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**SIR GAWAIN AND THE GREEN KNIGHT:
AN ANNOTATED BIBLIOGRAPHY, 1973-1978**

Merdeka Thien-Ly Huong Do

The following bibliography is a continuation of Roger Hambridge, "*Sir Gawain and the Green Knight: An Annotated Bibliography, 1950-72*," which appeared in *Comitatus* 4 (1973): 49-84. The bibliography is presented in three parts. Part One provides a list of critical articles, book length critical studies, editions and translations of *Sir Gawain and the Green Knight* published from 1973-1978. The entries are numbered consecutively throughout and continue the numbering begun by Hambridge in his bibliography. Each entry is arranged alphabetically by author within the year of its appearance.

Part Two provides additions for the years 1950-1972 and is numbered in continuation with Part One. Part Three provides synopses for the unannotated entries which appeared in Hambridge's bibliography. Each entry retains its number from Hambridge's arrangement and is prefixed by the letter H.

Following the bibliographical entries, a cumulative index provides a list of authors and translators for all three parts of this article.

Sources consulted in compiling this list include the *MLA Bibliography*, the *Bulletin Bibliographique de la Société Internationale Arthurienne*, and the *Annual Bibliography of English Language and Literature*.

I am greatly indebted to Professor Robert S. Kinsman who kindly guided me throughout this project and to the reference staffs of the Huntington Library, the Stanford Library and the University Research Library of the University of California, Los Angeles.

Merdeka Thien-Ly Huong Do received her M.A. in English literature at UCLA in 1980 and will continue her studies at Oxford University. Before

coming to UCLA, Merdeka was a student at Sophia University, Tokyo, Japan. Her primary interests are in Medieval English and Celtic literature. She helped found the Celtic Colloquium at UCLA, of which she was co-chairman.

ABBREVIATIONS OF JOURNALS AND SERIES

ABR	American Benedictine Review
AN&Q	American Notes and Queries
Archiv	Archiv für das Studium der Neuren Sprachen und Literaturen
C&L	Christianity and Literature
CCM	Cahiers de Civilisation Médiévale (X ^e -XII ^e Siècles)
ChauR	Chaucer Review: A Journal of Medieval Studies and Literary Criticism
ClioW	CLIO: An Interdisciplinary Journal of Literature, History, and the Philosophy of History (Kenosha, Wisconsin)
Comitatus:	A Journal of Medieval and Renaissance Studies
Criticism:	A Quarterly for Literature and the Arts
DAI	Dissertation Abstracts International
DQR	Dutch Quarterly Review of Anglo-American Letters
EC	Etudes Celtiques
EIC	Essays in Criticism
ELN	English Language Notes
ES	English Studies: A Journal of English Language and Literature
ESC	English Studies in Canada (Toronto)
FMLS	Forum for Modern Language Studies
Folklore	(London)
FS	French Studies
Genre	(University of Illinois at Chicago Circle)
GGK	(Sir) Gawain and the Green Knight; See also SGGK below
Interpretations:	Studies in Language and Literature
JAF	Journal of American Folklore

JHI	Journal of the History of Ideas
Lang&S	Language and Style: An International Journal
Med. Aev.	Medium Aevum
M&H	Medievalia et Humanistica: Studies in Medieval and Renaissance Culture
MLA	Modern Language Association of America
MLR	Modern Language Review
MP	Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature
N&Q	Notes and Queries
Neophil	Neophilologus
NM	Neuphilologische Mitteilungen
NMS	Nottingham Medieval Studies
OL	Orbis Litterarum: International Review of Literary Studies
PAPA	Publications of the Arkansas Philological Association
Parergon	Bulletin of the Australian and New Zealand Association for Medieval and Renaissance Studies
Parnassus	Poetry in Review
PLL	Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature
PMLA	Publications of the Modern Language Association of America
PQ	Philological Quarterly
RES	Review of English Studies: A Quarterly Journal of English Literature and the English Language
RUO	Revue de l'Université d'Ottawa
SELit	Studies in English Literature (English Literary Society of Japan)
SGGK	Sir Gawain and the Green Knight; see also GGK above
SMC	Studies in Medieval Culture
SN	Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature
SP	Studies in Philology
SSF	Studies in Short Fiction
StudH	Studies in the Humanities (Indiana University of Pennsylvania)
Style	(University of Arkansas)

Theoria	A Journal of Studies in the Arts, Humanities and Social Sciences
TLL	Travaux de Linguistique et de Littérature Publiés par le Centre de Philologie et de Littératures Romanes de l'Université de Strasbourg
TLS	(London) Times Literary Supplement
TPB	Tennessee Philological Bulletin: Proceedings of the Annual Meeting of the Tennessee Philological Association
Trivium	(St. David's College, Lampeter, Cardiganshire, Wales)
YES	Yearbook of English Studies

PART ONE

Annotated Entries 1973-1978

1973

247. **Barron, W.R.J.** "French Romance and the Structure of *Sir Gawain and the Green Knight*" in *Studies in Medieval Literature and Languages in Memory of Frederick Whitehead*, ed. W. Rothwell, W.R.J. Barron, David Blamires and Lewis Thorpe. Manchester: Manchester University Press, pp. 7-25. See also no. 119.

Examines the structure of *GGK* in relation to romance tradition in general and analogues in particular. Suggests the need for a greater integration of source and thematic studies, instead of disparate identifications of source materials. Summarizes the several arguments about the sources of the beheading episode in *GGK* and concludes that although the French romances do provide elements for a plethora of adventures in the *Gawain*-plot, "until an 'immediate original' is discovered in which beheading game and temptation are linked by the exchange of winnings in such a way to make them mutually interdependent, the *Gawain*-poet must be credited with the structure of the romance. And to credit him with the structure is also to credit him with theme" (p. 32).

248. **Burnley, J.D.** "The Hunting Scenes in *Sir Gawain and the Green Knight*." *YES* 3: 1-19. See also no. H. 201.

Rejects the assumption that in the three hunting and seduction scenes in fit III, the moral qualities of Gawain are related to the natural attributes of each hunted animal. Instead the scenes provide "a far more imprecise set of correspondences The intersection of hunting and temptation scenes functions, not in terms of any individual correspondences, but in terms of the audience's reaction conditioned by the familiar motifs and techniques employed there" (p. 2).

249. _____ "Sir Gawain and the Green Knight, lines 3-7." *N&Q* 218: 83-84.

A brief discussion of the opening lines of *GGK*, focusing on the phrases *þe tulk* and *þe trewest on erthe*. Contends that the opening demonstrates a "subtle stylistic arrangement of a narrative event . . . accomplished at the expense of some syntactic dislocation" (p. 83), and compares the passage with one in *Purity*.

250. **Davenport, W.A.** "Sir Gawain's Courteous 'Whoa!'" *ELN* 11: 88-89.

Suggests that the word *hoo* was once a formal word used to end duels. Therefore, the *Gawain*-poet placed *hende* and *hoo* together in line 8330 to remind the Green Knight of the chivalric code.

251. **Delbouille, Maurice.** "Des origines du personnage et du nom de Gauvain." *TLL* 11: 549-559. (*Mélanges Paul Imbs*, ed. Robert Martin and Georges Straka).

Examines the etymology of the name Gauvain, first attested in the twelfth-century *Gesta Regnum Anglorum*; proposes that the name *Gauvain* is closely related to the name *Gauvoie* or the place name *Galloway*.

252. **Evans, W.O.** "The Case for Sir Gawain Re-Opened." *MLR* 68: 721-733.

Argues that in accepting the girdle from the lady, Gawain was unaware of committing a sin; he was only conscious that his behavior was improper. However, when he meets the Green Knight at the chapel, he realizes that he can not always rely on himself to behave correctly and he recognizes the evil part of his own nature.

253. **Figgins, Robert H.** "The Character of Sir Gawain in Middle English Romance." *DAI* 34: 2556A (University of Washington).

Gawain's character in the English romances is "the product of tradition and circumstance." Gawain is renowned for his courtesy, loyalty and prowess, yet his behavior indicates chivalric shortcomings, although he satisfies the demands of his adversaries. This breakdown suggests that courtesy is only a "facade that crumbles when life or well-being is endangered." Figgins proposes to examine Gawain's "process of qualification," that is, the progression of his character from an ideal state to a "less-than-ideal" state, as a "function of conflict, structure and theme." Moreover, "as a traditional hero embodying chivalric virtues Gawain is a literary manifestation of the romance writers' attitude toward chivalry."

254. **Jambeck, Thomas J.** "The Syntax of Petition in *Beowulf* and *Sir Gawain and the Green Knight*." *Style* 7: 21-29.

Examines how a poet attempts character delineation by the disposition of syntax, adopting structures which best reflect the mood, personality and disposition of a hero in a given situation.

255. **Johnson, Lynn Staley.** "Poetic Structure and Christian Doctrine: A Re-interpretation of the Works of the *Gawain*-Poet." *DAI* 34: 6592A-6593A (Princeton University).

Attempts to explain the works of the *Gawain*-poet in terms of Christian medieval culture. Hypothesizes that "to the medieval man the ordinary world is pervaded with meaning, is a material emblem of transcendent reality"; therefore, it is the basis for allegorical poetry. Discusses how this transcendent meaning appears in the poems and how it relates to the structure of the individual poems.

256. **Long, Charles.** "Was the Green Knight Really Merlin?" *Tennessee Philological Bulletin* 10: 19-20. See also no. 304.

Proposes that the Green Knight could be Merlin. Although both live in a cave, have "love dealings" with Morgan la Faye, and are shape-shifters, the greenness and their age differential have probably prevented previous association of the two.

257. **Martin**, John W. "The Knight Who Stayed Silent Through Courtesy." *Archiv* 210: 53-57. See also no. 332.

Suggests an alternate definition of the word *sum* in line 247 and argues that by accepting the singular meaning of the indefinite pronoun rather than the plural, the *Gawain*-poet prepares his audience for the entrance of Gawain into the action.

258. **McClure**, Peter. "Gawain's *mesure* and the significance of the three hunts in *Sir Gawain and the Green Knight*." *Neophil* 57: 375-387.

Interprets Gawain's hunting adventures as a test of his self-control, or *mesure*; the hunted animals symbolize "the human weaknesses that Gawain must (and to a large extent does) master" (p. 375).

259. **Pearsall**, Derek and Elizabeth Salter. *Landscapes and Seasons of the Medieval World*. London: Paul Elek. xv + 300 pp.; particularly pp. 45, 135, 147-154, 167, 179-180, 201.

Surveys the medieval man's attitudes to the natural world through his treatment of landscapes in art and literature. For example, the Calendar motifs in *GGK* are vivid and the action is intimately related to the cycle of the seasons and their festivals, beginning with the January feast and ending in January snow. Includes illustrations from classical and medieval art and quotations from *GGK*.

Reviews: Anne Hudson, *RES* 26 (1975): 66-67.
D.J.A. Ross, *MLR* 71 no. 2 (1976): 365-367.

260. **Sanderlin**, George. "'Thagh I were Burde Bryghtest'—*GGK*, 1283-1287." *ChauR* 8: 60-64.

Much has been made of Lady Bertilak's first visit to Gawain's bedchamber. Two aspects are represented in line 1283, *Thagh I were burde bryghtest the burde in mynde hade*: 1) "the shift it represents from Gawain's to Lady Bertilak's point of view; and 2) the possible suggestion in 1284 that Lady Bertilak knew of Gawain's appointment at the Green Chapel" (p. 60). Argues that editors Richard Morris, Israel Gollancz, R.A. Waldron, J.R.R. Tolkien and E.V. Gordon, and Norman Davis, have been troubled by line 1283. They have either emended it from the MS. reading "I . . . burde" to *Thagh [ho] were burde bryghtest the bur[n]e* which refers not to Lady Bertilak's but Gawain's pondering of the appointment at the Green Chapel, or punctuated lines 1283-1284 to illustrate that Lady Bertilak showed no knowledge of Gawain's mission. Suggests that the lines 1283-1284 as scribally set down should translate as: "Though I were the fairest of ladies," the lady thought, / "The less love he had brought with him because of the terrible event he was going toward." (p. 61). Consequently, the lines should not be emended because it reveals the character of Lady Bertilak as "perceptive and modest" and offers a glimpse of how Gawain appears to his antagonist.

261. **Stevens, John.** *Medieval Romance: Themes and Approaches*. London: Hutchinson University Library. 255 pp.

