

**THE MEDIEVAL HOUSE AND CURTILAGE:
AN INVESTIGATION INTO DOMESTIC SPACES IN THE
ENGLISH MEDIEVAL ROMANCE**

By

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Abstract

Medieval man lived his life in a series of practically defined and segregated domestic spaces which allowed the display of wealth and status. This study uses the English medieval romance as a reliable source, combined with evidence from architecture and archaeology, to investigate domestic space and how medieval life was lived. Texts are chosen from a period spanning 250 years, from the thirteenth to the fifteenth century, to assess how the use of space changes over time and how this was reflected in fictional literature. The knowledge of three key spaces, the hall, chamber, and garden, helps to assess how space was used and to investigate its functions and decoration. Domestic spaces within the romance are used consistently for various activities, such as the chamber and garden for courtship and the hall for political or ceremonial activities. Therefore knowledge of the chamber, hall, and garden allows comparison with relatively obscure spaces such as the cleve, cote, towers, the monastery, and parkland. Through the use of domestic space the romance reflects the contemporary desire for social advancement, the developments in architecture and domestic comforts, as well as the complexities of the use of space for personal or public ends.

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List of Abbreviations

MED

Medieval English Dictionary

Introduction

Domestic, architectural space was carefully ordered in the Middle Ages; interiors had specific functions and purposes. The late medieval house had obvious literal functions – eating, sleeping, and entertaining - and the spatial arrangement of the house reflected this so that, for example, the kitchen was not placed near the hall due to the increased fire risk. But, importantly, the domestic house also served ritualistic and ceremonial purposes. A formality dominated the lives of medieval man which dictated this ceremonial behaviour, such as the customs surrounding feasting, weddings, armouring and jousting. This behaviour in itself is symbolic. It marks hierarchies in society between men and women, upper and lower ranks, religious orders and the laity, and is clearly reflected in the layout and decoration of domestic dwellings. The house is essentially a statement of the organisation of the later medieval world and the owner's personality and standing in society. In this respect it is a display of status and authority, wealth and power. Not only do domestic buildings indicate the owner's rank, but they indicate his aspirations, standard of living, household size and organisation, and his political and social position.

That medieval domestic housing is a relatively new area of study is highlighted by Anthony Emery's seminal three volume study *Greater Medieval Houses of England and Wales: 1300-1500*, which provides the first synthesised study of the architectural, historical, social and geographical implications of numerous medieval domestic buildings for over 150 years (Emery 1996-2006). The domestic residence can then provide a wealth of information. As Emery notes, houses have symbolic and hierarchical meaning, and are a reflection of fashion and change (2004, 4). And yet, despite obvious correlations with imaginative writing, the representation of domestic buildings in medieval literature has hardly been addressed. The thesis, then, will investigate the domestic spaces in late medieval English literature and through close reading of representative fourteenth and fifteenth century romances (see Appendices) will analyse how we can understand romance's preoccupation with domesticity and the functions and uses of domestic space as visible in the genre.

It is important to first define how this study characterises 'domestic space'. Using exclusively literary descriptions of domestic interiors the thesis will make a distinction between actual, physical spaces (rooms, houses, towns and landscapes) and the conceptual or symbolic use of these spaces. The study will focus on domestic houses and in some instances the domestic functions of castles in the narratives will be discussed. The study's working definition of 'castle' is a building owned by members of high social status which incorporates defensive architectural features such as crenellations, turrets, moats, and drawbridges but which still serves a domestic function. Therefore the castles discussed will be taken as a building, or series of buildings, which serve as domestic residences. In contrast the medieval 'house' is a purely domestic residence, usually on a smaller scale to that of the castle. It can vary in ownership and appearance, ranging from high status decorative manor houses to the simpler functional houses of lower social classes. As the knowledge of domestic interiors and architecture can inform the reading of texts, and vice versa, Emery's study is an invaluable resource to assess the extent to which descriptions of space in literature reflect actual developments in architecture and domestic housing. In this respect I will be following the line that some castles have essentially domestic purposes and that medieval castles and houses are complementary, not independent developments (Emery 2000, 3).

This study will highlight that the domestic house is not just used for eating and sleeping, that it is not, in some vision of a medieval Le Corbusier, a machine for living. The domestic house has multiple possibilities, especially for the Middle Ages where personal and religious lives were focussed in ritualistic behaviour. The viewing of individual domestic spaces as linked structural spaces reflects the use of living space. Not only does the romance reinforce the societal value placed on the domestic residence as a means to express social aspiration and the wealth of its owner, but it also devotes much attention to objects and activities of class display, such as armour, tournaments, hunting, feasting, internal decoration and clothes (Harwood and Overing 1994, 80). In this respect the romances, in paying particular attention to class display, reflect the core values of medieval society, to display and perpetuate a feudal culture.

As is generally acknowledged by architectural historians, any investigation into domestic design should extend to the adjacent landscape (Emery 2006, 3). This area has

recently become of particular interest to scholars and archaeological examination of early gardens and parkland has become a specialist discipline (Liddiard 2005). The overall built and landscaped environment is intrinsic to the function and symbolism of the late medieval domestic house; gardens, parklands, orchards, and so on are all extensions of the household and will also be included in this study. Although post-medieval developments have changed or removed outside spaces, romances can provide insights into how this space was defined, separated and used.

A Brief History of the Study of the Domestic House

Medieval domestic housing was once a popular area of study in the fields of architecture and archaeology. Studies such as Turner and Parker's three volume *Some Account of Domestic Architecture in England*, and county surveys meant detailed records of individual houses were maintained until the twentieth century. But Margaret Wood's *The English Medieval House* in 1965 was the last detailed work on medieval house development. Although useful these studies over-emphasise the military aspects of castles, neglect domesticity by focusing on physical structures and construction, and ignore the functions and decoration of the domestic environment. These studies also shift the focus from gentry and aristocratic houses towards peasant dwelling, working-class lifestyles, and so called vernacular architecture. This term has been used by architects, historians, archaeologists, and critics since 1839 to describe minor buildings which satisfy the simple demands and activities of ordinary people, such as yeoman, farmers and craftsmen (Brunskill 1986, 15-24). Vernacular buildings are strongly related to place, specifically through the use of building materials and arrangement of living space and ancillary buildings (Brunskill 1971, 20).

Yet surviving medieval houses are more prominent and permanent than any other historic source of evidence including clothes, furnishings, and plate (Emery 2000, 4). They reflect the wealth, status, and power of the owner and are identifiers of the political and cultural climate in which they were built, replicating the temper, fears, and ebullience of the years when they were constructed or modified (Emery 2006, 2). The domestic house reflects social change, the spread of wealth, rise of new families, social

differentiation, organisation, and growth of households. So the decline in interest in medieval architecture seems particularly at odds with the information it provides.

The study of domestic housing is not the only way to gain insight into the use of domestic space. In the last twenty years there has been a renewed interest in the materiality of medieval culture from the period 1200-1600. Scholars have attempted to reconstruct and recover the material lives of medieval man through the study of cloth, clothes, and diet (Woolgar 1999), dress, accessories and jewellery (Cherry 2000), children's toys (Egan 1997), art, manuscript illustration, ceramics and pottery, and metalwork among others. Whilst the study of material culture aims to recover the realities of everyday life across a broad social spectrum, there are limitations to this kind of approach. The focus on moveable objects neglects the study of the spaces in which the objects were used, such findings may produce false evidence in that the objects may be recovered from sites where they were not used or displayed, and these items are often not as well preserved or documented as the medieval domestic house. Likewise, archaeology cannot provide all the necessary evidence to conceptualise how medieval man lived his life. But medieval romance literature provides a fuller picture. For example, the romance consistently uses domestic spaces proven to exist in archaeology, such as the chamber, hall, and tower, it incorporates material culture and artefacts (which have only been investigated in isolation), and it offers representations of medieval domestic space in use.

The combination of architecture, archaeology and literature presents an opportunity to link literary and factual evidence relating to houses, gardens, and furnishings of the medieval household. This cross-disciplinary research will demonstrate that the reading of romance can provide evidence of contemporary ritualistic and symbolic use of the domestic household and landscape. Developing the critical tradition surrounding domestic space, this study will recover an important aspect of the romance genre that has been overlooked: the symbolic, ceremonial importance of space. Location and domestic space in literature are part of a network of medieval symbols and metaphors; just like rings, food, clothing, cups and swords, domestic spaces have recognisable functions and meanings. Therefore romance literature offers a unique insight into the way domestic space was arranged and used; perhaps more so than any other source.

The study of domestic environments and space has been neglected other than in narrow discussions of Chaucer. Space and location are particularly foregrounded in Chaucer's texts and there is an invitation to study the text beyond the literal. As such Chaucer has been viewed as having an atypical focus on the domestic, meaning scholars have neglected to study this aspect in other authors or genres, with the exception of very limited discussions of *Sir Gawain and the Green Knight* and Malory's *Morte Darthur*. Early scholars of Chaucer showed a concern for the physical and material elements of space and attempted to contextualise the locations in the tales of the Reeve and Miller from the *Canterbury Tales* (Bennett 1974) and *Troilus and Criseyde* (Smyser 1956). Bennett's production of a diagram of John's house in the *Miller's Tale* is based on descriptions Chaucer provides: John's bedroom with its window 'full lowe upon his boures wal' (Benson 1987, I.3677, 74) is over a low-ceilinged shop, the rooms lie alongside the hall, and the hall itself is open-roofed with the 'gable unto the gardyn-ward over the stable' (II.3571-2, 73). Bennett associates Smykyn's house in the *Reeve's Tale* with medieval three-roomed East Anglian mills consisting of a kitchen, parlour, and one chamber. The main actions in these fabliaux are entry into and displacement from the domestic setting and the repetition of holes and crevices in the *Tales* foregrounds the eventual fracturing of this space. The bedroom in particular is a figure for privacy and patriarchy but it is repeatedly transgressed - Nicholas copulates with John's wife in the *Miller's Tale* and Smykyn's ignorance and drunkenness in the *Reeve's Tale* allows the students to copulate with his wife and daughter. Thus the domestic spaces are used for situational humour and social commentary.

Smyser's contextualisation of *Troilus and Criseyde* goes further than that of the fabliaux. He identifies the architecture and geography of Troy with London, assuming Chaucer's houses were based upon fourteenth century London mansions (1956, 297). Smyser acknowledges the difficulties in reconstructing medieval urban dwellings, but goes some way to reconstruct a floor plan of a generic fourteenth century London mansion based on the detail from the text: Criseyde's house runs parallel to the street with the 'wyndowe next the strete' (Benson 1987, ii, I.1185, 505), and Criseyde's 'paved parlour' is below her chamber and has garden access (ii, I.82, 490). Smyser recognises that narrative naming of spaces can determine actual locations and functions of space in

medieval England, therefore he attempts to define Chaucer's naming of rooms such as the 'closet' (ii, I.599, 497), 'stewe' (iii, I.601, 521), 'trappe' (I.741, 523), and 'goter' (I.787, 524). These early studies, though useful, are limited in their approach: neither Bennett nor Smyser theorise their descriptions or assess the symbolic functions of the spaces they identify. Later scholars attempted to address these criticisms and Hines in particular found that the nature of the lover's relationship in *Troilus and Criseyde* can be reconsidered through analysis of the architectural descriptions of clandestine, enclosed spaces, especially the chamber (2004). There are a variety of linked domestic spaces which are manipulated for the purpose of enclosure and concealment in *Troilus*, in particular the chamber, but architecture and furniture are also manipulated for these purposes. Not only beds, but benches, windows and gardens are used as relatively private meeting places (the garden as a private meeting place will be discussed in Chapter Two). Most scholarly attention has been on Pandarus' house, which seems designed to facilitate private movements with its trapdoors, division of sleeping chambers, and 'stewe' (I.601, 521). However, Hines does briefly consider other spaces in the text - the simple subdivision of large public space and a small private space in the houses of Troilus and Deiphebus, the unusual arrangements of Criseyde's house with her parlour, garden and closet, and the undivided, readily accessible space of the Greek tents (2004, 119-23). Despite the lover's attempts to continue their secret affair the public world of the text reasserts itself and the lovers are separated. By the end of the narrative the chamber has become a symbol for an unobtainable enclosed private space.

The movement through increasingly narrowing spaces in *Gawain*, from the wilderness to the castle enclosed by walls, to the bed enclosed by a curtain, has been of particular interest to recent critics (Stanbury 1987). The journey through these spaces can be viewed as a reflection of the journey from the public world of Camelot into Gawain's inner, private self. These enclosed spaces become claustrophobically narrow allowing for private reflections on Gawain's quest and looming 'jopardè' (Andrew 1978, I.1859, 275). But the narrowing also reflects a movement towards more defined narrative spaces in the text. The vague descriptions of 'knyztes in [...] hall at Camelot (I.62, 209) are juxtaposed with the realistic, architectural features of Hautdesert with its high walls, 'depe double ditch' (I.786, 237), and 'towres [...] with coruon coprounes (II.795-7, 237). Like

Gawain, the *Morte* offers a plethora of journeys from outer to inner and, like *Troilus*, a whole series of contrasts between public and private in terms of space and conceptualisation of social activity. Though spaces are not described in detail in the *Morte* there is a clear distinction between the courtliness and safety of the domestic castle and the danger and adventure of the forest. The castle is a socially ordered world, a world of courtly activities such as feasts, weddings and tournaments, whereas the forest assumes the atmosphere of mystery and fear - a harsh, dangerous environment, it is symbolic of uncertain fate and chivalric testing. But it is also the place in which knights earn worship and social progression. As such, the forest is littered with defences of passage: the bridges, fountains, trees, and wells act as spaces to prove masculine honour (Mahoney 2005, 102). The critical investigations of space in *Gawain* and the *Morte Darthur* are also limited. Critics have been preoccupied with determining exact geographical locations, such as that of the Green Church in *Gawain* (Elliott 1997) or have only briefly discussed complex movements through various spaces, especially with regard the *Morte* (Mahoney 2005).

