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THE BOY AND THE MANTLE

Percy MS., p. 284. Hales & Furnivall, II, 304.

THIS ballad and the two which follow it are clearly not of the same rise, and not meant for the same ears, as those which go before. They would come down by professional rather than by domestic tradition, through minstrels rather than knitters and weavers. They suit the hall better than the bower, the tavern or public square better than the cottage, and would not go to the spinning-wheel at all. An exceedingly good piece of minstrelsy 'The Boy and the Mantle' is, too; much livelier than most of the numerous variations on the somewhat overhanded theme.*

Of these, as nearest related, the fabliau or "romance" of *Le Mantel Mautaillié*, 'Cort Mantel,' must be put first: Montaiglon et Raynaud, *Recueil Général des Fabliaux*, III, 1, from four manuscripts, three of the thirteenth century, one of the fourteenth; and previously by Michel, from the three older manuscripts,

* After I had finished what I had to say in the way of introduction to this ballad, there appeared the study of the *Trinkhorn- and Mantelsage*, by Otto Warnatsch: *Der Mantel, Bruchstück eines Lanzeletromans*, etc., Breslau, 1883. To this very thorough piece of work, in which the relations of the multiform versions of the double-branched story are investigated with a care that had never before been attempted, I naturally have frequent occasion to refer, and by its help I have supplied some of my deficiencies, indicating always the place by the author's name.

† The *Bibliothèque des Romans*, 1777, Février, pp. 112–115, gives an abstract of a small printed piece in prose, there assigned to the beginning of the sixteenth century, which, as Warnatsch observes, p. 72, must have been a different thing from the tale given by Legrand, inasmuch as it brings in Lancelot and Gawain as suppressing the jests of Kay and Dinadam.

‡ The custom of Arthur not to eat till he had heard of some adventure or strange news was confined to those days when he held full court, according to *Perceval le Gallois*, II, 217, 15,664–71, and the *Roman de Perceval*, fol. lxxviii. It is mentioned, with the same limitations, I suppose, in the *Roman de Lancelot*, III, fol. lxxxii, and we learn from this

in Wolf, *Ueber die Lais*, p. 324. A rendering of the fabliau in prose, existing in a single manuscript, was several times printed in the sixteenth century: given in Legrand, ed. Renouard, I, 126, and before, somewhat modernized, by Caylus, 'Les Manteaux,' *Œuvres Badines*, VI, 435.†

The story in 'Cort Mantel' goes thus. Arthur was holding full court at Pentecost, never more splendidly. Not only kings, dukes, and counts were there, but the attendance of all young bachelors had been commanded, and he that had a *bele amie* was to bring her. The court assembled on Saturday, and on Sunday all the world went to church. After service the queen took the ladies to her apartments, till dinner should be ready. But it was Arthur's wont not to dine that day until he had had or heard-of some adventure; ‡ dinner was kept waiting; and it was therefore with great

last romance, I, fol. xxxvi, that Arthur was accustomed to hold a court and wear his crown five times in the year, at Easter, Ascension-day, Pentecost, All Saints, and Christmas. The *Roman de Merlin*, II, lvi^b, or, as cited by Southey, II, 48, 49, says that "King Arthur, after his first dinner at Logres, when he brought home his bride, made a vow that while he wore a crown he never would seat himself at table till some adventure had occurred." In Malory's *King Arthur*, Kay reminds the king that this had been the old custom of his court at Pentecost. Arthur is said to observe this custom on Christmas, "vpon such a dere day," in *Sir Gawain and the Green Knight*, Madden, p. 6, vv 90–99. *Messire Gauvain* says "à feste ne mangast, devant," etc., p. 2, vv 18–21. Wolfram von Eschenbach's *Parzival* does not limit the custom to high holidays, ed. Bartsch, I, 331, vv 875–79; and see *Riddarasögur*, *Parcevals Saga*, etc., ed. Kölbing, p. 26. Neither does Wigalois, vv 247–51, or a fragment of Daniel von Blühenthal, *Symbolæ ad literaturam Teutonicam*, p. 465, cited by Benecke, Wigalois, p. 436 f, or the *Färöe Galiens kvæði*, Kölbing, in *Germania*, XX, 397. See Madden's *Syr Gawayne*, which has furnished much of this note, pp 310–12; Southey's *King Arthur*, II, 203, 462. Robin Hood imitates Arthur: see the beginning of the *Little Gest*.

satisfaction that the knights saw a handsome and courteous varlet arrive, who must certainly bring news; news that was not to be good to all, though some would be pleased (cf. stanza 5 of the ballad). A maid had sent him from a very distant country to ask a boon of the king. He was not to name the boon or the lady till he had the king's promise; but what he asked was no harm. The king having said that he would grant what was asked, the varlet took from a bag a beautiful mantle, of fairy workmanship. This mantle would fit no dame or damsel who had in any way misbehaved towards husband or lover; it would be too short or too long; and the boon was that the king should require all the ladies of the court to put it on.

The ladies were still waiting dinner, unconscious of what was coming. Gawain was sent to require their presence, and he simply told them that the magnificent mantle was to be given to the one it best fitted. The king repeated the assurance, and the queen, who wished much to win the mantle, was the first to try it on. It proved too short. Ywain suggested that a young lady who stood near the queen should try. This she readily did, and what was short before was shorter still. Kay, who had been making his comments unguardedly, now divulged the secret, and after that nobody cared to have to do with the mantle. The king said, We may as well give it back; but the varlet insisted on having the king's promise. There was general consternation and bad humor.

