maiden promises her that the birth will be kept secret. A letter is written asking that whosoever finds the boy have him baptized, and bring him up with the money and that when he is of age, instruct him to marry no one whom the gloves which had been given to the lady by her lover and placed in the cradle do not fit. The boy is found by a hermit who christens him, and gives him into his sister’s care for ten years. When the boy is ten years old, he is then educated by the hermit till he is twenty. The hermit then gives him that part of his money which has not been spent on his keeping, the gloves and the letter. Degore sets out to seek his parents armed only with a sapling. In his first adventure, he kills a dragon thereby rescuing an earl who knights him and offers him his daughter in marriage. Degore tries the gloves on all the women of the household; they fit no one, and he departs well armed by the earl. The daughter of the King of England is offered in marriage only to the man who can throw the king in jousting. Degore prepares himself for battle by hearing Mass. He overthrows the
king, and forgetting the gloves, marries the princess. That same day he remembers the gloves, and the princess, who can put them on, recognizes Degore as her son. She tells him the story of his begetting, and gives him the pointless sword. Degore immediately sets out to seek his father. He rides west into a great forest. As night approaches, he finds a great empty castle; he enters and finds a fire burning in the hall and the table set. Maiden huntresses appear with venison and wine. A dwarf clad in green enters and seats himself, but will not speak. A beautiful lady and fifteen maidens appear, clad in red and green, seat themselves at the table and do not speak. After supper, Degore follows them to the lady's bower. The maidens bring him wine while the lady harps him to sleep. The next morning, the lady speaks and tells Degare that her castle is besieged by a giant who has killed all the men of her castle excepting her dwarf because she has refused to wed him. She promises Degore herself and all her lands if he will help her. The giant appears, and after a stiff fight, Degore slays him; but he defers marriage with the lady for a year. He sets out again and is accosted in a forest by a knight who accuses Degore of killing his deer. They fight, and the knight notices Degore's pointless sword. He halts the battle, asks Degore his name, and produces the point of
the sword. Degore rejoices in the finding of his father and brings him back to England where he weds his mother. After the wedding, in great retinue, they proceed with Degore to his lady's castle where the wedding of Degore takes place with great solemnity.

It is evident from the above, that the romance is made up largely of folk-lore material. Among the motives may be mentioned especially; the Incest motive; the Wish or wonder child motive; the Abandoning of the child motive; the Cinderella, or Marriage-test motive, closely akin to the Recognition token motive; Forest reared child motive; Otherworld guardian motive; Father-son combat motive; Invulnerability motive; Defiant hunting and battle motive; Lovesickness motive; Delayed marriage; and, Family reunion motive. The story advances rapidly from one point to the next without digression, or the inclusion of unnecessary details, which sometimes results in insufficient motivation as in the case of the meeting of the lady in the forest with the stranger who declares he has loved her for a long time. While religious observances play an important part in the story, still the incidents themselves have come under no ecclesastical influence, but are, on the other hand, decidedly pagan and immoral. This argues for the further belief that the romance is a composite of folk-lore motives, Celtic, for the most part, which antedate Christian theology. Yet, since it is improbable that the story existed as an
entity before the Christian era (as is the case in many of the oriental tales which have Christianity superimposed on them) it is to be concluded, that the Degore poet was neither an ecclesastic, nor was himself influenced by ecclesastical dogma, but was, in all probability, a devout Christian, whose counterpart may still be met, for example, in parts of Ireland, in the simple and unelaborated faith of these people innately charged with traditional folksuperstition.
A -- Auchinlech  
F -- Cambridge  
S -- Ellesmere  
R -- Rawlinson  

U, X, Y, Z, Q, M, N, L -- hypothetical versions.
Syr Degore

(How Syr Degore's father ravished a Princess, and begot him and how he was brought up by a hermit.)

Lordinges, and you wyl holde you styl,
A gentyl tale tel you I wyll,
Of knyghtes of this countré
That hath trauayled beyonde yé see
To seke adventures bothe nyght and day,
And howe they myght their strength assay;
As dyd a knyght, his name was Syr Degoré,
One of the best that was founde hym before.

Sume tyme in England there was a kynge,
A noble man of maners in all thynge;
Stout in armes and vnder shelde,
Full muche douted in batayle and felde.
Ther was no man then, verament,
That with him iusted in turnemente,
That out of his styrope might bryng his fote,
He was so stronge withoute doute.
The kynge had no children but one,

1. the; 2. feared; 3. truly.
11. 5-6, omitted in Percy.
1.7, variations Degore, Degare, Degarre, Degree; sometimes the final 'e' is accented; sometimes not.
1.9, cp. Auch., "In Litel Bretaygne".
A daughter as whight as whales bone.
That mayden he loued as his lyfe;
Her mother was deed, the quene his wyfe; 20
In trauayle of chylde she dyed, alas!
But when that mayden of age was,
Kynges somnes her wowed then,
Emperours, dukes, and other men
To haue that mayden in maryage,
For loue of her great herytage.
But then the kynge did them answer
That no man shoulde wedde her,
But that if he myght with stout iusting
The kynge out of his sadel brynge 30
And done hym lese his styroppes two.
Many assayed and myght naught do.

1. white; 2. childbirth; 3. set free, loose.

1. 18, cp Percy note, "When first taken out of the fish it is very white". "Percy like many early writers supposed ivory to be made from whalesbone. It was in fact made from the teeth of the walrus"—Dyce. See Hibbard, p. 278, n.8; "The Eglamour poet repeats somewhat helplessly such hackneyed phrases as "white as foam", 11. 25, 638; "white as flour", 11. 184, 920, 1210; "white as whalesbone". 11. 680, 780, 1053; etc.

11. 27-30, see Hibbard p. 302: In Degore "though shortened and rationalized, the situation evidently comes from the large group of stories in which a king seeks to marry his own daughter. In the folk tales the desire generally rises because she alone can fulfill some special condition
Every yere as ryght it wolde,
A great feaste wolde he holde
Upon his quenes mornynge day,
That was buryed in an abbay.
So on a day the kynge wolde ride
To an abay there beside,
To do diriges and masses bothe,
The pore to fede, and the naked to clothe. 40

1. as it was right; 2. anniversary of death.

which the dead wife had made the king swear to observe.
In English romances such as 'Apollonius' or 'Emare' the character of the Incestuous Father is more frankly recognized." See II. 148-150, 'Degore'. See also Hibbard p. 25 n. 6, "The Incestuous Father appears in many versions of the 'Constance' story. In 'Manekine' the king has promised to wed no one save a woman like his dead wife; he is reluctant when his nobles wish him to marry his daughter. In the Catalan tale, 'Història del Rey de Hungrìe', the father loves the daughter because of the beauty of her white hands, and for this reason she cuts them off (Suchier, 'Beaumanoir', I, p. xlii). For folk tales embodying the theme of the Father Who wishes to Marry his Daughter, M. R. Cox in 'Cinderella' (Catskin) enumerates 71 tales. The third or 'Isomberte' version of the Swan Children story opens with a situation common to the 'Mankine' group, in which the princess flees to escape an undesired marriage. According to Paris, Rom. xix, 323, n. 4, the heroine in the type story escapes from the wooing of her own father. The author of the Apollonius story in the opinion of Klebs, (p. 299 and quoted by Hibbard p. 170), was aware of the literary effectiveness of the incest theme used by Seneca and Ovid, Miss Rickert, (Modern Philology) II p. 357, thinks it likely that Charlemenge's refusal of suitors for his daughters may have caused legends of this sort to be associated with him. Eglamour in romance of that name must accomplish certain tasks before he can win Christabelle, likewise their son after he has married his mother in ignorance of their relation, will give her in marriage only to the one who defeats him in tourment. See note on II. 541 ff. in 'Degore'. In the romance of 'Torrent of Portyngale' Torrent must accomplish five tasks
His owne daughter with him rode,
And in the forest stylle she abode,
She called her chamberlaine her to
And other maydens she dyd also,
And sayde, adowne she must alight
Better her clothes to amend and ryght.
Adowne they bene alight all thre,
Her damosels and so dyd she.
A full longe stounde there she abode,
Tel all the meyny from her rode.
They gate vp, and after they wolde,
But they could not y*ryght way holde,
The wodde was rough, and thicke, Iwis,
And they toke theyr way all amysse.
They rode south, they rode west
Into the thicke of that forest.

1. space of time; 2. members of the household; 3. I know.

before he can wed Desonelle, Princess of Portugal. 11.39-40 see Faá Di Bruno, 'Catholic Belief', p. 166, "Catholics believe that the souls in purgatory continue to be members of the church of Christ, and that they are relieved (of the temporal punishment due to sins committed in life) by the sacrifice of the Mass, by prayer, and pious works, and alms deeds; these and other helps are called 'suffrages' because they are applied to them by the faithful here on earth, with the intention of helping them'." 11. 43-4, omitted in Percy.

11. 55 ff., probably an enchanted forest. According to Wimberly (p. 123), the forest is a tabooed place. Mortals who invade its sacred precincts summon by a peculiar form of trespass (see pp. 314 ff.) an enchanted person or some other
And into a lande they came at the laste,  
Then weryed they wonder faste. 
They wyst they wel amisse they had gone,  
And adowne they lyght euerichone,  
And they called all in fere,  
But there might no man them heare.  
The wether was hote before the none,  
They wyst not what was best to done  
But layd them downe vpon the grene  
(Under a chastein tree), I wene.  
Thus they fell on slepe everychone,  
Sauyng the kynges daughter alone:  
She went aboute and gathered flowres  
And to here the songe of smale foules.

1. became weary;  2. knew;  3. each one;  4 all together;  
5. chestnut;  6. birds.

power of the wood. Upon the lady's having pulled a nut or 
broken the tree her supernatural lover accosts her. Cp.  
'Hind Etin' Ballad and the 'Breaking of the bough in the 
Grove of Diana', Lang, Folklore, XVIII pp. 39-91. Smelling 
flowers or eating fruit of certain trees may cause 
pregnancy; (see Hartland 'Perseus I, 95 ff.); cp. Grummere, 
'Popular Ballads' p. 38. See also 'Tam Lin'.

11. 61-2, omitted in Percy. 
11. 65 ff. This is probably a rationalized spell. In the 
ancient Irish tale of the "Inram Maelduin", magic sleep 
inducing music prevents the companions from entering the 
fairy island. (Revue Celt. IX, 489); see also, the Brown-
Harvard Studies VIII, 75; cp. Wimberly (pp. 293 ff.) on the 
power of music as a soporific spell and as a counter charm. 
In the B version of the 'Lady Isabel and the Elf Knight', 
the Otherworld lover woos by the sleep binding strains of 
a harp; all succumb but Lady Isabel. See notes on 11. 752 ff. 
11. 69-70, assonances are fairly common in medieval romances.
So longe she dyd forth pas, 
That she wist neuer where she was; 
The waye to her damosels she wolde haue nome, 
But she wyst neuer howe to come. 
Then gan she crye wonder sore: 
She wept, and wronge her handes thore 
And sayd, "Alas! that I was bore, 
For well I wote I am forlore, 
For wylde bestes wyll me rynde, 
Or any man may me fynde."
And then she saw a joyful syght: 
To her came pricking a fayre knight.

1. taken; 2. there; 3. lost; 4. tear; 5. spurring; 6. fairy.