Domestic Space and the Romance

In order to rectify the lack of study of domesticity in the romance my research looks at representations of, and responses to, domestic space in the genre spanning a 250 year period. The focus will be on texts which are the core expression of domesticity, the diverse and still critically undervalued English romance. As a genre primarily read in and depicting the home, romances are more concerned with the environment of domestic interiors than any other kind of text and provide fertile ground for this kind of study. The genre lends itself to domestic interpretation by displacing action into domestic settings and has a continued thematic focus on the ideology of the family and household through its exploration of familial conflict, lineage, marriage, and inheritance. Although in general terms English romances have a secondary focus on setting, place and artefact when compared to their French counterparts, specific locations are used for specific action, and these loci provide frames of reference with symbolic and social significance. Details of places and spaces combine in a literal sense to express social aspiration and

display, but in terms of structural movements in the romance texts, spaces also develop the significance of domestic relations, and provide an opportunity to examine the fictional responses to the rapidly changing use and organisation of living space in the period. Although romance is a fictional genre and does not necessarily represent realistic uses of domestic space, how domestic space was utilised in romances is a useful tool to help reconstruct the complexities of medieval life and how contemporary man responded to their environment.

The romance genre replicates the structural and cultural developments of domestic housing in the Middle Ages. It depicts developments in the building of residences, such as the increased magnificence of internal and external decoration, and the cultural demands placed on these spaces, such as the restriction of access and the increased demand for privacy which resulted in the division of various spaces with literal barriers or boundaries. Underpinning the close reading of romances is an analysis of the language and terminology used for domestic descriptions (see Appendices). Lexical detail reveals how authors and texts invite the reader to specify and define spaces mentally. Crucially, the depictions of various spaces and locations in the romances are not generic gestures towards unspecified spaces. The spaces construct a clear vision of a lived space in which people existed. In many cases the author demonstrates knowledge of the use of domestic space and may even indicate geographical or topographical familiarity. Textual space and place have particular functions: windows are repeatedly locations in which women sit, talk, or look out onto tournaments or parkland (though occasionally with a male companion as in *The Squire of Low Degree*), halls are depicted as locations with ceremonial importance, as locales for household meals, feasting, wedding rituals and so on, chambers are spaces to profess one's love and conduct sexual relationships in some degree of privacy, bowers have the potential to demonstrate the importance of familial relationships, and finally gardens and orchards, enclosed places which are an extension of the chamber or bower, can be used in a similar fashion.

This study will explore how medieval people imagined their domestic lives and their social spaces in literary terms. It is worth noting here that some romances under discussion are more sophisticated than others in this respect, or are more attuned to a particular audience. For example *Sir Degrevant* is able to utilise space to examine social

mobility, wealth and status, whereas *William of Palerne* is too multifaceted and attempts to incorporate too many romance tropes to do this successfully. It must be acknowledged that space is not always purely symbolic; sometimes a tower is only used as a vantage point, a castle as a military stronghold, but closer reading of romance texts demonstrates that the majority of spaces had specific functions and social significance. As contemporary audiences read texts which emphasised location and domestic settings we can conjecture people were aware of the spaces around them, used spaces for specific purposes and reacted to changes in the built environment. It must be acknowledged that many of the English romances discussed here have complicated textual histories which are often adaptations of earlier French or Anglo-Norman versions. To discuss this is beyond the scope of the thesis and so only English versions or adaptations will be discussed. Further, they exist in multiple English versions that may have continued to attract audiences long after the original text was written.

Despite romances existing in multiple versions and being transmitted across geographical or historical distances, there is a similarity in the ways in which three recurring domestic spaces are used in medieval romances. The hall, chamber, and garden are prevalent in nearly all romance narratives from early Matter of England romances right through to the fifteenth century and beyond. These spaces, common to contemporary and modern houses, are familiar to the reader whether the text is predominantly about love or politics, or set in an English or exotic landscape. The three main spaces are often juxtaposed with each other, or with other, less representative spaces like the cleve or cote, tower, or parkland. Therefore the chosen focal texts will act as case studies to explore this relationship between spaces. Chapter One will look at the symbolic nature of the thirteenth century dynastic Matter of England narratives *King Horn* (c1250) and *Havelok the Dane* (c1275-1300). The movements in these texts are large and sweeping often concerning the juxtaposition of the thirteenth century castle's chamber and hall. *Havelok* in particular demonstrates a broader perspective on domestic spaces through its depiction of the houses of the lower classes, which can be compared with the spaces in *Gamelyn* (c1350). The hall gradually emerges as an important location in each of these texts.

Chapter Two will investigate the setting of courtly love romances, in particular the exotic *Floris and Blancheflour* (c1250) and *Lai Le Freine* (c1330). These texts concern female protagonists and so show a more permanent shift from the hall to the bower, where the continuity of the family line and courtly relationships are foregrounded. The bower and garden are linked through imagery of sexuality and nature in *Freine* but these spaces are juxtaposed – the former a place of enchantment where the lovers do not meet and the latter a place of concealment where the lovers are able to consummate their relationship. Chapter Three investigates the highly descriptive text *Sir Degrevant* (c1410), and the comparison texts *The Squire of Low Degree* (c1450-1500), and *William of Palerne* (c1350). *Degrevant* and *The Squire* in particular present external spaces as transitional and the domestic interior, with extended descriptions occupying the majority of the narratives, is clearly the impetus for the narratives. These two texts also depict the architectural developments of the fifteenth century, changes in domestic activity, and the increased desire for comfort and privacy. Herstmonceux, Tattershall and Caister Castles are used as exemplary domestic dwellings of the period alongside the inventories of the latter to corroborate much of the textual detail and enable the realities of late medieval house decoration and organisation to be assessed. As many moveable items from medieval domestic dwellings have not survived, inventories provide useful evidence of wall decorations, seating and table arrangements, and general internal decorative items. *William*, although a century earlier than *Degrevant* and *The Squire*, is discussed in this chapter to demonstrate how the use of space in the romance can be consistent, even over long periods of time.

Chapter One:

The Domestic Castle and House in Matter of England Narratives

The medieval vernacular romance was the most widely read secular genre of medieval literature in England though only a few Matter of England romances survive. This particular category of romance is largely concerned with the political dimensions of identity, nationality and status. *King Horn*, *Havelok the Dane*, and *Gamelyn* all centre on heroes exiled from their rightful inheritance and seeking to regain their land and status. In all three cases the hero is cast out, often repeatedly, from his native domestic setting and the plot deals with his attempts at re-gaining what was lost. The worlds of these early Middle English romances are enclosed and the hero's geographic journeys seem automatic, particularly in *Horn* and *Havelok*. There is very little description of domestic interiors and on first reading the use of space can seem undifferentiated. However, all significant actions in *Horn* and *Havelok* occur in the domestic castle with its key locations: the hall and chamber. *Havelok* is particularly interesting as it is one of the only early romances to depict houses of a particularly low social status. *Gamelyn* is similar to *Havelok* but on a lower social register – *Gamelyn's* characters are members of the gentry class and the locale of the narrative is the typical manorial house rather than the castle. As such *Gamelyn* offers an insight into alternative domestic spaces and demonstrates the forest (not just the chamber) can be the antithesis of the hall.

The particularities of the domestic environment in these narratives can be linked to their thematic interests. The exile and return motif in *Horn* and *Havelok* demonstrate the texts are particularly concerned with establishing identity in an unknown country and creating stable nation states. The consensus of scholarly thought is that these are deeply symbolic stories recognising the importance of restoring the family line, creating stability, and protecting inheritance (Ramsey 1984 and Turville-Petre 1996). As such these narratives are often concerned with courtly love or matters of the heart. The women in the narratives therefore function as catalysts for the heroes' desire to pursue their lost heritage. Although *Gamelyn* does not expose courtly values, the late appearance of a love interest is a means for Gamelyn to secure his patrimony as he 'wedded [...] a wif bothe good and fair' (Sands, 1966, I.898, 181). *Horn* and *Havelok* are essentially self-centred

heroes and the narratives focus on their personal quests. Nearly half of *Horn* is devoted to speeches concerning increasingly personal - not public - desires and responses to specific situations (Scott 1988, 52). This characteristically personal nature of the romances seems to contradict their political nature, but the heroes' individual concerns - regaining a rightful heritage and achieving family stability - are directly related to the politics of empire and kingship. The heroes' preoccupation with their lovers, their inheritance, and their desire for marriage and children essentially provide the means to create a dynasty perpetuating the political power of their fathers. As such the narratives foreground the domestic unit and stress the importance of children: well-ruled kingdoms and 'gode lawes' (I.28, 59) stem from the family and the specific concern for the 'faderles' in *Havelok* (I.75, 60) foreshadows the consequences of an absent father figure. The destruction of the family is thus the impetus for the narrative. It leads to the hero's loss of protection, nation, social status, and personal identity (Ramsey 1984, 40). This has obvious implications for a wider society as stability reduces threats to the kingdom and usurpers to the throne. The importance of the family is stressed by the heroes' finding essentially surrogate fathers who can provide the protection they seek (Grim and Ubbe in *Havelok*, and King Aylmar and Athelbrus in *Horn*). Further, the perpetuation of the family and royal rule is emphasised by the doubling in the narratives; *Horn* and *Havelok*'s physical journeys represent metaphorical passage to fatherhood.

In comparison with later romances like *Sir Degrevant*, *Horn* and *Havelok* are not rooted in close observation of physical surroundings. They do not have complex locations; setting, place and space function to mirror the narrative movements of the stories, and the emphasis is placed on the characters' deeds and actions. Critics have recognised the symbolic register in *Horn* and *Havelok* - large sweeping movements through generalised countries and broad themes - most notably exile and return. There are repeated patterns in the plot of *Horn* in which significant elements occur twice (Scott 1988, 40) and both heroes' movements through different social classes are a symbolic social progress from servant to King (Ramsey 1984, 42). These journeys are crucial to the development of the heroes and emphasise their participation in many social levels of life. The journeys not only express the ideology of cohesion but are important indicators that the heroes are able to contribute to, achieve, and maintain social order (Crane 1986, 47).

Yet this social climbing is not a necessary element of kingship. Both Horn and Havelok are born heirs to the thrones they eventually regain, as *Horn* makes clear the hero 'ne dorte him no man teche' (Sands 1966, I.392, 26). Critics have tended to ignore the heroes' movements through physical spaces in favour of generalised conclusions regarding Horn's and Havelok's metaphorical movements through social classes.

The movements through nondescript spaces imply the landscapes are invented by the author and not based on actual locations. *Horn* and *Havelok* were composed at a time when the English were socially and culturally subservient to a Norman French aristocracy and, although each narrative is adapted from a strong French tradition, they are distinctly English in tone. Both romances are more than mere translations of their French counterparts and, although 'Englishness' was a problematic category at this time, the romances are more concerned with English characters, landscapes, and buildings than French ones. It is possible that *Havelok* accurately depicts the foundation of Grimsby and that the author had personal knowledge of the areas of Grimsby and Lincoln. Similarly, *Horn* also mentions specific place names and locations which may suggest it is set in specific areas known by the author; 'Suddene' (Sands 1966, I.142, 20) and 'Westernesse' (I.161, 21). This has led Scott to suggest a possible Irish-Cornish seaside setting for the romance (1988, 43). According to some critics, both romances were considered historically true in the Middle Ages because they depicted a period of Viking invasion and were incorporated into chronicles as factual evidence (Ramsey 1988, 26 and Turville-Petre 1996, 143). This suggests these locations provided a sense of local realism and were perhaps familiar to the audience. The landscape and built environment of *Horn* and *Havelok* are more sophisticated and subtle than first appears. Both romances gesture towards the literal and symbolic significance of the thirteenth century English urban landscape through the domestic castle.

Thirteenth Century Castles

The castle is the main domestic space in *Horn* and *Havelok* and is an ideal setting for tales about royalty and high status characters. As the only surviving inventories from the thirteenth century are for royal palaces, rather than aristocratic residences, it is

difficult to recreate domestic lives for all levels of society. But by assessing the descriptions of domestic interiors in these texts in relation to knowledge offered by historical and architectural evidence it is possible to develop an understanding of how domestic interiors were organised and decorated and how the fictional texts arrange and utilise spaces. The castles in *Horn* and *Havelok* are used for a variety of purposes - fortresses, residences, prisons, markers of power and control, and places of employment. The castle is essentially the seat of power, and *Havelok*'s dream demonstrates the ways the land was imagined in the later medieval period. The strength of both England and Denmark is depicted through physically powerful 'borwes and [...] castles stronge' (Sands 1966, I.1293, 91). In drawing towards him 'stronge castles alle' (I.1301, 91) and gaining the castle 'keyes' (I.1303, 91) *Havelok* can be recognised as the rightful ruler of both countries. As Goldborough deciphers 'alle the castles that aren ther-inne, Shaltou, lemman, full well winne' (II.1321-22, 92) - possessing the castles means ruling the land and people. Castle building, as well as castle owning is a sign of leadership as it denotes a privileged class. *Horn* is wealthy enough to take advantage of the best material and builds his own castle from transported stone. His castle is intended to be secluded where men 'ne mighte lighte' (I.1409, 51) and defended by the moat.