Kay called his mistress, and very confidently urged her to put on the mantle. She demurred, on the ground that she might give offence by forwardness; but this roused suspicion in Kay, and she had no resource but to go on. The mantle was again lamentably short. Bruns and Ydier let loose some gibes. Kay bade them wait; he had hopes for them. Gawain's *amie* next underwent the test, then Ywain's, then Perceval's. Still a sad disap-

pointment. Many were the curses on the mantle that would fit nobody, and on him that brought it. Kay takes the unlucky ladies, one after the other, to sit with his mistress.

At this juncture Kay proposes that they shall have dinner, and continue the experiment by and by. The varlet is relentless; but Kay has the pleasure of seeing Ydier discomfited. And so they go on through the whole court, till the varlet says that he fears he shall be obliged to carry his mantle away with him. But first let the chambers be searched; some one may be in hiding who may save the credit of the court. The king orders a search, and they find one lady, not in hiding, but in her bed, because she is not well. Being told that she must come, she presents herself as soon as she can dress, greatly to the vexation of her lover, whose name is Carados Briebbras. The varlet explains to her the quality of the mantle, and Carados, in verses very honorable to his heart, begs that she will not put it on if she has any misgivings.* The lady says very meekly that she dare not boast being better than other people, but, if it so please her lord, she will willingly don the mantle. This she does, and in sight of all the barons it is neither too short nor too long. "It was well we sent for her," says the varlet. "Lady, your lover ought to be delighted. I have carried this mantle to many courts, and of more than a thousand who have put it on you are the only one that has escaped disgrace. I give it to you, and well you deserve it." The king confirms the gift, and no one can gainsay.

A Norse prose translation of the French fabliau was executed by order of the Norwegian king, Hákon Hákonarson, whose reign covers the years 1217–63. Of this translation, 'Möttuls Saga,' a fragment has come down which is as old as 1300; there are also portions of a manuscript which is assigned to about 1400, and two transcripts of this latter, made when it was complete, besides other less

* 'Quar je vous aim tant bonement,
 Que je ne voudroie savoir
 Vostre mesfet por nul avoir.
 Miex en veuil je estre en doutance.

Por tot le royaume de France,
 N'en voudroie je estre cert;
 Quar qui sa bone amie pert
 Molt a perdu, ce m'est avis.' 818–25.

important copies. This translation, which is reasonably close and was made from a good exemplar, has been most excellently edited by Messrs Cederschiöld and Wulff, *Versions nordiques du Fabliau Le Mantel Mautaillié*, Lund, 1877, p. 1.* It presents no divergences from the story as just given which are material here.

Not so with the ‘Skikkju Rímur,’ or *Mantle Rhymes*, an Icelandic composition of the fifteenth century, in three parts, embracing in all one hundred and eighty-five four-line stanzas: Cederschiöld and Wulff, p. 51. In these the story is told with additions, which occur partially in our ballad. The mantle is of white velvet. Three elf-women had been not less than fifteen years in weaving it, and it seemed both yellow and gray, green and black, red and blue: II, 22, 23, 26. Our English minstrel describes these variations of color as occurring after Guenever had put the mantle on: stanzas 11, 12. Again, there are among the Pentecostal guests a king and queen of Dwarf Land; a beardless king of Small-Maids Land, with a queen eight years old; and a King Felix, three hundred years old, with a beard to the crotch, and a wife, tall and fat, to whom he has been two centuries married, — all these severally attended by generous retinues of pigmies, juveniles, and seniors: I, 28–35; III, 41. Felix is of course the prototype of the old knight pattering over a creed in stanzas 21–24 of the ballad, and he will have his representative in several other pieces presently to be spoken of. In the end Arthur sends all the ladies from his court in

disgrace, and his knights to the wars; we will get better wives, he says: III, 74, 75.

The land of Small-Maids and the long-lived race are mentioned in a brief geographical chapter (the thirteenth) of that singular *gallimaufry* the saga of Samson the Fair, but not in connection with a probation by the mantle, though this saga has appropriated portions of the story. Here the mantle is one which four fairies have worked at for eighteen years, as a penalty for stealing from the fleece of a very remarkable ram; and it is of this same fleece, described as being of all hues, gold, silk, *ok kolors*, that the mantle is woven. It would hold off from an unchaste woman and fall off from a thief. Quintalin, to ransom his life, undertakes to get the mantle for Samson. Its virtue is tried at two weddings, the second being Samson’s; and on this last occasion Valentina, Samson’s bride, is the only woman who can put it on. The mantle is given to Valentina, as in the fabliau to Carados’s wife, but nevertheless we hear later of its being presented by Samson to another lady, who, a good while after, was robbed of the same by a pirate, and the mantle carried to Africa. From Africa it was sent to our Arthur by a lady named Elida, “and hence the saga of the mantle.” † Björner, *Nordiska Kämpa Dater*, cc 12, 14, 15, 21, 22, 24.

There is also an incomplete German version of the fabliau, now credibly shown to be the work of Heinrich von dem Türlin, dating from the earliest years of the thirteenth century. ‡ Though the author has dealt freely with his original, there are indications that

* See also Brynjúlfsson, *Saga af Tristram ok Ísönd, samt Möttuls Saga, Udtog*, pp 318–26, Copenhagen, 1878. There is a general presumption that the larger part of the works translated for King Hákon were derived from England. C. & W., p. 47.

