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THE ARMING OF GAWAIN: *VRYSOVN AND CERCLE*

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The description of Gawain's arming, leave-taking and accoutrements given in *Sir Gawain and the Green Knight*, lines 566-669,¹ falls naturally into two sections. The second of these, the account of the device of the pentangle on the shield given to Gawain and the poet's exposition of its meaning, has been thoroughly explored.² Discussion of the first section (566-618), has tended to concentrate on the technical vocabulary. The complementary interaction of symbolism across the whole passage has received little attention.

The first section is presented in three stages: Gawain's arming, his formal farewell to the King and Court and the description of his helm and its appurtenances. This last provides a pivot, structural and thematic, between the two sections. When Gawain takes his helm there is a shift of focus: up to this point the reader's viewpoint has been that of an onlooker, aligned in fact with that of Arthur's Court. As Gawain examines the helm, in particular the details of the *vrysoun* and *cercle*, the reader shares his perception, and this is true also of the shield which is held for Gawain's brief inspection before he takes it (619-21).

The careful and varied commentary immediately offered upon the pentangle by the poet himself is in sharp contrast with Gawain's briskness: by line 655 the reader knows a great deal more about the significance being ascribed to it than Gawain does, or than he has stopped to ask. In particular the exposition gives point and definition to the symbolic details given in the first section of Gawain's arming and, specifically, of the helm, its *vrysoun* and *cercle*.

Given the example provided by St Paul (Eph. vi.13-17), and by analogy with the significance accorded to a priest's vestments, each item of a knight's equipment had acquired moral and spiritual meaning well before the fourteenth century. A knight, mounted and fully armed, appeared as a composite emblem of chivalry:

And the offyce of preesthode & of chyualry haue grete
concordaunce / Therfor thordre of chyualry requyareth
that al that whiche is nedeful to a knyght / as
touchynge the vse of his offyce haue somme sygnefyauce /
By the whiche is sygnefyed the noblesse of Chyualrye
and of his ordre / .³

The armour provided for Gawain is commented upon knowledgeably,

piece by superbly functional piece. On the face of it the Court is consistently putting a brave and generous face on grief and imminent loss as described earlier (539-42). That this magnificence has an entirely sensible and practical side to it is presently to be proved by the perils of Gawain's journey (713-35). The Court's anxiety however is directed not towards the journey but to its end, by the known terms of which Gawain can have recourse neither to offence nor defence. This simple illogicality might only be deeply pathetic were it not for the profounder irony to which attention is called by the formal emphasis of the arming itself. It is a public ceremony. Gawain steps on to the "tulé tapit" (568), and stands there to be armed in the full sight of the Court and of the reader. Piece by piece he is himself built up as a chivalric emblem. In this process he is passive, bound by his oath and, more dangerously, by his acceptance of the role of representative of the King and Court which he assumed with the Green Knight's challenge. In this role he is being invested as much with the qualities the Court ascribes, or would wish to ascribe, to itself as in his own right, and in this role he presently consecrates himself and his new arms at Mass (592), before taking formal leave. The inference is unmistakable that just as in the event of his quest the armour he here receives will be no help to him, so the qualities for which it stands may be inadequate or at least inapplicable. The abstract and objective terms used in lines 651-61, expatiating on the meaning of the pentangle with reference to the inner, personal virtues which should find their expression in chivalric action, point the dichotomy between Gawain himself and Gawain as an equally abstract paradigm of Christian chivalry. The Court has constituted him a symbol: one rendered inert by failure in its literal premise. For Gawain in his present situation active expression of its meaning can hardly avoid reliance in false pride on a false projection of himself arrived at by false logic. Seemingly the Court is to some extent at least aware of this last and fundamental flaw, for it provides both a corollary and an alternative.