Provides a general introduction to the main themes of medieval romance, focusing primarily on the works of Chrétien, Chaucer, and Malory, the *Roman de la Rose* and *GGK*. For example, distinguishes between romantic genres and the romantic "experiences" as in love, honor, terror and adoration. Analyzes the major forms in which romantic idealism expressed itself in the Middle Ages; discusses realism and convention to character and conversation, and examines the relationship between the poet as author and the narrator who is his mouthpiece. In his final chapter on the pervasiveness of romance, describes the ways in which the themes and modes of romance were used during the Middle Ages outside the genre itself, in courtly lyrics, in pseudo-chronicle and "historical" romance, religious allegory and the music of the troubadours.

Reviews: Charles Blyth, *EC* 24 (1974): 391-398.
 Derek Pearsall, *RES* 25 (1974): 457-459.
 G.C. Britton, *N&Q* 220 (1975): 452-454.
 M. Mills, *Med. Aev.* 44 (1975): 320-324.
 M. L. Chenerie, *CCM* 76 (Oct.-Dec. 1976): 421-423.
 Lilián Herlands Hornstein, *M&H* 7 (1976): 189-194.
 D.D.R. Owen, *FS* 31 (1977): 52-53.

262. **Waswo, Richard.** "Parables of Civilization: *GGK* and *The Tempest*." *Genre* 6: 448-461.

A discussion of language in general, and romance in particular, as a medium for cultural transmission. Examines Sir Gawain and Prospero as exemplars of their particular cultures—Sir Gawain whose "reputation for his skill at the arts of civility (is greater) than at those of war" (p. 448), and Prospero who "acquired power through knowledge" (p. 451).

263. **Zimmerman, R.** "Verbal Syntax and Style in *Sir Gawain and the Green Knight*." *ES* 54: 533-543.

The author intends to show "that the poet's shifting from preterite to perfect or to narrative present, from the active to the passive voice, and from the indicative to the subjunctive mood is of outstanding structural importance" (p. 533).

1974

264. **Barron, W.R.J., ed.** *Sir Gawain and the Green Knight*. Manchester: Manchester University Press. 179 pp.

Presents a text based on the facsimile of the British Museum's Cotton Nero A.x. The text is faced by a prose translation, and accompanied by a critical introduction and critical commentary.

- Reviews: D. Pearsall, *RES* 26 (1975): 329-331.
 R.A. Waldron, *N&Q* 220 (1975): 77-78.
 R.M. Wilson, *MLR* 70 (1975): 600-601.
 Avril Henry, *Med. Aev.* 45 (1976): 344-346.

265. **Brewer**, Elizabeth. *From Cuchulainn to Gawain: Sources and Analogues of "Sir Gawain and the Green Knight."* Cambridge: D.S. Brewer. 101 pp.

Presents texts of principle sources and analogues, including the Irish *Fled Bricrend*, all the old French texts, and later English versions.

- Reviews: Meg Twycross, *TLS* (13 December, 1974): 1407.
 V.P. Scattergood, *ES* 25 (1975): 370-371.
 Nicholas Jacobs, *MLR* 72 (1977): 145-147.

266. **Christmas**, Peter. "A reading of *Sir Gawain and the Green Knight*." *Neophil* 58: 238-247.

Argues that Gawain passes the three tests put to him: courage, "conduct with regard to a lady" and the acceptance of the girdle in the exchange-of-winnings between Gawain and Sir Bertilak. Consequently, Gawain is not culpable of "major failure anywhere in the poem" (p. 240). Discusses other critical views, including those of John Burrow, Donald R. Howard, David Farley Hills, Larry D. Benson and Morton W. Bloomfield.

267. **Duncan**, Edgar Hill. "Short Fiction in Medieval English: II. The Middle English Period." *SSF* 11: 227-241.

Defines a short fiction as a story artfully narrated in a relatively brief compass in order to attain a unity of impression in theme, character and action. Discusses various narrated modes in Middle English and concludes that the *Pearl*-poet and Chaucer are the best writers of "fiction."

268. **Elliot**, R.W.V. "Some Northern Landscape Features in *Sir Gawain and the Green Knight*" in *Iceland and the Medieval World: Studies in Honour of Ian Maxwell*, ed. G. Turville-Petre and J.S. Martin. Melbourne, Australia: Wilke and Co., pp. 132-143.

Examines the origin of Scandinavian words to the topographical vocabulary of *GGK*. There are two distinctive types of landscape: the "romantic" mode, which belongs to Bertilak's castle and the ascent to the Green Chapel, and the "realistic" mode, which belongs to Gawain's journey, details of the hunting episodes and the locality of the Chapel. A number of words, some of which are place names of the north-west midlands, suggest that the *Gawain*-poet was describing actual landscapes in his topographical deceptions.

269. **Foley**, Michael M. "A Bibliography of *Purity (Cleanness)*, 1864-1972." *ChauR* 8 (1973/74): 324-34.

A bibliography of the four poems in Ms. Cotton Nero A.x. The bibliography is divided into seven parts: I. Facsimile of Ms. Cotton Nero A.x.; II. Editions of

Purity; III. Anthologies containing extracts of *Purity*; IV. Translations of *Purity*; V. Editions of *Patience*, *Pearl*, and *Sir Gawain*; VI. Studies of *Purity*; VII. Studies containing discussions of *Purity*.

270. _____ "Gawain's Two Confessions Reconsidered." *ChauR* 9 (1974/75): 73-79.
- Traces the nature and the degree of Gawain's fault through his two confessions. Believes that Gawain is not guilty of either superstition or covetousness. His degree of infidelity is hardly a mortal sin and, consequently, his confession is not sacrilegious and his absolution is valid. Gawain tries to live up to two codes of conduct, a religious code, and a secular one. It is only appropriate, therefore, that he confesses to a priest as well as to the Green Knight. Gawain is more fully developed in his Christian rectitude than in his knightly valor and courtly manners.
271. **Foster**, Robert Alfred. "The Romances of the Medieval English Frontier." *DAI* 36: 272A (University of Pennsylvania).
- Examines the difference between northern and western romances and southeastern romances. Contends that the romances of northern and western England "display a greater concern with the nature of chivalry and of chivalric and courtly virtues, and they are far more serious thematically." Furthermore, discusses in detail the political, social, and cultural history of the border regions.
272. **Ganim**, John Michael. "Mutable Imagination: Time, Space and Audience in Medieval English Narrative." *DAI* 35: 2221A (Indiana University).
- Discusses how the poet projects a sense of time and space to influence the meaning of his story, and how the discontinuities in the narrative affect the audience's response as well as their faith in the uses of fiction. For example, in *GGK*, Ganim argues that although much of its meaning and effect derive from the structure and symmetry of the poem, a disrupting countertendency also exercises an equally important effect on the audience. "The style depends upon subtle disorientation and dismemberment, as well as formal perfection."
273. **Gross**, Laila. "Gawain's Acceptance of the Girdle." *AN&Q* 12: 154-155.
- States that according to the "Letter from Thomas Duke of Gloucester and Constable of England to Richard II. Concerning the Manner of Conducting Judicial Duels" a knight in single combat was forbidden to carry any magical objects on him and must take an oath on both his non-possession of charms and his disbelief in them. Suggests that by accepting and wearing the girdle, Gawain not only violated the moral code but the chivalric one as well.
274. **Haines**, Victor Yelverton. "Allusions to the *Felix Culpa* in the Prologue of *Sir Gawain and the Green Knight*." *RUO* 44: 158-177. See also no. 300.
- Examines how the audience could have been expected to grasp the allusions to the *felix culpa* as they listened to the prologue. Takes for granted that "the 'laye' of Sir Gawain's adventure may be taken as the *figura* of the *felix culpa*"

(p. 168) and examines the denotations of *felix* and its associations with Brutus, the *felix* founder of Britain. Suggests that "as soon as the thought of 'felix culpa' comes behind 'Felix Brutus,' . . . it could be seized as a key link in the chain of culpals of founding fathers who, despite culpable blunders, became *felix*" (p. 173).

275. **Hark**, Ina Rae. "Gawain's Passive Quest." *Comitatus* 5: 1-13.

A comparison of the successful quest as defined by Northrop Frye with Gawain's "passive" quest. Examines Gawain's quest as a "journey to self-discovery in which Gawain must learn to accept his humility . . . (for) the poet's world holds a place for both saint and hero, provided the hero does not presume upon the saint" (p. 12).

276. **Hieatt**, Constance B. "The Rhythm of the Alliterative Long Line" in *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland. London: Allen and Unwin, pp. 119-130.

Studies Middle English alliterative line; includes references to *GGK*, *Piers Plowman* and *Morte Arthure*. Argues that Old English verses of Sievers type D and E are more important to the development of the Middle English line than most scholars are willing to recognize.

277. **Hill**, John M. "Middle English Poets and the Word: Notes Toward an Appraisal of Linguistic Consciousness." *Criticism* 16: 153-167.

A discussion of a language problem which each poet raises and thematically elaborates in *Everyman*, *Pearl*, *Piers Plowman* and *GGK*. Proposes that all the four works "share an important characteristic: a thematic elaboration of the ways in which language—or the word—can fail us, often because we react emotionally to what we hear, but also because language seems forever inadequate to inspired (Christian) subjects. These four works have only gross literary features in common, and *Gawain* is less overtly Christian than the other three" (p. 153).

278. **Howard**, Donald R. "Renaissance World-Alienation" in *The Darker Vision of the Renaissance: Beyond the Fields of Reason*, ed. Robert S. Kinsman. (UCLA Center for Medieval and Renaissance Studies Contributions 6.) Berkeley and Los Angeles: University of California Press, pp. 47-76.

Contents that throughout the Middle Ages and especially into the Renaissance, "world-alienation" was desirable as well as endemic. "World-alienation," according to Howard, is "non-involvement with worldly things." Upon leaving Arthur's court, Gawain is alienated from his familiar world and confronts harsh external nature. Bertilak's castle becomes the symbol of the world and Gawain's journey becomes a metaphor of worldly life. At the end of the poem, "every reader would have understood that worldliness is a danger, that alienation from it is a safe position, that the ultimate world-alienation of eternity is safest of all; but in fact what the poem demonstrates is that the world cannot ever be wholly escaped, except in death" (p. 69).

279. **Käsmann**, Hans. "Numerical Structure in Fitt III of *Sir Gawain and the Green Knight*" in *Chaucer and Middle English Studies in Honour of Rossell Hope Robbins*, ed. Beryl Rowland. London: Allen and Unwin, pp. 131-139. See also no. 167.

Argues that the *Gawain*-poet used a technique of numerical composition, "though not, as Hieatt suggested, through the use of symbolic numbers that stand in relation to the content of the poem. The poet's purpose was primarily aesthetic. He aimed at giving the narrative of Fitt III a compositional symmetry based on simple numerical proportions" (p. 138).

280. **Lee**, Jennifer Ann. "Ms. Cotton Nero A.x.: A Study of the Illustrator and Translator as Primary Critics of the Middle English *Pearl*, *Cleanness*, *Patience* and *Sir Gawain and the Green Knight*." *DAI* 35: 407A (State University of New York at Stony Brook).

Suggests that the unknown illustrator of Ms. Cotton Nero A.x. was the first critic to interpret the poems. He interpreted the poems as "moral tales and chose his subjects to demonstrate the hero's growth in knowledge or virtue." Lee also surveys current translations and demonstrates the translator's role as critic.

281. **Leighton**, John M. "Christian and Pagan Symbolism in *Sir Gawain and the Green Knight*." *Theoria* 43: 49-62.

Defines ritual as "a prescribed ceremony, in which the values, ideals, and beliefs of a society are dramatically embodied, with a view to establishing or confirming the values and beliefs by repetition" (p. 49). Suggests that the poem has definite Christian and pagan symbolic references, such as the holly bough and axe of the Green Knight. Argues that the Green Knight explicitly states his function when he comes to Arthur's court. Discusses the different points of view of such critics as John Speirs, G.L. Kittredge, A.C. Spearing.

282. **Markus**, Manfred. "Some Examples of Ambiguity in *Sir Gawain and the Green Knight*." *NM* 75: 625-629.

Gives three examples of the *Gawain*-poet's use of subtle ambiguity to illustrate the interrelation between single words or phrases and the wider context of the poem. Claims that it was not the author's intention to be as clear as some critics would like him to be. Concludes that "ambiguities of single words or phrases entirely correspond to the romance structure, which allows—in different phases and on different levels—several partly contradictory interpretations" (p. 629).

283. _____, ed. and trans. *Sir Gawain and the Green Knight. Sir Gawain und der Grüne Ritter*. (English and German) Stuttgart: Philipp Reclam jun. 198 pp.

Not seen. Source of reference is the *Bulletin Bibliographique Arthurienne* 27 (1975) no. 124.

284. **Meyer**, Hans Heinrich. "Middle English Styles in Action." *ES* 55: 193-204.