II. 69-70, assonances are fairly common in medieval romances. 
1. 82 cp. Percy, "Afore her there stood a ffayre Knight". Cp. Auch. "Ich am omen here a fairi knyte", as evidence of the Otherworld character of the knight. His beauty and richness of dress and his appearing in the forest unarmed argue for his preternatural character. 11. 91. ff. For parallels to the Otherworld Lover see Hibbard pp. 207-208, "'Partenomopeus', in pursuit of a fairy boar sent by Melior, loses himself in the forest of Ardennes, until at last he finds on the shore a mysterious ship which carries him to Melior's magnificent city. The hero's hunt for a fairy animal as the preface to his meeting with the feé herself is found in 'Fuigemar', in 'Guingamour' in 'Graelent', and in the later romance, 'Generides.... In 'Fraelent', as in 'Partenopeus', the feé makes a curious pretence of anger and of helplessness before the young hero, but, having at last surrendered herself, she confesses that it was by her wish and means that he has been brought to her. She admits that she had long since heard of his prowess and loved him even when unseen, a confession which closely parallels that of the feé in Marie's 'Lay of Lanval', of the fairy dame d'amour in 'Le Bel Inconnu', and 'Libeaus Desconnus', of the fairy lover in Marie's 'Lay of Yonec', and of the feé again in the old French lay of Melion, poems for which a Celtic ancestry has been claimed. In all these instances the supernatural lover has the peculiar magnificence, the power, the lordly generosity, which are characteristic attributes of Celtic fairy folk". For further parallels on the Otherworld
Full well he semed a gentyl man,
And riche clothes him vpon
Wel-farynge' both of fote and hand:
There was none suche in that land,
So stought a man was he.
He sayde, "Madame, God you se;
Be ye not adred of me right nought,
I haue none armes with me brought,
I haue th' loued this many a yere,
And now I haue founde you here,
Thou shalt be my lemmman, or I go,
Whether it tourne to wele or wo.
No more to do then, could she,
But wept and cryed and could not flye,
Anone he began her to beholde,
And dyd with her what he wolde
And beraft her maynedhode.
And then before the ladye, he stode;
He sayd, "Madame, gentyl and fre,
With chyld I wot well that ye be:

1. well-favored; 2. magnificent; 3. God. bless you;
4. mistress; 5. good or evil; 6. knew she now.

Lover see notes on 11. 715 ff.
11. 102-3, for instances of the 'Wish-Child' or 'Wonder-
Child theme, cp. Layamon's 'Brut'. Here the supernatural
father appears as a knight in golden armour. See also
the romance 'Tydorel'; the queen is wooed by an Otherworld
being who fortells the birth of a son at parting (Paris,
Rom. VIII, 66 ff.). Miss Hibbard (p. 302) is of the
Wel I wot it shalbe a knaue,
Therefore, my good swearde he shall haue;

1. boy-child.

opinion that this instance in 'Tydorel' was the inspiration for the similar one in 'Degore'. "Whether
the Fairy Wooer was originally, as has been argued, the Angel in Joachim's garden (see Hibbard pp. 52 ff.), or
whether he belonged to the lineage of splendid Other-
world beings who appear in Celtic legend, there is little
question that in this particular instance he was inspired
by the account of Tydorel's father in the *Breton Lay*
of that name." Miss Hibbard's comment on 'Tydorel' is applicable to 'Degore' (p. 54): 'Tydorel' represents the Wonder Child story in its distinctly pagan form. No touch of moral obloquy is laid upon the mother for her liaison with the Otherworld lover; no evil effect is traced in the nature of the child. If, however, this tale came under the gray influence of ecclesastical thought, the splendid lover might readily be transformed, as he is in 'Gowther' into the Devil of Christian theology, the godlike child into a monster of iniquity, and his joy and pride in his high lineage into loathing." The change to a monstrous child, however, might arise from the influence of the well-known monstrous birth motive, (cp. 'Chevalier Assigne', and 'Emare') quite independent of Christian theology. Alfred Nutt, in the 'Voyage of Bran', II, p. 239, has an interesting theory on the Celtic Doctrine of Re-birth, embodied in this Irish tale of the eighth century, which may help to explain the Wish-Child Motive in Degore. According to Nutt, extra-human beings may unite themselves to mortals and beget offspring, into which they transfuse some of their extra-human capacities and attributes. To quote, "... the second conception is also found in the form of the god's assumption of manhood, sometimes simultaneously with the manifestation of his extra-human (p. 240) personality, sometimes with temporary abeyance of the latter; in other words, god-incarnation (re-birth idea) occurs by the side of god-parentage. Furthermore, both conceptions are found, at an early stage, heroised--the personages of the tales have more than human strength, courage, and beauty; their adventures transcend the ordinary experiences of humanity, but they are not, by definition, extra human; the world in which they move, however magnified, with whatever romantic colours endowed, is man's world, not god's world." Cp. also, the fairy lover, Muldumarec, in Marie's 'Ywonec', who at his death and discovery foretells the birth of a son who shall be called 'Ywonec' and who will avenge them both (Ellis, p. 56). See, also, (Ellis p. 86), the devil's
My good swerde (and auenaunt)^1
For therwith I slewe a gyant;
I brake the poynct in his head,
And in the felde I it leued. 2
Dame, take it vp, lo it is here!
Thou spekest not with me this many a yere 110
And yet, perauenture^3, tyme may come
That I maye speke with my sonne;
And by this sworde, I maye him ken.
He kyssed his loue, and went then:

1. comely, seemly (occurs four times in Chaucer);
2. left; 3. by chance;

"He saide to hire, "gentil leman," 396
"Y haue bygete on the a kyng
"That schal beo Phelippes maisterlyng;
"He schal conqueren mony kyng riche.
"In eorthe no worth him non y-liche" 400
Cp. the birth of Cuchulinn (Bran 2, p. 43) son of Dechtire and an unnamed lord of Faery. See Spence p. 45 for the begetting of Bres on the Danaan woman Eri by an unknown father who left with Eri a ring and the command for her son to give it to the man whose finger it fits.
1. 105, MS. reads 'of ameaunt' which may possibly be a proper name. It is more likely, however, that 'ameaunt' is a mistake in the copying of the stroked letters and that the Auch. reading used in the text is the correct form of the word; line omitted in Percy. Research does not reveal the existence of the word 'ameaunt';
1. 110, MS. reads 'For thou spekest etc.'
1. 114, recognition tokens are common in romance literature: in 'Eglamour', Eglamour and Degrebelle are recognized by their arms; La Fraisne is recognized by ring and robe; Milun, in Marie's lay of that name, recognizes his son by means of a ring; Cuchulain recognizes his son by means of a ring he had given his mistress, Aifa; Rustem recognizes Sorab by means of an amulet or bracelet given the boy's mother when he left (p. 394 Delecluze); "Si le tout
The knight passed as he come.
All weping the lady the swarde vp nome.
She went awaye sore wepinge,
And founde her maydens slepinge.
She hed\(^2\) the swerd as she myght,
And called them vp anone ryght
And toke theyr horses euermychone,
And begane to ryde forth anone.
And then there came at the laste,
Many a knyght pryckinge faste;
Frø: the kynge they were sent
To wete\(^3\) wyther they went.
They brought them into the hye waye,
And rode in feare\(^4\) to that abbay.
There was done servis, and al thyng,
With many a masse and ryche offering;
And when servyce was all done,
And gan\(^5\) to passe the hye none,

1. took; 2. hid; 3. to discover; 4. in company; 5. did.

puissant bénit notre union et qu'il te rende mère d'une fille, place cette amulette sur ces cheveux; mais si tu mets au jour un fils, attache-la à son bras, et elle lui insperera la vaillouse qui distinguait mon bisayeul Nériman". See note on ll. 102-3 on the ring given Eri by the stranger for their son; see also notes on ll. 174 and 944. In Marie's 'Ywonec', the dying Mulmadarec gives his mistress a sword which must not be touched by man until it is given to their son to be born when he is dubbed a knight and who will then avenge his death.
The kynge vnto his palais gan ryde,
And muche people by his syde.

When everie man was glad and blythe,
The lady sowned many a syth.
Her bely waxed more and more;
She wepte, and wronge her handes sore.
So vpon a daye she gane sore wepe,
A mayden of hers tooke good kepe,
And sayd, "Madame, for charyté,
Why ye do wepe? Ye wyll tell me,"
"Mayden, and I tell the before,
And ye me wray, I were but lore!
For I haue bene, ever, meke and mylde,
And truly, now I am with chylde.
And yf any man it vnder-yede,
Everie man wolde tel in everie stede
That my father on me it wan,
For I loued neuer other man.
And if my father it may wete,
Such sorowe his hert may gette,

1. swooned; 2. time; 3. heed; 4. betray; 5. lost; 6. perceive; 7. place; 8. begot; 9. know.

1. swooning is a common element in medieval romance.
1. 136, verbs of desiring are frequently omitted, i.e., I desire that you tell me.
1. 149, seems to suggest that the poet had the Incest motif in mind when he composed 11. 27-30; see notes.
That he shall neuer mery man be,
For all his ioye is layde on me".
And tolde the damesell all in fere,
Howe the childe was begotten on her.
"Nowe gentyl ladye greue you noughte,
For stylle it shall be forth brought;
Shall no man it wete certaynly,
Trewly, madame, but you and I. 160
Tyme was come, she was vnbounde
And deliuered both hole and sounde;
A man-childe there was bore,
Glad was the ladye, therfore,
The mayden serued her at her wyll,
And layde the chylde in the cradyell;
She wrapped hym in clothes amone,
And was all readie for to have gone;
Yet was the childe vnto the mother hold.3
She gaue it twentye pound in golde,
And ten pounde in syluer also,
Vnder hys head she can4 it do;

1. secretly; 2. delivered; 3. dear; 4. can = gan
(equivalent to preterite), trs. 'she did put it'.

1. 155-6, omitted in Percy.
11. 161-2, Cp. 'Le Freiwe' 11. 129-30:
"And deliuered, al with sounde
To maiden childer sche hadde ybore."
1. 170, cp. Auch. 'Four pound she tok of gold'--
Mucho it is that a chylde behoues.
She put with him a payre of gloues,
Her leman gaue her them in a stonde;
They wold els on no (manne) honde,
On childes, neither womans they nolde;
But on his mothers handes they wolde;
And bad the chylde no wyfe wed in lande,
But the gloues wolde on her hande,
For they might serue no where
Saeue the mother that dyd hym beare.

1. impersonal; is valuable to; 2. occasion; 3. would not.

11. 174 ff. See Hibbard (p. 303) "A parallel to this is hard to find, since gloves are a somewhat too sophisticated article of dress for folk-lore to make common use of, but there is at least one parallel in the fifteenth-century Catalan version of 'La Fille sans Mains' (Rom. XXX, 520), in which the dying wife of the Emperor Contasti begs him to marry no one less beautiful than she, nor one whom her gloves will not fit. This request motivates the episode of the father's insistence on marriage with his own daughter. Stories of this type, were, however, so widely diffused and the Catalan text itself is so late a composite, that there is no improbability in supposing that some much earlier version, using this particular feature, may have caught the attention of the original author of the 'Lai d'Esgare'." The gloves in question here, are undoubtedly 'fairy gloves' introduced as recognition tokens, and if you like, for the purpose of preventing the Oedipus-like situation which follows in dramatic irony. The glove marriage test is only a variant of the shoe marriage test found in the many versions of the Cinderella folk-tale. Miss Cox in 'Cinderella' enumerates countless instances of the shoe marriage test and only four instances of the glove test on pp. 18, #41; p. 33, #82; p. 41, #101; p. 76, r199. Similar to the glove and shoe test is the shirt test in 'Generides', the tears from which can be washed only be their owner, and in 'Guigemar, the fold in the lover's tunic which only she who had plaited it may undo.

11. 175-8, omitted in Percy, probably because their sense is
A letter with the chylde put she,

With the gloues also, perde'.

1. 'par deus', by God, but weakened as an oath to some such word as 'really', 'truly'.

repeated in ll. 180-3; cp. Auch.: ll. 192-6,

"And seththen je tok a paire gloue
Pat here lemmen here sents of fari londe
Pat nolde on no manne honde,
Ne on child ne on womman she nolde;
But on hire selue wel she wolde."

l. 176, MS., 'woman$: probably an error in copying. See Auch. reading in above note. MS. reads 'hand$':

ll. 183 ff. cp. with the corresponding passages in the Auch. MSS. of 'Sir Degarre' and 'Lay Le Freine$'.