It has been noticed⁴ that the embroidered motifs of Gawain's *vrysoun* provide the first suggestion that the range of the poem will extend to include some aspect of courtly love. Gawain takes the helm⁵ and the reader sees it as he does, noting its fine workmanship (which is simply to be expected), and lingering over the novelty of its adornment. The poet clearly intends a very clear picture: the difficulty of the word *vrysoun* now tends to render this obscure. The helm itself, with the *cercle*, was probably in fact a developed basinet, with visor, and with the *aventail* attached.⁶ The *vrysoun* is almost certainly the same as the French *horson* (*hourson*, *horczon*):⁷ a strip of leather or other material attached to the helm at the back and fastened to the armour or surcoat below the *aventail*, roughly between the shoulder-blades, to keep the helm from slipping forward. A simple form of the *horson* is worn by the first mounted knight on the left in Fig.1, whose helm also carries a double-wing crest. That more elaborate forms were known is indicated in a number of instances where ". . . estoffes . . . de soye, de coton", are listed among its possible materials.⁸ Certainly if the work on Gawain's *vrysoun* might

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plausibly have employed "mony burde . . . seuen wynter / in toune" (613-14) it must have been more than a simple strip a few inches long. In fact by the description it must have been more in the nature of a scarf, presumably long enough to be untied by Gawain without a squire's assistance, since he rides unattended. It is "lytly" (608), which may refer to the shining effect of its decoration or to the material itself; it seems likely that this is silk. It is "Enbrawden and bounden wyth þe best gemmez / On brode sylkyn borde" (609-10), embroidered and ornamented with fine jewels set on a wide border or hem of silk. This would give weight without clumsy bulk, keeping it from floating loosely or even obscuring vision. *Semez* may mean either "ornamental stitching about seams or embroidered stuff laid over them" (TGD glossary, s.v. *semez*). Here this would mean either elaborate working of the seams themselves or strips of embroidered material laid over the hem as such: a kind of appliqué. The latter seems more probable: such strips would strengthen the work, and they would be more likely than the most intricate forms of hemming to allow of the detail subsequently described. It would also give point to the apparently conventional suggestion that "mony burde" of the Court ("þeraboute" - 613) had taken part in its making, since if done in this way the work could easily be shared out. This is a realistic and convincing touch. The ladies of the Court have made their own contribution to Gawain's chivalric image, and the details selected for attention show them to have done so subtly, even with deliberate ambiguity.

What is being described is the border of the *vrysoun*; a strictly delimited space. The conventions of formal design familiar at and around this period are therefore more helpful in forming the impression the poet is trying to give than those of freer work.⁹ The helm was,

hasped bihynde,
Wyth a lytly vrysoun ouer þe auentayle,
Enbrawden and bounden wyth þe best gemmez
On brode sylkyn borde, and bryddez on semez,
As papiayez paynted peruyng bitwene,
Tortors and trulofez . . . (607-12)

Accepting the reading *peruyng* as a form of *pervink* "periwinkle", and the meaning "true-loves" (herb-paris) for *trulofez* (TGD, 611-12 and n.), what is indicated is a pattern of birds and flowers, the elements of which vary. Tolkien and Gordon had earlier glossed *bitwene* here as meaning "at intervals of space", and the parallels they cite allow of the modification "at regular intervals".¹⁰ There are then two basic patterns which suggest themselves as fitting the vocabulary and also the requirement that the specific elements of the design should be instantly striking and recognisable. Both occur from very early times and are common throughout the medieval period. In the first, pairs of birds face each other, with flower motifs between them. Simple versions recur in the borders of the Bayeux Tapestry. Examples are common in stonework and ivory as well as in textiles (Fig. 2). The second involves a continuous plant motif with birds set in it at regular intervals as in Fig. 3.

Either type of design would be appropriate in the present instance.