Horn and *Havelok* in particular show the distinction between the two main locations within the castle: the chamber and hall. There are insights into the decoration of the chamber and significant pieces of furniture and divisions of space in the hall. The organisation of activities is divided either by gender or by specific locations. In *Horn*, mourning is divided 'levedyes in boure, knightes in halle' (I.239, 64), the King of Ireland's daughter 'sitteth on the lofte' (I.912, 39) (*MED*, *loft* (n.) 'an upstairs room, upper room, bedroom'), and *Rimenhild* has no social role outside her chamber until her wedding when she 'ros off benche, win for to shenche' (II.1113-14, 44). Interestingly, when *Rimenhild* does this the space is called a 'sale' (I.1115, 44) (*MED*, *sal(e* (n. (1) (a), 'the main hall of a palace, castle or mansion') rather than 'hall' which indicates public assembly and holding of court (*MED*, *hal(le* (n. (2) (a), 'the large public room in a mansion, palace, ship, etc., used for assembly, eating, audience, holding court; assembly room or banquet hall'). In comparison *Horn* has fluid movement through spaces. He is able to move frequently from the hall where he serves King *Aylmar* to *Rimenhild*'s

chamber. This division of space means the ideal location for the lovers' courting is the chamber, a feminine place conducive to refined emotions (Riddy 2000, 240). The typical courtly setting is underpinned by the motif of the magical ring given to Horn in which the 'stones [...] grace' (I.575, 31) prevent harm when the wearer 'thenke[s] upon [his] lemman' (I.580, 31). Rimenhild's love literally cannot be spoken in any other place except the chamber: her love is too strong to talk 'at borde' (I.257, 23), 'in the halle, among the knightes alle' (I.259-60, 23), or 'nowhar in non othere stede' (I.261, 23). But it also reflects the inappropriateness of speaking of love in public spaces and perhaps Rimenhild's inability to express her love in front of others, and presumably in front of her father. The secrecy of the affair is emphasised by the use of the private chamber and the explicit information that on each occasion they meet Rimenhild's father is out of the domestic setting, he is 'to wude for to pleye' (I.365, 26) or out 'rod an huntinge' (I.650, 33). It is only in the King's absence that Horn 'ferde into bure, To sen aventure' (II.653-54, 33).

The textual focus remains on the hero rather than Rimenhild – he is 'all abute, lovede' (II.250-51, 23). It is Horn who illuminates Rimenhild's chamber, 'of his faire sighte, all the bur gan lighte' (II.389-90, 26), rather than the lady (or bedroom decoration as seen in *Sir Degrevant*). Whilst there is no description of this chamber setting, richness is alluded to in the 'pelle' on which Horn sits (I.405, 27). 'Pelle' has a range of meanings (*MED*, *pel* (n. (2) (a), 'a hide or skin; a furred skin used as a lining or trim on a garment; also, a cloak or mantle of such material'), but is probably an expensive bed cover. The fact that Horn sits on this item accords with documentary evidence that the bed was not only used for sleeping but as the principal seating in the chamber (Woolgar 1999, 78). There must also be somewhere in the bed in which Rimenhild can conceal her 'knif' (I.1206, 46) to slay herself and her husband after her forced marriage, illustrating that the chamber can become a potentially dangerous space. There is some indication of the arrangement of the space within Rimenhild's chamber. She literally sits in the 'sunne' (Sands 1966, I.657, 33), which suggests that she has some kind of window seat in her chamber. This space could be an oriel window, a window which projects outwards without reaching the ground. This presumably is the same space in which she 'undude the dure-pin, of the hus ther heo was in' (II.981-82, 41) and looks out onto the sea for Horn's

arrival. The chamber is again specified as having a sea view when Rimenhild's drowned messenger washes up directly under her chamber wall (II.979-80, 41).

Only once in *Horn* is a chamber used for an activity which is not overtly romantic. At King Thurston's castle Horn rises in his chamber and prepares himself for battle against the pagans who killed his father. In the chamber Horn 'armes he him shredde' (I.846, 38) with his 'brunye [...] lacede well faste' (II.847-48, 38) and goes into the hall. Unlike similar episodes in overtly chivalric texts such as *Sir Gawain and the Green Knight*, Horn's armouring takes place in the private space of the chamber; because he has not revealed his true identity as the rightful heir the usual ceremonial armouring scene cannot take place. But the private setting of this scene also relates to the personal revenge Horn desires to seek.

The castle represents power, wealth and status and the hall symbolises this. In contrast to the chamber, in the hall power is illustrated visually through the particular organisation of space by rank. Status and feudal power are marked by seating in the hall. As a significant locale in the castle, the hall is the place for recognition and reunion in *Horn* and seemingly an easy place to cause disruption. Horn returns King Aylmar's hall disguised with 'ful chere' (I.1071, 43) and 'all bicolmede his swere' (I.1072, 43) to disrupt Rimenhild's wedding festivities. Horn 'sette him well lowe' (I.1087, 43) both literally at the table in the 'beggere rowe' (I.1088, 43) but also in disguising himself as a man of little status. This perceived low status is in contrast to him sitting on the principal 'chaere' (I.1271, 48) (*MED*, *chaier*(e) (n. (2) (a), 'a raised seat or throne (as of a ruler or leader)'). On this throne Horn declares publicly he is the rightful heir of Suddene and will claim his 'heritage, and [...] baronage' (II.1291-92, 48) before making Rimenhild his wife. Once he bears a crown Rimenhild will 'ligge by the King' (I.1298, 48).

Critically, the hall and chamber are also the locations where identity is revealed and families reunited. In the hall Horn seeks recognition from Rimenhild by throwing the ring into the cup (I.1167-70, 45) and in her chamber he removes his disguise to identify himself as her lover; 'he wipede that blake of his swere [...] ich am Horn thin owe' (II.1213-14, 46). That such traditional symbolic objects as the ring appear in the domestic settings of chamber and hall underscores the ways in which these narratives establish identity in relation to specific dynasty concerns. Horn's disguises, especially as a minstrel

at Fikenhild's castle, allow him a certain level of anonymity. He gains access to the unknown castle in which Rimenhild is being held and in which the newness and strangeness of layout is emphasised in the 'niwe werke' (I.1444, 52). Horn can once again reassert his identity (and that of Rimenhild as his wife) in a public setting by removing Fikenhild's 'crune' (I.1499, 53) with his sword before killing him. The ring signal and the removal of Fikenhild's crown demonstrate that private actions, though more often conducted in the chamber, can be expressed in the more public setting of the hall.

The organisation of hierarchy in the hall is also emphasised by public ceremony and ritual. In *Havelok* extensive descriptions of the ceremony of kingship and its celebrations are depicted, including 'skirming' (I.2323, 112), 'wrestling [...], putting of ston' (I.2324, 112), 'harping and piping' (I.2325, 112), 'hasard' (I.2326, 112) and 'romanz-reding on the book' (I.2327, 112). As a public place the hall is the ideal location for Havelok's crowning ceremony where his vassals can witness he is 'sikerlike' the rightful heir (I.2301, 112). Because the hall is crucial to demonstrating power, retreating from it is a sign of surrendering power. Queen Godhild's withdrawal from the hall in *Horn* after the Saracen attack and regicide and her voluntary exile in a 'roche of stone' (I.75, 19) demonstrates her removal from society.

Significantly, the hall does not become a key location in *Havelok* until the hero is recognised as the legitimate heir. Havelok feasts in Ubbe's hall only after Goldborough has recognised she has not been 'un-kindelike' married (I.1250, 90). The 'swithe fair, swathe bright' (I.1252, 90) light coming from Havelok's mouth and 'noble croiz' on his shoulder (I.1263, 90) denote his high status. This is stressed by the angel who tells her Havelok is 'kinges sone and kinges eir' (I.1267, 90). Once Ubbe is told the significance of the 'mikel light' (I.2093, 107) and 'kunrik' (I.2143, 108) Havelok is immediately knighted in Ubbe's hall. There are three recognition scenes in the narrative and each occurs in the private setting of the chamber, two in the houses of Grim and one within Ubbe's castle. The first two of these will be discussed below. The final recognition occurs in Ubbe's castle 'bour' (I.2072, 106) in a 'heye tour' (I.2073, 106). This text clearly demonstrates that towers were not just symbols of power but also served practical purposes. In this domestic environment Ubbe is woken by light from Havelok's chamber

and 'totede in at a bord' (I.2106, 107) between internal walls made of 'fair firrene' (I.2078, 106). The wall is semi-transparent as part of the plot development but it does indicate that internal walls in castles were not as strong as external, defensive walls. Given that Horn's castle is built of stone it seems unlikely that Ubbe would have an entire castle and tower made of fir wood. Archaeological evidence indicates that the first castles built after the Conquest were constructed of wooden buildings (Burke 1978, 25) but clearly the new political masters, like Horn and perhaps Ubbe, had to replace these temporary structures with those which would stand assault. Once the light and birthmark have been identified as markings of kingship Ubbe recognises the physical resemblance of Havelok to King Birkabein.

The difference between the chambers - Grim's humble 'cleve' in England (I.557, 72) and his 'cote' in Grimsby (I.737, 77), and the room in Ubbe's rich castle in Denmark - demonstrates that Havelok is recognised as the rightful ruler of all Danish and English men. All men both 'heye and lowe' recognise the marks of kingship (I.2142, 108). Though the chambers in both *Horn* and *Havelok* relate to marital intimacy, in *Havelok* they are also primarily the locations which reaffirm the family line. The heritage of Havelok is revealed in various chambers despite the absence of heraldic decoration. The bed has a formal ceremonial purpose and is a significant location in which the marks of kingship are on display through Havelok himself.

Houses of the Lower Classes

Although *Horn* and *Havelok* concentrate on castles and the nobility, they do offer glimpses of lower class living and lifestyles, particularly in *Havelok*. The castle in Lincoln, by presenting the consequences of the hero's poverty, may provide a realistic account of the hardships the poorest members of society faced. Havelok's hunger is foregrounded in the text and his meals of 'full fair bred' (I.923, 82) and 'broys' (I.924, 82) in the kitchen contrasts to the 'swithe gode metes, and [...] win, that men fer fetes' served in the hall (II.2341-42, 113). After a period of unemployment Havelok must compete violently for jobs which are physically straining: carrying water from the well, collecting fuel and kindling in the form of 'turves' (I.939, 82) and 'star' (I.939, 82) and

chopping wood. Depictions of lower status lifestyles are further shown through the domestic houses in *Havelok* and *Gamelyn*.

The only examples in the early romances of a building occupied and used by someone low on the social scale occur in *Havelok* in the form of Grim's 'cleve' (I. 557, 72) and 'litel cote' (I. 737, 77). Although it is generally recognised that romances are rarely as realistic and familiar in their portrayal of humble life and environment as *Havelok*, critics have not discussed the importance of these domestic buildings. Both Grim's houses are examples of the most basic level of vernacular architecture only just above the subsistence level (Brunskill 1971, 22). Although Emery dismisses the architectural study of vernacular architecture, questioning its worth and blaming its study for the low opinion of medieval domestic houses (1996, 3), Grim's houses, like the castle, provides some insight into medieval domestic lives and how space was used and defined.

The 'cleve' (*MED*, *cleve* (n. (a), 'a dwelling, lair') and the actions undertaken in it are distinctly different to that of the 'cote'. The 'cleve' conjures images of uncleanness and immorality and this is reinforced by the treatment of Havelok in this space. Havelok is kept 'faste bounden' (Sands 1966, I.545, 72), 'in an old cloth wounden' (I.546, 72), gagged with 'a kevel of clutes, full unwraste' (I.548, 72) and cast in a 'poke, ful and blak' (I.555, 72). This treatment of Havelok, a future King and noble is in direct conflict with romance ideology whereby the hero should be admired, celebrated and aided by those of lower social status. The *MED* shows that 'cleve' is also used in religious texts such as *The Proverbs of Hending* and *The Northern Verse Psalter* in association with wicked actions or unclean locations, which further emphasises the immorality of Grim's initial treatment of the hero. *Havelok* is the only medieval romance example given in the *MED*, perhaps because it is one of only a handful of romances that depict the dwellings of the lower class. Although there is not much textual description of the 'cleve' there are some indications of the use of space. The sense of internal space is limited to the suggestion of flooring. Havelok is thrown to the ground and cracks his head upon a 'gret ston, ther it lay' (I.569, 73). As Havelok is inside the 'cleve' when this event occurs it seems the floor consists of stones and dirt, and archaeological investigation appears to corroborate this (Thompson 1995, 145, Emery 2006, 474, Wood 1965, 389). It appears that Grim and his wife Leve sleep in a separate room to Havelok – Leve rises and goes 'binne' to 'blow the

fir and light a candel' (I.584-5, 73). The light from Havelok is not seen until this moment; if the sleeping space was shared it would have been noticed before 'middel night' (I.575, 73). Once Grim discovers Havelok's lineage as discussed above, the child is 'unkeveleden' (I.601, 74) and 'unbounden' (I.601, 74), given numerous foods (II.643-45, 75) and made 'a full fair bed' (I.658, 75). There is also some indication in the text that Grim has outside space to keep and graze his numerous animals; his 'sheep with wolle, net with horn' (I.700, 76), 'hors' (I.701, 76), 'swin' (I.701, 76), and 'geet' (I.701, 76). Architectural historians would argue that Grim's house is one of two types – either a longhouse or crew-yard house. The former is a structure housing both humans and animals, the latter a grouping of domestic buildings around a central yard (Grenville 1997, 134). It appears the 'cleve' is arranged as a crew-yard domestic dwelling - there are 'gees [...] hennes of the yerd' (I.702) and storage space for 'all his corn' (I.699, 76). Unlike the castles which often distinguish between the social functions of the hall and chamber, vernacular architecture has a simple layout in which actions are often unrelated to specific defined spaces. All actions in the vernacular house occur in one multi-purpose location. It would seem that the lack of a series of clearly defined spaces associated with specific rituals is indicative of the owner's lack of standing in society.