Miss Hibbard (p. 302) is of the opinion that the Degare poet borrowed the description of the secret birth and the maiden messenger's carrying the child on a moonlit night to the door of a hermitage, from the English version of Marie's 'Lai La Fraisne'. Since nothing is said in the French version, of the moonlight, she believes that the English translator added this affective touch which the Degare poet in turn, borrowed.

"And knit hit wi$ a selkene thred, 201
Aboute his nekke; 'Wel God sped
Than was in pe lettre pous iwrite
(That who hit founds, sscholde iwrite):
Par charité, zif ani god man
His helples child find can,
Let cristen hit wi$ prestes honde
And bringgen hit to liue in londe;
For hit is comen of gentil blod.
Help$ hit wi$ his owen god,
Wi$ pe tresor that vnder hit fet lis
And ten jer eld when he (h)is,
Take$ him this ilke gloue two,
And bidde$ him, whar-euere he go,
That he ne louie no woman in londe,
But his gloues willen in hire honde;
For, sike$ on honde nelle$ pai nere
But on moder, that him bere."

Pe maiden tok the child here mid
Stille awai in auen-tide,
Alle pe witeres longe ni$t.
The weder was cler, the mone li$t
Thanne war pe war anon
Of an hermitage in a ston;
An holi man had pe his woniyng.
Fider pe he wente on heyng
An sette pe cradel at his dore
And durste abide no lengore
And passed for$ anon ri$t."
She knyt the letter with a threde
About his necke, a full good spede!

1. quickly.

(Le Freine)
"And take a ring of gold fin, 134
And on hir right arm it knitt
With a lace of silke therin pilt:
And whosse hir founde schuld haue in mende,
That it were comen of riche kende,
The maid toke the childe hir mide,
"And stale oway in an euentide,
And passes ouer a wild heth;
Thurch feld and thurch wode hye geth,
All the winter-long night.
The weder was clere, the moon was light,
So that hye com bi a forest side:
Sche wax all weri and gan abide.
Sone after she gan herk
Cokkes crowe, and houndes berk.
Sche arose and thider wold;
Ner and nere she gan bihold.
Walles and hous fele hye seighe;
A chirche, with stepel fair and heighe,
Than nas ther noither strete no toun,
Bot an hous of religioun:
An order of nonnes wele y-dight,
To seray God both day and night.
The maiden abode no lengore;
Bot yede hir to the chirche-dore,
And on knes she sat adoun,
And seid wepeand her orisoun:
"O Lord", he said, "Jesu Christ,
"That sinful man bedes herst,
"Vnderfong this present,
"And kalp this seli innocent,
"That it mot y-chistned be,
"For Marie loue, thi moder fre;" 166
11. 185-6, Omitted in Percy.
Then was in the letter wrytte
Whoso it founde shulde it wytte,1
For Christes loue, if anye good man
This wofull chylde fynde can,2
Dò hym be christened of priestes hande;
And helpe hym (for) to lyue in lande.
With this syluer that is here,
Tyll he may armes bere;
And helpe hym with his owne good!
For he is come of gentylle blood.

And when she had thus done,
The mayden toke her leue ryght sone,
With the chylde in the cradell, and all thyng,
She stale awaye in the euemynge,3
And went her way, and wist not where,
Through thicke and thyn, in the brere.4
She went all the wynter nyght,
By shyning of the mone light;
Then was she redely ware anone
Of an hermitage made of stone.

1. take notice of; 2. did find; 3. have; 4. property; 5. briars; 6. readily; 7. aware.

1. 191, cp. "get him" etc., Percy. Cp. the grief of Desonelle after her twin boys have been stolen by beasts: she grieves because she does not know how they will be baptized (11. 1830-6, E.E.T.S.E.S. 1887). 1. 192, MS. reads "and to helpe hym to" etc.; Percy reading substituted.
11. 203-4, omitted in Percy.
An holy man had there his dwellynge,
And thyther she went without lesynge,
And set the cradel at the dore,
For she durst dwel no longer thore,
But turned agayne anone ryght
And came agayne the same nyght.
The hermite rose on the morowe,

1. without lying, i. e., certainly.

1. 208, meaningless phrase; rhyme tag.
1. 209, cp. Marie's 'Milun' where the child is secretly sent to his aunt to be reared, accompanied by a letter giving the circumstances of his birth, and a gold ring through which means he might be discovered to his mother (Ellis, p. 60). Cp. also, (Bibl. Bleue, 2. p.6) in 'La Chevalier de la Mer', "Comment le petite garçonnet, fruit secret des amours du roi Perion et de la princesse Elisene, abandonné par Dariolette au fil de L'eau, fut recueilli par un gentilhomme nommé Gandales."
11. 213 ff, cp. corresponding passages in Auch. MSS. of 'Dagarre' and 'Le Freine':
"The hermite aros erliche
And his knaue was vppe also,
An seide ifere here mateins,
And seruede God and hise seins.
The litel child fei herde crie
And clepede after help on hie;
Fe holl man his dore vndede
And fond fe cradel in fe stede:
He tok vp the clothes anon
And biheld the litel grom.
He tok fe letter and radde wel sone,
That tolde him, that he scholde done,
The hermite held vp bofe his honde
And fonked God of al his sonde
And bar fe child into his chapel
And for icoie he rong his bel."
(Le Freine)
"The porter of the abbay aros,
And dede his ofice in the clos;
Rong the belles and taperes light,
Leyd forth bokes, and al redi dight,"
And eke1 his knaue1 also:
"Lord", he sayde, "I cry Thee mercy,
For nowe I here a yonge chylde crye."
This holy man his dore vntyde,
And found the cradell in that stede;
He lyft vp the shete anone,
And loked vpon the lytle grome;
Than he helde vp his ryght honde
And thanked Jesus Christ of his sonde.
He bare the childe into the chapel;
For joye of him he ronge the bel:
And layed vp the gloues and the treasure,
And christened the childe with great honour:

1. also; 2. boy-servant; 3. lad; 4. providence, sending.

The chirche dore he vnnded,
And seighe anon in the stede
The pel liggen in the tre,
And thoughte wele that it might be,
That theues hadde y-robbed sumwhare,
And gon therforth, and lete it thare.
Therto he yede and it vnwond,
And the maiden child therin he fond.
He tok it vp betwen his hond,
And thonked Jesu Cristes sond." 192

1. 217, Auch.' vnnded! undid; the more usual idiom.
11. 226 ff, see Loomis' warning against taking popular etymologies too seriously; see also the discussion of the name 'Degore' in introduction. Cp. Auch. MS.
(11. 252-8):
"And cristned be child wi/ gret honour
In the name of the Trinite;
He hit nennede Degarre:
Degarre nowt elleshis
But ping, hat not neuer, what it is,
Or ping, hat is neg/ forlorn also;
Forthi the child he nennede /ous/fo."
And in worships of the Trinité,
He called the childes name, Degoré:
For Degoré to understande, it is
But thyng that almost is lost, Iwys;
As thinge that almoste ago,
Therefore he called that chylde so.

1. I believe; 2. gone away, i. e., passed away.

Cp. 'Le Freine', (11. 221-8):
"The abbesse lete clepe a prest anon,
And lette it cristin in fun-ston:
And for it was in an asche y-founde
She cleped it Frain in that stounde.
The Freyns of the asche is a 'freyn'
After the language of Bretayn,
Forthi, 'le Frein' men clepáth this day
More than asche, in ich cuntray."

The son of Crystabell and Eglamour was named Degrebell
'because he fell from the talons of a griffon'. Mr. Ellis
(p. 535, n. 4) points out that it must be left to the
sagacity of the reader to find out the language in which
the word 'Degrebell' has the meaning. Since Fenice, in the
romance 'Cliges', had no equal in beauty, she was so named
because the Phoenix is the most unique and has no equal
for beauty among the bird kingdom. Cp. also, 'Libeaus
Desconnus', 11. 19-20:
"And for love of hys fayr vyys,
His modyr clepede hym "Bewyys", and again,"
"The chylde sayde,"Be saynt Jame, 49
I not what ys my name-----"
"Now wyll y yeue hym a name 61
"Before your alle yn same,
For he ys so fayr and fre;
Be god, and be saynt Jame,
So clepáde hym neuer hys dame,
What woman that so hyt be,
Now clepá hym alle yn us
Lybeaux dësconus,
For the love of me;
Than my ye wete a row
The fayre unknowe,
Sertes so hatte he."
The heremite was an holy man of lyfe,
He had a syster that was a wyfe;
He sent the chylde to her full rathe,
With much mony by his knaue,
And bade (s)he shuld take good hede,
The chylde to nouryshe and fede;
And this littel chylde Degore,
Vnto that citie was i-bore.

The good man and his wife in fere
The chylde they kepte, as it theyr owne were,
Tyll it was x. winter olde.
He waxed a fayre chylde, and a bold,
Wel taught, fayre, and kynde:
Ther was none suche in all that ende.

1. quickly ; 2. ende for a probable lende = land.

Cp. also, "Pwyll, Prince of Dyved" (Mabinogion, p. 29), "...and they caused the boy to be baptized, and the ceremony was performed there; and the name which they gave unto him was Gwri Wallt Eury, 'because what hair was upon his head was as yellow as gold'". See, also (Mab., p. 95), in "Kilhwich and Olwen", ... and the swineherd took the boy, and brought him to the palace; and he was christened, and they called him Kilhwich, 'because he had been found in a swine's borrow'."
Another parallel is found in the story of 'King Constant' (Everyman's Edition, p. 42): "Then he made a bargain with the surgeons to heal the child of his wound for eighty gold pieces; and afterwards, he brought him to the font, and caused him to be named Constant, 'because of his costing the abbey so great a sum to be made whole'."

11. 233-4, cp. 'Le Freine'.
"And home to his house he it brought,
And took it his daughter, and her besought
That she should keep it as she can,
For she was melche, and couthe than."

11. 237, MS. reads 'bade he'; cp. Auch. 'bad here take'.
11. 243-6, omitted in Percy.
What tyme that x. yere was come and spent,
Vnto the hermyte they him sente;
The hermyte longed hym for to se;
Then was he a fayre chylde and fre.
He taught the childe of clerkes lore,
Other x. winter withouten more;
And whan he was of xx. yere,
He was a manne of greate powere:
There was no yonge man in that lande
That myght stande a brayde* of his hande.
And when the heremite that did se,
That the man so stronge wold be
A stalworth2 man in any werke,
And of his tyme, a well good clerke. 260
He toke (him) his florence and his gloues,
That he had kept from him in his house,
But his x. pound that was sterlinge
Was spent about the childes keping,
The heremite toke him his letter to rede:
He loked therin the same stede:

1. blow; 2. valiant; 3. gave him possession of; 4. a gold coin weighing about 54 grs. 5. pound weight of silver pennies.

1. 247, MS. reads 'spet'.
1. 261, indirect object required for sense: cp. l. 265.
11. 263-4, omitted in Percy.
"Syr", he sayd, "By Saynt Charyte,
Was this letter made by me?"
"Ye, sonne, by Him that me deme'shall,
Thus, I found thee"; and told him all. 270

He set him downe on knees full blythe,
And thanked the hermite man(i) sithe;
And sayd he wold not rest in londe,
Tyll the time he had his father founde.
He gaue the hermite halfe his golde,
And the remnaunt vp he fold.
He toke his leue, and fayne wold go;
The hermite sayd he shuld not so:
"To seke thy kynne thou mayst not endure
Without good horse and good armure". 280

1. judge: 2. times.

11. 273-4, cp. Percy:
"Then sayes Degree, "I will not blinne
Till I have found my father, or some of my kin."