Two variants of the basic pattern catch Gawain's attention and therefore the readers': there may have been others. The first, showing parrots with periwinkles, is the more obviously, even traditionally, ambivalent. Its primary associations would be with courtly love. The periwinkle is among other things an amatory herb,¹¹ and the parrot is a natural emblem of eloquence, specifically of *luf-talkyng* (927), as for example Chaucer's "popynjay, ful of delicasye" (*Parlement of Foules*, 359).¹² It was, besides, a favourite pet of noble ladies.¹³ Parrots and periwinkles occur together elsewhere, most often in combination with other similarly appropriate motifs, as in Fig. 4: here the lady appears with a parrot (actually a parakeet) on her wrist; the flowers in the mille-fleurs background include periwinkle, which grows also in the mead in which she is standing against a hedge of roses. The poet of "Annot and John" similarly compares his lady to a periwinkle and to a parrot, and also to a turtle-dove:

þe primerole he passeþ, þe peruenke of pris
.....
He is papeiai in pyn þat betep me my bale;
to trewe tortle in a tour y telle þe mi tale.¹⁴

Like many other of the flowers and herbs which appear both in the tapestry (Fig. 4) and in this poem the periwinkle is also a flower of the Virgin.¹⁵ In both examples the compliment offered is given an added dimension by the dual association. Similarly the parrot, which knows by instinct how to address an Emperor as Martial affirmed (*Epig.* xiv.73), can typify divine eloquence and specifically the Virgin's response to the angelic salutation. As such it is often associated with her, as for example in Fig. 5.¹⁶ It is likewise a characteristic inhabitant of the Earthly Paradise, the flowers of which commonly include those proper to the more exact iconography of the *hortus conclusus* together with herbs of healing, spices and aromatics.¹⁷ The double meaning of the parrots and periwinkles of Gawain's *vrysoun* is clear and economical: they can imply the play of wit, charm and beauty for their own sake, with the accompanying risk of debasement into mere sexual intrigue, or the potential for grace of these qualities as exercised under their divine patroness, the "Quen of cortaysye" (*Pearl*, 432),¹⁸ whose image Gawain carries on the inner side of his shield (648-50). In the event these alternatives express themselves as opposites in the conduct of the temptation scenes by the Lady and Gawain respectively.

The second motif, the pairing of turtle-doves and true-loves, suggests a contrast with the first, and in its immediate context is without ambiguity. The turtle-dove is a type of faith to committed and particularly to wedded love, or to the hope of such love, or to such love lost;¹⁹ the true-love complements it as such, here as elsewhere. The account given of the marvellous cloth in *Emaré* (lines 109-68),²⁰ cited as a telling parallel to the Gawain poet's description (TGD lines 611-12 n.), makes the point emphatically:

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two of the four pairs of lovers "purtrayed" on it, "Ydoyne and Amadas" and "Florys and Dam Blawncheflour" come from stories of faithful love whose end is marriage. Of both it is said:

For þey loued(en hem) wyth honour,
Portrayed/Purtrayed þey wer wyth trewe-loue-flour.
(124-5; 148-9)²¹

Taken then in juxtaposition as Gawain sees them, the two pairings suggest two distinct modes of love. By the first it is indicated as an essentially social idiom of emotional expression, freely and generally applicable; a skill for which Gawain is justly famed, as his reception at Haut Desert shows (915-27). That he has in mind its divine exemplar appears in the use he makes of it there. Alternatively love is presented as a commitment at once exclusive and final. Gawain has made no such commitment, nor does he in the course of the poem, though expectation of such a possibility may naturally be aroused in the reader at this point.²² It is in fact the Lady who has so committed herself, as Gawain reminds her (1275), and who throughout the temptation scenes presents herself as trying to falsify her obligations. As Gawain sees the *vrysoun* however, as the ladies of Arthur's court intended it and as it is shown to the reader, its design gives the finishing complement to Gawain's prepared image: chivalry implies courtesy in the sense of the first motif, and knightly courtesy carries with it the potential for specific devotion, with hope or without it, as implied in the second. Here again Gawain is by inference being extended beyond himself and beyond his experience to embody an abstract and possibly vulnerable ideal. At Haut Desert the hints which the Lady proffers of the possibility of total commitment, notably at lines 1268-74, constitute a danger additional to and quite separate from her usual elegant sexual gambits, though Gawain is able to counter both in the idiom of *drury* (1507, 1517, 1805) appropriate to these.