† That is, the current one. The Samson saga professes to supply the earlier history. Samson’s father is another Arthur, king of England. An abstract of so much of the saga as pertains to the Mantle is given by Cederschiöld and Wulff, p. 90 f. Warnatsch, p. 73 f, shows that the Rímur and Samson had probably a common source, independent of the Möttulsaga.

‡ By Warnatsch, who gives the text with the corresponding passages of the fabliau in a parallel column, pp 8–54: the argument for Heinrich’s authorship, pp 85–105. ‘Der Mantel’ had been previously printed in Haupt and Hoff-

mann’s *Altdeutsche Blätter*, II, 217, and by Müllenhoff in his *Altdeutsche Sprachproben*, p. 125. Of this poem, which Warnatsch, pp 105–110, holds to be a fragment of a lost romance of Lancelot, written before the ‘Crône,’ only 994 verses are left. Deducting about a hundred of introduction, there are some 782 German against some 314 French verses, an excess which is owing, no doubt, largely to insertions and expansions on the part of Heinrich, but in some measure to the existing texts of the fabliau having suffered abridgment. The whole matter of the church service, with the going and coming, is dispatched in less than a dozen verses in the French, but occupies more than seventy in German, and just here we read in the French:

Ci ne vueil je plus demorer,
Ni de noient fere lonc conte,
Si con l'estoire le raconte.

this, like the Möttulssaga, was founded upon some version of the fabliau which is not now extant. One of these is an agreement between vv 574–6 and the sixth stanza of our ballad. The mantle, in English, is enclosed between two nut-shells; * in German, the bag from which it is taken is hardly a span wide. In the Möttulssaga, p. 9, l. 6, the mantle comes from a púss, a small bag hanging on the belt; in Ulrich von Zatzikhoven's Lanzelet, from ein mæzigez teschelîn, and in the latter case the mantle instantaneously expands to full size (Warnatsch); it is also of all colors known to man, vv 5807–19. Again, when Guenever had put on the mantle, st. 10 of our ballad, "it was from the top to the toe as sheeres had itt shread." So in 'Der Mantel,' vv 732, 733:

Unde [= unten] het man in zerizzen,
Oder mit mezzern zesnitten.†

The Lanzelet of Ulrich von Zatzikhoven, dating from the first years of the thirteenth century, with peculiarities of detail and a partially new set of names, presents the outline of the same story. A sea-fairy sends a maid to Arthur with a magnificent gift, which

But possibly the last verse should be taken with what follows.

* In Hahn, Griechische Märchen, No 70, II, 60 f, a walnut contains a dress with the earth and its flowers displayed on it, an almond one with the heaven and its stars, a hazel-nut one with the sea and its fishes. No 7, I, 99, a walnut contains a complete costume exhibiting heaven with its stars, a hazel-nut another with the sea and its waves. No 67, II, 33, an almond encloses a woman's dress with heaven and its stars on it, a hazel-nut a suit for her husband. In the Grimms' No 113, three walnuts contain successively each a finer dress than the other, II, 142 f, ed. 1857. There are three similar nuts in Haltrich, No 43, and in Volksmärchen aus Venetien, Jahrbuch für r. u. e. Lit., VII, 249, No 12. Ulrich's mantle is worked with all manner of beasts, birds, and sea monsters, on earth or under, and betwixt earth and heaven: Lanzelet, 5820–27.

† I cite the text according to Warnatsch. Warnatsch thinks it worth noticing that it is the queen only, in Mantel 771 f, as in our ballad, st. 14, that curses the maker of the mantle; not, as in the fabliau, the gentlemen whose feelings were so much tried. These, like the queen in the ballad, ont maudit le mantel, et celui qui li aporta.

‡ Not even for Ginovere hübsch unde guot, or Enite diu reine. The queen has always been heedful of her acts, and has never done anything wrong: doch ist siu an den gedanken missevarn, Heaven knows how. Ulrich is very feeble here.

is, however, conditioned upon his granting a boon. Arthur assents, and the maid takes, from a small bag which she wears at her girdle, a mantle, which is of all colors that man ever saw or heard of, and is worked with every manner of beast, fowl, and strange fish. The king's promise obliges him to make all the court ladies don the mantle, she to have it whom it perfectly fits. More than two hundred try, and there is no absolute fit.‡ But Iblis, Lanzelet's wife, is not present: she is languishing on account of his absence on a dangerous adventure. She is sent for, and by general agreement the mantle is, on her, the best-fitting garment woman ever wore. Ed. Hahn, vv 5746–6135.

The adventure of the Mantle is very briefly reported to Gawain, when on his way with Ydain to Arthur, by a youth who had just come from the court, in terms entirely according with the French fabliau, in Messire Gauvain, ou La Vengeance de Raguidel, by the trouvère Raoul, ed. Hippeau, p. 135 ff, vv 3906–55, and in the Dutch Lancelot, ed. Jonckbloet, Part II, p. 85, vv 12,500–527, poems of the thirteenth century. The one lady whom the mantle fits is in the latter

A remark is here in place which will be still more applicable to some of the tests that are to be spoken of further on. Both the French fabliau and the English ballad give to the mantle the power of detecting the woman that has once done amiss, a de rien messerré. We naturally suppose that we understand what is meant. The trial in the fabliau is so conducted as to confirm our original conception of the nature of the inquest, and so it is, in the case of Arthur's queen, Kay's lady, and the old knight's wife, in the ballad. But when we come to the charmingly pretty passage about Cradock's wife, what are we to think? Is the mantle in a teasing mood, or is it exhibiting its real quality? If once to have kissed Cradock's mouth before marriage is once to have done amiss, Heaven keep our Mirandas and our Perdidas, and Heaven forgive our Juliets and our Rosalinds! ("Les dames et demoiselles, pour être baisées devant leur nocés, il n'est pas la coutume de France," we know, but this nice custom could hardly have had sway in England. Is then this passage rendered from something in French that is lost?) But the mantle, in the ballad, after indulging its humor or its captiousness for a moment, does Cradock's wife full justice. The mantle, if uncompromising as to acts, at least does not assume to bring thoughts under its jurisdiction. Many of the probations allow themselves this range, and as no definite idea is given of what is charged, no one need be shocked, or perhaps disturbed, by the number of convictions. The satire loses zest, and the moral effect is not improved.