Describes the stylistic means which the English narrators employed to vivify their storytelling. There are two types of action, viz. *unilateral*, in which the agents direct their action towards one object which normally stays passive, and *bilateral*, in which the agents direct their actions toward each other. An example of a unilateral action is Bertilak's fox hunt in *GGK*; an example of a bilateral action is the battle scene in the *Knight's Tale*.

285. **Mercer**, Mary Ellen. "A Violent Order: Moral Vision in Late Arthurian Romance, 1215-1500." *DAI* 36: 6708A (Syracuse University).

Proposes an examination of chivalric vision in the late romances. The primary assumption of the chivalric ideal is that "action" itself is a primary good; thus, honor and justice are upheld by violence. Contends that there are three diverse ways of "developing and treating knightly values": heroic chivalry where the moral vision is closely connected to the feudal epic; high chivalric where virtue of *courtesie* is added; and finally the burlesque, where the ideals are distorted, thus reading like a romantic comedy.

286. **Oiji**, Takero. "Catholicism in *Sir Gawain and the Green Knight*." *SELit* 51: 5-21. (In Japanese).

Claims that *GGK* was probably written as an entertainment for "Christ's nativity season." Gawain is a deeply religious knight and his religiousness is symbolized by the pentangle. Gawain blunders only when he accepts the girdle from the Lady and does not return it. Concludes that Gawain is very Catholic in the sense that through his religiousness and his prayers, he wins his fight against temptation, however he unknowingly blunders, confesses to his foe, the Green Knight, and later tries to atone for his sins by wearing the green girdle as a symbol for his shame.

287. **Peterson**, Clifford J. "The *Pearl*-Poet and John Massey of Cotton, Cheshire." *RES* 25: 257-266. See also no. 313.

On the basis of anagrams discovered in *Pearl* and *St. Erkenwold*, suggests that the author of *Ms. Cotton Nero A.x.* was a certain John Massey who may be identified with Hoccleve's "maister Massy" praised for his poetic skill.

288. **Silverstein**, Theodore, trans. *Sir Gawain and the Green Knight: A Comedy for Christmas*. Chicago: University of Chicago Press. 121 pp.

A translation of *GGK* from Middle English with illustrations by Virgil Burnett. Divides the poem into four parts: "Outrageous Proposal by a Stranger; Journey to Another Christmas; Gawain in Bed and Jeopardy; The Glory and the Shame of It."

289. **Stone**, Brian, trans. *Sir Gawain and the Green Knight*. Second Edition. Harmondsworth: Penguin. 185 pp.

Replaces the 1959 Penguin Classics edition. The new introduction condenses Arthurian background material, and adds new notes and essays.

290. **Szücs**, Clara Anna Ilonka de Becze. "Visual Experience in *Sir Gawain*: A Method of Discovering Depictive Techniques." *DAI* 35: 4470A-4471A (University of Michigan).

Proposes that the "depictive techniques" used in *Sir Gawain* create visual experiences for the reader of the poem. For example, in a descriptive passage, the *Gawain*-poet moves from the general image to the particular, however, he always "relates the parts to the total image at the end of the description, thereby refreshing the reader's impression."

291. **Taitt**, Peter S. "The Quest Theme in Representative English Works of the Thirteenth and Fourteenth Centuries." *DAI* 35: 3703A (The University of British Columbia, Canada).

A discussion of the quest theme in the thirteenth and fourteenth centuries as a means of expressing action which can be either heroic, comic, or deeply spiritual. Suggests that writers saw it as a way of "expressing the varieties of human experience." For example, *GGK* and *Piers Plowman*, "reflect uncertainties and doubts about the lasting values of the chivalric ethic and the efficacy of dogma which earlier generations seem to have taken for granted." Therefore, the quest theme represents not only a "unifying element common to the literature of the period," but a growing understanding of the engagement between a work and its audience.

292. **Taylor**, P.B. "Gawain's Garland of Girdle and Name." *ES* 55: 6-14.

Argues that the skeleton of the plot of *GGK* is "not different from stock romance comedy in which final scenes feature the taking-off or discovery of disguise" (p. 6). However, the *Gawain*-poet gives an anti-romantic and ironic twist to the story by depicting Gawain's unenlightenment of self at the end of his adventures. The poem ends comically with Gawain clinging to his idealized reputation of a knight exemplar rather than accepting his "new" name as a knight whose virtues have been tested.

293. **Thiebaut**, Marcelle. *The Stag of Love: the Chase in Medieval Literature*. Ithaca and London: Cornell University Press. 249 pp.

A selective and analytic survey of the hunt in different forms of medieval narrative, especially the stag chase as a metaphor for amorous pursuit. Examines a number of romances, including *GGK*, which is identified as the Instructive Chase or pursuit of wisdom, in which the hero gains a deeper knowledge of himself.

294. **Valaitis**, Kristina A. "The Narrator of *Sir Gawain and the Green Knight*." *DAI* 35: 2957A (Northern Illinois University).

Explores the narrative technique of *GGK* to reveal the individual as well as the conventional characteristics of the narrator of the poem. For example, as a conventional narrator, he is a raconteur-romancer; however, as an individual, he occasionally intrudes into the poem reminding his reader "of a perspective other than that of the characters." He reveres chivalry yet accepts human

fallibility. Thus, the ending is ambiguous for it invites the reader's participation in Gawain's predicament.

295. **Wright**, Thomas L. "Sir Gawain *in vayres*." *PQ* 53: 427-428.

Suggests that *in vayres* may derive from Old French *en veires*, "indeed," or *vair*, which invokes the variety of the feast as well as the pairing of guests, particularly Gawain and Guinevere. Thus, the term signals a shift in meter as well as the poet's ambiguous view of the scene.

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296. **Campbell**, A.D. "The Character of King Arthur in the Middle English Alliterative Poem." *RUO* 45: 26-41.

Examines the texts of *GGK*, the alliterative *Morte Arthure*, *The Awntyrs of Arthure* and *Golagros and Gawane* "to discover each poet's view of the character of King Arthur" (p. 26). Intends to defend Arthur from other modern critics, by restoring his reputation as a Christian hero and king.

297. **Coffer**, Karin Boklund. "Myth, Code, Order: Transformations in the Narrative Structure of Courtly Romance." *DAI* 36: 5273A (University of Colorado).

Attempts to determine "the value structure that underlies the narrative organization and patterns of medieval courtly Arthurian romance." In the concluding chapters, Coffer discusses *GGK* as "deliberate fiction rather than representation of reality." Her methods are based on structuralist and post-structuralist criticism and literary theory.

298. **Curley**, Michael J. "A Note on Bertilak's Beard." *MP* 73: 69-73.

Claims that although the beaver-hued beard and hair are sometimes found in Middle English alliterative poetry, only the *Gawain*-poet magnifies the suggestiveness of its significance and exploits "them for their rhetorical possibilities" (p. 69). The beaver's self-castration, once a symbol for the prudent man, became for the Christians, "the type of man who renounced the sins of the world and the flesh and pays them in tribute to the devil for his spiritual freedom" (p. 70). Suggests that Bertilak's beard would evoke these associations in the minds of the poet's audience. Gawain, however, fails to perceive the significance of the test, which essentially is a "purification rite." If Gawain had been able "to perform the act of excising himself from sin, there (would be) no need to receive Bertilak's blow" (p. 72).

299. **Fry**, Nancy Mallet. "A Study of Play and Festivity in Literature: Four Essays." *DAI* 36: 8032A (Yale University).

Proposes that an author's concept of play and festivity manifests his attitude towards literature, and that literature can be a game which one creates "in the

attempt to reconcile the needs for discharge and design." Looks at and cites examples from *GGK*, *Love's Labour's Lost*, and *The Sun Also Rises*.

300. **Haines**, Victor Yelverton. "Sir Gawain and the Green Knight as *Figura* of the *Felix Culpa*." *DAI* 36: 6703A-6704A (McGill University, Canada). See also nos. 274 and 309.

Proposes that with the given background of the fourteenth century the *Gawain*-poet could probably presume that his audience had some understanding of the *felix culpa*. The action of the romance, therefore, is a *figura*, where "the type of action is not viewed as an example of the *felix culpa*, but rather as a unique part of history which participates in the *felix culpa*; hence, the uniqueness of the Redemption is preserved."

301. **Hunt**, Tony. "Gawain's Fault and the Moral Perspectives of *Sir Gawain and the Green Knight*." *Trivium* 10: 1-18.

Proposes that *GGK* is not a poem about sin, but about temptation and distraction. Stresses the importance of distinguishing between Gawain's *acceptance* of the girdle and his *concealment* of it. Suggests that the *Gawain*-poet "exhibits a humane reason and sensitivity to moral issues which eschew clerical dogmatism and mundane superficiality and go to the heart of the matter—the conduct of the Christian life of the knight" (p. 17).

302. **Leyerle**, John. "The Game and the Play of Hero" in *Concepts of the Hero in the Middle Ages and the Renaissance*, ed. Norman T. Burns and Christopher J. Reagan. Albany: State University of New York Press, 49-82.

Contends that the poetic nucleus of *GGK* is *gomnez* (games) and argues that play is an underlying basis of poetry which is serious only because of its formal order. The concept of the Hero, exemplified by Gawain, "is to be understood as both playful and serious, a formal fiction deeply embedded in the creative imagination of man at play" (p. 82).

303. **Logan**, Betty Yarbrough Boyd. "A Study of Isolation in Selected Old and Middle English Alliterative Poems." *DAI* 36: 2221A (University of Southern Mississippi).

Examines the problem of isolation in four medieval English alliterative poems: *Beowulf* and *GGK* are heroic and *Pearl* and the *Dream of the Rood* are religious dream visions. All four poems "demonstrate a continual narrowing of the focus of attention from the broad general view to a view of the hero alone, in isolation."

304. **Long**, Charles. "Was the Green Knight Really Merlin?" *Interpretations* 7: 1-7.
See no. 256.

305. **Marino**, James Gerard Americus. "Game and Romance." *DAI* 37: 1538A (University of Pittsburgh).

"Demonstrates the points of similarity between the structure and, to some extent, the function of games, especially two-player, zero-sum games and

certain Middle English metrical romances." Discusses the difference between the naive romance which operates wholly within the ludic sphere, and the more artistic efforts, like *GGK*, which break the "play-spirit by various devices, allowing real-life judgements to be made of the worth of the game the hero conventionally plays."

306. **Matthews, William.** "bi lag mon: A Crux in *Sir Gawain and the Grene Knyght*." *M&H* 6: 151-155.

In a brief discussion of the emendations of *lag mon* (l. 1729) by various translators, Matthews proposes that *lad bi lagmon* simply means "cunningly lead astray."

307. **Rice, Nancy Hall.** "Beauty and the Beast and the Little Boy: Clues about the Origins of Sexism and Racism from Folklore and Literature: Chaucer's 'The Prioress's Tale,' *Sir Gawain and the Green Knight*, the *Alliterative Morte Arthure*, Webster's *The Duchess of Malfi*, Shakespeare's *Othello*, Hawthorne's 'Rappaccini's Daughter,' Melville's 'Benito Cereno.'" *DAI* 36: 875A (University of Massachusetts).

Examines a "societal problem—the virulent hatred expressed toward women and Blacks and other 'outsiders'—as it is illuminated by examples from folklore and English and American literature." For example, in *GGK*, Gawain provides "an anti-feminist tirade."

308. **Sanderlin, George.** "Lady Bertilak of Hautdesert." *StudH* 4 no. 2: 21-26.

Suggests that Lady Bertilak plays a more complex role than anyone has ever given her credit for. The coherence of the plot and the Christian theme are developed around her. Consequently, Lady Bertilak is more than an instrument employed by Morgan la Fay against Gawain since she demonstrates more emotion than the Green Knight and her motives are not mechanical.

309. **Sims, James H.** "Gawayne's Fortunate Fall in *Sir Gawayne and the Grene Knight*." *OL* 30: 28-39. See also nos. 274 and 300.

Proposes that should the poem be read with a *felix culpa* theme, then it could be seen as the maturing process of Gawain from "self-righteous ignorance through sin and self-recognition to forgiveness and self-knowledge—and, finally, to filling a 'redeemer' role for the court through the example of his own experience" (p. 30).

310. **Tolkien, J.R.R., trans.** *Sir Gawain and the Green Knight, Pearl and Sir Orfeo*. London: Allen and Unwin. 149 pp.

GGK was first translated in the original meter in 1950 and broadcast on radio in 1953. The first section of the Introduction is derived from Professor Tolkien's notes; the second section is a condensed form of the radio talk which accompanied the original reading. Includes an appendix on the verse forms from the original notes and a glossary of terms supplied by his son, Christopher Tolkien.