Gawain's attention, and with it that of the reader, shifts from the *vrysoun* to the *cercle* described in the concluding wheel of the stanza (615-18). The poet states that "þe cercle watz more o prys" - presumably than the *vrysoun*. This seems unlikely to be a mere statement of comparative monetary value. At the end of the preceding stanza Gawain's body-armour is described as comprising "alle þe godlych gere þat hym gayn schulde / þat tyde" (584-5) since it is functional: protective as well as splendid. The *prys* of the *cercle* may be taken as indicating a complementary value. The *diamantez* with which it is set are a *deuys*; a phrase perhaps deliberately imprecise, "at one's desire, perfect" (TGD glossary, s.v. *deuys*). Given the immense popularity of lapidaries at this time and earlier, the mention of any specific gem could hardly fail to recall its characteristic virtues, and the diamond, under its various synonyms, is among the best known and most consistently cited. The diamonds of Gawain's *cercle* "bope were bry3t and broun". I agree with Davis (TGD, 618 n.) that *broun* here refers to the colour of "male" diamonds. The virtues of the diamond are in any case particularly apt to Gawain's situation. "The Second Anglo-Norman Prose Lapidary" sets these out with rather more fulness and precision than the

"London Lapidary" quoted by Davis:

Mult sunt de grant duresce: ele trenche le fer et
l'ascer et les peres. Ele est aydable as enchaunteurs.
Ele dune a homme ky la porte sur soy force et vertu,
si le defend de gref sunge et de fantasme et de tuz
venims . . . et est a home defensiun cuntre ses enemis
. . . Ele tout les pours ke venent par nuyt et ouste
luxurie. E ky oveke sey la porte n'est pas de leger
daunté, kar il eime Dampnedeu.

(Many are of great hardness, cutting iron, steel and
stones. It helps workers of magic. It gives to the
man who carries it on him strength and courage, protect-
ing him from evil dreams, from false visions and from
all poisons . . . It dispels the fears that come by
night and repels lust. And he who carries it with him
is undeterred by vanities, loving the Lord God.)²³

The *cercle* of Gawain's helm, given him by the Court, is suited to
the splendour and virtue he is to demonstrate on their behalf. It
is also as much "a juel for pe jopardé pat hym iugged were" (1856)
as later Gawain will take the girdle to be: a magical talisman.

The second half of this episode, the analysis of the pentangle,
exactly complements the first. Before taking the shield Gawain
looks into it briefly as into a mirror. The shield

is gyven to the knyght to sygnefye the offyce of a
knyght/. . . And lyke as the stroke falleth vpon
the shelde and saueth the knyght Ryght so the knyght
ought to apparaylle hym/& presente his body to fore
his lord/whan he is in peryl.²⁴

Gawain's literal assumption of the challenge offered by the Green
Knight to Arthur has throughout the scene been extended into meta-
phor. The shield and its device both complete this process and
offer a commentary upon it. The pentangle "acordez to þis kny3t
and to his cler armez" (631), and so to the virtues for which these
severally stand, as well as delineating the context of their
Christian exercise. The "fyft fyue" (651) relates in particular to
the symbolism of the *vrysoun* and so to the temptation scenes, as
explained above. The pentangle offers no gloss upon the *cercle*
however: rather it parallels it.

The *cercle* like the pentangle is "endelez" (629), and like it
can be taken as a symbol of perfection.²⁵ Also, like Gawain's
cercle of talismanic jewels, the pentangle has magical powers of
which the mention of Solomon (625) is a passing reminder. The
origin of the belief that the pentangle, drawn with one point upper-
most, is a protection against spiritual evil is obscure, but it was
certainly widely held at this time and earlier.