Carados vrindinne, in the other l'amie Caraduel Briefbras.

The Scalachronica, by Sir Thomas Gray of Heton, a chronicle of England and Scotland, 1066–1362, begun in 1355, gives the analysis of many romances, and that of the adventure of the Mantle in this form. There was sent to Arthur's court the mantle of Karodes, which was of such virtue that it would fit no woman who was not willing that her husband should know both her act and her thought.* This was the occasion of much mirth, for the mantle was either too short, or too long, or too tight, for all the ladies except Karodes' wife. And it was said that this mantle was sent by the father of Karodes, a magician, to prove the goodness of his son's wife.†

Two fifteenth-century German versions of the Mantle story give it a shape of their own. In *Fastnachtspiele aus dem fünfzehnten Jahrhundert*, II, 665, No 81, 'Der Luneten Mantel,' the amiable Lunet, so well and favorably known in romances, takes the place of the English boy and French varlet. The story has the usual course. The mantle is unsuccessfully tried by Arthur's queen, by the wife of the Greek emperor, and by the queen of Lorraine. The king of Spain, who announces himself as *the oldest man* present, is willing to excuse his wife, who is the youngest of the royal ladies. She says, If we lack lands and gold, "so sei wir doch an eren reich," offers herself to the test with the fearlessness of innocence, and comes off clear, to the delight of her aged spouse. A *meistergesang*, Bruns,

* Nul femme que [ne] vouloit lesser saouir à soun marry soun fet et pensé. T. Wright, in *Archæologia Cambrensis*, January, 1863, p. 10. Mr Wright gives one of the texts of Cort Mantel, with an English translation. We are further told, in *Scalachronica*, that this mantle was afterwards made into a chasuble, and that it is "to this day" preserved at Glastonbury. Three versions of the fabliau testify that Carados and his *amié* deposited the mantle in a Welsh abbey. The *Skikkju Rímur* say that the lady presented it to the cloister of Cologne; the *Möttulssaga* has simply a monastery (and, indeed, the mantle, as described by some, must have had a vocation that way from the beginning). "Item, in the castel of Douer ye may see Gauwayn's skull and Cradok's mantel:" Caxton, in his preface to *Kyng Arthur*, 1485, I, ii, in Southey's ed.; cited by Michel, *Tristan*, II, 181, and from him by Warnatsch.

† For this enchanter see *Le Livre de Karados* in Perceval

Beiträge zur kritischen Bearbeitung alter Handschriften, p. 143, ‡ 'Lanethen Mantel,' again awards the prize to the young wife of a very old knight. Laneth, a clean maid, who is Arthur's niece, having made herself poor by her bounty, is cast off by her uncle's wife and accused of loose behavior. She makes her trouble known to a dwarf, a good friend of her father's, and receives from him a mantle to take to Arthur's court: if anybody huffs her, she is to put it to use. The queen opens upon Laneth, as soon as she appears, with language not unlike that which she employs of Cradock's wife in stanzas 33, 34 of the ballad. The mantle is offered to any lady that it will fit. In front it comes to the queen's knee, and it drags on the ground behind. Three hundred and fifty knights' ladies fare as ill as the sovereign.§

The Dean of Lismore's collection of Gaelic poetry, made in the early part of the sixteenth century, contains a ballad, obscure in places, but clearly presenting the outlines of the English ballad or French fabliau.|| Finn, Diarmaid, and four other heroes are drinking, with their six wives. The women take too much, and fall to boasting of their chastity. While they are so engaged, a maid approaches who is clad in a seamless robe of pure white. She sits down by Finn, and he asks her what is the virtue of the garment. She replies that her seamless robe will completely cover none but the spotless wife. Conan, a sort of Kay, says, Give it to my wife at once, that we may learn the truth of what they have been saying.

le Gallois, ed. Potvin, II, 118 ff. It is not said in the printed copy that he sent the mantle [horn].

‡ Another copy, assigned to the end of the 14th century, from the Kolmar MS., Bartsch, p. 373, No LXIX (Warnatsch).

§ Warnatsch shows, p. 75 f, that the *fastnachtspiel* must have been made up in part from some version of the Mantle story which was also the source of the *meisterlied*, and in part from a *meisterlied* of the Horn, which will be mentioned further on.

|| The Dean of Lismore's Book, edited by Rev. Thomas M'Lauchlan, p. 72 of the translation, $\frac{5}{8}$ of the original. Repeated in Campbell's *Heroic Gaelic Ballads*, p. 138 f, 'The Maid of the White Mantle.' Mr Campbell remarks: "This ballad, or the story of it, is known in Irish writings. It is not remembered in Scotland now." Mr Wright cites this poem, *Archæologia Cambrensis*, p. 14 f, 39 f.