In contrast, the 'cote' (*MED*, *cot(e* (n. (1) (a), 'a peasant's cottage; hovel; hut') has a more specific location - built at 'Lindeseye, right at the north ende' (I.734, 77). Nearby is the 'gronge' (I.764, 78) (*MED*, *graunge* (n. (d), 'a group of farms, small village') and the 'kirke' (I.1355, 93) in which Havelok prays before his journey to reclaim his heritage. The 'cote' is built by Grim from nearby materials and since it is called a 'litel hus to maken of erthe' (I.740, 77), presumably of mud. But it is likely it is made at least partly of wood, and possibly even stone as this was in abundance in thirteenth century Lincoln (Quiney 1999, 38). Like the 'cleve' we are told the house is 'litel' (I.737, 77); as a peasant dwelling it is not of the grand scale of the castles or manor houses. Again there is no description of internal space but there is mention that Grim 'took the sheres off the nail' (I.857, 80) to make Havelok's cloak. It is possible Grim had a specific space inside the house in which to make his 'paniers' (I.760), and 'gode lines, and stronge ropes' for fishing (II.782-3, 78). When Havelok returns to the 'cote' after Grim's death his children offer Havelok their 'michel' possessions (I.1223, 89)

presumably the tools, food, the 'hors and net' (I.1222, 89), 'sheep' (I.1227, 89), and 'swin' (I.1227, 89) mentioned in the text, and 'other fee' (I.1225, 89) though the location of this is not revealed. Sticks are 'broken and cracked' (I.1238, 90) and a fire made before 'bedden' (I.1235, 89) but the location of these activities are also unmentioned, perhaps because, as with the 'cleve', there is little division of living space. Although the 'cote' does offer Goldborough and Havelok some privacy: Havelok's lineage is discovered, and plans made to regain it, when the lovers are alone. Grim's children remain unaware of Havelok's plan to journey to Denmark and reclaim his land until asked to accompany him.

Gamelyn has been recognised as being similar to *Havelok* but on a lower social register (Barnes 1993, 46). *Gamelyn* is not a king but he has been exiled from the rights to his lands by his brother Johan and like *Horn* and *Havelok* the loss of a rightful inheritance is the central theme. Whilst some critics have seen this as a text offering no historical data (Hibbard 1924, 156) closer reading reveals this is not the case. *Gamelyn* is a naturalistic text rooted in fourteenth century reality and the setting must have been well-known to the author (Keen 1961, 79). It is characterised by local topographic references to the surrounding areas of the manor house, the wrestling green, villages and woods. This setting is not that of the city like *Horn* and *Havelok*, but evokes rural experience, possibly in Lincolnshire or Nottinghamshire (Shannon 1951, 458). In this sense the community setting of *Gamelyn* can be likened to that focused upon the 'gronge' in *Havelok* (Sands 1966, I.764, 78). Even so, it is important to note that *Gamelyn* presents another kind of domestic and social environment to *Horn* and *Havelok*. It is concerned with a different status of living and its details of the organisation and use of domestic space are dissimilar. The house has lockable gates 'y-shet faste with a pin' (I.292, 164), a 'yerde' (I.81, 159) in front of the house, a well 'seven fadmen [...] deep' (I.306, 165), and a 'stalle' for horses (I.179, 161). It would seem there is more evidence in this text to suggest a crew-yard arrangement of domestic buildings.

The text also offers alternative kinds of domestic space, such as the 'loft' (I.127, 160), 'sellar' (I.316, 165), and 'toret' (I.329, 165). There is however little information about these structures and details for the 'loft' are limited to the 'windowe' (I.134, 160) and door which Johan 'shette [...] fast' (I.127, 160). The 'loft' (*MED*, *loft* (n. (1) (a), 'an

upper room, bedroom') is possibly above the hall in a similar fashion to the 'loft' in *Horn*. But it seems from a close reading this is more likely to be some kind of outside storage space, perhaps a room above a barn-type enclosure, similar to that of the 'seller' (see Appendix 3, 85). The 'seller' holds the family provisions of alcohol (*MED*, *celer* (n. (2) (a), 'a storeroom or cellar for wine, ale or other drinks') where at least 'five tonne of win' are kept (I.316, 165). Again, there is no sense of where it is located. It could be off the hall inside the manor house (in a similar location to the buttery and pantry in the lower end of medieval houses), or even outside the house and accessed from the yard. The 'seller' could even be an underground storage facility (*MED*, *celer* (n. (3), 'an underground chamber, vault, dungeon or cave') in which wine is stored. The 'toret' and 'seller' seem to be in the same location, if not the same physical space. The 'toret' (*MED*, *toret* (adj.) 'a little tower') seems to be within ear shot of the 'seller', as Johan lays 'y-steke' (I.329, 165) it seems he feels he could be overheard and so he 'durst [...] not speke' (I.330, 165). When Johan emerges from his hiding place the space is called a 'selleer' (I.351, 166). So, either these two spaces are the same, or the 'seller' is in the tower, or there is some textual confusion or omission (perhaps Johan goes to inspect what has been used from the 'seller' before confronting Gamelyn).

Each of these spaces has a specific function: protection, provision, accommodation, or storage. The 'loft', 'toret' and 'seller' are also used as hiding places by Gamelyn's brother. It would seem these domestic spaces are those in which Gamelyn can assert his strength and attempt to reclaim his lands. Gamelyn uses the instruments of these locations; the 'pestel' (I.122, 160), his hands, and a 'goode stave' (I.496, 169). Yet in the hall Gamelyn has no authority; like Havelok he does not enter the hall until the end of the narrative, presumably because of his young age. Gamelyn, though proven strong and bold, cannot fight against his brother and his weapon, the manipulation of the law.

Once these alternative spaces have been established the hall becomes the principal locus of action and *Gamelyn* demonstrates a different use for the hall than those in the castles presented in *Horn* and *Havelok*. Whereas *Horn* and *Havelok* use the hall as ceremonial space to highlight hierarchy and status, the hall in *Gamelyn* has multiple functions. The actions in the hall are set against those in the woods - a key juxtaposition which occurs in many romances. Gamelyn flees in exile to the forest where he is treated

as an equal and where the corruption of the hall is highlighted. *Gamelyn* is a political text focusing on law and violence; it is essentially about social and political problems endemic in England in the earlier part of the fourteenth century (Scattergood 1994, 163). *Gamelyn* concerns itself with the possibility of corrupting the law for individual gain and social advancement. In this way the text presents the attitudes and assumptions characteristic of a provincial culture and a gentry class which felt itself to be threatened by encroachments against its traditional privileges and local ways (Scattergood 1994, 190). The hall has multiple purposes in the narrative but most significantly it is the location of public hearings of the law, a place of assembly, and of punishment and shaming. The latter is demonstrated by Gamelyn being ‘bounde’ (Sands 1966, I.382, 166) and ‘feteren [...] fast’ to a post (I.384, 167), a literal image of the constraints Gamelyn faces inside the hall.

Gamelyn emphasises the legality of characters’ actions and motives. The actions of Gamelyn’s brother represent a literal inversion of the rule of law through manipulation of the legal system and a symbolic corruption of power and authority – the unlawful Johan tells Gamelyn ‘lesinges’ (I.385, 167) is repeatedly called a ‘fals knight’ (I.463, 169) and is ‘full of trechery’ (I.463, 169). As the legitimate representative of feudal power and the hero, Gamelyn punishes the false and ‘lewede’ religious men feasting in Johan’s hall (I.505, 170), which in turn foreshadows his eventual overthrow of Johan’s illegal occupation of the role of sheriff in the ‘moot-halle’ (I.717, 175). Scholars have drawn parallels with the conflicts in the halls in *Gamelyn* and events documented in historical records, concluding that the narrative is realistic in its depiction of individuals seeking their own violent justice when the legal system fails them (Shippey 2000, and Kaeuper 1983).

In contrast the woods are a place of refuge and courtesy, offering an idealised alternative to the hall; Gamelyn and Adam are accepted as ‘gestes’ (I.640, 173), the master outlaw is of ‘gentil blood’ (I.663, 174), and men speak ‘mildely and stille’ (I.655, 174). In this location Gamelyn finds the courtesy and brotherhood missing from his relationship with Johan; the outlaws speak of their ‘aventures’ (I.777, 177), and are ‘yonge men of pris’ (I.804, 178). The land is initially called ‘woode-shawe’ (I.638, 173), ‘woode-linde’ (I.676, 174), and ‘wood-ris’ (I.771, 177) literally a wood (*MED*, *wode* (n.

(2) (a), ‘a group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; also, a wilderness area’). Once Gamelyn is made Chief Justice it is called ‘forest’ (I.892, 180) (*MED, forest* (n. (1) (a), ‘a large tract of uninhabited, or sparsely inhabited, woodland’). It seems the transition from wood to forest can only occur once the woodland is seen as a legitimate space of habitation for members of society, rather than a marginal space for hiding outlaws. This transition also signifies the extension of Gamelyn’s authority from a once marginal space to legally defined territory (Barnes 1993, 49).

The outlaw life of the greenwood is an idealised version of society and the actions associated with Johan and domestic locations. In proclaiming himself ‘justice this day’ (I.826, 178) and sitting in the ‘justices stede’ (I.857, 179), Gamelyn replaces corrupt individuals and is able to align the dishonest values of the hall with the honest forest values. Although Gamelyn makes himself justice as his brother did, Gamelyn ‘slee the giltif and lat the other go’ (I.822, 178). In this way Gamelyn is able to re-establish correct rule in the hall (and by extension to society) and assert the values of courtesy until now only seen in the forest. By the end of the narrative, both the hall and forest are places of justice and correct rule.

Chapter Two

Family and Courtly Love in the Bower and Garden

Horn and *Havelok* demonstrate how the hall and chamber are used in different ways in the castle, and *Gamelyn* how the domestic house and wilderness are distinguished. This chapter concentrates on the dual locations of the chamber and garden. Though the garden is an outside space like the forest, it is an extension of the bedroom rather than a place of exile, and is strongly connected to the courtly love tradition. *Floris and Blancheflour* (a romance contemporary to *King Horn*) and the later *Lai Le Freine* (translated from a text by Marie de France) are romances with heightened experiences and, in the case of *Floris*, non-recognisable, mysterious locations. Although *Floris* is supposedly located in Spain and Babylon, in reality it presents a non-specific Orient with stereotypical Oriental themes - an Emir, a harem of women, and eunuchs. The spaces are exotic, hyperbolic and un-naturalistic and there is little characterisation. In contrast *Freine* is located in the 'West Cuntre' (I.29, 235) and though its detail of place and space is vague it has been the focus of scholarly speculation that the narrative is an Oriental tale adapted to a Western audience (Kelly 1994, 102). This may explain why the romance lacks descriptions of setting, place and space; the author may not have relied on a specific location but on an unknown or imaginary scenery.

Whilst *Floris* and *Freine* seem to present a variety of locations and spaces these are used in similar ways. Both romances are concerned with courtly love but *Freine* is more pragmatic about relationships than *Floris*; in the former love does not develop from childhood, rather *Freine* is convinced to allow Guroun to 'don his wille' (I.291, 242) through flattery and 'gloseing' (I.290, 242). Marriage and heritage are foregrounded in both narratives but unlike most other medieval romances these narratives primarily follow the journey of a female protagonist, *Freine* more so than *Floris* (as the latter focuses on *Floris*' journey to find *Blancheflour*). To be a female protagonist in medieval romances often necessitates being abandoned, and in *Blancheflour* and *Freine*'s case they are, in one way or another, abandoned at birth. Both women are the central figures in the romance; there are no real male chivalric actions such as tournaments or knightly activities and it is the women who link the domestic spaces. These texts concentrate on

two main areas of domesticity: the bower and male exclusion from it in *Freine*, and the linked bower and garden in *Floris*.