During this exposition the action is as it were frozen. Then
Gawain's departure is seen, again as the Court sees it:

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Now grayped is Gawan gay,
And laȝt his launce ryȝt þore,
And gef hem alle goud day,
He wend for euermore. (666-9)

It is on the imminence of this seemingly final loss that the tensions of the preceding scene have been built. That the whole structure of contradiction and self-deception here collapses irretrievably may have some bearing on the Court's response to Gawain's eventual return.

The reader however follows Gawain on his journey as the Court cannot. As the narrative proceeds it touches on each point of the pentangle, each aspect of the chivalric image. Once at Haut Desert the close patterning of the action almost blocks for the reader as for Gawain himself the chill perspective of the journey's end. Gawain's final and private acceptance of the girdle as a magical protection, by its exact parallelism with his public and uncritical acceptance of all he was offered at the beginning of his quest, throws into explicit primary focus the ironies underlying that occasion. These are reinforced as Gawain is again armed, on New Year's morn, "And al watz fresch as vpon fyrst" (2020). He rides down into the valley of the Green Chapel "With heȝe helme on his hede" (2197), until the Green Knight greets him, recalling his vow: "Haf þy helme of þy hede, and haf here þy pay" (2247). When he doffs it, *cercle* and all, the "covaunde" (2340) is played out in his own person; literally, at the third blow, in his own flesh and blood.

His immediate reactions accord in every way with his training:

He sprit forth spenne-fote more þen a spere lenþe,
Hent heterly his helme, and on his hed cast,
Schot with his schuldereȝ his fayre schelde vnder,
Bradeȝ out a bryȝt sworde . . . (2316-9)

But there follows no corresponding chivalric confrontation. In any such terms he faces anticlimax, total and devastating: they offer him no kind of readiness for what the Green Knight tells him; no categories for its assimilation. It is not entirely shameful, but shame is the only response left him. His own, human, limitations, and those of the ideal with which he has been identified, are for him one and the same. Relative achievement however high (and the Green Knight himself puts it very high - see lines 2469-70) is still failure, where any failure is absolute, and indissolubly his own. That he should take the girdle to wear as the outward sign of such failure is both apt and inevitable, though the Green Knight himself attaches no such meaning to his gift.

At Camelot the ritual acceptance of the "bauderyk" (2516) "in swete to were" (2517) can be seen as a deliberate reversal of the process carried through at Gawain's departure: the Court is emblematically redispersing its chivalric identity. The formal circle of "broþerhede" (2516), "þe Rounde Table" (2519), can similarly be seen to replace the paradigmatic abstraction of the pentangle. However,

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given the final disintegration of that brotherhood, of which the perspective of historical withdrawal taken at the end of the poem must be a reminder (2522-30), even such a conclusion would remain ambivalent.