The robe shrinks into folds, and Conan is so angry that he seizes his spear and kills his wife.* Diarmaid's wife tries, and the robe clings about her hair; Oscar's, and it does not reach to her middle; Maighinis, Finn's wife, and it folds around her ears. MacRea's wife only is completely covered. The 'daughter of Deirg,' certainly a wife of Finn, and here seemingly to be identified with Maighinis, claims the robe: she has done nothing to be ashamed of; she has erred only with Finn. Finn curses her and womankind, "because of her who came that day."

The probation by the Horn runs parallel with that by the Mantle, with which it is combined in the English ballad. Whether this or that is the anterior creation it is not possible to say, though the 'Lai du Corn' is, beyond question, as Ferdinand Wolf held, of a more original stamp, fresher and more in the popular vein than the fabliau of the Mantle, as we have it.† The 'Lai du Corn,' preserved in a single not very early manuscript (Digby 86, Bodleian Library, "of the second half of the thirteenth or beginning of the fourteenth century"), may well belong, where Wolf puts it, in the middle of the twelfth. Robert Bizez, the jongleur who composed it, attributes the first authorship to "Garadue," the hero, and says that he himself derived the story from the oral communication of an abbé. Arthur has assembled thirty thousand knights at a feast at Pentecost, and each of them is paired with a lady. Before dinner there arrives a donzel, with an ivory horn adorned with four gold bands and rich jewels. This horn has been sent Arthur by Mangounz, king of Moraine. The youth is told to take his place before the king, who promises to knight him after dinner and give him a handsome present the next

day; but he laughingly excuses himself, on the ground that it is not proper for a squire to eat at a knight's table, and retires. Arthur sees that there is an inscription on the horn, and desires that his "chapelein" may read it. Everybody is eager to hear, but some repent afterwards. The horn was made by a fairy, who endued it with this quality, that no man should drink of it without spilling, if his wife had not been true in act and thought. Even the queen hung her head, and so did all the barons that had wives. The maids jested, and looked at their lovers with "Now we shall see." Arthur was offended, but ordered Kay to fill. The king drank and spilled; seized a knife, and was about to strike the queen, but was withheld by his knights. Gawain gallantly came to the queen's vindication. "Be not such a churl," he said, "for there is no married woman but has her foolish thought." The queen demanded an ordeal by fire: if a hair of her were burned, she would be torn by horses. She confessed that the horn was in so far right that she had once given a ring to a youth who had killed a giant that had accused Gawain of treason, etc. She thought this youth would be a desirable addition to the court. Arthur was not convinced: he would make everybody try the horn now, king, duke, and count, for he would not be the only one to be shamed. Eleven kings, thirty counts, all who essay, spill: they are very angry, and bid the devil take him who brought and him who sent the horn. When Arthur saw this, he began to laugh: he regarded the horn as a great present, he said, and he would part with it to nobody except the man that could drink out of it. The queen blushed so prettily that he kissed her three times, and asked her pardon for his bad humor. The queen said, Let everybody

* Cf. Arthur in the *Lai du Corn* and *Fraw Tristerat Horn*, a little further on.

† Wolf at first speaks of the lai as being made over into the fabliau, in regular court style, ganz nach höfischer Weise, about the middle of the 13th century; then goes on to say that even if the author of the fabliau followed another version of the story, he must have known the jongleur's poem, because he has repeated some of the introductory lines of the lai. This excellent scholar happened, for once, not to observe that the first fourteen lines of the lai, excepting the

fourth, which is questionable, are in a longer metre than the rest of the poem, in eights and sevens, not sixes, and the first three of the lai, which agree with the first three of the fabliau, in the eight-syllable verse of the latter; so that it was not the author of the fabliau that borrowed. Warnatsch (who has also made this last remark) has noted other agreements between lai and fabliau, p. 61. Both of these acknowledge their derivation from an earlier *dît, estoire*, not having which we shall find it hard to determine by which and from what the borrowing was done.

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take the horn, small and great. There was a knight who was the happiest man in all the court, the least a braggart, the most mannerly, and the most redoubtable after Gawain. His name was Garadue, and he had a wife, *mout leal*, who was a fairy for beauty, and surpassed by none but the queen. Garadue looked at her. She did not change color. "Drink," she said; "indeed, you are at fault to hesitate." She would never have husband but him: for a woman should be a dove, and accept no second mate. Garadue was naturally very much pleased: he sprang to his feet, took the horn, and, crying Wassail! to the king, drank out every drop. Arthur presented him with Cirencester, and, for his wife's sake, with the horn, which was exhibited there on great days.

The romance of Perceval le Gallois, by Chrestien de Troyes and others (second half of the twelfth century), describes Arthur, like the fabliau, as putting off dinner till he should hear of some strange news or adventure. A knight rides into the hall, with an ivory horn, gold-banded and richly jewelled, hanging from his neck, and presents it to the king. Have it filled with pure water, says the bearer, and the water will turn to the best wine in the world, enough for all who are present. "A rich present!" exclaims Kay. But no knight whose wife or love has betrayed him shall drink without spilling. "Or empire vostre présens," says Kay. The king has the horn filled, and does not heed Guenever, who begs him not to drink, for it is some enchantment, to shame honest folk. "Then I pray God," says the queen, "that if you try to drink you may be wet." The king essays to drink, and Guenever has her prayer. Kay has the same luck, and all the knights,* till the horn comes to Carados (Brisié-Bras). Carados, as in the lai, hesitates; his wife (Guinon, Guimer) looks at him, and says, Drink! He spills not a drop. Guenever and

many a dame hate nothing so much as her. Perceval le Gallois, ed. Potvin, II, 216 ff, vv 15,640–767. †

The story of 'Le Livre de Carados,' in Perceval, is given in abridgment by the author of *Le Roman du Renard contrefait*, writing in the second half of the fourteenth century: Tarbé, *Poètes de Champagne antérieurs au siècle de François I^{er}*, *Histoire de Quarados Brun-Bras*, p. 79 ff. The horn here becomes a cup.