1. 276, marks end of Part X in Percy.
11. 277-8, omitted in Percy.
Howe Syr Degore fought with a dragon in a forest and slewe hym.

"Syr Heremite", he sayd, "In dede, 
I wyll haue no other wede 
But a batte in my hands, 
Myne enemyes therwith to withstand: 
A full good sapelynge of an oke";

On whome he set therwith a stroke, 
Were he neuer so tall a man,

1. literally clothes, which might come to mean armour, hence, weapon; 2. whomever.

11. 281-2, op. Percy: 
"then sayd Degree, by St. John 
horsse nor harness Ile haue none".

1. 283, op. Percy, 'bitter' for MS. 'batte'.
1. 284, MS., 'withstd'.
1. 283-9, see Hibbard, p. 303, "His (Degore's) bringing up in the woodland hermitage and his setting forth armed only with a rough sapling, suggest the beginning of the Perceval story of the Forest-Reared Youth."
See also 'Peredur, the Son of Evrawc' (Mabinogion, p. 177), the Celtic variant of the Perceval story, where the youth Peredur kept from contacts with arms and warriors, inquires, "What is a knight; what is a saddle, etc.?", and (p. 181) drags a knight about the court to get his 'iron-coat' off. 
Cp. 'The Emperour and the Childe' (Percy) p. 396), where the child stolen by the bear, grows up to be a wild man of the forest. See also, 'Libeaus Desconus' (Percy, II p. 421), in which the youth Libeaus has been reared in the forest and is untaught in the use of arms or warfare. 
Cp. also, the Beatrix version of 'Chevalier au Cygne', in which the boy Helias a typical forest reared youth, is amazed at horses, armour, etc., but, after brief instruction in their use, appears as his mother's champion. 
See also, 'William of Palerme', in which the boy William is brought up by a cowherd (E.E.T.S.E.S.1). See also, Samuel, 17, 38 ff.: "Saul Armed David with his armour, and he put an helmet of brass upon his head, also he armed him with a coat of mail. And David girded his sword upon his armour, and he assayed to go; for he had not proved it. And David said unto Saul, I cannot go with these; for I have not proved them. And David put them off him. And he took his staff in his hand...."
Nor yet so good armure him vpon,
He wold him fell to the grounde,
With that same bat in that stounde.
The childe kissed the heremite tho,
And toke his leue for to go.

Degoré went forth his waye,
Through a forest halfe a daye;
He herd no man, nor sawe none,
Tyll it passed the hygh none;
Then herde he great strokes fall,
That made great noyse with all.
Full sone he thought that to se,
To wete what the strokes might be.

There was an erle both stout and gaye,
He was come thyther the same daye.
For to hunt for a dere or a do,
But his houndes were gone hym fro.
Then, was there a dragon great and grymme,
Full of fyre, and also venymme,
Wyth a wyde throte, and tuskes greate,
Vpon that knight faste gan he bete.

1. discover; 2. magnificent.

11. 289-90, cp. 'Havelok', 11. 1806-7:
"Havelok lifte up þe dore-tre,
And at a dint he slow hem þre;"
Cp. also, 'Gamelyn' (1. 128), "Thus Gamelyn with his pestel . made hem alle agast".
And as a lyon then was his feete,
Hys tayle was longe and full vmmete;  
Betwene hys head and his tayle
Was xxii. fote withouten fayle;
His body was lyke a wyne tonne.
He shone full bryght agaynst the somne;
His eyen were bright as any glasse,
His scales were harde as any brasse,
And therto he was necked lyke a horse.
He bare his head vp with great force;
The breth of his mouth that dyd out blowe,
As it had bene a fyre on lowe: 
He was to loke on as I you tell,
As it had bene a fiende of hell.
Many a man he had shent,
And many a horse he had rente,
And to that earle harde batayle began,
But he defended him like a man,
And boldely smote hym with his swerde,
But of all his strokes he was not aferde.

1. immense, huge;  2. moreover;  3. killed;  4. torn.

1.313, cp. Percy: "his belly was like a whole tunn".
1. 319-20, omitted in Percy; cp. Auch. "Ase fer out of a chimenan"; 'lowe' is equivalent to mound or hill. It may also mean fire or flame. The 'on' might be emended to read 'or' as the line is evidently corrupt.
1. 322, dragons are fairly common in romance. Cp. the monster Grendel in 'Beowulf'. Probably the most horrible and vivid picture of the dragon in English literature is that one of Errour in Spenser's 'Faery Queen', Canto I stanzas 14-21. Cp. also 'Dragons and Dragon Lore', Ernest Ingersoll, 1922.
His skynne was harde as any stone,
Wherefore he might hym no harme done; 330
And when the erle Syr Degore se,
"Helpe, Syr", he sayd, "For Saynt Charite!"
And then answered Syr Degore,
"Full gladly, Syr, and God before."
When the dragon of Degore had a sight,
He left the earle, and came to hym right;
And the chylde that was so stronge,
Toke his staffe that was so longe,
And smote the dragone so on y\* crowne,
That in that wodde he fell downe. 340
And then that dragon anone ryght
Smote the chylde with suche myghte
Wyth his tayle vpon the ryght syde,
That he fell downe in that tyde:
And he sterete v\* anone full ryght,
And defended him with muche myght,
With that staffe that was so longe,
He brake of hym both fote and bone,
That it was wonder for to se;
He was so tough he myght not dye, 350

1. title: given a youth who has not yet been dubbed
   a knight; 2. started up.
1. 334, syncopated form of address for 'God go before
   you'. See 1. 88, "God you se", for 'God bless you'.


Tyll Degore one stroke at hym flonge,
With hys staffe that was so stronge:
He smote him on the crowne so hye,
That he made his braynes out flye.
And then the erle was glad and blythe,
And thanked Degore many sythel.
And prayed him, he wolde with him ride,
Vnto his palays, there besyde.
And there he made hym a knyght,
And made him good ohere that nyght.
Rentes, treasure, and halfe his lande,
He wolde haue seased into his hande.
Syr Degore thanked hym truely,
And prayed him of his curtesye,
To let his ladyes to-fore hym come,
Wyues, maydens, more and some,
And also your daughter eke;
And yf my gloues byn for them mete,
Or wyll vpone any of theyr handes,
Then wolde I fayne take(thy)landes; 370
And yf my gloues wyl not so,
Then wyll I take my leaue and go.
All the women were out brought,
That there about myght be sought;
All they assayed^ the gloaes than,
But they were mete for no woman.
Syr Degore toke vp his gloues anone,
And also toke leaue for to gone.
The earle was a lorde of gentyll bloud;
He gaue Syre Degore a stede full good, 380
And thereto he gaue hym good armure,
That whiche was bothe fayre and sure,
And also a page, his man to be,
And an hakney to ryde on truely.
Syr Degore^ was glade and blyth,
And thanked the erle many a sythe.
He rode forth vpon his waye,
Many a myle vpon summers daye;

1. also; 2. fit; 3. gladly; 4. tried on; 5. immediately; 6. also.

"And alsoe his daughter to be his wiffe and all his lands after his liffe."
1. 370, MS. reads 'my'; cp. Auch.'fi londe' which makes better sense.
11. 386-7, omitted in Percy; cp. 11. 355-6, complimentary couplet with each line ending in a rhyme tag.
Vpon a daye muche people he met:
He houed style, and fayre them grete\(^2\),
And asked a squyre what tiddyng,
And fro whence came all that folke rydnyng.
The squyre sayd, "Syr, verament,\(^3\)
They come from the parlyment;
Fro a counsayle the kynge dyd make,
The which is fer his doughters sake:
But when the parlyment was most plener\(^4\),
The kynge let cry\(^5\) both farre and nere,
"If any man were so bolde,
That with the kynge juste wolde,\(^6\)
He shulde haue his doughter in maryage,
And his lande and his herytage'."
It is a lande, both good and fayre,
And the kynge therto had none heyre;
But certes there dare no man graunt therto;
Many one sayd; the might not do.
For every man that rydeth to hym,
He beteth them with strokes grym;

1. waited, remained on horseback; 2. greeted; 3. truly; 4. in full session; 5. caused to be announced; 6. tried.

11. 395-6, omitted in Percy.
11. 400 ff., see notes to 11. 27-30, for discussion of the Incest theme.
Some he breketh the necke anone;  
Of some he craketh both backs and bone;  
Some through the body he glytte;  
And some to death he smytte.  
And to hym may no man do nothinge,  
Suche a grace euer had our kynge.  
Syr Degore stode in a studye than,  
And thought he was a doughtie man;  
"And I am in my yonge bloud,  
And I haue horse, and armure good,  
And, as I trowe, a full good steede.  
I will assaye if I maye speede,  

1. immediately; 2. pass through with swift or unresisted movement; 3. mighty; 4. believe; 5. succeed.

1. 414, undoubtedly, this is the "divinity that doth hedge a king", though in the case of Degore and his grandfather, there are no special signs indicative of this divinity as for example in 'Havelok'; see ll. 585 ff.:

"She saw her-inne a liht ful shir,  
Also briht so it were day,  
Aboute Per he knaue Per he lay.  
Of hise mouth it stod a stem  
Als it were a sunnebem;  
Also liht was it her-inne  
So her brenden cerges inne.  
'Iesu Crist!' (quath) dame Leue,  
'Hwat is Per at liht in ure cleue!  
(Ris) up, Grim, loke hwat it menes,  
Hwat is Per liht (here), as thou wenes?'  
He stirten boe up to the knaue  
'For man shall god wille haue ..'  
Vnkeueleden him, and swi/e unbounden,  
And some anon (upon) him funden,  
Als he tirueden of his serk,  
On his riht shuldre a kyne-merk;"
And I may beare the kinge downe,
I may be a man of great renowne.
And if that he me fel can,
There knoweth no body what I am;
Death, or lyfe, what so betide,
I wyll once against hym ryde."
Thus in the citie hys inne he takes,
And rested him, and merye makes.
So vpon a daye the kyngue he met:
He kneeled downe, and fayre hym grete;  
He sayd, "Sir Kyng of muche myght,
My lord hath sent me to you right,
To warne you howe it shall be:
My lorde wyll come, and fight with the;
To iust with the my lorde hath nome."  
The kyngue saide, "He shall be welcome,
Be he knyght, or barowne,
Erle, duke, or churle in towne;
There is no man I wyll forsake,
Who all maye wynne, all maie take."  

1. but if; 2. lodging; 3. greeted; 4. directly;  
5. undertaken; 6. thrall, servant; 7. refuse.

11. 425-6, omitted in Percy.
Howe Syr Degore justed with the Kynge of England, and smote hym down.

So on the morowe the daye was set
The hynge auysed much the bet1:
But then there was no lyuying man,
That Degore trusted muche vpon;
But to churche that tyme went he,
To heare a Masse of the Trinité.
To the Father he offred a floryne,
And to the Sonne another fyne,
The thirde to the Holy Ghost he offred;
The preest in his masse, for him he prayed. 450
And whan the masse was done,
Vnto his ynne he went anone;
He dyd arme hym well in dede,
In ryche armure good at nede.
His good stede he gan to stryde,
And toke his spere, and forth dyd ryde;
His knaue2 toke another spere,
And after his mayster he gan it bare.
Thus in the felde Syr Degore abode3 than,
The kynge came with manye a man. 460

1. prepared much the better; 2. boy-servant; 3. waited, remained.

11. 443 ff., perhaps the poet was a bit cynical on this point. Cp. 'Torrent of Portyngale', in which Torrent prefaches each exploit with pious supplication. See, also, Perceval and Introduction, Part III.
1. 460, marks end of Part II, Percy.
Manye came thyther redelye,
To see the iustinge trulys.
All that in the fyelde were,
They sayde and did swere,
That they neuer or that tyme se,
So fayre a man with their eye,
As was ye yonge knyght, Syr Degore,
But none wyss what man was he.
They rode togyther at the last,
On their good stedes full faste.
The kynge had the greater shaftes,
And more he coude of that craft;
To dashe him downe then he mente
And in his shilde sat suche a dente
That hys good spere all to-braste,
But Degore was stronge and sate faste.
Then sayd the kynge, "Alas! alas!"
For me befell neuer suche a case:

1. readily, truly; 2. before that time saw; 3. knew;
4. blow; 5. broke to pieces.