NOTES

- ¹ Ed. J.R.R. Tolkien and E.V. Gordon, 2nd ed. revised by N. Davis (Oxford, 1967); henceforth TGD.
- ² See TGD, line 620 n.; C. Moorman, *The Works of the Gawain Poet* (Jackson [Miss.], 1977) line 620 n.; J.A. Burrow, *A Reading of Sir Gawain and the Green Knight* (London, 1965) pp.41-51.
- ³ *The Order of Chivalry*, written by Ramón Lull, probably between 1276 and 1286, and translated by William Caxton, c.1484; see *The Book of the Ordre of Chyualry*, ed. Alfred T.P. Byles, EETS OS 168 (1926) p.76; henceforth Caxton.
- ⁴ In particular by Burrow, *A Reading*, pp.40-1.
- ⁵ "The hatte of steel or yron is gyuen to the knyght to sygnefye shame-fastnes, . . . the hatte of yron . . . maketh hym to loke toward the groud & is the moyen bytwene the thynges hyhe & lowe" (Caxton, pp.77-8). Spenser equates *Shamefastnesse* with "modestee" and associates it with Temperance (*Faerie Queene*, II.ix.43). In any such sense there is no "moyen" in Gawain's reaction at the poem's conclusion.
- ⁶ See the miniatures in MS Harley 1319, *passim*. If Gawain's "helm" was in fact a basinet of this type, the only fastening needing to be undone would be the *vrysoun*, and its removal with the *aventail* would leave the neck bare. With the helm proper, basinet and *aventail* would need to be taken off as well in the final scene, and, even more improbably, resumed very quickly at lines 2316-17.
- ⁷ Tobler-Lommatzsch, *Altfranzösisches Wörterbuch*, IV (Wiesbaden, 1955-60), citing Godefroy, *Dictionnaire de l'ancienne langue française*, IV (Paris, 1885): "*horson, hourson, horczon*, s.m., partie de l'armure".
- ⁸ Godefroy quotes two instances, from the *Procez et duel de Beauman*, 1385, and from a letter dated 1396, of these and other materials being used for the *horson*.
- ⁹ TGD, lines 611-12 n., suggest that the poet had in mind a design derived from manuscript illuminations of the kind where "birds . . . are . . . variously set among the foliage", citing Joan Evans (*English Art* [Oxford, 1949] pp.43-4) who finds evidence that "similar subjects were employed in all the arts. To embroidery the transition (from manuscript illumination) was easy". The examples she gives however are all on a large scale: bed-hangings; a "grant sale de worstede". These, like the garments of the Green Knight himself (161-7), would have sufficient area to allow the use of freely developing patterns meant to be seen from some distance without their becoming either cramped or miniscule.
- ¹⁰ *Sir Gawain & the Green Knight*, ed. J.R.R. Tolkien and E.V. Gordon (Oxford, 1930) line 611 n.. TGD gloss *bitwene* in this passage as "between . . . (after its case)", which, given their concept of the whole design (see above n.9) would mean "among the flowers and foliage of the pattern". At lines 791, 795, TGD gloss *bitwene* as "at intervals". They note that this meaning is "not recorded in dictionaries", and it is not incorporated in *MED*. Since both uses however refer to architectural detail, regular spacing is implied, as is also the case with the additional example offered by Tolkien and Gordon, *Morte Arthure* line 934, at least if Arthur's cavalry is there to be seen as exhibiting any degree of military precision.

- ¹¹ See Geoffrey Grigson, *The Englishman's Flora* (London, 1955) p.274; G. Henslow, *Medical Works of the Fourteenth Century* (London, 1899) p.235. Nicholas Culpeper, *The English Physitian Enlarged* (London, 1653) simply gives the periwinkle to Venus, and repeats the tradition that "the leaves eaten by Man and Wife together, causeth love between them".
- ¹² Chaucer citations are from the *Works*, ed. F.N. Robinson (2nd ed., Cambridge [Mass.], 1957).
- ¹³ Ovid's elegy on Corinna's parrot, *Amores* II.6, establishes this idea and its associations in literature.
- ¹⁴ *The Harley Lyrics*, ed. G.L. Brook (2nd ed., Manchester, 1956) pp.31-2.
- ¹⁵ As such it often appears among the flowers of the Paradise Garden, in the iconography of the *hortus conclusus*.
- ¹⁶ The parrot as an attribute of the Madonna seems to be found only in North European art. *MED* gives "the Virgin Mary" as one meaning of *papejai(e)*, as in Lydgate, *Ballade at the Reverence of Our Lady*, line 81: "O popinjay, plumed in clenness".
- ¹⁷ Skelton's parrot actually introduces himself as "a byrde of Paradyse" (*Speke Parott*, line 1).
- ¹⁸ *Pearl* citations are from the edition of E.V. Gordon (Oxford, 1953).
- ¹⁹ E.g. "Annot and John" (23); Chaucer, *Parlement of Foules* (355), "The wedded turtill, with hire herte trewe".
- ²⁰ *Emaré*, ed. Edith Rickert, EETS ES 99 (London, 1908).
- ²¹ Embroidery of true-loves with parrots is associated with chaste love in *Sir Degrevant*, ed. L.F. Casson, EETS 221 (London, 1949) lines 1473ff.. The same connotation seems to be used ironically by Chaucer, *Miller's Tale*, lines 3692-706.
- ²² Other of the Gawain romances end in marriage, for example *The Weddyng of Syr Gawen and Dame Ragnell*, ed. F. Madden in *Syr Gawayne, a Collection of Ancient Romance-Poems* (London, 1839) line 833, where he is said to have been "weddyd oft". See also B.J. Whiting, "Gawain: His Reputation, His Courtesy and His Appearance in Chaucer's *Squire's Tale*", *Medieval Studies* (1947) pp.189-234.
- ²³ *Anglo-Norman Lapidaries*, ed. Paul Studer and Joan Evans (Paris, 1924) p.119, (my translation). Joan Evans and Mary S. Serjeantson in their edition of *English Mediaeval Lapidaries* (EETS OS 190 [London, 1933] p.16) point out that the author of the London Lapidary is not always certain of the meaning of his French original. In particular, "he regularly translates . . . *fantosme* as *temptacion*", of which this passage has an instance. At this point in the poem temptation is not a question; the Court however, seeing the Green Knight, did think him to be "fantoum" (240 - TGD glossary, "illusion . . . [OFr. *fanto(s)me*.]")
- ²⁴ Caxton, pp.81-2.