The Bower

The chamber is typically a meeting place for lovers in the romance, as seen in *Horn* and *Havelok*. But this is not the case in *Floris* where ‘grete amoure’ (I.35, 283) develops between Floris and Blancheflour in their youth, or in *Freine* where the lovers meet in a monastery. The bower is instead a key location for the themes of love, marriage and family unity. It is the domestic space which is most obviously a figure for sexual desire and familial roles and as such both narratives use bowers to depict either familial (*Freine*) or courtly love ideology (*Floris*). In comparison with the Matter of England romances, *Freine* and *Floris* show a more permanent shift towards the bower. Precisely because these romances follow female protagonists, the bower (*MED*, *bour* (n. (2) (a), ‘a lady’s chamber; also, a suite for ladies, the women’s quarters’) is a central location in both texts. Unlike the chambers in *Horn* and *Havelok* the bower is composed of numerous rooms which are usually linked. In this period a suite usually consisted of two rooms: a larger outer chamber serving as a withdrawing room, furnished with a fireplace and garderobe, and a smaller inner chamber used primarily as a bedchamber and lacking these facilities (Emery 2006, 32). Bowers, like chambers, were not private spaces in this period and, although unspecified in *Floris*, they may have contained more than one bed and been shared by numerous ladies.

The use of a bower or chamber is not necessarily related to the gender of the occupant and in any case the social use of space is more nuanced and subtle than a simple male/female dichotomy allows (Grenville 2000, 311). Women were not excluded from spaces such as the hall, though these spaces are associated with ceremonial rituals where women would perhaps be on display or have minor roles. Yet many romances do seem to favour depicting women in bowers, chambers or gardens than in any other domestic space. It may therefore be likely that contemporary individuals saw these spaces as the preserve of womenfolk, at least during part of the day. It is evident in *Freine* and *Floris* that the bower is the domain of women. Men are deliberately excluded from the Emir’s

tower, they are not present during childbirth, and are excluded from the residential quarters of the monastery. Unlike the chambers in *Horn* and *Sir Degrevant*, the presence of men in the bower is unusual. In *Floris* men inside the bower have the dire consequences of death and imprisonment, and in *Freine* the father must be specifically 'fet' (I.389, 245) from another location.

Freine presents the reader with an abnormal family relationship; a child is abandoned without the father's knowledge and is forgotten until the chance meeting of mother and daughter. It would seem that giving birth in the marital bower was a private activity in which only females are present, and it is this which provides the mother with the opportunity to conceal one of the twin girls from the father and household. The twin birth motif explores the disjunction between the security of the family environment and the danger once cast from it. Whilst her sister leads a recognisable noble lifestyle, *Freine*'s disownment repeatedly orphans her from a secure and legitimate family environment. *Freine* is firstly excluded from her rightful domestic home and then rejected as unsuitable marriage material by the lover with whom she has been living 'as sche hadde ben wedded wiif' (I.310, 243). Without a known birth women in medieval England were unsuitable wives, they were unable to 'bere [...] hiritage' (I.321, 243) and could cause a man to 'lese [...] his honour' (*Floris* I.57, 284). Thus it is vital that *Freine* is provided with articles of family significance which demonstrates her noble birth and provide the means to resolve her heritage: the 'rich baudekine [...] from Costentine' (II.137-38, 238) and the gold ring fastened with 'lace of silke therin plit' (II.142, 238). The intricate roles of these domestic items as 'love-tokenings' (I.398, 245) between her parents, emphasise the importance of the family and the rituals of courtly love. Domestic items function in a similar way in *Floris*. Significantly, the richly decorated cup made entirely of 'silver and golde' (I.176, 286) depicting the story of Helen of Troy and adorned with a large 'charbuncle stoon' (I.172, 286) which *Blancheflour* is traded for becomes the token by which *Floris* can regain his love. It is also an indication of the ceremony and ritual associated with eating and drinking and clearly demonstrates the medieval tendency to decorate domestic items with depictions of well-known romances, as evidenced in archaeological findings such as the *Tristram and Iseult* mirror case found in Scotland (Hall and Owen 1997).

The separation of the family in *Freine* is reflected in the transference of the heroine from the parental home to alternative domestic spaces. At each stage Freine is looked after by a surrogate mother-figure: the maid who carries her to the convent, the porter's daughter who bathes and feeds her, and the abbess who raises her. As with *Horn* and *Havelok*, a surrogate parent figure is essential for the protagonist's security and protection. Importantly, when Freine has no mother-figure she becomes vulnerable to the opinion of Guroun's vassals that she is an unsuitable match. The narrative highlights the themes of dislocation and belonging through its setting in a naturalistic English landscape and the recurrence of the bower.

The romance focuses on the heroine's journeys between the parental bower, a rural landscape, a convent, and her own marital bower. These journeys mark the stages in Freine's steady progression towards legitimacy and marriage and they are connected by their secretive nature. Freine is 'stale oway' by both the maid and Guroun during the hours of darkness (I.145-7, 239 and I.298, 243). The journey through rural countryside from Freine's parental home to the convent is a powerful evocation of sensory detail (Spearing 1990). The 'wode' and 'wild heth' (I.148, 239, I.147, 239) are uncultivated wastelands (*MED*, *heth* (n. (1) (a), 'uncultivated land, wasteland, heath, moor') which are potentially threatening to the lone figure of the maid who stands at their edge in the moonlight (II.150-52, 239). The landscape also mirrors the fragility of the child who, after the journey in a cold 'winterlong night' (I.149, 239), is 'neighe ded for cold' (I.204, 240). Gradually the bleak rural landscape changes into a domestic environment marked by the noise of human habitation: farmer's ploughs (I.182, 239), birdsong (I.181, 239), hounds barking (I.154, 239), and the built environment comprising of the 'walles and hous' (I.157, 239), 'chirche' (I.158, 239) and 'hous of religioun' (I.160, 239). Freine is left with her family heirlooms in a hollow ash of 'michel priis' (I.175, 239) outside the convent. The proximity of the convent and ash, as well as their shared principal feature of fairness and height (I.158, 239 and I.174, 239) links the two as sites which will protect the child. Not only will the ash prevent wild animals attacking the child (Boswell 1989) but it is a symbol in popular culture for the protection against evil and bad luck (Freeman 1988, Spearing 1990). This new landscape will therefore offer Freine the physical and spiritual security her own domestic environment could not. Once found Freine is

provided warmth and nutrition by the 'melche' of the porter's daughter (I.202, 240) and is immediately baptised. The baptism not only highlights the religious aspect of the romance but also marks the initial stages in the heroine's recovery of status.

Though not typically a domestic building, the convent has a domestic function in its nurturing of Freine, like many medieval convents which raised young women of noble birth. There are no details regarding how Freine lives, though it may have been a dormitory arrangement where space was subdivided into cubicles by curtain and wooden partitions (Wood 1965). But there are distinctions in the functions of various spaces, particularly the 'gest halle' (I.264, 242) (*MED*, *gest halle* (n. (4), 'a guest house; especially in connection with a monastery or other religious house') in which Guroun is welcomed. Though an unusual setting for courtship in other romances, the hall is the only space in which Guroun is permitted to enter, the only space in which he can meet with Freine. The convent, like the tower for Blancheflour, is a place of confinement for Freine. Its strict segregation of space, the exclusion of men, and increased number of physical boundaries in comparison with other domestic spaces was an attempt to maintain the sanctity of the females within it (Gilchrist 1994). In eloping from the convent, Freine is rebelling against this confinement but, without a surrogate mother-figure to protect her, she replaces one kind of captivity for another and is confined to the role of mistress in Guroun's castle.

The most significant marital bower and 'spousaile bed' (I.360, 244) are those within Guroun's castle and they mark the final stages in Freine's recovery. Despite the prospect of her lover marrying another, Freine is an ideal servant at the wedding. Unlike her mother at the narrative start she exhibits 'simple chere' (I.355, 244) and in an unselfish act she removes her rich cloth from a 'coffer' (I.363, 244) and places it on the marital bed, until now 'ful foully dight' (I.361, 244). Symbolically the 'coffer' holds the key to Freine's identity and the cloth is the catalyst for her reunion with her family and recognition by her father (I.399, 245). Thus the relatively private setting of the bower has implications for the public spaces in the narrative. It is in this location that Freine speaks for the only time in the narrative; she can begin to voice her claim to a noble life, finally gain the security of her rank, and become the legal wife of her lover.

The bower emphasises the significance of the family unit. Unlike *Horn* and *Havelok*, *Degrevant*, *William* and *The Squire* the reconciliation of the family is not displaced to the hall, but is rather located in the appropriate domestic, secular setting of the bower. The symmetry of the narrative, which begins and ends with parents in a marital bower, reflects the central role of the bower in the medieval household. It was in this space that birth, marriage consummation and death occurred and as such held a central place in the physical and spiritual lives of a contemporary population. The narrative ends with Freine's integration into her own domestic family and that of Guroun's, as well as into the religious community. The religious aspects of the narrative first introduced in the abandonment of the child resurface through the mother's confession of her sins of slander and abandonment, and her absolution by her family who rejoice in 'game and gle' (I.405, 245). Through Freine's physical recovery from abandonment the mother is also spiritually restored.

Similarly, reunions occur in the bower in *Floris*. Floris, successful in reclaiming his 'marchandise' (I.464, 294), rejoices in the Emir's bower in great 'joye' (I.826, 302) at the reunion. But the more exotic nature of the setting means the domestic spaces have alternative functions and meanings. The bower is a dangerous place for the lovers; located within the Emir's tower it is a symbol of conquest and captivity. It is an inappropriate romantic setting where the lovers have no freedom. This is reflected in the unfamiliar and domestic surroundings and the enclosed nature of Babylon with 'six longe miles' of walls (I.556, 296), numerous 'toures' (I.559, 296) and 'yate[s]' (I.558, 296). The interval towers around the city walls are of foreign design and development, not seen in England until the fourteenth century, thus reinforcing the unfamiliar setting of the romance (Platt 1982, 48). Blancheflour, along with the Emir's other potential brides, is housed in one of forty two 'nobel boure[s]' (I.583, 296) inside one of these towers.

Despite the foreign setting the Emir's tower demonstrates features of English tower houses of the thirteenth century. Although the description of the Emir's tower highlights the strength and defensiveness of the structure - a 'hundrid fathom [...] hye' (I.569, 296) and so strong that the mortar cannot be broken with 'iren ne steele' (I.576, 296) - the tower is not merely an impenetrable fortress. Despite their militaristic exterior, towers were typically residential in purpose, of high occupational status, and often with

embellished decoration (Emery 2000, 351). The tower in *Floris* seems to be the locus of all domestic activity in the narrative such as washing hands and feet (II.845-6, 303), collecting water (II.875-6, 304), sleeping (I.862, 303, I.873, 304, I.897, 304), praying (II.858-59, 303), and collecting flowers from the surrounding 'meede' (I.736-37, 300). It would seem that the practice of towers housing domestic activities in a vertical sequence was popular abroad from an earlier date than in England, when they became a popular feature of the late fourteenth and early fifteenth century landscape (Emery 2000, 349). Like other domestic residences, the architecture of the building functioned to depict the wealth and status of the owner. The Emir's tower is 'without pere' (I.572, 296) and is richly decorated externally with a 'pomel' (I.581, 296) made with 'muche pride' (I.578, 296) and shining as 'doth the soone' (I.582, 296). The tower is made of 'lime and constructed of marbul stone' (I.573, 296). Such building materials were both unusual and costly, thus a further mark of wealth and status. Although there are no details of the interiors of the Emir's residence the richness of the exterior coupled with the 'palle of silke wrought' (I.822, 302) in *Blancheflour's* bower alludes to a richly decorated interior also.

Both romances demonstrate the importance of marriage and dynasty. Unlike *Freine* the movements through space in *Floris* do not result in the discovery of an unknown heritage, but finding a lost lover. It is a romance about the pursuit of love rather than legitimacy. Other than the initial obstacle of getting into the tower, *Babylon* presents no barriers for the lovers. Its exotic nature allows *Floris* and *Blancheflour* to marry without parental restriction. The journey through various spaces in the narrative - from Spain, to the Emir's tower and garden, and an eventual return to Spain - is facilitated by the relationship between *Floris* and *Blancheflour*.

The Garden

The garden is rarely included in any critical analysis of domestic space despite its presence as an integral feature of the larger domestic house in medieval England. Gardens were not public or intended for general usage, but extensions of the domestic household and thereby marked the owners rank and status. Whilst gardens for the lower

classes would have been of a functional nature, vegetable or herb gardens for example, those higher up the social ladder could use this outside space as a means to demonstrate their status and wealth. In this way the garden is an intrinsic part of the domestic household. Archaeological evidence of the various medieval gardens is scant – no medieval garden survives intact, meaning we can only conjecture their uses and magnificence. We can however assert with some authority that gardens of the wealthy were often recreational: evidence from manuscript illustration shows gardens as locations for games such as chess, reading, sewing, sitting and talking. Indeed it seems that walkways, turfed benches, exotic plants, and fountains were all popular features of the medieval garden (Landsberg 1998).