A meistersong, entitled 'Dis ist Frauw Tristerat Horn von Saphoien,' and found in the same fifteenth-century manuscript as *Der Lanethen Mantel*, Bruns, as before, p. 139, preserves many features of the lai. While Arthur is at table with seven other kings and their wives, a damsel comes, bringing an ivory horn, with gold letters about the rim, a present from Frau Tristerat of Savoy. The king sends for a clerk to read the inscription, and declares he will begin the experiment. The damsel prudently retires. Arthur is thoroughly wet, and on the point of striking the queen, but is prevented by a knight. The seven kings then take the horn, one after the other. Six of them fare like Arthur. The king of Spain looks at his wife, fearing shame. She encourages him to drink, saying, as in the other meistersong, If we are poor in goods, we are rich in honor. Arthur presents him with the horn, and adds cities and lands. Another copy of this piece was printed by Zingerle, in *Germania*, V, 101, 'Das goldene Horn.' The queen is aus der Syrenen lant. ‡

A fastnachtspiel gives substantially the same form to the story: Keller, *Nachlese*, No 127, p. 183. Arthur invites seven kings and queens to his court. His wife wishes him to ask his sister, the Queen of Cyprus, also; but she has offended him, and he cannot be prevailed upon to do it. The Queen of Cyprus sends the horn to Arthur by her maid as a gift

* Montpellier MS.

† Perceval exhibits agreements, both as to phrase and matter, now with the lai, now with the fabliau, and this phenomenon will occur again and again. This suggests the likelihood of a source which combined traits of both lai and fabliau: Warnatsch, pp 62–64.

‡ So amended by Zingerle from Syrneyer lant. A third

copy is cited as in the Kolmar MS., No 806, Bartsch, *Meisterlieder der Kolmarer Handschrift*, p. 74 (Warnatsch). A remarkable agreement between the French lai, 94, 97, 99–102, and Wigamur 2623–30 convinces Warnatsch that the source of this meisterlied must have been a Middle High German rendering of some form of the Drinking-horn Test closely resembling the lai. See Warnatsch, p. 66.

from a queen who is to be nameless, and in fulfilling her charge the messenger describes her lady simply as a sea princess. The inscription is read aloud by one of Arthur's knights. The King of Spain carries off the honors, and receives in gift, besides the horn, a ducal crown, and gold to boot. Arthur resolves that the horn shall be forgotten, and no grudge borne against the women, and proposes a dance, which he leads off with his wife.*

We have Arthur joining in a dance under nearly the same circumstances in an English "bowrd" found in a MS. of about the middle of the fifteenth century (Ashmolean Museum, No 61). The king has a bugle horn, which always stands before him, and often amuses himself by experimenting with it. Those who cannot drink without spilling are set at a table by themselves, with willow garlands on their heads, and served with the best. Upon the occasion of a visit from the Duke of Gloucester, the king, wishing to entertain his guest with an exhibition of the property of the horn, says he will try all who are present. He begins himself, as he was wont to do, but this time spills. He takes the mishap merrily, and says he may now join in a dance which the "freyry" were to have after meat. 'The Cokwolds Daunce,' Hartshorne's Ancient Metrical Tales, p. 209; Karajan, Frühlinggabe [Schatzgräber], p. 17; Hazlitt, Remains of Early Popular Poetry, I, 38.†

Heinrich von dem Türkün narrates the epi-

sode of the probation by the Horn with many variations of his own, among them the important one of subjecting the women to the test as well as the men.‡ In his *Crône*, put at 1200–10, a misshapen, dwarfish knight, whose skin is overgrown with scales, riding on a monster who is fish before and dolphin behind, with wings on its legs, presents himself to Arthur on Christmas Day as an envoy from a sea king, who offers the British monarch a gift on condition of his first granting a boon. The gift is a cup, made by a necromancer of Toledo, of which no man or woman can drink who has been false to love, and it is to be the king's if there shall be anybody at the court who can stand the test. The ladies are sent for, and the messenger gives the cup first to them. They all spill. The knights follow, Arthur first; and he, to the general astonishment, bears the proof, which no one else does except the sea king's messenger. Caraduz § von Caz fails with the rest. *Diu Crône*, ed. Scholl, vv 466–3189.

The prose *Tristan* confines the proof to the women, and transfers the scene to King Mark's court. Morgan the Fay having sent the enchanted horn to Arthur's court by the hands of a damsel, to avenge herself on Guenever, two knights who had a spite against Mark and Tristan intercept it, and cause the horn to be taken to King Mark, who is informed that no lady that has been false to her lord can drink of it without spilling. Yseult

* The king of *Spain*, who is again the poorest of all the kings, p. 206, line 32, p. 214, line 22, is addressed by Arthur as his nephew, p. 207, line 11, and p. 193, line 30. Carados is called Arthur's nephew in *Perceval* (he is son of Arthur's niece), e. g. 15,782, and Carados, his father, is Carados de *Vaigne*, II, 117. It is said of Kalegras's *amie* in the 'Mantle Rhymes,' III, 59, that many a lady looked down upon her. This may be a chance expression, or possibly point to the poverty which is attributed to the royal pair of Spain in *Fastnachtspiele*, Nos 81, 127, and in *Frau Tristerat Horn*. In *Der Lanethen Mantel*, Laneth is Arthur's niece, and poor: see p. 261.