11. 469, ff., are a variant of the Father-Son Combat Motif. See notes to 11. 920 ff.
11. 471–2, omitted in Percy.
11. 477 ff., Degore is undoubtedly, invulnerable, a common characteristic of folk heroes. This is probably connected with the idea of the Forest-Reared Youth as in the case of Helias and Perceval. Cp. MacCulloch, 'Childhood of Fiction, p. 19.
There was neuer a man that I might hit,
That euer might my stroke (with) sit;
This is a man all for the nones,
For he is a man of great bones."
Then toke the kyng a greater tre,
And square "also mote I the,
And if his neoke wyll not a-two
His backe shall or that I go."
The kyng rode to hym with great randowne,
And thought to haue dasshed the childe downe:
He smote Syr Degore sone anone,
Right before the breste bone,
That his horse was rered on hye,
And Syr Degore was fallen nye.
Syr Degore thus his course out yode,
He was so angry in his mode:

1. withstand; 2. lance; 3. So might I thrive.

1. 480, MS reads 'sit'; cp. Auch. 'withsit.'
1. 481, "all for the nones", a meaningless rhymetag, rendered in to modern English by some such phrase as 'all for the occasion'.
11. 483-4, omitted in Percy. 'Square' is a northern form and even though there are but a few northern words in the text, the appearance of even these argues a common parent source for both the Percy MS. and the Copeland Print.
11. 492-3, cp. Auch. MS:
"And Degarre his cours out ritte
And was agramed out of his witte."
"Alas!" he sayd, "I haue myssed yet
And he hath me twyse hyt,
And neuer ones with him I mette;
By God, I shall aunyse bette.
They rode togither with great might,
In their shyeldes their speares pight;
In their shields their speares all to-broke;
Vnto theyr handes with the stroke.
And then the kynge began to speake,
"Gyve me a speare that wyll not breke:
For he shall anone be smitten (adoun),
Though he be as stronge as was Sampsone;
And if he be the deuyll of hell,
I shall him soone downe fell."
The kynge toke a speare, styffe and stronge,
And Degore toke anether, good and longe:
And stoutlye to the kynge he smyte;
The kynge fayled and Degore hym hyt.
And Syr Degore so him bete,

1. arrange better; 2. pitched, fell.

1. 495, not a good rhyme with the following line; 'yet' should probably read 'yit', for the older form 'it'.
1. 497, omitted in Percy, but Percy MS. reads;
   "By God I will aunyse better,
   I will not long be his debtor."
1. 500-3, the spears split in the contestants' hands with the force of the impact against the shields.
1. 505, MS. reads 'downe'; Auch. 'adoun', a slightly earlier form, makes a better rhyme.
He made the kinges horse turne vp his fet.
Boldely, he rode vp, than,
And semed a full goodly man.
The kyng was out of his sadel cast,
Wherof his daughter was sore agast.
Then was there muche noyse and cry,
The kyng was sore ashamed, for-thy.

Well I wote, his daughter was sory,
For then she wyst, redely,
That she shulde maryed be,
To a man of a strangue countré,
And lede her lyfe with such a one,
That she wyst neuer fro whence he come.
The kyng sayde to Syr Degore,
"Come hyther, fayre sonne, me before:
And thou were asgentyl man,
As thou semest to loke vpon,
And thou coude witte, and reason do,
As thou arte doughty man to,
I wold thyncke my lande well beset(t)e,

1. therefore; 2. truly; 3. if; 4. if thou couldest know and reason, i. e., if thou are as intelligent as etc.; 5. bestowed.

11. 515-8, omitted in Percy.
11. 522-4, cp. Percy:
"Ffor then shee wist that shee must marye vntill a man of a strange countrye the which before shee neuer se..."
1. 529, MS. reads, 'gentyl a man'. (omit)
1. 533, MS. reads, 'besete'.

And if it were fiue tymes bette.
For worde spoken I must nedes holde,
Before my barons that be so bolde.
  I take the my daughter, by the hande,
And cesse thee in all my lande,
To be myne heyre after me,
In ioye, and blysse for to be."

1. give; 2. seise; transfer possession, legally; enfeoff.
Howe Syr Degore wedded his mother, the Kynges daughter of England, and how she knewe that he was her sonne by the gloues.

Great ordynaunce was there wrought;
To the churche dore were they brought,
And were there wedded verament,
Vnto the holye sacramente.
Looke what foly happened there,
That he shuld wed his owne mother,
The whiche had borne hym on her syde,
And yet he knewe nothyng that tyde,
He knewe nothyng of her kynne,
Nor she knewe nothyng of hym,
And both together ordeyned to(libbe),
Yet, paraduenture, they may be sybbe.

Thus dyd Syr Degore, the bolde,

1. ceremony, arrangements; 2. happened; 3. live;
4. kin, related.

1. 547, cp. Percy: "The which had borne him of her syde ." Cp., also, Auch.: "That sche vpon here bodi bar ."
11. 549-50, assonance employed in lieu of rhyme.
1. 551, MS. reads 'bed', which is probably a mistake, considering the poet's accuracy in rhyme, as a whole. Cp. Auch. MS.:
"And be wedded togeder to libbe
Par aventure, and be negh sibbe"
1. 554, time and space are as nothing in Medieval Romance. Twenty years or more, tournaments have been in order for the hand of the princess, and she is still as young and beautiful and as desirable as when the first one was held. Cp. in 'Eglamour', Degrebell's winning his mother in tournament, their subsequent marriage. The incest motif creeps in here, however, when after the discovery, suitors for his mother's hand must meet him in jousting, this motif which would mar the hero's character in Degore, is entirely lacking. See Hartland, 'Primitive Paternity', II pp. 132 ff.
He wedded his mother, to have and to holde;
Yet, He let them not synne in fere,
(God, that all thinge mai stere).

It passed on the hye tyme of none,
And the daye was nere-hand donne,
To bed was brought both he and she,
With great myrth and solemnitie.

Syr Degore stode, and beheld, than,
And thought on the heremite, the holy man,
That he sholde neuer, for-thy,
Wedde no wydowe, nor ladye,
But-yf she myght the gloues two,
Lyghtlye vpon her handes do.
"Alas!" then sayde Syr Degore,
"The tyme that euer I was (bore)!"
And sayd anone, with heuy chere,
"Me had leuwr than all my kyngdome here

1. together; 2. almost; 3. sad countenance; 4. rather.

and the adventure of the Bishop of Valence, Irish Texts
Soc. ii, pp. 69-81.

11. 555-6, there is an evident omission of one line after
l. 555 in M.S.; both lines are omitted in Percy. 1.555
in MS. reads 'but yet'. Cp. these lines in the Auch MS.:
"But Goâ, that alle thingge mai stere
Wolde nowt that thai sinned ifere."

11. 559-60, a customary ceremony in the Middle Ages. See
F.Critchlow, 'On Forms of Betrothal and Wedding Ceremonies
in the Old French Romans d'Aventure, Chicago, 1905.'
That nowe is seased into my hande,
That I were fayre out of this lande!"
The kynge these wordes harde tho,
And sayd, "Dere sonne, why sayest thou so?
Is there ought agaynst thy wyll
Eyther done, or sayde, that doth the yll?
Or any thyng that is mysdone?
Tell me, and it shall be amended sone."

"Nay, lorde", he sayde then,
"But for all the maryage that done hath bene,
I wyll not with no woman meddle,
Wyfe, wyddow, nor damosell,
But-yf she myght these gloues do
Lightlye vpon her handes two."
And when the lady gan this here,
Anone, she chaunged all her chere,
And all together tourned her mod,
Her vysage waxed reed as any bloude.
She knewe that the gloues longed to her,
And sayd, "Geue me the gloues, fayre syr!"
She toke the gloues in that stede
And lyghtly vpon her handes them did.

1. heard: S. displeases you; 3. been; 4. meddle;
5. spirit; 6. belonged; 7. place.
11. 587-8, omitted in Percy.
She fell downe, and began to crye,
And sayd, "Lorde God, I aske mercy!
I am thy mother that dyd thee bere,
And thou arte myne owne sonne dere."
Syr Degore full soone tho,
Toke her vp in his armes two;
Then were they glad and blythe;
They kessed together many a sythe.

The kynge of them had greate meruaile,
Of the noyse they made, withoute faile,
And was abashed of theyr weping,
And saide, "Doughter, what is this thynge?"
"Father", she sayde, "Wyll ye it here?
Ye wene that I a mayden were:
Nay, trulye, father, I am none,
For it is xx. wynter agone!

This is my sonne, God it knowe,
And by these gloues, se.it, Looe!
She tolde hym all together there,
Howe he was begott(en) on her.

Then spake Syr Degore,

1. times; 2. for xx. winters; 3. lo!
1. 612, MS. reads 'begotted'.
"Swete mother", then sayde he,
Where is my father wonninge?
And when herd ye of hym tydynge?
"Sonne", she sayde, "By Heauen-Kyne, I
can tell of hym no tydinge:
But when thy father fro me wente,
A pointlesse swerde he me lente,
And charged me to kepe it than,
Tyll the tyme thou were a man."
She fet the sworde full swithe,
And Syr Degore it out swythe:
Longe, and broade, it was, perdie,
There was none suche in that countrey.*
"Truelie", sayde Syr Degore, than,
Woso it owed, he was a man.
Nowe, God of Heauen, He me kepe:
Nyght, nor daye, I will not slepe,
Tyl the tyme I may my father se,
In christendome yf that he be."

He made him mery that ylke nyght;
On the morowe when it was day-light,
He went to churche to heare a masse,

1. dwelling; 2. fetched; 3. quickly; 4. drew; 5. indeed; 6. owned; 7. same.

1. 621, see notes 1. 114, on recognition tokens.
1. 632, marks end Part III, Percy.
1. 635, see Introduction, III, and notes 11. 443ff.
And made hym redi for to passe.
Then sayd the kynge, "My next kinne, I wyl gyue the knyghtes with the to wynne."
"Syr", he sayd, "Grammerye, than, Wyth me shall go no other man.
But my knaue that may take hede, To myne armure, and to my stede."
He lept on horse, the south to say, And rode forth on his jurnay:
Many a mile, and manye a waye, He rode forth on his palfray; And euermore he rode west,
Tyll they came to a forest.

1. go; 2. best thanks (grant mercy); 3. truth.

1. 645, MS. reads 'miles'.
11. 647, ff. Degore is evidently approaching some sort of enchanted land; cp. notes to 11. 55 ff. According to Wimberly, the Otherworld may be a forest, but is usually lies beneath or 'beyond the sea' (p.126). Cp. 'Syr Degore', 11. 3-4: "Of knightes of this countre That hath trauayled beyond y sea". "Cp. Ellis, p. 548, (Eger & Grim) "Having passed over a spacious moor, bordered by lofty mountains, I arrived on the banks of a deep river; and having discovered a ford which had been described to me, continued my journey through a forest which encircled the forbidden land,..... the Land of Doubt." See also, in 'The Voyage of Bran', p. 142, the summary of Bran's Presentiment of the Happy Otherworld: "It may be reached by mortals specially summoned by denizens of the land; the summons comes from a damsel, whose approach is marked by magically sweet music, and who bears a magic apple-branch. She describes the land under the most alluring colours--its inhabitants free from death and decay, they enjoy in full measure, a simple round of sensuous delights, the land
Vnto some towne fayne' wold he ride,
But there was none on neyther syde.
Sone after he found a castell clere,
A lady trewly wonned there

1. gladly; 2. dwelt.