311. _____, trans. *Sir Gawain and the Green Knight, Pearl and Sir Orfeo*. Boston: Houghton Mifflin. 149 pp.
This is the first American edition of Tolkien's translation.
Review: Roger Sale, *Parnassus* 4 no. 2 (1976): 183-191.
312. **Tajima**, Matsuji. "The *Gawain* Poet's use of *con* as a Periphrastic Auxiliary." *NM* 76: 429-438.
Attempts to clarify the periphrastic auxiliary *con* (a phonetic variant of *gan*), a Northern linguistic feature which the *Gawain*-poet employs. Concludes that the *con*-periphrasis is a metrical device used for placing the infinitive in rhyming position.
313. **Turville-Petre**, Thorlac and Edward Wilson. "Hoccleve, 'Maistir Massy' and the *Pearl*-Poet: Two Notes." *RES* 26: 130-143. See also nos. 287 and 356.
Argues against Clifford Peterson's hypothesis that John Massey of Cotton and the "Maistir Massy" referred to by Hoccleve was the author of *Ms. Cotton Nero A.x.* Suggests that Hoccleve's "Maistir Massy" was not a poet but a financial officer named William Massy, Receiver-General and General Attorney to John of Lancaster.
314. **Wilson**, Janet. "A Note on the Use of the Word *Knycht* in Fitt 4 of *Sir Gawain and the Green Knight*." *Parergon* 13: 49.
Not seen. See *MLA* (1978) no. 3403.
315. **Woods**, William Forrester. "The Hero in Search of Himself: The Ethical Development of the Hero in *Yvain*, *Parzival* and *Sir Gawain and the Green Knight*." *DAI* 36: 2803 (Indiana University).
Traces the development of the hero by his interaction with characters who reflect certain aspects of the hero. Uses modern psychological interpretations of literature such as Otto Rank's theory of the double and Karl Keppler's concept of the "second self." Furthermore, presents Augustine's idea of *vera dilectio* where the hero undergoes a personal change from a selfish pursuit of fame to an unselfish motive of helping others, whereby completing his development as the representative knight.
316. **Yerkes**, David. "*Sir Gawain and the Green Knight* 211: 'Grayn,'" *N&Q* 220: 4.
A philological discussion of the word *grayn*. Information drawn from *John de Reeve* and *The Ballad of the Green Knight*, both found in the *Percy Folio*, support the meaning of "spike" for *grayn*.

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317. **Ackerman**, Robert W. "Madden's Gawain Anthology" in *Medieval Studies in Honor of Lilian Herlands Hornstein*, ed. Jess B. Bessinger, Jr. and Robert R. Raymo. New York: New York University Press, 5-18.

Discusses Madden's 1839 "splendid edition": "The primary concern here is not with the *editio princeps* of *Sir Gawain and the Green Knight*, the nucleus of the collection, but rather with the inception, the development, and the significance of the entire group of poems and, incidentally, with Madden's emergence as the foremost Arthurian of the nineteenth century" (p. 5).

318. **Blake**, N.F. "The English Language in Medieval Literature." *SN* 48: 59-75.

Suggests that there is a close relationship between language and literature in the Middle Ages. Investigates the language synchronically and claims that "the teaching of medieval literature cannot be divorced from the linguistic conditions which produced it" (p. 75). Examines various works of both Old and Middle English literature, including *GGK*.

319. **Blanch**, Robert J. "Games Poets Play: The Ambiguous Use of Color Symbolism in *Sir Gawain and the Green Knight*." *NMS* 20: 64-85.

Argues that the *Gawain*-poet employs color symbolism as an element of game to heighten the mystery as well as to camouflage the meaning of the narrative.

320. **Brewer**, Derek. "The Interpretation of Dream, Folktale and Romance with Special Reference to *Sir Gawain and the Green Knight*." *NM* 77: 569-581.

Applies concepts used in the interpretation of dreams, folktales and myths to the extremely imaginative and, by naturalistic standards, highly implausible plot of *GGK*. Suggests that the plot is a symbolic representation of a young adult in reaction against and, finally, in reconciliation with his parents, which corresponds to the *rite de passage* in anthropological thought. The Green Knight "is a father-figure who threatens castration" (p. 576), the Lady is the seductive mother-figure, and Morgan le Fay is the malevolent aspect of the mother. Thus, by resisting the mother, the hero is safe from the father, consequently asserting independence without aggression. Furthermore, sex represents death; thus Gawain through self-inhibition survives and finds freedom outside the constraints of the family which is represented by Arthur's court.

321. **Cawley**, A.C. and J.J. Anderson, eds. *Pearl, Cleanness, Patience, and Sir Gawain and the Green Knight*. London: J. M. Dent and Sons. xxviii + 258 pp.

Replaces the edition of *Pearl* and *GGK* by Cawley which was first published in 1962 by Everyman's Library. Cawley's Introduction and Appendices for the most part remain the same and the texts are unchanged from those of the original edition. Anderson has added the other two poems of Ms. Cotton Nero A.1x. and compiled an additional Bibliography. The texts are presented with partially modernized spelling, marginal glosses and footnote paraphrases of complex passages.

Review: G.C. Britton, *N&Q* 222 (1977): 282-283.

322. **Diamond**, Arlyn. "Sir Gawain and the Green Knight: An Alliterative Romance." *PQ* 55: 10-29.

Proposes two romance traditions: the courtly romance characterized by love affairs, feasts, tournaments, etc., and the alliterative romance which is a pseudo-history of great men or nations. From the very beginning of the poem, there is an interplay between the heroic world and the courtly romance. Suggests that the different values of the heroic and courtly traditions can only be reconciled by the poet.

323. **Duncan**, Patricia Jean. "From Folklore to Archetype: Analysis of Four Middle English Romances." *DAI* 37: 3606A (State University of New York at Albany).

Discusses the difference between *literal* and *literary* myth. Proposes that although romances occasionally contain literal myth, more frequently they are filled with literary myth. Thus, the most successful folkloristic approach to romance is the archetypal criticism developed from Northrop Frye's literary anthropology. Analyzes four romances: *GGK*, *King Horn*, *Sir Orfeo* and *Morte Arthure*.

324. **Ganim**, John M. "Disorientation, Style, and Consciousness in *Sir Gawain and the Green Knight*." *PMLA* 91: 376-384.

Proposes that the poem deals explicitly with moral issues, although it also succeeds as a marvellous entertainment. Suggests that the poem's moral and meaning are created by style rather than by action or by symbols.

325. **Gilbert**, A.J. "A New Analogue for *Sir Gawain and the Green Knight*." *NM* 77: 365-368.

The similarities of plot and particularly of the temptation of *GGK* with *Karlamagnus saga ok kappa hans*, a Norwegian collection of tales about Charlemagne translated from Old French in the early thirteenth century, suggests that the author of *Gawain* was working within an established and familiar tradition.

326. **Haines**, Victor Yelverton. "When Gawain Sins?" *RUO* 46: 242-246.

Argues that Gawain's action was faulty not when he accepted the girdle, but when he retained it after confession.

327. **Halpern**, Richard Avram. "Spiritual Vision and the City of God in *Sir Gawain and the Green Knight*." *DAI* 37: 6471A-6472A (Princeton University).

Discusses the conflict between spiritual and carnal vision. Traces the development of this conflict with respect to the Augustinian theme of the City of God and the City of Man. The Green Knight is sent to Arthur's court because it lacks spiritual vision. The three hunts are "carnal figures for the spiritual battles that confront Gawain, and their imagery is that of the destruction of the Earthly City." Gawain's mistake is spiritual adultery, but his failure leads him to a clearer self-knowledge. This realization is his victory.

328. **Henry**, Avril. "Temptation and Hunt in *Sir Gawain and the Green Knight*." *Med. Aev.* 45: 187-199.

If one accepts the general notion that the hunting and temptation scenes are related by artistry and not accident, the emphasis on the thematic significance of parallelism should be on the repeated pattern of details. For example, the hunting scenes should be interpreted in terms of "who hunts whom and how, who kills the animal and in what way, the 'breaking' of the beast and distribution of its meat" (p. 188) and its relationship with the temptation scenes. Concludes that the pattern of hunts points to the existence of good and evil in the poem.

329. **Hieatt**, A. Kent. "Symbolic and Narrative Patterns in *Pearl*, *Cleanness*, *Patience*, and *Gawain*." *ESC* 2: 125-143.

Examines the poems of Ms. Cotton Nero A.x. as a whole to demonstrate similar motifs, images, narrative patterns, key words and concepts which establish the concerns of the poems. Proposes to "compose these summaries from the standpoint of a creator who is visualizing the total narrative and symbolic material at his command, without much distinction between what his imagination has borrowed and what it seems to have independently generated" (p. 126).

330. **Hunt**, Tony. "Irony and Ambiguity in *Sir Gawain and the Green Knight*." *FMLS* 12: 1-16.

A short discussion of the *Gawain*-poet's utilization of conventional romance elements to provide a narrative framework for the poem, and his exploitation of irony and ambiguity to prevent "premature conclusions on the part of the reader" (p. 15). Suggests that the poem "provides no security and no conclusion, the guest is without end" (p. 15). There is no convergence of ideals, or individual and formal social identity. At the end of the poem, the Green Knight declares that Gawain's basic virtues remain intact, even though Gawain feels that he has seriously failed.

331. **Lester**, G.A. "Gawain's Fault in Terms of Contemporary Law of Arms." *N&Q* 221: 392-393.

Briefly suggests that when Gawain accepted the green girdle, not only did he forsake his own ideals and replace them with superstition, but he also failed to abide by the Law of Arms which specified a trust in "God and thi body" (p. 393). This explains Gawain's sense of failure through covetousness (ll. 2374 and 2380): Gawain puts his trust in a material object.

332. **Metcalfe**, Allan A. "Silent Knight: Sum for Cortaysye?" *Archiv* 213: 338-342. See also no 257.

Argues, *contra* John W. Martin, that *sum* has a plural denotation, therefore it should be glossed as "some" and not "one" as Martin suggested. Thus *sum for cortaysye* does not refer to Gawain alone. Until he asks Arthur's permission to accept the Green Knight's challenge, Gawain is "just another of Arthur's many knights" (p. 341).

333. **Moody**, Patricia A. "The *Childgered* Arthur of *Sir Gawain and the Green Knight*." *SMC* 8-9: 173-180.

Gives a philological discussion of *childgered* to suggest that "the *Gawain*-poet uses words in very rich ways, to suggest meanings beneath the surface, to invite parallels by association with other persons or objects, to mean both more and less than they apparently do. But when critics have talked about *childgered* in relation to the character of Arthur, they have by and large not been fully aware of the word's ambivalence" (p. 178). Examines the different meanings suggested by various editors and proposes that *childgered* means more than "boyish." Arthur is literally young, however he is young in ways other than physical as the court itself. The *Gawain*-poet invites his audience to compare Arthur's kingdom with those that rose up after Troy, to compare Aeneas with Gawain, to compare Arthur with Gawain with respect to age and courtesy, and Arthur with the Green Knight/Sir Bertilak. Concludes that by this contrasting parallel, the *Gawain*-poet gives his audience numerous clues for the meaning of this adventure, for Arthur's role, and even to how his own mind works.

334. **Nakao**, Bernadette Setsuko, A.C.J. "Sir Gawain's Confessions Reconsidered: A Catholic View." *SELit* 53: 3-25.

Argues *contra* those who condemn Gawain's action as a mortal sin. Suggests that in failing to distinguish a deadly sin from a mortal sin, some scholars are unable to judge the nature of Gawain's confession at Hautdesert. Therefore, proposes to examine Gawain's "state of mind during his trial and his confession in the light of the Catholic theory of sin and the Sacrament of Penance" (p. 3). Concludes that Gawain's action is not a mortal sin, therefore his confession is valid and good.

335. **Neaman**, Judith S. "Sir Gawain's Covenant: Troth and *Timor Mortis*." *PQ* 55: 30-42.

Proposes a liturgical reading of the poem, a *timor mortis* poem which commemorates the Feast of Circumcision. Gawain fears the Green Knight's ax, but by confronting the Green Knight at the Green Chapel, Gawain redeems man's troth. Troth is holy and gains greater significance only if the word is kept at the risk of death. Gawain's cut on New Year's Day thus becomes a symbolic circumcision, a spiritual circumcision which renews Gawain's self, making him a new man.

336. **Pollard**, William Frank, Jr. "Franciscan Exemplarism in *Sir Gawain and the Green Knight*." *DAI* 37: 7766A (Duke University).