The *fastnachtspiel* has points in common with the *fabliau*, and the assumption of a source which combined features of both *lai* and *fabliau* is warrantable: Warnatsch, pp 66–68.

† This is a thoroughly dissolute piece, but not ambiguous. It is also the most humorous of the whole series.

‡ Warnatsch shows that Heinrich cannot have derived any part of his *Trinkhornprobe* from the *Perceval* of Chres-

tien, characteristic agreements with *Perceval* being entirely wanting. There are agreements with the *lai*, many more with the *fabliau*; and Heinrich's poem, so far as it is not of his own invention, he believes to be compounded from his own version of the *fabliau* and some lost version of the *Horn-test*: pp 111–114.

§ The principal variations of this name, of which the Welsh *Caradoc* is assumed to be the original, are: *Cradocke* (English ballad); *Carados*, *Caradox* (*Cort Mantel*); *Karodes* (*Scalachronica*); *Caraduz* (*Crône*, 2309, elsewhere) *Karadas*; *Carigras*, *Kaligras* (*Rímur*); *Karodeus*, *Caraduel* (*Perceval*, 12,466, 12,457, 12,491, but generally), *Carados*, -ot, or; *Caraduel* (*Messire Gauvain*, 3943); *Garadue* (*Lai du Corn*); *Karadin* (*Möttuls Saga*). *Garadue* probably = *Caraduel*, which, in *Percival* twice, and once in *Messire Gauvain*, is used for *Carados*, through confusion with Arthur's residence, *Carduel*, *Cardoil*. So *Karadas* is twice put in the *Crône*, 16,726, 16,743, for *Karidol* = *Cardoil*. Might not *Karadin* have been written for *Karadiu*?

29. THE BOY AND THE MANTLE

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spills, and the king says she deserves to die. But, fortunately or unfortunately, all the rest of the ladies save four are found to be in the same plight as the queen. The courtiers, resolved to make the best of a bad matter, declare that they have no confidence in the probation, and the king consents to treat the horn as a deception, and acquits his wife.*

Ariosto has introduced the magical vessel made by Morgan the Fay for Arthur's be-hoof † into Orlando Furioso. A gentleman tries it on his guests for ten years, and they all spill but Rinaldo, who declines il periglioso saggio: canto XLII, 70–73, 97–104; XLIII, 6–44. Upon Ariosto's narrative La Fontaine founded the tale and the comedy of 'La Coupe Enchantée,' Works ed. Moland, IV, 37, V, 361.

In a piece in the Wunderhorn, I, 389, ed. 1819, called 'Die Ausgleichung,' and purporting to be from oral tradition, but reading like an imitation, or at most a reconstruction, of a meistersong, the cup and mantle are made to operate conjointly: the former to convict a king and his knights, the other a queen and her ladies, of unfaithfulness in love. Only the youngest of the ladies can wear the mantle, and only the oldest of the knights, to whom she is espoused, can drink from the cup. This knight, on being presented with the cup, turns into a dwarf; the lady, on receiving the gift of the mantle, into a fay.

They pour a drop of wine from the cup upon the mantle, and give the mantle to the queen, and the cup, empty, to the king. After this, the king and all the world can drink without inconvenience, and the mantle fits every woman. But the stain on the mantle grows bigger every year, and the cup gives out a hollow sound like tin! An allegory, we may suppose, and, so far as it is intelligible, of the weakest sort.

Tegau Eurvron is spoken of in Welsh triads as one of the three chaste ladies, and again as one of the three fair ladies, of Arthur's court. ‡ She is called the wife of Caradawc Vreichvras by various Welsh writers, and by her surname of "Gold-breasted" she should be so.§ If we may trust the author of The Welsh Bards, Tegau was the possessor of three treasures or rarities "which befitted none but herself," a mantle, a goblet, and a knife. The mantle is mentioned in a triad,|| and is referred to as having the variable hue attributed to it in our ballad and elsewhere. There are three things, says the triad, of which no man knows the color; the peacock's expanded tail, the mantle of Tegau Eurvron, and the miser's pence. Of this mantle, Jones, in whose list of "Thirteen Rarities of Kingly Regalia" of the Island of Britain it stands eleventh, says, No one could put it on who had dishonored marriage, nor a young damsel who had committed incontinence; but it would cover a chaste

* Tristan of Hélié de Borron, I, 73 verso, in Rajna, *Fonti dell' Orlando Furioso*, p. 498 ff. So in Malory's *King Arthur*, Southey, I, 297, Wright, II, 64. The Italian Tristan, La Tavola Ritonda, ed. Polidori, XLIII, pp 157–160, makes 686 try, of whom only 13 prove to be innocent, and those in spite of themselves. Another account exempts 2 out of 365: Nannucci, *Manuale*, II, 168–171.

† Un vasello fatto da ber, qual già, per fare accorto il suo fratello del fallo di Ginevra, fe Morgana: XLIII, 28; un bel nappo d'or, di fuor di gemme, XLII, 98. The Orlando concurs with the prose Tristan as to the malice of Morgan, but does not, with the Tristan, depart from prescription in making the women drink. Warnatsch observes that the Orlando agrees with the Horn *Fastnachtspiel*, and may with it follow some lost version of the story: p. 69.