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²⁵ The "pyght coroune" worn by the Pearl Maiden (*Pearl*, ed.cit., l.205) is an appropriate example; and see Ian Bishop, "The Significance of the 'Garlande Gay' in the Allegory of *Pearl*", *RES*, New Series 8 (1957) pp.12-21.



Fig. 1: "The Start of the Graal Quest". Bibliothèque Nationale, Paris, MS Fr. f.3 (upper register). By permission.



Fig. 2: Textile, silk. ?Italian, 14th century. Victoria and Albert Museum, London. By permission.

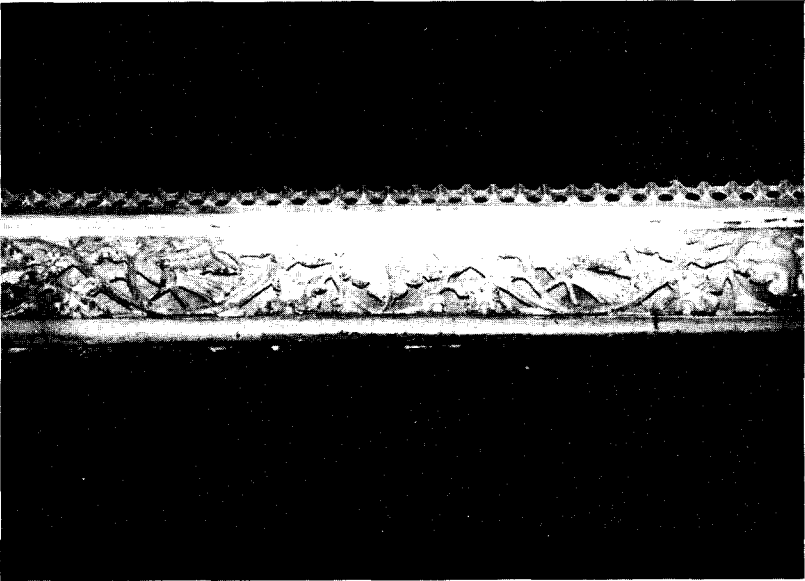


Fig. 3: Detail from the carving of the Rood Screen, Astbury Parish Church, Cheshire. By permission of the Vicar and Church Wardens.



Fig. 4: "Taste": tapestry from the series *La Dame à la Licorne*, c.1500. Musée de Cluny, Paris. (Detail.) By permission, Réunion des Musées Nationaux, Paris.