Discusses the poem in the light of Franciscan Exemplarism and interprets it with respect to the medieval exegesis on St. John's Apocalypse and by apocalyptic iconography. The result is a "discovery of the poet's primary concern with the operations of grace in the spiritual itinerary of the individual."

337. **Schotter**, Anne Howland. "The Sacramental and Satirical Use of Formulas of Luxury in Middle English Alliterative Poetry." *DAI* 37: 4344A (City University of New York).

Studies in detail descriptions of feasts, clothing and buildings, and how the recurrent words can be used in both a satirical as well as in a sacramental manner. Traces the biblical models for each of the subjects and delineates how medieval poets achieve sophisticated effects by cleverly manipulating the conventional poetic diction.

338. **Spendal**, R.J. "The Fifth Pentad in *Sir Gawain and the Green Knight*." *N&Q* 221: 147-148.

A short discussion on the pentangle as an emblem of justice. To support his theory, Spendal relies on J.A. Burrow's note to line 627 on page 98 of his edition of *GGK* (Harmondsworth, 1972). Comments that J.A. Burrow "established that the number five . . . was traditionally known as the number of justice" (p. 148).

339. **Stillings**, Justine T. "A Generative Metrical Analysis of *Sir Gawain and the Green Knight*." *Lang&S* 9: 219-246.

Investigates how the modern theories of metrics may apply to *GGK*, and concludes that such theories are unable to elucidate the meters employed by the *Gawain*-poet. Proposes a new generative theory of meter which successfully analyzes the metrical style of *GGK* and "appears to have interesting theoretical consequences for the analysis of modern syllabotonic poetry as well" (p. 220).

340. **Stroud**, Michael. "Chivalric Terminology in Late Medieval Literature." *JHI* 37: 323-334.

Briefly examines the decline of the ideals of knighthood and the attempt made by such authors as Dante, Chaucer, the *Gawain*-poet, Malory, Hawes and Spenser to re-establish chivalric values.

341. **Thompson**, Raymond H. "'Muse on þi mirroure . . .': the Challenge of the Outlandish Stranger in the English Arthurian Verse Romances." *Folklore* 87: 201-208.

Examines the function of the Outlandish Stranger in the English Arthurian Romances, for example, the Green Knight, the Carl of Carlisle, and Dame Ragnell. Often a shape-shifter, the Outlandish Stranger challenges the sophisticated attitudes of Arthur's court to expose its shortcomings. The Stranger thus holds up a mirror to society, and what is reflected serves as a reminder of man's failings.

342. **Tristram**, Philippa. *Figures of Life and Death in Medieval Literature*. London: Paul Elek. xiv + 245 pp.

Studies the "dynamic polarities" of youth and age, life and death which characterize medieval literature. Examines English literature from 1350-1500 in the European context with considerable references to related art works. *GGK* is

an example of the contrast between youth and age, courtly and heroic virtues. The testing of Arthur's court by Bertilak can be seen as a test between youth and age, between the civilized and the natural. Interprets Gawain's journey as his pilgrimage to death, and his return to Camelot, a return from his grave.

Review: Barbara Raw, *N&Q* 222 (1977): 466-467.

343. **Tsuchiya**, Tadayuki, ed. *SGGK Annotated by OED and MED*. Tokyo: Author. 185 pp. (Not for sale.)

Not seen. See MLA (1976) no. 2872.

344. **Turville-Petre**, Joan. "The Metre of *Sir Gawain and the Green Knight*." *ES* 57: 310-328.

Proposes a study of the metrical principles in *Gawain*. First considers the "structure of the statement; then accentual patterns, and the syntactic combinations that form them; alliteration in light and normal a-verses; finally, the combinations taking triple alliteration" (p. 313). Suggests that *Gawain* utilizes all the "grammatical apparatus of prose language; . . . the syntactic patterns are rhetorical rather than structural" (pp. 313-314).

345. **Weiss**, Victoria L. "Gawain's First Failure: The Beheading Game in *Sir Gawain and the Green Knight*." *ChauR* 10: 361-366.

Contends that critics have misread the Green Knight's challenge to "stiffly strike a blow for an other" (l. 287) in the first fitt as a "Beheading Game." In his response to the challenge, Gawain lets aggressiveness, which he misconceives as knightly behavior, take precedence over the Christian concept of the importance of human life. After the Green Knight slightly wounds Gawain's neck, Gawain realizes that knightly valor need not involve "aggressive violence." At the end, Gawain shows a concern for *larges* and *lewte*.

346. **Wilson**, Edward. *The Gawain-Poet* (Medieval and Renaissance Authors). Leiden: E.J. Brill. xiv + 137 pp.; particularly pp. 113-131.

A study of the four poems *Pearl*, *Patience*, *Cleanness* and *GGK*; concentrates "on what is of unique literary significance in each poem, and in consequence there is no chapter devoted to patterns of thought or poetic method common to all four poems" (p. xi). In the chapter on *GGK*, he shows that the *Gawain*-poet, aware of the existence of different but parallel worlds, creates the romance world of Camelot alongside the "real" topography of the fourteenth-century north-west midlands. Concludes that at the end of the poem, there are two conflicting rhythms. The first one is an aesthetic rhythm where artistic and romance values coincide: the conclusion of the poem is identical with the conclusion of the games which began at the Christmas feast at Camelot and which satisfactorily end once again at Arthur's court. The second rhythm relates to the pulse of real life: "the real life has unsuited Gawain for re-incorporation into the world of Camelot. The consequences of his story will for him continue in perpetual self-accusation in an alien world of gaiety and courtliness, in a despair that is both unknighly and unchristian" (p. 131).

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347. **Blenkner**, Louis, O.S.B. "Sin, Psychology and the Structure of *Sir Gawain and the Green Knight*." *SP* 74: 354-387.

Contends that the three tests Gawain undergoes can be viewed both as romance motifs as well as theological tests of "*fortitudo*, of courage, in the face of death, *sapientia*, or soundness of mind, and chastity" (p. 357). Thus, it is a corporeal, spiritual and divine scheme.

348. **Burrow**, John, ed. "The 'Gawain-poet'" in *English Verse 1300-1500* (Longman Annotated Anthologies of English Verse, Vol. 1). London and New York: Longman, pp. 46-104.

The selection includes extracts from *Patience*, *Pearl* and the fourth fitt of *GGK*. Includes a general introduction for all the extracts and individual introductions and accompanying notes for each item.

349. **Davenport**, W.A. "The Word *norne* and the Temptation of Sir Gawain." *NM* 78: 256-263.

Proposes that *norne* was metathesized from a negative verb *ne* + *run*, meaning "not to hide," which suggests that the central meaning of the word was "say, declare" or "reveal." However, the only instance where *norne* needs further clarification is in line 1771. Together with the presence of sexual innuendo in lines 1760-1772, the accepted definition of *depressed* (to force down, drive downward, subjugate, overcome spiritually, to check) and other contextual evidence, Davenport suggests that editors have been wrong in taking *mare* (line 1769) to mean Mary, and in emending *prynce* (l. 1770) to *prynces*.

350. **Friedman**, Albert B. and Richard H. Osberg. "Gawain's Girdle as Traditional Symbol." *JAF* 90: 301-315.

Defines the term "girdle" and traces the use of it as a magical symbol. By displaying the girdle when he most needs it—when he is *en route* to the Green Chapel—Gawain exhibits a belief in its magical qualities. The girdle, however, is transformed into a ceremonial object when upon returning to Arthur's court, Gawain insists on wearing it as an emblem of shame, and adopts the baldric style.

351. **Gallagher**, Joseph E. "'Trawþe' and 'Luf-talkyng' in *Sir Gawain and the Green Knight*." *NM* 78: 362-376.

Argues that Gawain's conversation in the temptation scenes is frequently as suggestive as the Lady's. Gawain fulfills the expectations of Bertilak's courtiers as well as his traditional reputation when he demonstrates his adroitness at *luf-talkyng* in the bedroom. However, his intentions are different from the Lady's. He wants to preserve his chastity by indulging in, but refusing to pass beyond, the verbal preliminaries. Finally he must outrightly refuse the Lady because *luf-talkyng* violates *trawþe* as defined in the pentangle.

352. **Knapp**, Peggy A. "Gawain's Quest: Social Conflict and Symbolic Mediation." *ClioW* 6: 289-306.

Surveys medieval intellectual and ideological feelings by showing that "the conflict between chivalric nationalism and penitential Christianity informs the structure of Gawain" (p. 289). Presents and resolves the conflict in symbolic terms. For example, chivalric nationalism and penitential Christianity in *GGK* "comprise contending systems of value, not merely as encoded ideas or endorsements of specific actions, but as mythic apprehensions of the nature of the world" (p. 290). Gawain and the Green Knight are mediating characters. The Green Knight represents the cyclic nature, and the Lord of Hautdesert, represents his involvement in human culture. Gawain represents the lord over nature exhibited by his service to Mary and Guinevere. "Later he becomes subject to the world, a pilgrim threatened first by nature in the wilderness and then magic in Bercilak's castle" (p. 295).

353. **Lavers**, Norman. "How Gawain Beat the Green Knight." *PAPA* 3 no. 3: 17-23.

Expands Speir's interpretation of the Green Knight as a vestige of the seasonal vegetation myth and makes the Green Knight the representative of the force of Nature. For example, the descriptions of the changing seasons and the hunting scenes which show "that side of nature which is implacable destroyer" (p. 20). Concludes that Gawain beat the Green Knight even with the Green Knight's connivance because the girdle's magical powers worked. What this means on an allegorical level is "when Nature in his guise of the grim reaper comes, none can withstand him as individual, but the species, wrapped in the girdle of its sexual fertility survives. . . . Gawain, standing before the blow of the ax, takes on some of the vegetation god's character" (p. 22).

354. **Margeson**, Robert W. "Structure and Meaning in *Sir Gawain and the Green Knight*." *PLL* 13: 16-24.

States that the general disagreement of the meaning of the quest can be resolved if it is restated in structural terms. Gawain views his quest as linear and the court sees it as circular. The *Gawain*-poet admires the splendour of the court's civilization as well as the underlying ideals. Although the ideals are noble, they sometimes can blind man. Thus, truth lies in the self-knowledge that men have limitations and are imperfect. Gawain at the end of the poem, realizing these facts and accepting the idea that he has moved from the state of perfection to imperfection, becomes "truly the best knight."

355. **Moorman**, Charles, ed. *The Works of the Gawain-Poet*. Jackson, Mississippi: University Press of Mississippi. xii + 452 pp.

A collected edition of the original manuscript, which it follows "what would seem to be the chronological order of the poems—*Patience*, *Purity*, *Pearl*, *GGK*" (p. 5). Includes an introduction, bibliography, glosses of difficult words, explanatory notes on each page and a glossary of words which occur more than eight times. The text is unpunctuated and edited sparingly.

356. **Preston**, Clifford and Edward Wilson. "Hoccleve, The Old Hall Manuscript, Cotton Nero A.x. and the *Pearl*-Poet." *RES* 28: 49-56. See also no. 313.
- Contributes further to the identification of the *Pearl*-poet. Willingly stands corrected by Wilson (*RES* 26, 1975, 129-143) about the hidden signature discovered in *Pearl*; maintains however, that a John Massey of Cotton, wrote *St. Erkenwald*, and possibly the poems in Ms. Cotton Nero A.x. as well.
357. **Silverstein**, Theodore. "Sir Gawain in a Dilemma, or Keeping Faith with Marcus Tullius Cicero." *MP* 75: 1-17.
- Assumes that *Sir Gawain* is not an allegory, but a "witty piece of social comedy whose poetic form uses and transforms the moral didactic materials it embodies" (p. 1). Claims that the poet took Gawain's knightly qualities from the various parts of justice inherited from the moral philosophers, Macrobius and Cicero, and juxtaposes the five knightly virtues with the five justices of the ancient philosophers. Further evidence of the poet's knowledge of the moral treatises is seen when Gawain accuses himself of cowardice and covetousness as "withholding from another man something which is his" (p. 12). The ending of the poem, however, is comic because Gawain is placed in a dilemma when he accepts the girdle—if he silently keeps the girdle he breaks his word to Sir Bertilak, if he tells his host then he breaks his word to the Lady.
358. **Suzuki**, Eiichi. "A Note on the Age of the Green Knight." *NM* 78: 27-30.
- Of *hyghe eldee* (line 844) and *olde* (line 1124) are hints of the Green Knight's age. A few but futile attempts have been made to reconcile this contradiction. Offers an alternate meaning of *hyghe*: "old, advanced in years" instead of the standard definition, "mature, in the prime of life" (p. 29).
359. **Turville-Petre**, Thorlac. *The Alliterative Revival*. Ipswich: D.S. Brewer. viii + 152 pp.; particularly pp. 51-58.
- Relates the study of the meter, poetic diction and narrative art to the various alliterative verse forms produced in north and west of England in the second half of the fourteenth century and in southern Scotland during the fifteenth century.
360. **Weiss**, Victoria Louise. "Knightly Conventions in *Sir Gawain and the Green Knight*." *DAI* 38: 2110A (Leigh University).
- Discusses the status of chivalry and the prevailing cultural outlook of the knights in fourteenth-century England. Proposes that the ambiguity in the poem is the result of an obscure knightly code of conduct. Suggests that *GGK* is the "work of a poet who is comfortable with paradox, a poet who recognizes the limitations of the flesh, but does not allow this recognition to destroy the nobility of aspiration characteristic of medieval chivalry."
361. **Wilson**, Anne. *Traditional Romance and Tale: How Stories Mean*. Ipswich: D.S. Brewer. xii + 116 pp.
- Explores "the nature of stories—how they mean—rather than what they mean" (p. vii). Suggests that storytelling is a process of mutual creation and recreation

between the teller and his audience. When the need arises for the teller and his audience to identify with the protagonist, everybody unites and the narrative creation belongs to the protagonist, exploring his experience through his feelings. The patterns of repetition, the use of pictorial images, of magical transformations, of disguised or changing identities are compared with those of dreams. Analyzes a number of Grimm's fairy tales, some folk tales, *The Odyssey*, and several medieval romances including *GGK*.