The garden is a key location in the romance and as such the genre provides some insights into the decoration and uses of this space. As with the house itself, decorative elements were particularly popular in the medieval garden and the Emir's garden in *Floris* depicts some of the lavish decorations which were attainable for the wealthy: gravel made of 'precious stoonen' (Sands 1986 I.615, 297), water from 'Paradise' (I.614, 297) and a well of 'muche pris' (I.613, 297). The garden is central to *Floris* and should be viewed as an extension of the bower – both the garden and bower are private meeting places, settings for courtly love, and highly decorated markers of status. Further, the bower and garden are explicitly linked in *Floris* through imagery of sexuality and flowers: sexuality is emphasised early in the narrative via the cup, a symbol of female sexuality which is engraved with stories of other lovers. 'Floures and blossomes' (I.632, 298) appear in the Emir's garden, 'lepes [...] of floures fille' (I.738, 300) are the means of Floris's entry into the tower, and the characters' names associate them with the garden. In particular the flower imagery reinforces the themes of chastity, virginity and fertility: initially an emblem of virginity, the flower develops into a symbol of innocent deflowering and by implication, fertility (Ramsey 1983, 116). Even the Emir's method of choosing a wife links virginity and marriage: picking as his queen the woman on which 'falleth the floure' (II.635-6, 298).

There are however dark undertones to this space in *Floris*. Ultimately the garden is a mechanism of control, a locus of the Emir's power over his harem of women and this is reflected in the enclosed nature of this space, walled with 'cristall' (I.610, 297). As

outside spaces which are enclosed, the garden reflects the medieval obsession with boundaries and their ambivalence (Regnier-Bohler 1985, 322). Despite the garden's beauty it is symbolic of the social confinement of Blancheflour and the other women. In effect the women are on display and expected to provide entertainment for 'men [which] might leve therin full longe' (I.608, 297). The Emir's garden and bower represent male patriarchal power and act as locations to segregate women from other men. The women in both *Floris* and *Freine* are isolated by architectural mechanisms of enclosure (Gilchrist 1994, 58), by the towers and physical boundaries of the garden, bower and city walls.

Unlike other romances the garden in *Floris* is not the typical courtly setting for lovers; Floris and Blancheflour do not meet here and the space is used by the Emir, in a similar way to the monastery in *Freine*, to reinforce a gendering of women's bodies which emphasises chastity and purity. The women are subject to a test of chastity in a well which will 'yelle as it were woode' (Sands 1986, I.621, 297) and is capable of becoming 'red as bloode' (I.622, 297) if a woman is unchaste. The selection of the Emir's wife is also accompanied by another act of artifice – the 'art of enchaument' (I.640, 298) which directs the flowers from the 'Tree of Love' (I.631, 298), positioned 'at the walles hed' (I.629, 298), onto the maiden of more value. The proximity of the Tree and well implies that the well is also manipulated to rid any undesired women from the Emir's harem. This test looms throughout the narrative as a threat to Floris and Blancheflour's union. The garden and bower are therefore juxtaposed in the narrative. The garden is a place of enchantment and strange customs in which the lover's cannot meet, whereas the bower, though too a threat to the lovers, is the most appropriate setting for love to be conducted and for concealing the presence of another.

Gardens are an intrinsic part of the domestic space and, like other spaces, are essential to the romance narrative. Both *Freine* and *Floris* demonstrate that gardens and bowers are linked through imagery, but can be spaces in opposition to one another. The next chapter will discuss outside spaces which are also linked to the domestic, but which represent the movements through transitional spaces to gain access to the primary location of the chamber. The romance *Sir Degrevant*, and *The Squire of Low Degree* illustrate how the garden and chamber can be linked spaces in which the entry into the former leads to access to the latter.

Chapter Three:

Sexual Love: The Journey to the Chamber and Fifteenth Century Domestic Decoration

The fifteenth century *Sir Degrevant* is a particularly useful text for highlighting the importance of the chamber in the romance. In order to demonstrate the functions and decoration of the chamber the fifteenth century *The Squire of Low Degree* and the fourteenth century *William of Palerne* will be used as comparison texts for investigating the use of space and place. Critics on the whole have disregarded *The Squire* and *William*; in contrast to *Degrevant* these texts are so fantastical that they are more obviously fictional. Critics have thus looked at these texts, particularly *William*, in an unfavourable light, calling them dull, conventional and superficial (Ramsey 1983, 123). Despite this criticism both *The Squire* and *William* share similarities with *Sir Degrevant*. *The Squire* contains pictorial descriptions of food, clothes, architecture, parklands, furnishings, birds, and trees; all items which are connected to the domestic house. The French original of *William* occurred during the first flush of courtly romance literature and the text offers a dissection of the ways honour, shame, and love operate in society. The romance incorporates information regarding the provenance of the text – it is a translation for the Earl of Hereford specifically for ‘hem þat knowe no Frensche’ (Bunt 1985, I.5533, 281). This is an unusual record of a specific textual translation. Each of the texts revolves around socially acceptable self advancement through sexual relationships. They are concerned with love and the status and land that result from well-formed marriages. Essentially they are texts which perpetuate masculine and patriarchal ideology in following heroes who are social climbers. *Degrevant* and the *Squire* desire to marry women higher up the social ladder, and *William* essentially kidnaps his lover until he has proved his social status.

As in *Horn*, in these romances physical love is a threat to social order: the Earl initially prefers armed battle to allowing *Degrevant* to marry his daughter, the *Squire* is thrown in prison for loving an inappropriate woman, and the lovers in *William* must flee the country. Love is essentially transgressive behaviour and *William* demonstrates the extremity of this; physical love is bestial and so the lovers are converted into beasts. This

is also true for *Sir Degrevant*; breaking social conventions of marriage is clandestine and illicit and so the hero must use a secret entrance into the castle. This entrance is significantly located in 'a place in þe wall, by-twyne þe chaumber and þe hal' (Casson 1949, II.921-22, 55), between the two key locations in the romance. This perhaps represents the limbo Degrevant is in: because the focus is on sexual relationships, the enclosed space of the chamber is the dominant setting and in most cases a journey through transitional spaces must occur before entry into the chamber is permitted. Once the relationship in the chamber is established, the hero must achieve recognition in the hall in order for a permanent union to take place. Therefore until Degrevant can gain access to the chamber he cannot achieve legitimate recognition in the hall.

Although there are numerous external and internal spaces in *Sir Degrevant*, there are no large sweeping movements through spaces as there are in *Horn* and *Havelok*. The text more closely reflects the internal workings of the fifteenth century domestic environment; naturalistic and mimetic, it is rooted in a believable world and not displaced to an exotic or Arthurian fantasy world. Significantly, *Degrevant* provides considerable local detail; the description of the estate is extensive and it can be seen as the culmination of the genre's concern with interior domestic spaces. The actions and events are set in identifiable spaces giving a greater resonance to the narrative. The specifications of character and location in the narrative have enabled critics to debate the realism of the courtly pastoral setting (Davenport 2000, 122) and try to place it in specific geographic sites on the coast near extensive woodland (Casson 1949, lxxv).

These three romances represent the built environment in symbolic ways; domestic spaces provide an index of status, position and wealth, and provide metaphors for ideological systems such as marriage, patriarchy, and hierarchy. The descriptions of domestic settings act as a narrative shortcut to emphasise rank, but also to reinforce the ideology of hierarchy through the arrangement of space and display of heraldic items, and the ideology of patriarchy, evident in the emphasis on social mobility through marriage. Although the narratives provide detailed views of the life of women and their personal spaces, the texts are essentially about men. Men link the key domestic spaces in the narratives; Degrevant is able to move from external to internal locations and can easily penetrate social and physical boundaries. His identity is as much determined by his

knightly winning of battles and tournaments as it is through the courtly wooing of Melidor.

Transitional Spaces

In *Sir Degrevant* there is a clear movement between the social action of the first part of the narrative and the intimate love relations that are the focus of the second. The external estate and the internal domestic locations are integral to the narrative but, as with the Earl and Degrevant, they are in opposition throughout the poem. The contrasting natures of the two locations are repeatedly highlighted; external spaces illustrate conflict and violence and internal spaces domesticity and love. Just as in Chaucer's fabliaux place, physical location, and ownership are central to the opening of *Sir Degrevant*. The emphasis is on physical boundaries and barriers: 'fayer parkes in-wyth haynus' (Casson 1949, I.70, 7), and 'heygh wallus' (I.73, 7). Signs of enclosure divide the land owned by Degrevant and the Earl, literally dividing the status and rank of the 'comelych knyght' (I.20, 3) and the 'lord off mechell pryde' (I.97, 9). Unlike earlier romances *Sir Degrevant* demonstrates through these literal barriers the increasing contemporary demand for enclosure and the privatisation of domestic space. Degrevant is concerned for the 'parkes' bordering his castle (I.433, 29) (*MED*, *park* (n. (1) (a), 'an enclosed tract of land; an enclosed area surrounding or bordering a castle or manor'), his 'wylde' (I.440, 29), and his 'wodes and [...] warreyn' (I.439, 29), the latter unenclosed land in which he has the right to hunt certain animals (Casson 1949, n119).

Transgressing these spaces results in familial and personal conflict. Despite owning an extensive estate the Earl seeks to destroy Degrevant's lands: he 'brak hys parkes about' (I.107, 9) makes Degrevant's land 'comen' (I.143, 11), kills his foresters, hunts his animals and makes his 'londes barreyn' (I.438, 29). This trespass is perhaps symbolic of the broader malaise associated with the exercise of power in the fifteenth century. The Earl's attempts to destroy Degrevant's estate could reflect the contemporary anxieties that those of lower status were able to encroach into aristocratic areas of influence and privilege by acquiring extensive land. As *The Squire* demonstrates there was greater class mobility in the fifteenth century: 'many a page, have become men by

mariage' (Sands 1966, II.373-74, 260) or have become royalty through 'fortune, grace, heritage and purchase' (II.379-80, 260). Not only is the Earl abusing his own power and status but in attempting 'that dowghty to gr[a]de' (Casson 1949, I.104, 9) he is effectively challenging Degrevant's potential upward social mobility. Degrevant's initial retaliation is to hunt on the Earl's lands, a deliberate act of provocation when hunting rights were so jealously guarded at this time. But he gains no pleasure from this - 'hym lykys no pley' (I.521, 35). It would seem that such neighbourly conflict was common place in the fifteenth century; many historical documents, especially concerning the Paston family, relate to periods of conflict with one's neighbours (Richmond 1990-2000).

The procuring of Melidor sees the locus of action change from the parks and forests which dominate the first half of the poem to internal domestic spaces. Essentially the external spaces perform a transitional function and Degrevant's ultimate objective is the literal and figurative penetration of the Earl's castle and, in doing so, access to his daughter. The movements through various transitional spaces not only reflect Degrevant's desire to gain access to Melidor, but also the lover's journey from a secretive, illicit relationship to an acknowledged, legal one. *Sir Degrevant* presents a clear narrowing of spaces and an increasing centralisation of the private as Melidor, and her chamber become Degrevant's ultimate goal. The inner and outer division of the Earl's castle gradually emerges as a main theme of the narrative (Davenport 2000, 121). Degrevant travels from outside the castle walls, to the orchard, secret entrance, 'vp at þe grese [...] to [Melidor's] chaumbur' (Casson 1949, II.1375-6, 81), and finally into the hall as an accepted suitor. Degrevant's journey from outside to inside the castle is about gaining entry into a specific class; his movements have social significance because they represent the symbolic penetration of (imagined) boundaries between different social classes. The Squire's knightly quests also demonstrate transitional movements. He must 'ride through many a perilous place' (Sands 1966, I.175, 255), 'many a bataill undertake' (I.190, 255), and journey to 'Lumbardy' (I.191, 255), 'Jerusalem' (I.236, 257), 'Rodes' (I.198, 256), and 'every citee by and by' (I.192, 255) for a period of seven years. These spaces are transitional in the narrative itself; they are described by the lady, rather than following the actual deeds and adventures of the Squire. Unlike many romances the focus

remains on the lady and her excessive mourning for her supposedly dead lover rather than the hero's actions.

Fifteenth Century Castles: Orchards and Chambers

Both *Degrevant* and *The Squire* present the domestic dwelling as the castle, but they are distinct from the royal defensive castles in *Horn* and *Havelok*. The nature of these domestic dwellings can be gauged from known examples such as Tattershall in Lincolnshire (owned and developed by Lord Cromwell c.1440-6), Herstmonceux in Sussex (extensively redeveloped during 1441-49 by Roger Fiennes) and Caister in Lincoln (owned and built by John Fastolf 1432-c.1445). They are representative of domestic architectural developments in the fifteenth century and their survival makes visual the layout and decorative features of the residences within *Degrevant* and *The Squire*. These castles illustrate that by this period the majority of domestic houses were designed, often symmetrically, around a central courtyard, that the principal accommodation was located on the first floor, that domestic comforts such as garderobes and closets were integrated into chambers, that houses of high status often had two or more halls, and that the Great Hall, now no longer open to the roof, was increasingly located on the first floor. They also corroborate the evidence from later romances that privacy was becoming more important in the design of domestic houses – space within Herstmonceux was divided into distinct areas, separating family and guest accommodation, service buildings and administrative rooms by a considerable distance (Emery 2006, 347).