11. 653-4, omitted in Percy.
1. 655, see Hibbard, p. 304, on the Castle episode in 'Degore': "All this seems to have some definite connection with Giglaine, Gawain's son, about whom, near the beginning of the thirteenth century, Renaud de Beaujeu wove the elaborate romance, 'Le Bel Inconnu' (ed. Hippeau, 1860). Renaud's source seems also to have provided material for the Middle English poem sometimes ascribed to Thomas Chestre, 'Libeaus Desconus' (ed. Kaluza, 1890). In both versions the hero similarly comes to the castle of a lady possessed or persecuted by a militant suitor. In Renaud's courtly version she is described as skilled in the Seven Arts, "la pucele as blances mains" (1.1925), and is recognizable, despite Renaud's rationalizing tendencies, as the Fairy Mistress of a Bower of Bliss. Her magic powers are described by Renaud as amusing illusory arts which she practices upon her lover in teasing punishment for seeming lack of devotion (see 11. 766 ff.). He is made to think himself in dire peril and later has to endure the laughing jests of the lady over his previous terror. In 'Syr Degare' the lady's fairy music enchants and inhibits the hero, and her words, though more sedate and brief, have the same jocose quality. Of this there is nothing in the 'Libeaus Desconus', for here the lady is a sorceress, an evil 'dame d'amour', ungraced by jest in her relations with Gingelein. But if in these respects 'Degare' is closer to the French poem, the more prosaic description of the castle and the special reference to the great fire burning in the hall (see 11. 673-4), seem closer to the text of 'Libeaus'. The explanation may lie in the knowledge possessed by the author of the French 'Lai d'Esgare' of the lost common source of 'Le Bel Inconnu' and of 'Libeaus', or in the knowledge possessed by the author of the Middle English 'Degare' of these two extant texts."
Wylde beestes there went hym by,
And foules songe there ful merely
So longe they rode tyll it drewe to nyght,
The sonne went down, and fayled lyght;

1. merrily.

itself is one of thrice fifty distant isles lying to the west of Ireland; access to the whole group is guarded by Manannan, Son of Lir. The first island touched at is the Island of Joy, ........... the second, the Land of Women. The chief of the women draws Bran to shore with a magic clew, and keeps him with her for, as it seems to him, a year. Longing seizes one of the mortal band to revisit Ireland. All the wanderers accompany him, but are warned against setting foot to land. On returning to Ireland, they find they have been absent for centuries, and the one who in defiance of the warning touches earth, is forthwith reduced to ashes." No such taboo, however, is laid upon Degore, possibly because he himself is partly faery in origin. On this point, see 'Voyage of Bran', p. 159; Cuchulinn is summoned by one of the dames of Faery who is filled with love for him. The land lies over the water, and upon the trees are sweet singing birds, etc. Cuchulinn penetrates the Otherworld and returns thence scathless. His immunity from death or old age on his return to earth, is attributed to his half-divine nature, since he was supposed to have been of the same race as Manannan and Fann. See notes to 11. 102-5; cp. also, p. 164, in which Maelduin and his companions are entertained on the twenty-seventh island, the Island of the Amorous Queen, by the queen and her seventeen daughters. For further details concerning the Otherworld, see A. C. L. Brown, 'Iwain', Harvard Studies in Philology and Literature VIII, (1903); L. Paton, 'Studies in the Fairy Mythology of Arthurian Romance, pp. 83 ff., (1903); T. B. Cross. 'The Celtic Origin of the Lay of Yonec', Revue Celtique XXXI, 461, n. 3; Hibbard, 'The Sword Bridge of Chretien de Troyes and Its Celtic Original', Romantic Review, IV, 178 ff. (1913), H. R. Patch 'Medieval Descriptions of the Otherworld', Publications of the Modern Language Association XXXIII (1918). (Bibliography according to Miss Hibbard, 197, n. 4).

1. 649, probably hand in hand with the Forest-reared youth motive, as there is nothing in the story to indicate any connection with Grateful beasts motive. The degare poet may have had in mind, however, stories of John, Daniel, and the Christian martyrs.
A fayre castell of lyme and stone,
But other towne there was none.
Degore sayde to his knaue, that tyde,
"Wyll we to that castell ryde,
And all nyght abyde wyll we,
And aske lodgynge, for charyté."
The drawbridge was vndrawne tho,
And the gate stode open also;
Vnto the castel they gan' theym spede,
And fyrst he stabled up his stede;
And then he set vp his hackeney;
Inoughe they founde of corne and hey.

1. time; 2. then; 3. did.

11. 655 ff., cp. 'Libeaus Desconus' (Ritson p.57, "Thanne sawe they yn a park (1. 709)
A castell stout and stark,
That ryally was adyght.
Swych saw they never non,
Imade of lyme and ston,
Ikarneled all abowte."

1. 657, lime and stone seems to have been quite popular as building material for medieval castles. Mention is also made of it in the ballad, 'The Wife of Ushur'.
11. 666-8, cp. Auch. MS.: "First he stabled vp his stede:
He taided vp his palefrai,
Inou he fond of hote and hai,
He bade his grom on heyng
Kepen wel al here thing."
He went aboute, and gan to cal,  
Bothe in the court and eke in the hal;  
Neyther for loue, nor yet, for awe,  
Lyuinge man none there they sawe.  
And in the middes of the hall stoure,  
There was a great fyre in that houre;  
Then sayd his man, "Leaue syre,  
I haue wonder who made thys fyre?"
"If he wyll come agayne thys nyght,  
I wyll hym abyde' as I am a knyght."
He set hym downe vpon the dease,  
And made him wel at ease.  
Then was he ware sone of one,  
That in at the dore he gan gone,

1. strong; 2. dear sir; 3. tarry; 4. dais, raised platform where the tables were placed for the lords of the castle and guests of high rank; 5. aware.

1. 672, the deserted castle is paralleled in 'Perceval', 'Libeaus Desconus. In 'Degore', it is probably a rationalized Otherworld of Women. See also, 'Mabino.ion', p. 152, on the Otherworld of Women in the 'Lady of the Fountain': "And there were no women in the castle except those who were in one hall. And there I saw four-and-twenty damsells ....". See notes to ll. 647 ff., on the Island of the Amorous Queen. See, also, Loomis, pp. 90 ff. ll. 673-4, seem to refer to one of the earliest types of medieval castles, in which the fire was built in the center of the hall, and an opening in the roof directly above to allow the smoke to escape. Cp. Auch. MS.:  
"Amidde the halle flore
    A fir was bet, stark and store;"
11. 677-8, there is nothing in the text to indicate that these lines are spoken by Degore; it hardly seems possible, however, that the knaxve would make such a statement and refer to himself as a knight.
And (four)maydens, fayre and fre,'  
That were trussed vp to the kne.  
A twayne of them bowes dyd here,  
And two of them charged were,  
With venison, that was full good.  
Then Syr Degore vp stode,  
And blessed them anone ryght:  
But they spake not to the knyght  
But went into the chambre, anone,  
And shytte the dore full sone.  
And anone after, therewith all,
There came a dwarf into the hall
Four foote was the lenght of hym,
His vysage was both great and grymme;
And the heere that on his heed was
It loketh as yelowe doth in a glasse;
With mylke white lace, and goodly ble;
But full stoutly then loked he.

He ware a cyrcote that was grene,
With blaunchmer it was furred, I wene.
He was well clade, and wel (dight),
His shone was croked as a knighte.
He was large both of foote and hand,

1. countenance; 2. countenance; 3. surcoat; 4. black and white fur; 5. clothed.

11. 694, ff. dwarfs are rare in romance and usually indicate a story of Celtic source. Chretien de Troyes makes use of them as a rule, to serve hostile knights; cp. the dwarf in 'Lancelot' (p. 274), and in 'Ywain' (p. 233). In 'Peredur, the Son of Evrawc' (Mabinogion, p. 180), a dwarf who has remained mute for a year, breaks silence with the proclaiming of Peredur as the 'great foot'. In 'The Lyfe of Ipomydon' (Weber, p. 342), a dwarf accompanies the damsel who seeks aid for her lady. In 'Ywain and Gawain' (Ritson I, 11. 2390 ff), a hostile dwarf appears who "...bar a scowrge with cordes ten/ Thar-with he bet tha gentil men", etc. An excellent description which parallels that in 'Degore' is found in 'Libeaus Desconus' (Ritson II, p. 41):

"The dwerk was clodeth yn Ynde,
Before and ek behynde,
Stout he was and pert;
Among alle Crystene kende,
Swych on ne schold no man fynde,
Hys surcote was overt.
Hys berd was yellow as ony wax,
To hys gerdell henge the plex,
Idar well say yn certe;
Hys schon wer with gold ydyght,
And kopeth as a knyght,
That semede no provert." 1. 121

It may be, however, that the dwarf is so-called here because he is misshapen.
1. 703, Ms. reads 'done'; Percy 'dight' substituted.
1. 704, see introduction.
As any man was in that lande.
Syr Degore loked on him tho;
And to hym reuerence dyd do,
And he to him wolde speake no worde,
But made him redy to laye the borde.

He layde the cloth, and set forth bread,
And also wine, both whyte and reed;
Torches in the hall he dyd lyght,
All thyng red to souper he dyghte:
And sone after with greate honoure
There came a ladye out of her boure,
And with her came maydens fyftene,
Some in reed, and some in grene.

1. then; 2. prepared.

1. 710, cp. Auch. "But sette trestles and laid the bord'."
The great hall of the medieval castle served a number of purposes, since it was used both as a living room by day and a sleeping room at night for the lower members of the household; hence, these tables were portable ones and set up at mealtime on trestles.
1. 718, green and red are Celtic Otherworld colors. According to Miss Wimberly, wherever fairies are described in balladry, they are dressed in green (p. 175 ff.); Thomas Rymer, in the ballad of that name, wears a green costume during his sojourn in the Celtic Fairy realm; the witch Allison Gross offers her prospective leman a mantle of 'red scarlet'; in the 'Wee Wee Man', the elfin ladies are all dressed in 'glistering green'. Fairies as such, appear less often in romance than they do in ballads, but when they do appear they are usually described as dressed in red or green, as for example, in 'Eger and Grim' (Ellis, p. 548-9). Sir Graysteel, the Otherworld guardian, wears red armour, and Loosepain is clothed in 'scarlet'. See also, 'Minstrelsy', by Scott (ed. Henderson) II, p. 354; Wentz 'The Fairy Faith in Celtic Countries', pp. 512 ff.; Keightley, 'Fairy Mythology', p. 290.
Syr Degore followed anone ryght,
And nought she spake vnto the knyghte,
But yede and washed euerchone,
And to souper gan they gone.
The ladye was fayre and bryght,
In the myddes of the desse, she set downe ryght:

l. went.

11. 721-2, since eating was done by means of the fingers, it was not only good manners but also very necessary to wash the hands before and after eating. Cp. Chaucer's description of his Prioresse (11. 127-136, Prologue):
"At mete wel y-taught was she with-alle;
She leet no morsel from hir lippes falle,
Ne wette hir fingres in hir sauce depe.
Wel coude she carie a morsel, and wel kepe,
That no drope ne fille up-on hir brest,
In curteisys was set ful muche hir lest.
Hir over lippe wyped she so clene,
That in hir coppe was no ferthing sene
Of grece, whan she dronken hadde hir draughte.
Ful semely after hir mete she raughte."
Cp. also, 'Libeaus Desconus' (11. 98-9):
"Duk, erl, and baroun,
Whesch and yede to mete;"
Cp. also, 'Sir Orpheo'(1. 473),
"The steward wasched and wente to mete".
Cp. 'Emars' (11. 217-9; 889-92):
"Then the lordes that were grete,
They wasch and seten down to mete,
And folk hem serued swyde."