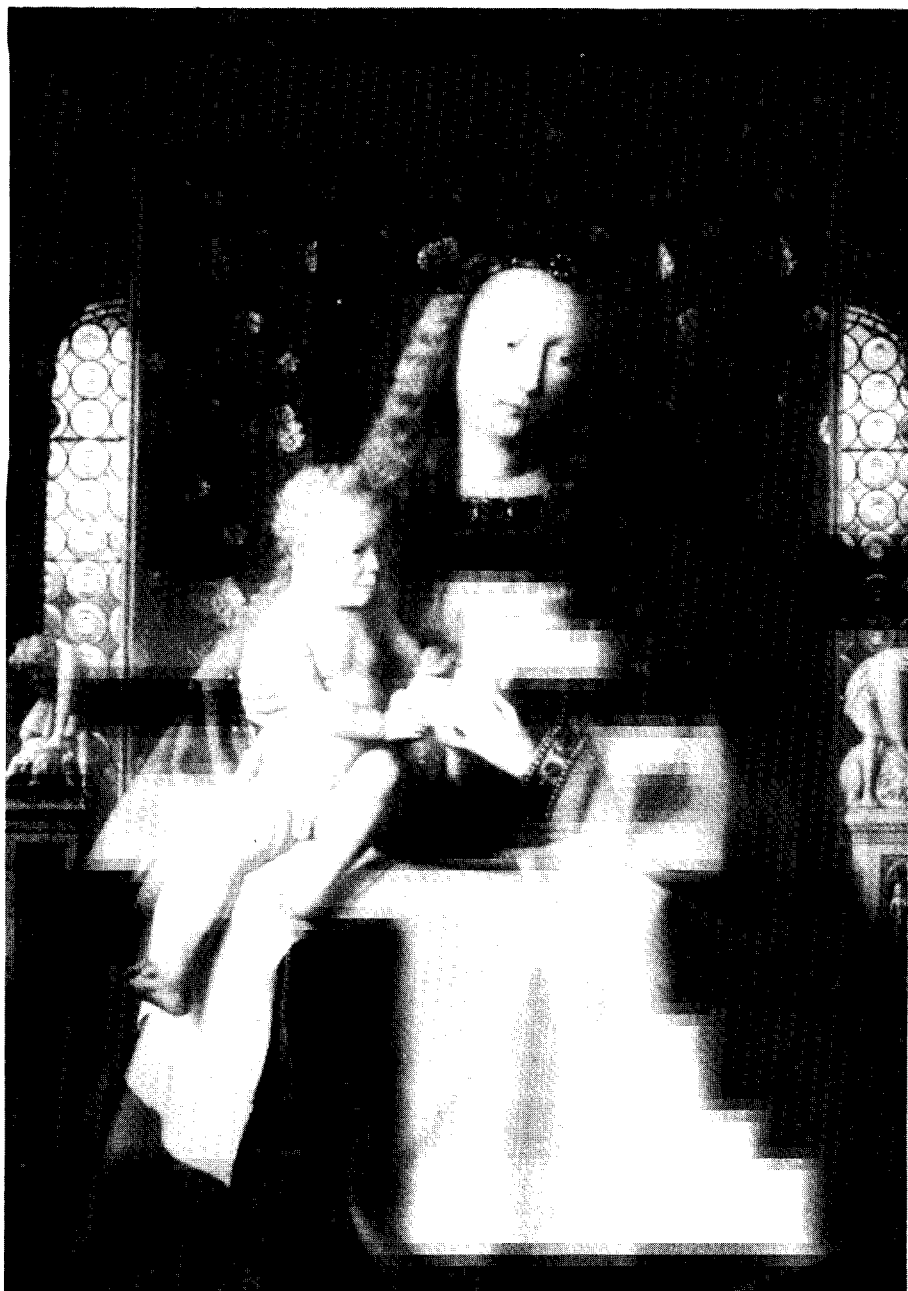


Fig. 5: Jan van Eyck, "Madonna with Canon van der Paele", 1436.
Musée Communal des Beaux Arts, Bruges. By permission,
Stad Brugge, Directie van de Stedlijke Musea, Bruges.