Each of these castles displays characteristic features of fortified houses - wide moats, drawbridges, gatehouses, large residential tower houses, turrets, crenellations, projecting machicolations, gunports or murder holes, and curtain walling. Military architecture was a fashionable and functional addition to the fifteenth century house and this is also seen in the romance. The Earl's castle in *Degrevant* has a 'barnekynch' (I.391, 27) and the King of Hungary's castle in *The Squire* has a 'posterne gate' (505, 263) with a drawbridge 'one halfe of stone, the other of tree' (I.810, 271). Despite their formidable appearance, Herstmonceux, Caister, and Tattershall each had defensive weaknesses and

were in all likelihood only able to withstand a superficial attack. Likewise, the residences in *Degrevant* are obviously not primarily military; the Earl has no means to defend his house from Degrevant's entry. Despite this the usefulness of the military architecture cannot be dismissed entirely – the murder of Fiennes' brother probably made a certain level of defensiveness a necessity. Military architecture was successful in preventing attack, a 'psychological deterrent' (Emery 2000, 311) which did not arouse the suspicion of the King (Platt 1982, 174).

Fortified houses were essentially residential dwellings which demonstrated their owner's status and great wealth. Most notably, the extensive use of the relatively new building material, brick, a highly expensive material, demonstrated the immense wealth of Cromwell, Fiennes and Fastolf, who each built at the height of their political and social positions. Although these lodgings are noted for their sumptuousness, they do provide a useful comparison for the obvious luxury of the chambers in *Sir Degrevant* and *The Squire*. Due to the unfortunate gutting of Herstmonceux in 1776 which destroyed all interior decoration, Caister Castle and its inventories will primarily be used to reveal how the fictional descriptions accord with what is known of actual domestic interiors and expenditure. Caister castle (alongside Tattershall and Herstmonceux) is essentially a fortified manor house, a residence which has elements of military architecture but which is ultimately a domestic residence of a powerful and wealthy man. The domestic buildings in the later romances should be imagined as similar to these examples.

Herstmonceux, Tattershall and Caister reveal the improvements in domestic comfort in comparison with fourteenth century castles, which (as in *Horn* and *Havelok*) were primarily military in function. Tattershall, Herstmonceux and Caister all incorporate in their design larger windows or oriels, a division of space and room function, garderobes and closets within the chamber, increased number of fireplaces, glass in windows, and increase in luxurious internal decoration and soft furnishings. Like the surviving fifteenth century domestic houses, the dwellings within the narratives are both architecturally and aesthetically richly decorated. The fifteenth century house deliberately planned more decorative features to make the most of magnificence (Emery 2006, 2, Woolgar 1999, 68). Indeed the Earl in *Degrevant* is a man of self-importance and his castle, a 'palesse of pryde', reflects this (Casson 1949, I.163, 12).

Domesticity at Tattershall, Herstmonceux and Caister is highlighted by the attention paid to entertaining and accommodation. Herstmonceux in particular had many rooms and courtyards for entertaining on a large scale and private first floor rooms linked by galleries, an unusual feature for a period in which access to accommodation was usually through the adjacent room (Emery 2006, 352). The romances share this provision for larger open spaces such as gardens and orchards for recreational activities. In particular the castle in *The Squire* has many outdoor areas for entertainment; including a 'grene arbere' (I.794, 270), hunting grounds, 'poles' (I.806, 271), and more unusually an 'alayes colde' (I.804, 271) (*MED*, *alei(e* (n. (3) (a), 'bowling green').

As discussed in the previous chapter, gardens and orchards are extensions of the chamber. Both Degrevant and the Squire profess their love in an external location which acts as a precursor to the actions in the bedroom. Archaeological evidence suggests that orchards were usually surrounded by a variety of boundaries, such as ditches, hedges or moats (Lansberg 1998, 17). The orchard Degrevant enters is 'closed al a-boute' (Casson 1949, I.749, 33) with 'heie wal[s]' (I.749, 33) and is therefore an appropriate first meeting point for the lovers. Degrevant gains easy access to the orchard and the associated space of the 'rosere' (I.634, 45): the Earl is absent from the castle (I.618, 41) and the porter is asleep (I.630, 41). This demonstrates the first stage of Degrevant's gaining access to Melidor, despite various physical barriers and familial obstacles. Intercepting her in an 'aley' (I.690, 45), a walkway in the garden, he immediately lets his desire to enter her chamber be known, asking directly for 'space preuely in a place' (II.697-98, 45). But Melidor rejects Degrevant as a 'tratur' to her father (I.733, 47), assuring Degrevant will pass 'neuer syche a pace' (I.799, 51), though she is attracted to his 'ryally arayd' appearance (I.703, 45).

The Squire also meets his lady outdoors in the garden, a similar space to the orchard in *Sir Degrevant*. The garden and chamber are the main focus for majority of *The Squire*, indeed they are physically joined: 'through the chamber [...] into the gardin' (Sands 1966, II.25-26, 251). Unlike Degrevant, the Squire never actually enters the chamber; the discussion of love occurs with the lady in her chamber and the Squire in the garden below. The garden has the birdlife familiar from dream visions (II.43-60, 252), while the Squire bewails against a 'thorne' (I.67, 252). This lament under his lady's

chamber window is a typical romance trope, focussing the hero's inability to move from public respect to private intimacy. But the garden is not a private space; the steward 'stode full nye, [...] and hearde their wordes wonder wele' (II.283-85, 258), and the King twice overhears his daughter's 'counceile' (I.918, 273). The lady listens to the Squire from her 'orill' (I.93, 253) which is probably a bay window or recessed opening but could also be a small, private room (*MED*, *oriel* (n. (1) (a), 'an oriel, a bay window; recess, balcony, gallery; also, a small, private room') discussed in more detail below. Though the lady and Squire are not in the same physical space the oriel is low enough for the lovers to embrace, as the Squire is able to 'thries [...] kissed that lady' (I.281, 258).

The women in *Degrevant* and *The Squire* are closely acquainted with richness and material possessions. Here, no less than in other texts, clothes provide an indication of their status, position and wealth: the lady's 'riche [...] array' (I.119, 254) is contrasted to the Squire's simple 'scarlet reed' uniform (I.305, 258) with his 'chaplet' (I.306, 258) and 'belte' (I.307, 258). The material benefits of marital union are also emphasised in *Degrevant* by Melidor's association with richness. The expensive garments she wears for the orchard tryst are described in detail – her 'vyolet' gown (Casson 1949, I.641, 43) is covered with 'saphyrus' (I.643, 43), 'pall-work fyn' (I.645, 43) and 'peyrl of Orient' (I.666, 43); she 'glemyd' (I.656, 43) with jewels and 'rede golde' (I.655, 43). The lady in *The Squire* effects a similar appearance, wearing 'golde and good velvet' (Sands 1966, I.717, 268), cloth set with 'saphires' (I.718, 268), and jewellery including 'stones full orient, white and read' (I.720, 268), 'coronalles of golde' (I.721, 268) and 'diamoundes' (I.722, 268). Her 'clothes of blacke' (I.723, 268) are obviously inappropriate to her rank for her father suggests she should wear 'damaske bright, full of perles' (I.783-84, 270), 'taffetra' (I.786, 270) and 'cloth of golde [...] with popinjays [...] and pery read' (II.797-98, 270-71). The richness of the women's dress stands out in the intimate circumstances in which they meet their lovers. Particularly, the meeting of *Degrevant* and Melidor in the orchard is a mid point between the external and internal spaces of the poem. *Degrevant* is offered, outside the chamber walls, an image of the economic gain he can achieve through marriage. The economic and material advantages of social aspiration are foregrounded throughout the narratives. *Sir Degrevant* in particular stresses the 'practical materialism' and 'concrete benefits' of matrimony (Edwards 1994, 58); the marital

ceremony takes place with the lover's literally standing on 'gold [...], w[elle] a thowsand ponde [...] glyteryng in þe gronde' (Casson 1949, I.1853-55, 111). The chamber is the main evidence for material gain and the narratives movements towards it reflect the men's desire to increase their own wealth and status. The details of Melidor's clothes (and chamber) also relate to the theme of order and reconciliation; she is the means for Degrevant and the Earl to be reconciled.

By the fifteenth century, chambers were increasingly assigned to individuals and their servants (Woolgar 1999, 61). The inventories of Caister Castle show that at least eighteen rooms were assigned to particular individuals on a permanent basis (Amyot 1827). By this period a linked series of rooms was usually preferred and a married couple would usually have their own suite of rooms. As at Caister, Herstmonceux and Tattershall these rooms consisted of a chamber for private use, a withdrawing chamber where servants slept and used for entertaining and eating during the day, and a closet for washing (Emery 2000, 59). In some cases there may also have been a Great Chamber containing the state bed. By the fifteenth century the chamber would have afforded the occupant increased privacy compared with previous centuries. Perhaps because of this increase in privacy, the chamber remained the traditional courtly love setting in this period and was symbolic of the secrecy of the lover's relationship. Conducted in an enclosed, private space, love flourishes between the couple in *Sir Degrevant* in this 'chaumbur of loffe' (I.1442, 87). It is used for the typical romance tropes of eating, 'harpyng notus ful swet' (I.1434, 85), and lying in bed together. Such activities reflect the changes occurring in the use of the domestic house in the fifteenth century and its privatisation - dining and entertaining in the chamber rather than the hall, the increasing compartmentalisation of the house, and the tendency for the hall to be restricted to ceremonial purposes, such as the formal pledge between the lovers in *Sir Degrevant*. But Melidor's chamber also has social significance as a celebration of the status, position and wealth of her father: 'at hur testere, þe kyngus owun banere' (II.1501-02, 89). The chamber and bed function as ceremonial spaces to display the status of the family. This is evident in Tattershall Castle where corbels remain in the walls in Cromwell's chamber indicating a similar canopy hung over the state bed (Emery 2000, 309).

Melidor's chamber is an elaborate display of wealth and status - 'was neuere bede rychere, of empryce ne qwene' (II.1503-04, 89). The rich dressings of the bedroom are luxurious: the bed is strewn with 'perreye' (I.1495, 89), 'sylk' (I.1505, 91) and 'rede gold' (I.1515, 91), and the curtain cords are made of 'mere-maydenus hare' (I.1520, 91). Typically mermaids were symbols of vanity, often used in moralised tales in sequences of vice and virtue. Perhaps these cords, combined with the didactic element of this chamber are subtle reminders of the value of humility. There are also numerous expensive, exotic items on show such as the 'towellus of Eyllssham (I.1401, 83), and the 'orrelegge on hyzth' (I.1469, 87). According to Woolgar the introduction of clocks in domestic settings dates from the late fourteenth century but were unusual items for a chamber (1999, 83). This item is another mark of the wealth and status of the family.

The medieval bed was a practical item of furniture. It was used for sleeping, as the principal seating during the day, and a meeting point especially for lovers, as depicted in the courtship scenes in *The Squire* and *Sir Degrevant*. However, it was not simply functional. The bed had real social significance and was not always exclusive to the chamber. The Arnolfini portrait by Van Eyck in the National Gallery is an example of a bed within a reception room - signs of wealth are clearly evident in the owner's clothes and in the elaborate decoration of the bed. The bed was often the most important, and sometimes the only, piece of furniture in the chamber. As such, expenditure on it and its associated hangings was often higher than on any other type of furniture (Emery 2006, 477). The bed and its decoration reinforced the ideology of hierarchy. Indeed, the predominant colour of Melidor's bed decoration is green a colour with hierarchic significance and appropriate to female royalty (Whitaker 1984, 59). The descriptions of the furnishings of Melidor's bed thus highlight its importance and symbolise wealth. There is an abundance of materials which reflect status – the white 'schetus of sylk' (I.1505, 91), cushions with ornamental buttons made in 'West-fal' (I.1511, 91) and a magnificent 'testur and celure' (I.1490, 89) decorated with green parrots, jewels, and the story of Ydoyne and Amadas. Likewise the Lady's canopy in *The Squire* is 'powdred with gold' (I.840, 271), dressed with sheets set with 'diamondes and rubies bright' (I.842-4, 271), and her canopy is decorated with lilies and parrots (I.834-38, 271). Although seemingly excessive to modern eyes these soft furnishings are representative of

the decoration of chambers of the wealthy – Caister Castle was decorated with an abundance of ‘grene silke’, ‘rede felwet’, ‘levys of golde’ and expensive sheets from ‘Raynis’ and ‘Fustian’ (Amyot 1827, 257, Emery 2000, 58). Fastolf’s inventories also demonstrate that naturalistic images of branches, lilies, birds and scenes of hunting, hawking, and religion were popular in medieval decorative schemes. Though not mentioned in Melidor’s chamber the use of spices or flowers, like the sweet smelling ‘cloves [...] frankensence and olibanum’ hanging in a cage of gold above the bed in *The Squire* (II.848-49, 272) or the scented lavender-filled cushions in chambers at Caister Castle (Amyot 1827), was a common practice for beds of high status. The material possessions and the elaborate architectural details in these romances are overt signs of conspicuous consumption which signal the economic confidence and security at this period.

Unlike the chamber in *The Squire* where the decoration is a proposed to drive away the daughter’s ‘disease’ (I.769, 270), Melidor’s chamber appears to have been built for permanent display as the details of the architecture demonstrate. Architectural features are a prominent part of the description of Melidor’s chamber with the roof, windows, statues, floor, and walls all described in detail. The ‘Ryal rooffe’ (Casson 1949, I.1441, 87) is inlaid with jewels and highly decorated with archangels and ‘besauntus ful bry3th; all off reul-bon’ (I.1444-5, 87). The structure of the roof includes ‘gaye gablettus’ (I.14778, 89) which hold up the ‘oge[e] and parpon’ (I.1446, 87); architectural terms for the diagonal rib of the ceiling vault and binding stone. As Melidor’s roof is made from ‘dere-wrope stone’ (I.1447, 87) it suggests the Earl’s castle is fully constructed in stone, the increasingly popular and expensive building material.