"Then the lordes that were grete,
Wheschen ayeyn after mete,
And then com spycerye."
Cp. also, 'Le Bone Florence of Rome'(1. 1009):
"Then they wysche, and to mete begone."
See also, 'Tractus Urbanitatis' in the medieval book on manners, i. e., 'Babees Book', p. 14, 11. 39-44.
"To the mete when thow art sette
Fayre and honestly thow ete hyt:
Fyrst loke thow handes be clene,
And thow knyf be sharpe and kene,
And cutte th breed and alle th mete
Th euyn as thow dost hit ete."
On every syde sat maidens fyue,
Fayre and goodly, as any was alyue!
"Bygod!" then sayde Syr Degore,
"I haue you blessed, and you not me....
But you seme dombe. By Saint Johan,
I shall make you speke, and I can!"

Syr Degore coude of curtesye;
He yede and sate before the lady,
And when he had taken that seat,
He toke a knyfe, and cute his meate.

1. alive; 2. greeted; 3. if; 4. knew; 5. food.

1. 725, cp. Auch. MS.:
   "Amidde she sat anon riȝt,
   And on eithar half maidenes fiue."

The disagreement in number of the two MSS. is probably the result of the differing conceptions of the medieval table, held by the poet and the scribe. The table in the Auch. was probably a single straight one, while that in the Copeland, was probably in three divisions placed at right angles to each other, the center portion being raised upon the dais and reserved for the lady of the castle and those of high rank, the lesser personages sitting according to station along the sides.

1. 726, according to Wimberly (p. 178), surpassing loveliness is characteristic of feminine beauty. Cp. 'The Lady of the Fountain' (Mabinogion, p. 152):
   "And there I saw four and twenty damsels, embroidering satin at a window. And this I tell thee, Kai, that the least fair of them was fairer than the fairest maid thou hast ever beheld in the Island of Britain, and the least lovely of them, was more lovely than Gwenhwyvar, the wife of Arthur, when she has appeared loviest at the Offering, on the Day of the Nativity, or at the feast of Easter."

11. 729-30, cp. Auch. MS.:
   "But pai be dombe, bi and bi,
Pai schul speke first, ar I."
Full lytell meate at souper eate he,
He dyd so beholde that mayden fre;
Hym thought she was the fayrest lady
That euer before he dyd see:
All his heart, thought, and myght,
Was in that lady that was so bright.
And when they had supped all,
The dwarfe brought water into y<e hall.
Then gan they washe everychone,
And then to chamber gan they gone,
"Trewly", quod Degore, "And after I wyl,
To loke on that lady all my fyll:
Who² that me warneth, he shall aby,
Or to do him make a sory crye."

1. entirely (adv.); 2. Whosoever.

11. 735 ff., Degore has begun to show symptoms of lovesickness. Were the poet French, we might expect at this point, page after page discussing these symptoms, such as one finds in Chretiens 'Cliges'.

11. 737-8, cp. the description of the enchantress in 'Libeaus Desconus', (11. 429 ff):
"Whan he seygh her face,
Hym thought he was
In Paradys alyue;
With fantasme, and fayrye,
Thus sche blerede hys yye;"

"That al his herte and his thout
Hire to loue was ibrowt."

Cp. also, 'Emare' (E.E.T.S.E.S. p. 8, 11. 223-4)
"That alle hys hert and alle hys jouzth,
Her to loue was yn browght."

See also, Ellis p. 529, in which Eglamour is sick for love of Crystabell.
11. 747-8, omitted in Percy.
Vpon the stayre they them nome,
And sone into the chamber he come. 750

The lady that was so fayre and bright,
Vpon her bed she sate downe ryght.
She harped notes sweete and fine,
(Another broughte spices and wine)
And Syr Degore sate him downe,
For to heare the harpes sowne 2
That thorowe the notes of the harpe shyll,
He layd hym downe and slept his fyll.
This fayre lady that ylke nyghte,
She bad go couer that gentyl knyght, 760
(And rich clothes on him they cast):
And the ladye went to another bed at the laste.

1. took their way; 2. sound; 3. because of; 4. shrill.
1. 754, evidently omitted in MS.; reading above supplied from Auch. MS. Cp. Percy MS.: "Her mayds ffiled a pece of wine."
1. 757, according to Wimberly, music had power both as a soporific spell and as a countercharm. In "Lady Isabel and the Elf Knight", the elfin's love for the mortal maiden is furthered by the notes of the fairy horn. In the 'B' version of the same, the Otherworld knight woos by the sleep-binding strains of the harp so that all succumb but his lady. Cp. 11. 67-70 in 'Degore', in which all succumb to sleep excepting the princess with the "song of the smale foules".
1. 761, evidently omitted in MS. reading above supplied from Percy MS.; cp. Auch.: "So he slepe al that niȝt
    The leuedi wreiʒ him warm apliȝt
    And a pilewe under his heued dede
    And ȝede to bedde in that stede.
1. 762, scansion shows this line corrupt; Cp. Auch. line above.
So on the morowe, when it was daye,
The lady rose, the sothe to say,
And into the chambre the waye gan take;
She sayde, "Syr Knyght, aryse and wake!"
The lady sayde, all in game,
"Ye be well worthy to haue blame,
For as a beest all nyght thou dyd slepe,
And of my maydens thou tokest no kepe."
And then answered the knyght, so fre,
"Mercy! madame, and forgue it me;
The notes of thine harpe it made,
Or els, the good wyne that I had*
But, tel me nowe, my lady hende,
Or I out of this chambre wende,
Who hath this castel in his hande,
And who is lorde of this lande?

1. heed; 2. caused; 3. courteous; 4. before.

11. 767 ff, see in note on 1. 655 the reference to the
Fairy Mistress in the Bower of Bliss in 'Libeaus Desconus'.
An interesting note on love-making is found in the
'Voyage of Bran', II, p. 291: "Unlimited love-making is
one of the main constituents in all the early Irish
accounts of Otherworld happiness. At a later stage of
national development the stress laid upon this feature
puzzled and shocked. The author of 'Teigue, Son of
Cian', is at pains to put a Platonic gloss upon Comila's
passion. Probably the first and most distinctive mark of
heaven that would occur to a modern is that there shall be
neither marrying or giving in marriage there (see 1. 991).
But it would be a mistake to regard this feeling as wholly
due to Christianity. ............ the absence from Heaven
of all that concerns the physical manifestation of love is,
like so much else in Christianity, of Greek origin."
Whether that ye be mayden or wyfe,
And in what maner ye lede your lyfe,
And why you haue so many women,
Alone withoute any men?"

"Syr, fayne I wolde the tell,
And thou coulde it amende well;
My father was a bolde barowme
And holden a lorde of towre and towne;
He had neuer a chylde but me,
I am heyre in this countré.

1. gladly; 2. if; 3. esteemed.

11. 780 ff., op. 'Libeaus Desconus' (Ritson):
Then seyde Lybeaus, "Gentyl dame, Tell me what ys thy name,
And wher thou wer y-bore?"
Sche seyde, "Be seynt Jame,
My fader ys of ryche name,
Woneth her before.
An erl, an hold hore knyght,
That hath be a man of myght,
Hys name ys syr Autore;
Men clepeth my Vyolette,
For me these gesauntes besette
Our castell full yore."
Howe Syr Degore fought for a lady with a gyaunt
and slewe hym.

There hath me wowed many a knyght,
and many a squyre well dyght; 790
But then, there wonned here besyde,
A stout gyaunt, full of pryde.
He hath me desyred long and yore,
And hym to loue may I neuer more.
He is about with his mastrye,
To do me shame and vilanye,
And he hath slayne my men, eche one,

1. arrayed; 2. dwelt; 3. for a long time; 4. on hand; 5. oppression.

ll. 782 ff., giants are preternatural beings and figure largely in romance. Here, however, the giant is undoubtedly a rationalised Otherworld guardian of this Otherworld of women. Cp. 'Ywain and Gawain' (Ritson, p. 130 ff.), in which Ywain slays the 'Guardian of the Fountain', in reality the guardian of the Otherworld, and is subsequently chosen as husband for the guardian's widow with the duty of protecting the fountain and her lands "Ogayns king Arthur and his kynghetes." In this same romance, ll. 2417-85, Ywain slays a giant who would have slain four youths, and again, ll. 2961-3358, he liberates from their two guardians, the maidens poorly fed and poorly clothed. Cp. also, 'Eger and Grim', in which Sir Graysteel is likewise a rationalized Otherworld guardian, and Lillias, the counterpart of the lady whom Degore is about to rescue. In 'Peredur, the Son of Evrawc', the maiden tells Peredur of a hostile earl who has besieged her castle since her father's death because he desires her as his wife; so long as there is food and drink in the castle the earl can be resisted (Laninogion p. 186). In Percy's 'Libius Desconus', ll. 1336 ff., Libius frees the lovely lady kept on the Ile d'Ore by the giant囊ys. In Percy's 'Claramonde', ll. 132 ff., Claramonde is guarded in a castle by two giants, and ll. 158 ff., Vrsin and Valentine free their mother from her prison guarded by a giant. ll. 795-6, omitted in Percy.
Saue my sorie dwarf alone.

Ryght as she stode, she fell to the grounde,
And sowned there in that stounde. 800
All her damoselles to her come,
To comfort her, and her vp nome.
The ladye loked on Syr Degore.
"Lyefe dame", then sayde he,
Be not adrade while I am here;
I wyll the helpe, to my power."
"Syr", she sayde, "All my lande
I wyll cease it into thy hands,
And all my good I wyll the geue,
And all my bodye, whyle I lyue,
For to be at your (owne) wyll
Earlye and late, loude and styl,
And thy leman for to bee,
To wreke me nowe on myne enemye."
Than was Syr Degore fayne to fyght,
For to defend the ladys ryght,
And to slaye that other knyght

1. miserable; 2. swooned; 3. took; 4. dear; 5. afraid; 6. as much as I can; 7. legally give into possession; 8. live; 9. awake and asleep; 10. mistress; 11. glad.

1. 800, swooning is a common practice for both knights and ladies in medieval romance.
1. 811, MS. reads "For to be at your wyll"; the line is a trimiter here as it is in the Percy MS. The 'owne' supplied in the Percy has been included here.
And wyne that ladye that was so bryght,
and as they stode both in feare,
Her maydens came ridinge with heauye chere. 820
She bade, "Drawe the brydge hastelye,
For here cometh youre enemie,
Or els, he wyll sle vs eche one."
Syr Degore\(^8\) stearte vp anone;
Out at a wyndowe she hym see.
He was sone armed on horse hye:\(^3\)
So stout a man as he was one,
In armes sawe she neuer none.
Syr Degore armed hym beliue:\(^4\)
And out of the castel he gan dryue, 830
And rode euen the gyaunt agane:\(^5\)
They smote togither with muche maine,
That theyr good speares all to-braste;\(^6\)
Degore was stronge, and sate faste,
But his stedes backe braste a two.\(^7\)
Syr Degore fell to the grounde tho,
And then he stert vp and lough:\(^8\)

1. both together; 2. downcast countenances; 3. tall; 4. quickly; 5. toward; 6. broke to pieces; 7. broke in
two; 8. laughed.

1. 823, marks end of Part IV in Percy and beginning of
part V.
1. 826, cp. Eger's horse in 'Eger and Grim', and also
that of the Guardian of the Fountain in 'Ewain and Cawain'.
11. 829-30, omitted in Percy.
11. 833-4, omitted in Percy.
1. 835, a phenomenom common in romance; cp. 'Eger and
Grim'.
1. 836-40, omitted in Percy; 1. 836, reads in MS. "Then
Syr Degore," etc.'.
And his swerde he cut drough
Then sayd the gyaunt to hym anone,
"On fote we wyll togyther gone." 840
"Thou hast", sayd Degore, "Slayne my good stede;
I hope to quite the thy mede:
To sle thy stede nought I wyll,
But to fyght with the my fyll."
And tho they fought on fote in fere,
With stronge strokes (on) helme clere.3
The gyaunt gaue Syr Degore
Huge strokes, great plente;
And Syr Degore did him also,
Tyll helme and basynet braste in two. 850
The gyaunte was agreued sore,
Because he had his bloud forlore.5
He stroke upon Syr Degore so,
Than to the grounde he made him go;
Syr Degore recovered (anon-right),
And such a stroke he gaue that knyght,
And on the crowne so it sette,
That through his helme and basynette,

1. drew; 2. give thee thy reward in return; 3. sounding clearly on the helmet; 4. steel cap worn under the helmet; 5. lost.