Before leaving these drinking-tests, mention may be made of Oberon's gold cup, which, upon his passing his right hand three times round it and making the sign of the cross, fills with wine enough for all the living and the dead; but no one can drink s'il n'est preudom, et nes et purs et sans pecié

mortel: Huon de Bordeaux, ed. Guessard et Grandmaison, p. 109 f, vv 3652–69.

‡ The Myvyrian *Archæology of Wales*, II, 13, triad 54 = triad 103, p. 73; p. 17, triad 78 = triad 108, p. 73.

§ See the story in *Le Livre de Carados, Perceval le Gallois*, Potvin, especially II, 214–16, vv 15,577–638. "The Rev. Evan Evans," says Percy, *Reliques*, III, 349, ed. 1794, "affirmed that the story of the Boy and the Mantle is taken from what is related in some of the old Welsh MSS of Tegau Earfron, one of King Arthur's mistresses." This aspersions, which is even absurd, must have arisen from a misunderstanding on the part of the Bishop: no Welshman could so err.

|| *Myvyrian Archæology*, III, 247^a, No 10, pointed out to me by Professor Evans. The story of the 'Boy and the Mantle,' says Warton, "is recorded in many manuscript Welsh chronicles, as I learn from original letters of Llywd, in the Ashmolean Museum:" *History of English Poetry*, ed. 1871, I, 97, note 1.

woman from top to toe: Welsh Bards, II, 49. The mantle certainly seems to be identified by what is said of its color in the (not very ancient) triad, and so must have the property attributed to it by Jones, but one would be glad to have had Jones cite chapter and verse for his description.

There is a drinking-horn among the Thirteen Precious Things of the Island of Britain, which, like the conjurer's bottle of our day, will furnish any liquor that is called for, and a knife which will serve four-and-twenty men at meat "all at once." How this horn and this knife should befit none but the chaste and lovely Tegau, it is not easy to comprehend. Meanwhile the horn and the knife are not the property of Cradock's wife, in the English ballad: the horn falls to Cradock of right, and the knife was his from the beginning. Instead of Tegau's mantle we have in another account a mantle of Arthur, which is the familiar cloak that allows the wearer to see everything without himself being seen. Not much light, therefore, but rather considerable mist, comes from these Welsh traditions, of very uncertain date and significance. It may be that somebody who had heard of the three Welsh rarities, and of the mantle and horn as being two of them, supposed that the knife must have similar virtues with the horn and mantle, whence its appearance in our ballad; but no proof has yet been given that the Welsh horn and knife had ever a power of testing chastity.*

Heinrich von dem Türlin, not satisfied with

* The horn is No 4 in Jones's list, and No 3 in a manuscript of Justice Bosanquet; the knife is 13th in Jones and 6th in the other; the mantle of invisibility is 13th in the Bosanquet series, and, under the title of Arthur's veil or mask, 1st in Jones. The mantle of Tegau Eurvron does not occur in the Bosanquet MS. Jones says, "The original Welsh account of the above regalia was transcribed from a transcript of Mr Edward Llwyd, the antiquary, who informs me that he copied it from an old parchment MS. I have collated this with two other MSS." Not a word of dates. Jones's Welsh Bards, II, 47-49; Lady Charlotte Guest's Mabinogion, II, 353-55.

Lady Charlotte Guest remarks that a boar's head in some form appears as the armorial bearing of all of Caradawc's name. Though most anxious to believe all that is said of Caradawc, I am compelled to doubt whether this goes far to prove that he owned the knife celebrated in the ballad.

testing Arthur's court first with the mantle, and again with the horn, renews the experiment with a Glove, in a couple of thousand lines more of tedious imitation of 'Cort Mantel,' † Crône, 22,990-24,719. This glove renders the right side of the body invisible, when put on by man or woman free of blame, but leaves in the other case some portion of that side visible and bare. A great many ladies and knights don the glove, and all have reason to regret the trial except Arthur and Gawain.‡

There is another German imitation of the fabliau of the mantle, in the form (1) of a farce of the fifteenth century and (2) of a meistersang printed in the sixteenth. In these there is substituted for the mantle a Crown that exposes the infidelity of husbands.

1. "Das Vasnachtspil mit der Kron." § A "master" has been sent to Arthur's court with a rich crown, which the King of Abian wishes to present to whichever king or lord it shall fit, and it will fit only those who have not "lost their honor." The King of Orient begins the trial, very much against his will: the crown turns to ram's horns. The King of Cyprus is obliged to follow, though he says the devil is in the crown: the crown hangs about his neck. Appeals are made to Arthur that the trial may now stop, so that the knights may devote themselves to the object for which they had come together, the service and honor of the ladies. But here Lanet, Arthur's sister (so she is styled), interposes, and expresses a hope that no honors are intended the queen,

† Heinrich seeks to put his wearisome invention off on Chrestien de Troyes. Warnatsch argues with force against any authorship but Heinrich's, pp 116 ff.

‡ Gawain had failed in the earlier trial, though he had no fault in mind or body, except that he rated his favor with women too high: 1996-2000.

In the first two probations a false heart is the corpus delicti; something is said of carnal offences, but not very distinctly.

The scope of the glove is of the widest. It takes cognizance of *rede und gedanc* in maids, *werc und gedanc* in wives, *tugent und manheit, unzuht und zageheit*, in men. One must have known as little what one was convicted of as if one had been in the hands of the Holy Office.

§ Fastnachtspiele aus dem fünfzehnten Jahrhundert, Zweiter Theil, p. 654, No 80.