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362. **Barron, W.R.J.** "A propos de quelques cas d'écorchement dans les romans anglais et français du Moyen Age," in *Mélanges de littérature: Du moyen âge au XX^e siècle. Offerts à Mademoiselle Jeanne Lods*. (Collection de l'Ecole Normale Supérieure de Jeune Filles, no. 10), 2 vols. in 1, Paris, pp. 49-68.

Discusses the action of flaying a person alive as a punishment for treason in regard to Gawain's crime. In *GGK* the third animal caught by Sir Bertilak is skinned instead of drawn and quartered, like the animals of the two previous days, after Gawain betrays his host by concealing the lady's gift of the green girdle. Barron shows through examples from other romances and from legal texts that this is a symbolic punishment for Gawain's crime against the feudal code.

363. **Barry, Peter.** "Sir Gawain and the Green Knight," *Explicator* 37 no. 1 (Fall 1978): 29-30.

Discusses the passages where the Green Knight reveals his name. Concludes that "Bertilak de Hautdesert" is a name related to the specific region of the Chapel and has the specialised Celtic meaning "Bertilak of the High Hermitage." His other name, "The Knight of the Grene Chapel," though said to be known throughout the region of the castle, is actually shown to be equally unknown and mysterious.

364. **Blenkner, Louis.** "The Three Hunts and Sir Gawain's Triple Fault," *ABR* 29: 227-46.

Contrasts the three hunting scenes in *fit III* with the temptations of Gawain by the Lady. Shows parallels in sense, symbolism, and narrative construction.

365. **Clark, S.L. and Julia N. Wasserman.** "The Pearl Poet's City Imagery," *The Southern Quarterly* 16: 297-309.

Asserts that "the Pearl Poet conceives of God's final judgement on mankind as either inclusion in or exclusion from the Heavenly City" (p. 297). Thus the poet uses this rich city metaphor, modeled on Biblical commentaries, to focus on spatial, temporal and judgmental concerns. *GGK* presents an encapsulation of this apocalyptic theme while placing the action within the framework of a secular history, Arthur's Camelot is one of a series of cities or kingdoms which are all fallen, rather than a Biblical or visionary tale.

366. **Cook**, James Rhodes. "Aesthetic and Religious Symbolism in *Sir Gawain and the Green Knight*," *DAI* 39: 277A (Georgia State University).

Synthesizes the aesthetic and religious aspects of *GGK* in an examination of five types of symbolism: grouping of details, color, fire, arms and arming and typological matter. Discovers a "depth of Scriptural utilization on the part of the poet not hitherto revealed in the scholarship."

367. **Davenport**, W.A. *The Art of the Gawain-Poet*. London: Athlone and Atlantic Highlands, New Jersey: Humanities Press. 233 pp.

Accepts the common authorship of the poems in Ms. Cotton Nero A.x. Treats them "as if we knew them to form a body of work and, as one would with the works of an identified writer, to bring out the individual quality of the separate works and to make comparisons not on the basis of trying to prove their similarity but with the intention of trying to understand the writer, how his mind worked and how his art developed" (p. 2). Presents an interpretative and critical study of each poem with the goal of identifying the background and artistic temperament of the *Gawain*-poet.

368. **Griffith**, Richard R. "Bertilak's Lady: The French Background of *Sir Gawain and the Green Knight*," in *Machaut's World: Science and Art in the Fourteenth Century*, ed. Madeleine Pelner Cosman and Bruce Chandler. (Annals of the New York Academy of Sciences, no. 314) New York, pp. 249-66.

Identifies the literary source of Bertilak and his lady with the thirteenth-century French prose or Vulgate *Merlin* and its later anonymous "continuation." Asserts that not only did the *Gawain*-poet have knowledge of this French *Gawain*-story, but that his audience did as well. Thus a knowledge of the French *Merlin* and its continuation is necessary for an understanding of the character and motivations of Bertilak and his lady in *GGK*.

369. **Perryman**, Judith. "Decapitating Drama in *Sir Gawain and the Green Knight*," *DQR* 8: 283-300.

Stresses that the *Gawain*-poet makes significant modifications and changes in emphasis in familiar material throughout the tale. Discusses the Green Knight, his appearance, his supernatural character, and his sense of drama, and reveals the importance of ambiguity in his role and in the poem as a whole. Postulates that the high sense of drama contained in such scenes as the beheading episode make it possible that the poem was performed as dramatic interludes during feasts. "A staging of the poem would highlight in dramatic terms the contrast between appearance and reality and between what is unstable and what is firm" (p. 299).

370. **Reid**, Wendy M. "The Drama of *Sir Gawain and the Green Knight*," *Parergon* 20: 11-23.

Not seen. See *MLA* (1978) no. 3396.

371. **Roney, L.Y.** "Sir Gawain and the Green Knight," *Explicator* 37 no. 1 (Fall 1978): 33-34.

Discusses how the hunting scenes in fitt III reveal to the reader Bertilak's character as a fit and commanding lord. Whereas with Gawain he acts like a boisterous child or fool, the hunting scenes add "new qualities to his personality: decisiveness, physical courage, dominance, and mature intelligence" (p. 34). Thus when the Green Knight reveals himself to be lord of the castle and the lady's husband, this ending seems not only fitting but inevitable.

372. **Sanderlin, George.** "Two Transfigurations: Gawain and Aeneas." *ChauR* 12 (1977/78): 255-58.

Asserts that "the *Gawain*-poet got the idea for the transfiguration of Gawain (ll. 864-68), the first step in the Temptation plot, from the transfiguration of Aeneas, in a similar situation" (p. 257). Reappraises the standard translation of these lines in view of the parallel.

373. **Soucy, A. Francis.** "Gawain's Fault: 'Angardez Pryde,'" *ChauR* 13 (1978/79): 166-76.

Reexamines the confessional scene in the final fitt of *GGK*. Interprets Gawain's fault as the sin of pride, especially pride of renown, and thus "his serious remorse is justified, for there is plenty of evidence to show that a good knight should be a humble one" (p. 175).

374. **Tajima, Matsuji.** "Additional Syntactical Evidence Against Common Authorship of MS. Cotton Nero A.x.," *ES* 59: 193-98.

In support of the multiple authorship argument advanced by J.W. Clark, Tajima presents evidence concerning the usage of "hit" in *Pearl*, *Purity*, *Patience* and *GGK*.

375. **Turville-Petre, Thorlac.** "Two Notes on Words in Alliterative Poems," *N&Q* n.s. vol. 25: 295-96.

New interpretation of the word "tried" with examples from *The Wars of Alexander* and the works of the *Gawain*-poet.

376. **Ward, Margarete Charlotte.** "French Ovidian Beasts in *Sir Gawain and the Green Knight*," *NM* 79: 152-61.

Shows thematic parallels between "the hunts of Diana and Venus" in medieval French versions made from Ovid's *Ars Amatoria* and *Remedia Amoris*, as well as the medieval French "bestiaries of love," and the hunt and love scenes interspersed in fitt III of *GGK*. Thus the background of influences shown by these models presents a strong parallel for the similar coupling of images in

377. Weiss, Victoria L. "The Medieval Knighting Ceremony in *Sir Gawain and the Green Knight*," *ChauR* 12 (1977/78): 183-89.

Discusses the final encounter of Gawain with the Green Knight and notes the similarity between the Green Knight's ax strokes and the knighting "accolade or neck-blow which often served as the culminating act of the medieval knighting ceremony" (p. 183). In effect the Green Knight confers knighthood upon a recently-tested Gawain, who, though he does not view the blow as ennobling, is finally reunited with the community of the Round Table.

PART TWO

Additional Entries 1952-1972

378. Heatt, Constance B., trans. *Sir Gawain and the Green Knight*. Illustrated by Walter Lorraine. New York: Thomas Crowell, 1967. 240 pp. See also no. H. 197.

Not a translation but a retelling of the story of *Sir Gawain and the Green Knight* in modern English for children.

379. Carrière, Jean Louise. "*Sir Gawain and the Green Knight* as a Christmas Poem." *Comitatus* 1 (1970): 25-42.

Suggests that one of the *Gawain*-poet's "major accomplishments is to demonstrate the meaning of Christmas to his audience by initiating the members of the Round Table who appear in the poem into that same knowledge" (p. 27). The poet allows both the court and the courtier to discover their need for the grace of Christmas. Concludes that the joy with which the poem ends stems from the recognition of man's imperfections and "of God's great Christmas 'hondelle' to fallen man" (p. 40).

380. Loomis, Roger Sherman. "More Celtic Elements in *Gawain and the Green Knight*" in *Studies in Medieval Literature: A Memorial Collection of Essays*, with a Foreword by Albert C. Baugh and a Bibliography of Loomis by Ruth Roberts. New York: Burt Franklin, 1970, pp. 157-192.

Examines Celtic elements in *GGK* and divides his essay into four parts: Bertilak's Girdle, The Pentangle, Welsh Elements, and "morgne the Goddess."

381. Raffel, Burton, trans. *Sir Gawain and the Green Knight*. New York and Toronto: New American Library, 1970. 144 pp.

A translation of *GGK* into lively modern English. Translates as closely as idiomatically possible to the original, maintaining the same number of lines, the same strophic divisions, the bob-and-wheel, and following the manuscript division into four parts. Includes a selected bibliography and an afterword by Neil D. Isaacs.

Review: Robert J. Blanch, *Archiv* 210 (1973): 185-189.

382. **Johnston, R.C.** and D.D.R. Owen eds. *The Old French Gawain Romances*. Part I, "Le Chevalier à L'Epée" and "La Mule Sans Frein"; Part II, "Parallel Readings with *Sir Gawain and the Green Knight*." Edinburgh: Scottish Academic Press, 1972. 208 pp.

Part one includes an edition of "Le Chevalier à L'Epée" and "La Mule Sans Frein," a brief literary and linguistic introduction, biographical notes, glossary and an index of proper names. Part two examines the parallel construction of the two French Gawain romances with *GGK*.

383. **Miller, J. Furman.** "The Gawain Poet's Possible Indebtedness to Jesus' Temptation." *C&L* 21 (1972): 27-29.

Proposes that the *Gawain*-poet was inspired by the three temptations in the Gospel, since the hunt as well as the seduction scenes have distinct parallels to the temptations of Jesus. Notes that according to Mark 1:3, a perfect harmony exists between Jesus and all creation and that wild beasts accompanied Jesus in the wilderness.

PART THREE

Supplementary Information for Unannotated Entries in Hambr dge's "*Sir Gawain and the Green Knight: An Annotated Bibliography 1950-1972*," *Comitatus* 4 (1973): 49-84.

- H. 12. **Chapman, C.O.** *An Index of Names in "Pearl," "Purity," "Patience" and "Sir Gawain,"* 1951.

Gives an index of proper names in *Pearl*, *Purity*, *Patience* and *GGK* in alphabetical order. Explains the significance of the names and gives lines and titles of the poem where they occur.

- H. 25. **Berry, Francis.** "SGGK" in *The Age of Chaucer, A Guide to English Literature*, I, ed. Boris Ford, 1954, pp. 148-158.

A brief introduction to *GGK*. Discusses the conflicting forces in the poem—divine and human, natural and magical—and then delineates how the *Gawain*-poet reconciles them.