1. 841, the 'sayd Degore' makes the line hypermetrical; it was probably inserted by the scribes.
1. 846, MS. reads: 'With stronge strokes and helme clere; cp. Percy: 'With hard strokes vpon helmetts Cleere.'
1. 855, MS. reads 'sone anone' which does not rhyme with knyght in the following line; reading supplied from Percy.
He made his swerde go thorowe his heed,
And anone the gyaunt fel downe deed. 860
The lady sat in her castel,
And sawe al the batayle;
Howe the gyaunt was sleyne,
That wolde her haue forlaine.
She was as glad of that syght
As euer was byrde of the daylyghte.
Syr Degore came to the castel
And against hym came that damesel;
She thanked hym of his good deed;
And to her chamber she dyd hym leade: 870
She set hym on her bedde anone,
And vnarmed hym full sone.
She toke hym in her arme two,

1. maiden, lady; 2. toward.

l. 860, cp. the story of Florent (Hibbard, p. 270), in
which the boy Florent proves his knightly worth despite
the handicap of wretched armour, by overthrowing the
great giant champion of the heathen Sultan beseiging
280), slays a giant as a task. Eglamour also, in the
romance of that name slays a giant. (Hibbard, p. 275).
Triamour in 'Sir Triamour' (Ellis, pp. 502 ff.) slays
Marradas and his three giant brothers. Libreus in
'Libeaus Desconus' (Ritson, ll. 573-648), encounters and
slays two giants, one clad in red armour and the other in
black. See also notes to ll. 782 ff.
ll. 863-4, omitted in Percy.
l. 871, omitted in Percy.
l. 872, one of the tasks of the young women of a medieval
castle was to divest the knights of their armour.
l. 873, omitted in Percy.
And kysse hym a hundred tymes and mo,
And sayd: "All my good I wyll the geue
And my bodye while I lyue."
"Grammercie, damosell", then sayde he,
"Of that ye haue graunted me;
But I must into farre contre,
My aventure for to see,
Vnto these twelue monethes be ago
And then I shall come you to."
He betoke\textsuperscript{2} her to the Heauen-kynge;
The lady wept at his departyng.

Syr Degore rode vpon his waye,
Many a longe ioarney;
And euermore he rode weste,
Tyll a land he founde in a foreste.
To hym came prickyng a knyght

1. gone; 2. commended, entrusted; 3. day's ride.

1. 874, since these are otherworld beings, the lady's kisses may be a form of enchantment; it is more probable, however, since Degore partakes of the nature of Otherworld beings by virtue of his birth, that no such meaning is contingent here either in rationalized or unrationalized form. For enchantment caused by physical contact, see Wimberly, pp. 275, 282-285. For instances of the situation reversed, see Wimberly pp. 285, 338 and Kittredge, 'Gawain and the Green Knight', pp. 205 f and 216 f.
1. 881, postponement of the acceptance of the reward of combat is relatively popular in romance, with one year being the usual length of postponement. Cp. Triamour who wins a princess at his first tournament, but because he is wounded rides away and leaves his prize unclaimed for a year and a day (Ellis p. 505).
1. 887-8, cp. 11. 56-7 and 647-8 and their notes.
Well armed, and on his horse array'd,
In armes that wolde endure,
With fyne golde and ryche assure².
Thre bores heades were therein
The whiche were of golde fyne.
As sone as euer he sawe that knyght,
He spake to hym anone ryght,
And sayd, "Vylaine, what doest thou here
In my forest to slee my dere?"
Syr Degore sayd, with wordes meke,
"Syr, of thy dere I take no kep³,
For I am an auenturous knight,
That goeth to seke warre, and fight."
His father answered, and sayd, sans fayle⁴,
"And thou be come to seke batayle,
Then make the redy in a stoundé⁵
For thou hast thy felowe founde."
And then Syr Degore with out daunger⁶
Armed hym to fyght with his father.

1. equipped; 2. assure-stone; 3. heed; 4. without fail; 5. in a short space of time; 6. disdain.

11. 890-4, see Wenz, 'Fairy Faith in Celtic countries'.
11. 895-6, omitted in Percy.
11. 897-902, for parallels of the defiant hunting and battle motif, see 'Guy of Warwick' (v. 6714); 'Sir Degrevant'; 'Triamore' Ellis, p. 501); Geoffrey of Monmouth's 'Historia' (I. c. 12). See also Nessler's, 'Geschichte der Ballade Chevy Chase', Berlin, 1911.
11. 907-8, omitted in Percy.
Howe Syr Degore fought with his father, and
howe his father knew hym by the broken swerde.  

His helme was good for the none,
And well set with precious stones;
It might well be his owne, sans fayle,
For he wanne it onse in batayle.
He cast his shielde about his swere,
Of ryall armes good and dere.
His good stede he began to stride,
He toke his speare and began to ryde,
And his man toke another speare,
And by his syde he gan it bere.
But loke what folly began that tyde,
The sonne against the father gan ride:
But neyther knewe other aryght,
And thus begane they to fyght.

1. for the occasion; 2. neck; 3. royal, rich.

ll. 909-10, omitted in Percy.
ll. 913-8, omitted in Percy.
ll. 920 ff., the Father-son combat motif of which there are many variants, seems to have been a popular motif in romance. For parallels, cp. Reinbrun's battle with his foster father (Hibbard 141); Degrebelle's encountered in tournament with his father Eglamour (Ellis, p. 537); Triamore jousts with his father Arradas (Percy p. 108); Torrent in 'Torrent of Partynghale jousts with his two sons in one battle and two tournaments (Hibbard p. 281). Milun and his son in Marie's 'Milun', engage in single combat (Ellis p. 63); Deitlint battles with his father Biterolf in 'Biterolf and Dietlieb', at King Attila's court (Spence, p. 36); Cuculin and his son Conan meet in arms. Cuculin mortally wounding his son ('Cuculin, Myths and Folklore of Ireland', p. 3). Mr. Potter in 'Sorab and Rustem', p. 207 has enumerated 27 instances of father and son combat and as many as 27 instances of combats.
Syr Degore had the greater shafte,
And wonder well he could his craft;
To dashe hym downe then he went,
And in his shyeld set suche a dent,
That his good speare all to-braste;
But his father was strong and sat faste.
Another course then haue they take,
The father for the sonnes sake.
So harde they smote together, in sothe,
That theyr horses backes brake both.
And then they fought on fote in faire,
With hard stroke (on) helme clere.

1. blow; 2. together; 3. sounding clearly.

between brothers. Hartland in 'Primitive Paternity' I, pp. 271-2, has an interesting comment on Mr. Potter's interpretation of these cases: "The learned author (Mr. Potter) traces them with great probability to the customs involved in the reckoning of matrilineal descent. In most cases, it is true, the antagonists engage one another in ignorance of their relationship. This is natural since the tales have usually received their form in which they are now told, among peoples no longer in the stage of motherright. To such peoples a combat between father and son would seem unnatural, and must be explained away. An archaic custom to be considered more fully hereafter, by which women received transitory lovers, has favored the prevalent type of explanation. Many of the examples of combat brought forward in Mr. Potter's work, exhibit the combatants as champions on opposite sides in a war between two peoples, and may be referred to customs of the kind just illustrated. 11. 923-30, omitted in Percy; 1. 925 in MS. reads 'had he'. 1. 932, see note to 1. 835 1. 934, MS. reads 'and'. see 1. 846."
And thus his father amaruayled (wes) of his swerde that was poynles.
And to hym sayd, anone ryght;
"Abye a whyle, thou gentyll Kyght,
Where was thou borne, and in what land?"
"Syr", he sayd, "In England:
A kynges daughter is my mother,
But I wot not who is my father.
"What is thy name?", then sayd he.
"Syr, my name is Degore."
"Syr Degore, thou art welcome,
For wel I wote thou arte my sonne,
By this swerde I knowe the here,
The poynit is in my pautener. He toke the poynit and sette it to,
And they accorded bothe two.
So longe the haue spoke togither,
Both the sonne and the father,
That they be ryght well at one,
The father and the sonne alone.
Syr Degore, and his father dere,
Into Englande they rode in fere;

1. astonished; 2. pouch, pocket; 3. accorded.

1. 935, MS. reads 'wan'.
1. 947, for discussion of Recognition tokens, see 1. 114.
1. 21.
11. 954-5, omitted in Percy.
They were both armed, and well dight,
As it behoueth every knight.
They rode forth on their journey,
Many a mile of that country,
and on their way they rode full fast,
Into England they came at the last.
When they might England see,
They drew thither as they would be;
When they were to the palaces come,
They were welcome, all and some;
And they were beheld over all,
The ladye them spied over a wall.
And when the ladye saw that sight,
She went to them with all her might,
And rightly well she them knew,
And then she changed all her hue,
And said, "My dere sonne Degore,
Thou hast thy father brought with thee.
Then said he, "Madame, truely
Full well I wote it is he."

I. prepared; 2. everybody (rhyme tag); 3. on all sides, everywhere.

11. 957-62, omitted in Percy MS. which reads:
"Then went forth Sir Degree
With his own father trulye."
11. 967-8, MS. reads: "And they beheld etc."; 'were' supplied for sense; cp. Percy:
"And there they Ladye spied them over a wall,
And to them shee began to call."
11. 969-72, omitted in Percy.
11. 976-5, omitted in Percy. MS. reads: "'Trewly, Madame,' then said he."
"Nowe thanked he God", then sayd the kynge,
"For nowe I knowe, without leasyngue,
Who is Degores father, in dede."
The lady sowned in that stede,
And soone after sykerlye,
The knyght wedded that lady.
She and her sonne was departed atwin
For he and she were to nye kynne.
Forthe, then went Syr Degore,
With the kynge and his meyne,
His father and his mother dere;
Vnto the castell they went in feare,
Where-as dwelled that lady bright,
That he had wonne in right,
And wedded her with great solempnite,
Before all the lordes of that countrē.

1. certainly; 2. swooned; 3. place; 4. surely;
5. parted asunder; 6. too near related; 7. household;
8. in company.

11. 983-4, according to the church a marriage such as Degore's would be no marriage.

1. 990, cp. Percy: 'Which before he wan in ffight.'
1. 991-2, MS. reads 'solempnte'. See Hartland, 'Science of Fairy Tales', pp. 288-9; "At an early period of civilization kinship is reckoned exclusively through the mother: even the father is in no way related to his children. This is a stage hardly ever found complete in all its consequences, but of which the traces remain in the customs and in the lore of many nations who have long since passed from it, becoming as we might expect, fainter and fewer as it recedes into the distance ....... One of the consequences of reckoning descent only through females is that the children belong to the mother and the mother's family...... Another consequence is that in the organization of society, the wife still continues after marriage to
Thus came the knyght out of his care:
God geue us grace wel to fare,
And that we vpon domes daye,
Come to the blysse that lasteth aye!

1. judgment.

reside with, and be a part of, the community to which she belongs by birth. The man leaves his father and his mother and cleaves to his wife. Hence it would be natural .... for him to seek her and dwell with her there.

ll. 994-6, the usual type of benediction with which the medieval romance ends; ll. 995-6, omitted in Percy.

Thus endeth the tretyse of Syr Degore.
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