- H. 32. **Luttrell, C.A.** "The *Gawain* Group. Cruxes, Etymologies, Interpretations," *Neophil.* 39 (1955): 207-217.

A discussion and interpretation of difficult and misunderstood words in the MS. of the *Gawain*-poet.

- H. 64. **Rosenberg**, James L., trans. *Sir Gawain and the Green Knight*, 1959.
The introduction, written by James R. Kreuzer, provides the reader with the literary setting of the poem, the genesis and development of romance, and the tradition of courtly love. Includes a plot summary, commentary and an evaluation of *GGK*. The text is a translation of a modernized version of the Middle English romance.
- H. 65. **Stone**, Brian, trans. *Sir Gawain and the Green Knight*, 1959.
A translation of *GGK* into modern English. Includes an introduction and appendices on the poet, the manuscript, Gawain, King Arthur, Camelot, the Pentangle, Morgan le Fay, Merlin and extracts from the original poem. Attempts to translate the poem into modern English while keeping its original meter.
- H. 68. **Oppel**, Ingeborg. "The Endless Knot: An Interpretation of *SGGK* through Its Myth," *DAI* 21 (1961): 3092-93 (University of Washington).
Distinguishes between two types of myth. The first is the myth pattern, a recurrent mythological theme underlying a poem, for example, an underworld journey. The second is a myth incident or myth motif, a single object that has acquired a certain significance through mythology, for example, the falcon. Analyzes Perceval's sword in Chrétien de Troyes' poem as a symbol of the hero and aspects of his personality, then examines *GGK* as a whole work. Concludes that *GGK* is a Christmas poem and that the *Gawain*-poet "prefers, by means of irony and humor, suggested and underlined by his use of myth, to laugh at human folly and to show his hero Gawain not as a forbidding ideal but an understandable human being" (p. 3093).
- H. 77. **Holstead**, W.L. "Artifice in *Sir Gawain*," in *A Chaucerian Puzzle, and other Medieval Essays*, ed. Natalie Grimes Lawrence and Jack A. Reynolds, 1961, pp. 63-70.
Proposes that the *Gawain*-poet was a literary artist, a master of techniques, who understood the art of suspense, credibility and ambiguity and employed them in a unified structure to devise a new romance.
- H. 79. **Schnyder**, Hans. *SGGK: An Essay in Interpretation*, 1961.
The aim of this study is to examine closely the structural elements of *GGK* from which "the realization of the unity of the plot should emerge. . . . It is only in the historical perspective of medieval allegory that *Sir Gawain and the Green Knight* can be interpreted as a unity of inner plausibility and coherence" (p. 74).
- H. 81. **Borroff**, Marie. *SGGK: A Stylistic and Metrical Study*, 1962.
Applies the data yielded by philological investigations in Old and Middle English to a study of the style of *GGK*. Develops several conceptual tools

about the relationship between style and the meaning and use of language. Includes notes, bibliography, index of words, index of lines and passages, and an index of subjects and authors.

- H. 89. **Cawley, A.C.**, ed. *Pearl, SGGK*. 1962.

The texts of *Pearl* and *GGK* have been transcribed from photographs of British Museum MS. Cotton Nero A.x. Full use has been made of emendations with some modernized spelling. Marginal glosses with footnote paraphrases, an introduction, select bibliography and appendices on spelling, grammar and metrics are included.

- H. 91. **Saperstein, J.** "Some Observations on *SGGK*," *English Studies in Africa* 5 (1962): 29-36.

Claims that the *Gawain*-poet is a "formidable master of local irony and sane laughter" (p. 35). Argues that *GGK* is an exposure of the weakness of the chivalric ideal. Neither the Green Knight nor Gawain is the hero; rather, each is the other's alter ego. In the end, Gawain does not grasp the meaning of his adventure and Saperstein asks if "this is the poet's last ironical and most inscrutable gesture in taking leave of the chivalrous fraternity forever" (p. 36).

- H. 98. **Dodgson, John Mcneal.** "Sir Gawain's Arrival in Wirral," in *Early English and Norse Studies: Presented to Hugh Smith*, ed. Arthur Brown and Peter Foote, 1963, pp. 19-25.

Conjectures that the *Gawain*-poet made deliberate allusions to the topography and popular traditions of North Wales, the Dee estuary, West Kirby, Hilbre, Wirral, and that of Swythamley, Northeast Staffordshire, Southeast Cheshire. Suggests that "the poet, or his patron, or both, ought to be sought amongst those whose personal, dynastic, institutional, or political associations touch these two districts" (p. 25).

- H. 100. **McLaughlin, J.C.** *A Graphemic-Phonemic Study of a Middle English Manuscript*, 1963.

Aims at presenting a complete description of the writing system of Ms. Cotton Nero A.x. and at reconstructing "a phonemic system of the language basing critical assumptions on all available evidence from sound patterns, spelling, earlier and later expressions of the dialect in question, known scribal peculiarities of the period and locale, and on those linguistic principles which seem best to define the nature and development of language systems" (p. 7).

- H. 108. **Evans, William W., Jr.** "The Second-Person Pronoun in *SGGK*," *DAI* 24 (1964): 4184 (University of Florida). See also no. H. 147.

Discusses the *Gawain*-poet's use of *thou* and *you* and compares his use with that in colloquial speech and in some other related poems. Concludes that the *Gawain*-poet used the two pronouns to achieve dramatic effects.

- H. 113. **Spearing, A.C.** *Criticism and Medieval Poetry*, 1964.

Contends that the central interest of *GGK* is not the Green Knight but Gawain and the *cortays* Arthurian civilization he represents. Believes that there is "a poetry of *cortaysye* in *GGK* as well as a poetry of muscular energy" (p. 39) and delineates this by comparing and contrasting the characters of Gawain and the Green Knight. Gawain is subtle while the Green Knight is brusque: "in both cases, character is expressed through syntax rather than through imagery" (p. 45).

- H. 114. **Benson, Larry D.** *Art and Tradition in SGGK*, 1965.

Surveys the art of *GGK* in the context of its literary tradition, and studies the problems of sources, style and meaning. The method is mainly comparative and he seeks to define the qualities of *GGK* within a definite literary milieu.

- H. 117. **Broes, Arthur T.** "SGGK: Romance as Comedy," *Xavier University Studies* 4 (1965): 35-54.

Suggests that although the *Gawain*-poet is sympathetic to the chivalric code of conduct, he recognized the absurdities and the shortcomings of the code to which Arthur and Gawain were committed and therefore satirized them and the chivalric attitudes of medieval romance. Concludes that the *Gawain*-poet wants his audience to see Gawain as "basically unselfish, courageous, and chivalrous, but . . . also at times naive, foolish and indolent" (p. 54).

- H. 118. **Burrow, John.** *A Reading of SGGK*, 1965.

Argues that *GGK* is a poem about *trouthe* in the medieval sense of the word and stresses the importance of the hero's two contracts with his adversary and the seriousness of his failure to honour the second of these contracts.

- H. 123. **Levy, Bernard S.** "Gawain's Spiritual Journey: *Imitatio Christi* in *SGGK*," *Annale Mediaevale*, 6 (1965): 65-106.

Proposes that Gawain's journey is a spiritual quest in imitation of Christ, moving from pride to humility. "The whole action of the poem follows the consistent pattern of the Christian knight on his spiritual journey in an imitation of Christ. The three temptations—of the world, the flesh, and the Devil—parallel the temptations by which Satan successfully tempted Adam and Eve in the Garden of Eden and unsuccessfully tempted Christ in the wilderness . . ." (p. 105).

- H. 133. **Clark, Cecily.** "SGGK: Characterization by Syntax," *EIC* 16 (1966): 361-74.

Examines how the *Gawain*-poet uses syntactic variation to portray character and tone of voice. For example, the predominance of imperatives in the Green Knight's and Sir Bertilak's speech reveal that they are only "superficially different embodiments of the same personality" (p. 365).

- H. 137. **Kottler**, Barnett and Alan Markman. *A Concordance to Five Middle English Poems*, 1966.

In addition to the concordance for the five poems, *Cleanness*, *St. Erkenwald*, *SGGK*, *Patience*, *Pearl*, includes a list of omitted words, a list of variant readings and two appendices.

- H. 147. **Evans**, William W., Jr. "Dramatic Use of the Second-Person Pronoun in *SGGK*," *SN* 39 (1967): 38-45. See also H. 150.

Refining his dissertation, see no. H. 108 above, Evans suggests that the *Gawain*-poet's use of *you* and *thou* are artistically subtle and contribute to the dramatic economy of the poem.

- H. 148. **Hargest-Gorzalak**, Anna. "A Brief Comparison of the *Knight's Tale* and *SGGK*," *Roczniki Humanistyczne* 15 no. 3 (1967): 91-102.

Compares the different rhetorical devices which Chaucer and the *Gawain*-poet used. Concludes that the essential antithesis between the two romances lies in "a Londonized South-Eastern Continental (chiefly Anglo-French) sophistication with an excessive patterning in which form at least temporarily dominates maker, versus a North-Western English sophistication with many French borrowings, in which maker dominates a highly organized form. It is an antithesis of the 'colours' of rhetoric and the 'colours' of imagination" (p. 101).

- H. 150. **Johnston**, Everett, C. "The Signification of the Pronoun of Address in *SGGK*," *Language Quarterly* 5 nos. 3-4 (1967): 34-6. See also H. 147.

Surveys the use of the pronouns *you* and *thou* by various characters in *GGK*. Suggests that the *Gawain*-poet failed to adhere to the uses very closely. Also shows that *Gawain*'s correct usage of the pronoun vis-à-vis his fellowmen emphasizes his position as perfect knight.

- H. 154. **Williams**, Margaret, trans. *The Pearl-poet: His Complete Works*, 1967.

A critical study of Ms. Cotton Nero A.x. Discusses the manuscript, the language, the alliterative movement, the author, and the background of the poems including *Saint Erkenwald*. Translates *Patience*, *Cleanness*, and *GGK* into modern English.

- H. 157. **Borroff**, Marie, trans. *Sir Gawain and the Green Knight*, 1967.

A modern rendition of *GGK* from the original Middle English preserving wherever possible the poetic formulas still current in the language. Includes an introduction, explanatory notes at the bottom of the page, a discussion on the metrical form and a list of suggested readings.

- H. 158. **Davis**, Norman, ed. *Sir Gawain and the Green Knight*, 2nd rev. edn., 1967.

A revision of the 1925 edition which was first edited by J.R.R. Tolkien and E.V. Gordon. The present text has remained essentially unchanged from the

original, although a dozen variant readings have been introduced and 26 emendations. The new introduction is divided into four sections and discusses the manuscript, story, related poems and date and place. Includes twice the quantity of notes originally offered, an appendix with discussions on language and meter, a select bibliography, a list of abbreviations, glossary and an index of names.

Review: A.R. Heiserman, *Speculum* 44 (1969): 176-7.

- H. 159. **Suzuki**, Eiichi. "The Green Knight as Enigma," *Essays and Studies in English Language and Literature* (Sendai, Japan) 51-52 (1967): 99-116. (In Japanese).
Unable to verify journal title because of confusion in transliteration.
- H. 160. **Webb**, P.H. "SGGK" *Unisa English Studies* 1 (1967): 29-42.
See MLA (1968) no. 6258.
- H. 169. **Kennedy**, Sally P. "Vestiges of Rule Ritual in SGGK," *DAI* 29 (1968): 1513A (University of Tennessee).
Proposes that *GGK* is related to *rule ritual*, which "describes the two basic ways of ordering society. The male way is essentially rule by strength and accomplishment; the female way is largely rule by blood ties and inheritance." This results in a struggle for rule between Arthur and Morgan with Gawain as a go-between. Although the struggle ends in compromise, Gawain maintains his role as a patriarchal hero, while the final outcome of the poem is a comic one.
- H. 177. **Suzuki**, Eiichi. "The Aesthetic Function of Synonyms for 'Man, Knight' in SGGK," *Essays and Studies in English Language and Literature* (Sendai, Japan) 53-54 (1968): 15-32. (In Japanese).
Unable to verify journal title because of confusion in transliteration.
- H. 179. **Antilla**, Raimo. "Sound Preference in Alliteration," *Statistical Methods in Linguistics* 5 (1969): 44-48.
Sound preference can be measured in alliterative poetry. Examines whether the *Gawain*-poet "preferred certain sounds to others, or whether he formed his alliteration in proportion to his vocabulary (used in the poem)" (p. 44).
- H. 180. **Bloomfield**, Morton W. "Some Notes on SGGK and Pearl" in *Studies in Language, Literature, and Culture of the Middle Ages and Later*, ed. E. Bagby Atwood and Archibald A. Hill, 1969, pp. 300-2.
A short philological discussion of some words in *GGK* and *Pearl* which provides new translations and interpretations.
- H. 181. **Como**, Frank T. "SGGK: A Normalized and Glossed Text," *DAI* 30 (1969): 2512A (Arizona State University).
Attempts to provide a more accessible text of *GGK* for beginning students in Middle English or modern literature without damaging its linguistic integrity.

Normalizes the glosses and includes an introduction and an appendix which describe the manuscript, discuss the verse form and compare the dialect of *GGK* to Chaucer's.

- H. 182. **Crane, John K.** "The Four Levels of Time in *SGGK*," *Annuaire Mediaevale* 10 (1969): 65-80.

Suggests that *GGK* operates on four distinct levels of time. First, there is the level of Cosmic Time "which is the basis for all conceptions of Time and which, cyclically interpreted, attempts to explain temporal occurrences by referring them back to the original cosmogonic act. Second, there is Historical Time, a linear and chronological ordering of events by the narrator in a homogeneous sequence. Third, Time exists on the Psychological level, the heterogeneous temporal intensity and arrangement of events as they manifest themselves to the central character, Gawain. Fourth and last is the level of Sacred Time, in which the Arthurian society attempts to render valid the destructive, death-ridden implications of Time in Man's spiritual life" (p. 65). Endeavors to clarify the experiences of the temporal process and uses this theme to explain many of the characters' actions and motivations.

- H. 183. **Gross, Laila.** "Telescoping in Time in *SGGK*," *Orbis Litterarum* 24 (1969): 130-137.

Examines the *Gawain*-poet's techniques of telescoping in time. The poet establishes a historical period which gradually diminishes and centralizes on a detailed and distinct event. For example, in *fitt one*, the poet presents his audience with an historical background, then "reduces history to one immediate period within Arthur's reign and gives us the particulars of the time" (p. 31). He then divides it into a smaller period of time, fifteen days.

- H. 192. **Steele, Peter.** "*SGGK*: The Fairy Kind of Writing," *Southern Review* 3 (1969): 358-365.

Proposes that *GGK* is a "poem of faerie," which he describes as "that impulse which is most at home with the exact seen as the gratuitous" (p. 358). Suggests that although the inhabitants are normal, chance and necessity have merged to become one, and surprise is not a circumstance, but rather a dimension of assent. Consequently, the Beheading Game "is best seen as a unique coincidence of challenge, courtesy and marvel" (p. 363).

- H. 193. **Suzuki, Eiichi.** "Two Notes on *Sir Gawain*," *Essays and Studies in English Language and Literature* (Sendai, Japan) 55 (1969): 63-80. (In Japanese).

Unable to verify journal title because of confusion in transliteration.

- H. 194. **Suzuki, Eiichi.** "The Temptation Episode in *SGGK*," *Journal of the English Institute* (Sendai, Japan) 1 (1969): 1-31. (In Japanese).

Unable to verify journal title because of confusion in transliteration.

- H. 196. **Taylor**, P.B. "Blysse and blunder,' Nature and Ritual in *SGGK*," *ES* 50 (1969): 165-175.

Argues that Gawain's blunder stems from his deviation from his original course. "Whereas his *blysse* would have been a state in which the heroic rituals of men accord with nature and with the mysteries of God, his *blunder* is a state of deception which results from man's abuse of ritual and, hence, his separation from Nature and God" (p. 166). Nature is the backdrop for the dramatic action, but more important, it is a force which contrasts with and acts upon Gawain's courtly ritual. For example, the descriptions of the passing of the seasons (11. 500-35), the contrast between the men of Arthur's court and the Green Knight, and the time of the year and its weather all generate meaning.

- H. 197. **Utley**, Francis L. "The Strategies of Translation," *Journal of Aesthetic Education* 3 no. 4 (1969): 137-148. See also no. 378.

Review article of Constance Heatt's translation of *GGK* (New York: Thomas Crowell, 1967).

- H. 201. **Gallart**, Gerald. "The Three Beasts: Symbols of Temptation in *SGGK*," *Annuaire Mediaevale* 11 (1970): 35-50. See also no. 248.

Argues that the hunted animals represent sinful modes of behavior which the Lady would like Gawain to follow. Proposes that a pun on hart suggests the heart, which in medieval thought implies the "seat of youthful passion, or intemperance; the *swyn* is notorious for its gluttony, a trait associated with the belly, an organ which was also considered the seat of lust and malice; the fox is noted for its fraudulence and wiles, which are products of the head, the seat of will" (p. 37).

- H. 203. **Long**, Charles. "Arthur's Role in Morgan La Fay's Plan in *SGGK*," *Tennessee Philological Bulletin* 7 no. 1 (1970): 3-10.

Claims that according to the *Gawain*-poet, Morgan La Fay sent the Green Knight to terrify Guinevere and cause her to die, and to test the renown of the Round Table (11. 2454-62). Argues against scholars who have assumed that Morgan planned to test Gawain's chivalric virtues, and, finding this lacking, to bring shame on Arthur and his court. Suggests that according to Morgan's plan, she wanted to test the renown of the court, that is Arthur's not Gawain's renown.

- H. 206. **Waldron**, R.A. ed. *SGGK*, 1970.

Includes a select bibliography, an introductory note on language and meter, note to the text, a glossary and explanatory notes at the end of each page.

- H. 209. **Burrow**, John. *Ricardian Poetry: Chaucer, Gower, Langland and the 'Gawain' Poet*, 1971.

Discusses the four chief poets of King Richard II's reign as a group.

- H. 211. **Christopherson**, Paul. "The Englishness of *SGGK*," in *On the Novel*, ed. B.S. Benediktz, 1971, pp. 46-56.

Shows that although the story is borrowed, the metrical form of *GGK* is in part native and much of its diction is Anglo-Saxon. For example, *GGK* shows kinship with the Anglo-Saxon heroic poetry. Its rugged landscapes remind us of those encountered by Beowulf in his search for Grendel's dam. Concludes that "the Gawain poet has effected a marriage, and a very happy marriage, between native and foreign elements . . . but the different foreign motifs have been fitted into a unified framework and given a meaning and tone and a setting that are more English" (p. 55).

- H. 216. **Fletcher**, P.C.B. "Sir Gawain's Anti-Feminism," *Theoria* 36 (1971): 53-58.

Proposes that Gawain's attack on women (ll. 2414-28) after his "confession" to the Green Knight portrays a conflict between the two ideals of chivalry: "the masculine ideal of chivalry" which is characterized by Chaucer's Knight, and the "feminine ideal of chivalry," as represented by Chaucer's Squire. Although Gawain asserts his loyalty to the masculine ideal of chivalry, "the lady has forced him to assess the relative importance of the two ideals, and his outburst of anti-feminism . . . should be seen in terms of a recognition on Gawain's part that he must reject the 'feminine' wherever it is in conflict with the 'masculine' . . ." (p. 58).

- H. 217 **Haines**, Victor Y. "Morgan and the Missing Day in *SGGK*," *Medieval Studies* 33 (1971): 354-359.

Argues *contra* critics who suggest that a line is missing after line 1022. Claims that there is no break in syntax. Moreover, when Gawain says *to busy bot bare þre dayez* (l. 1066), he means the 28th, 29th, and 30th of December, and Gawain leaves on New Year's Day. Hence, a day is missing. Explains this discrepancy by stating that Gawain sleeps for most of the day of the 28th.

- H. 219. **Kaske**, R.E. "Gawain's Green Chapel and the Cave at Wetton Mill," in *Medieval Literature and Folklore Studies. Essays in Honor of Francis Lee Utley*, ed. Jerome Mandel and Bruce A. Rosenberg, 1971, pp. 111-121.

Offers an analysis of the similarities between the Green Chapel and the Cave at Wetton Mill, Staffordshire. Presents photographs of the cave and some of its surroundings.

- H. 222. **Matsui**, Noriko. "Allegory of Courtesy in *Pearl* and *SGGK*," *Studies in English Literature* (English Literary Society of Japan, English number) 1971, pp. 165-167.

Examines the function of the concept of courtesy in *Pearl* and *GGK* and its allegorical implications. In *Pearl*, "courtesy" is defined by the Maiden as charity, or St. Augustine's *caritas*, which means "both the spirit of charity itself originating in Christ and its manifestations in the behaviors of and relationships between the Christians" (p. 166). In *GGK*, courtesy is "non-

erotic, nonadulterous Christian courtesy (and) if there is anything allegorical about 'courtesy' at all, it exists in the concept itself" (pp. 166-67).

- H. 230. **Goldbeck**, Helen James. "The Gawain Puzzle: A Study of MS Cotton Nero A.x.," *DAI* 33 (1972): 1142A (University of Oklahoma).

Proposes an architectural order from which *Cleanness* and *GGK* emerge to form similarly structured compounds on one hand, and *Patience* and *Pearl* on the other. Bases this conclusion on the study of the central themes in the poems: "*Cleanness/Sir Gawain* emerges as a poem concerned with man's social existence, under the laws of will and justice. *Patience/Pearl* deals with a man's spiritual existence under the laws of mercy and patience." Includes a discussion on the patterns of style and syntax, and a study of conjunctions.

- H. 232. **Harris**, Veronica. "Bertilak the fox: A Reassessment of the Character of the Green Knight," *Studies in English* (University of Cape Town) no. 3 (December 1972): 1-18.

Contends that Bertilak is a wily, treacherous fox and "no more the Devil than Morgan is *Morgne the Goddes* (2452)" (p. 5). Suggests that Gawain is a true Christian knight who did not commit any of the sins of the five senses or the five fingers.

- H. 235. **Hill**, Archibald A. "The Green Knight's Castle and the Translators," *Canadian Journal of Linguistics* 27 (1972): 140-158.

Discusses the Joos Law (a semantic law formulated by Martin Joos in 1953) within the context of Sir Bertilak's castle (ll. 794-802). Looks at various translations, comments on them and gives his own translation of this passage.

- H. 238. **Loganbill**, Dean. "The Medieval Mind in *SGGK*." *Bulletin of the Rocky Mountain Modern Language Association* 26 (1972): 119-126.

Suggests that a primitive man's "sense of identity lay in his relationship to his gods as established through ritual, which is the essence of his religion and which is eventually systematized into what we recognize as myth" (p. 119). One of the predominant characteristics of the earliest literature is an interest in the "fantastic" or, in other words, a lack of formal realism. The medieval mind provides a transition between the primitive and modern modes of thought, encompassing a peculiar mixture of myth, legend and history. *GGK* is "a marvellous example of the blending of mythical and modern" (p. 120). One example is the supernatural qualities of Bertilak's castle exemplified by its sudden appearance when Gawain, seeking shelter, prays for aid.

- H. 241. **Robinson**, Ian. *Chaucer and the English Tradition*, 1972.

Agrees with Burrow that the theme of *GGK* is that of *The Clerk's Tale* and *The Knight's Tale*. Claims that Chaucer, Langland and the *Gawain*-poet are contemporary "in their creative use of the great words, like 'trouthe'" (p. 230). Argues that although these poets belong to different traditions, they

“belong together” because “they all in their different ways make the decisive step forward into literary art” (p. 231).

- H. 242. **Schlobin**, Roger Clark. “*The Turke and Gowin, The Marriage of Sir Gawaine, and The Grene Knight: Three Editions with Introductions,*” *DAI* 32 (1972): 6391A (Ohio State University).

Replaces the texts of the poems found in the 1867 *Bishop Percy's Folio Manuscript*. Includes a discussion on the history of the Percy Folio Manuscript and an examination of the meter and versification, conventional forms and dialect of each poem. In addition, there are explanatory notes and introductions for each work, which summarize previous scholarship and consider each poem's aesthetic objectives.

- H. 246. **Suzuki**, Eiichi. “Oral-Formulaic Survival: Two Possible Instances and Their Significance in *SGGK*,” *Studies in English Literature* (English Literary Society of Japan, English number), 1972, pp. 15-31.

Examines possible instances of oral-formulaic themes and relates them to the meaning of the poem as a whole. Uses Donald K. Fry's definition of theme in *Neophil.* 52 (1968): 53: “A theme may be defined as a recurring concatenation of details and ideas, not restricted to a specific event, verbatim repetition, or certain formulas, which forms an underlying structure for an action or description.” Concludes that the oral-formulaic approach offers some suggestive readings of *GGK* and “stresses the possible ironical implications of two winter journeys of Gawain, reinterprets the role played by the Green Knight, and reaffirms the poem's characteristics as a romance” (p. 30).