Melidor’s chamber reflects everything which is fashionable in domestic architecture for the wealthy. The chamber makes use of stone in its carved statues of the Four Gospels, learned writers and the three Christians among the Nine Worthies. Yet the square windows have ‘moynelus [...] off bras’ (I.1475, 89) rather than the usual stone. These windows are made of glass; ‘þe richest þat euer was’ (I.1474, 89) like the ornamental ‘orill’ (I.93, 253) in *The Squire* which is paned with glass decorated with coloured ‘imagery’ (I.95, 253) and window latches of ‘ivere’ (I.100, 253). Windows often incorporated stone window seats, looked out onto parkland or garden, and

provided comfortable observation posts for ladies (Gies 1974, 69). This is reflected in the romances where sitting, talking or watching from windows are repeated activities in the romance. Indeed it is often while the lady sits at the window in her chamber, looking out to the garden below, that she overhears the lament of her lover. In the fifteenth century glass was costly and exclusive to those of a particular wealth and status. Indeed stained glass in windows did not become a feature of domestic houses (that were not royal) until the fourteenth century (Emery 2006, 473). It may therefore be likely that the glass in these windows was painted in a similar fashion to the window glass at Caister which depicted heraldic arms and the Fastolf motto (Woolgar 1999, 63).

Melidor's floor is also decorative. It is paved with 'clere crystal' (II.1488, 89) and covered with a 'pal' (I.1487, 89). By the fifteenth century paved floors had replaced the straw matting that was a feature of the fourteenth century domestic house, but the carpet, like Fastolf's 'large carpettys' (Amyot 1827, 256), was still a relatively new form of decoration. The paving of floors, with native-produced and imported glazed tiles, was a major improvement in terms of potential cleanliness and decorative effect (Woolgar 1999, 70). The crystal tiles in Melidor's chamber, like the walls of black marble and 'geete' (Casson 1949, I.1477, 89), would have obviously been extremely expensive and may well have been imported.

Despite the similarities to Caister Castle inventories, whether Melidor's chamber is comparable to contemporary medieval gentry houses or heightened symbolism is debatable. It is possible Melidor's chamber decoration is a metaphor for the richness and virtue of love (Davenport 2000, 126) in the same way that the embellished details of the hall could metaphorically reflect the seriousness and social significance of actions within it. Yet Melidor's chamber walls 'payntyd ful ryȝth' (I.1456, 87) with secular and religious iconography have been shown to reflect surviving decorative features of the period; a parallel has been drawn between *Sir Degrevant* and Longthorpe Tower in Peterborough (Casson 1949, Wood 1965, and Davenport 2000). The wall paintings in the Great Chamber at Longthorpe, described as the most important domestic mural paintings of medieval England (Rouse and Baker 1955, 1), depict a mixture of secular, religious and didactic subjects. Dated to c.1330 they cover all four walls and reflect images in Melidor's chamber: family heraldry, images of birds, musical instruments such as the

harp, and religious figures. That a family such as the Thorpes with a relatively modest income could afford such decoration suggests that such decorative schemes were widespread.

Indeed, fragmentary wall paintings are a feature of many surviving fifteenth century houses, demonstrating the popularity of wall paintings. The principal chambers at Caister were painted with mixtures of vermilion, red lead and oil (Woolgar 1999, 63); one painting over the fireplace in the north-west tower illustrating the Flight into Egypt (Emery 2000, 59). Wall paintings were also a common feature of larger manor houses owned by families of some wealth: Bradley Manor modified by Richard Yarde in 1405 has some surviving fleur-de-lis and a painted striped curtain (Emery 2006, 501) and the late fifteenth century Cothay Manor, owned by the Cotthehee family, has extensive wall paintings including scenes from Reynard the Fox, the head of Saint Christopher in the hall, and religious and secular paintings in various chambers (Emery 2006, 530-2). It would therefore seem likely that the overt richness of Melidor's chamber was commonplace in higher status dwellings where the owner demonstrated his wealth and power primarily through the display of his house, but also in lower status houses such as Longthorpe where an aspirational attempt was made to incorporate the decorative features of social betters. These similar decorative schemes demonstrate the medieval phenomenon of imitating domestic embellishments of those higher up the social ladder. Indeed, stylistic developments and architectural innovations spread rapidly within the same social classes and trickled down to the lower gentry (Emery 2003, 1-2). Architectural features and internal decoration in *Sir Degrevant* could therefore be accurate and realistic for a fifteenth century high status domestic house. At the very least, Melidor's chamber presents a romance enhancement of an established domestic feature of castles and manor house of the time (Davenport 2000, 126).

Both the movements through, and descriptions of space in *Sir Degrevant* and *The Squire* relate to symbolic movements or symbolic uses of particular spaces, particularly the garden and chamber. The pattern for the use of the chamber, garden and hall can be seen in many romances, even in those which are less sophisticated than *Degrevant*. The brief example of *William* demonstrates that particular domestic spaces are used in a consistent fashion by the romance, even when the narrative is derived from earlier

sources or separated by long periods of time. The fourteenth century text *William*, like the later *Degrevant*, is obviously a symbolic text inviting the reader to recognise clothing, housing, spaces, and journeys, and to analyse gestures, words and looks. But it seems too disparate for a continued focus on symbolism and space. It is often a long and convoluted plot - it follows William's kidnap by a werewolf as an infant, his love for Melior and their elopement dressed in animal skins, and the various battles in order to restore the kingdom of Sicily and regain his inheritance. The narrative is complex and intricate and presents a labyrinth of courtly conventions and a plethora of locations including Apulia, Palerne, Rome, Lombardy, Greece, Benevento and Sicily to name a few. This makes *William* less resonant, sophisticated, and successful than *Sir Degrevant*. But, having said this, characters do return to specific locations in the narrative; the majority of the text has the chamber and garden as its focus. Despite Ramsey's conclusion that the narrative does not take sexual love seriously, preferring instead morality and social order (1983, 127), these locations demonstrate that like *Sir Degrevant* and *The Squire*, the text is concerned with sexual love.

Chambers and gardens are always in close proximity in *Degrevant* and *The Squire*. Similarly, this is also the case in *William*; the castle chambers are always near to, or overlooking parkland and gardens. The garden where William laments his love is 'joyned wel justly' (Bunt 1985, I.751, 147) to Melior's chamber which is joined by a 'grece [...] to þe gardin' (I.811, 148). The garden provides William with his 'fille' (I.768, 147) of sights of Melior and is an appropriate location for the lovers' pledge. Although it is an enclosed space it provides the means for the lovers escape through the 'posterne of þat perles erber' (I.1752, 174). Melior and William are comfortable in the garden, they are able to embrace and play freely, unlike during their elopement in the forest when prolonged periods of hiding were necessary. The garden is a courtly setting which is half way between the private intimacy of the chamber and the public acceptance of the hall. It is the location where the lover's true identities are made known in Sicily; their 'comli cloþing' is seen through the hide skin disguises (I.3034, 210). It is this discovery in the garden that enables the re-entry into a chamber appropriate to their status. Melior and William are given a 'choys chaumber [...] under þe chef toure' (I.3195, 214) which, like Melidor's chamber in *Sir Degrevant*, has 'clerli [...] peinted'

walls (I.4422, 249). The chamber is the location for re-humanisation, from disguised or real animal to manhood. The lover's animal skins are 'swiftli unlaced' (I.3200, 214), and they are bathed, clothed 'gaili in garnemens riche' (I.3207, 214), fed, and provided with 'beddes [...] for eny burn riche' (I.3196, 214). Likewise the werewolf is returned to human form through a 'tidili warme' bath (I.4454, 250) and 'comli cloping þat a kniȝt schuld have' (I.4496, 251). The movements from the chamber, to wilderness, to garden and back to chamber chart the restoration of order, peace and inheritance in the narrative. Through these journeys several rightful inheritances are restored and a period of peace and celebration ends the narrative.

The Fifteenth Century Hall

The hall remained a place of important political and social significance during the Middle Ages, so much so that by the fifteenth century many domestic houses had more than one. The importance of the hall is reflected in the romance genre over several centuries – as the political dimensions of *William* surface, it is, as with *Horn* and *Havelok*, the hall which becomes an increasingly important location. William only enters the hall (or at least it is only specifically mentioned that he does) very late in the narrative after winning his battle. Like Havelok, William enters the hall once his status has been established. He has proven his worth as a knight and been discovered as heir and so can receive open recognition in the significant location of the hall. Likewise the hall becomes an important location in *Sir Degrevant* and *The Squire*; the heroes are finally welcomed into the hall as suitors and celebrations of the unions take place here. In *Sir Degrevant* the Earl becomes 'swet' (Casson 1949, I.1787, 107) and agrees to his daughter's marriage in the hall. The celebrations involve the exchanging of 'grete gyftys' (I.1878, 113) and 'ryche robus' (I.1879, 113) and jousting. Celebrations which are similar in *William*; there is a 'riche feste' (Bunt 1985, I.5067, 268) followed by the distribution of 'stedes and stef [...] ful stoute robes [...] and greiþli gode juweles' (I.5072-73, 268). Festivities in *The Squire* take on a musical form with 'harpe, getron, and sautry' (Sands 1966, I.1070, 277), 'rote, ribible, and clokarde (I.1071, 277), 'pipes, organs, and bumbarde' (I.1072, 277) and 'fiddle, recorde, and dowcemere' (I.1075, 277). Like *Horn* and *Degrevant*, the hall is a

key location for lover's reunions, weddings, and coronations; it is the locus for the 'mirthe and game and much playe' (I.1107, 278) which accompanies such ceremonial events. Though not described in the texts, we can imagine the hall was adorned with decorations emphasising the ceremonial nature of the space; such as the tapestries of sieges, spears, crossbows, clubs and lances in the hall mentioned in the inventories of Caister Castle (Emery 2000, 59 and Amyot 1827) or the canopy over the dais and tapestries which archaeological evidence suggests hung from the hall walls at Tattershall (Emery 2000, 309). The hall, as a masculine setting concerning public power, status, and hierarchy is therefore an appropriate location to end narratives based upon the material benefits of sexual love which reaffirm patriarchal and masculine ideology.

Conclusion

The wealthy medieval man (of the gentry class and above) lived his life in a series of defined and segregated domestic spaces which allowed him to display his status and wealth. As this investigation has revealed, the romance's presentation of room functions, usage and decoration is corroborated by much of the evidence from architecture and archaeology. Although the critic needs to exercise caution in the conclusions drawn from the romance alone due to its penchant for tropes, hyperbole and motif, their worth is demonstrated by their substantiation in these other disciplines. The genre of romance reflects the desire for social mobility and advancement, the preoccupation with a beneficial marriage and reflects how space was subdivided as the occasion required.

Domestic spaces had specific functions in society which are consistent in each romance in this study: the chamber for lover's meetings or family reunions, the hall for ceremonial or ritualistic practices such as weddings and coronations, the garden for lover's meetings or choosing wives, the tower and monastery for confinement and enclosure and the parkland as transitional spaces. The romance is therefore concerned with the subdivision of space into private and public. Simply put, public and private environments permit certain activities and behaviour, seen most notably in the juxtaposition of the chamber and hall. Courtly love and its associated actions lends itself to the private locations of chamber or garden, whereas the hall is an ideal setting for events of a hierarchical nature like feasts or coronations, and events perpetuating patriarchy such as weddings, all of which require public, ritualistic, ceremonial behaviour. Therefore the dichotomy of hall and chamber are the simplest ways to mark the distinctions between different spaces and their functions. But this does not necessarily make the use of space in the romances simplistic. Spaces are public or private depending on how the occupants used them. There are plenty of occurrences in which the chamber is used as a public space, or for feasting and entertaining as in *Sir Degrevant*, or as a place for large groups to gather as in the final scenes of *Lai le Freine*. The ways lovers behave in the texts for example (and the ways in which medieval people used their own domestic spaces) are conditioned by the spaces which they own and occupy.

Cultural aspirations of social mobility also underpin the themes and domestic locations in the narratives. Striving for social mobility is evident across the use of each of the domestic spaces, particularly in the elaborate decoration of the chamber, the social hierarchy of the hall, and the aspiration associated with the size and magnificence of the house itself. The manipulation of various spaces, most notably the courting of a high status woman in the chamber or orchard, enables social mobility through the advancement of marriage. The romance makes clear that social mobility is only attainable for men; not only can they move easily through transitional spaces but they can adopt the disguise of an explicitly lower status man (or in William's case, an animal) to fulfil their ambitions. Blanche flour is the only female to gain status in her marriage to Floris. Yet it would seem that she has not really gained much – she is of noble blood and has received the same education and upbringing as her lover.

The medieval romance foregrounds the symbolic, ceremonial use of space and portrays actual details of life in domestic residences, allowing us to understand how domestic spaces were used. As romances seem to be portraying actual details of life in domestic houses, we may also begin to use other evidence from the genre: such as details of ritual and ceremonial activities like washing hands, weddings, and coronations, or descriptions of dress for various occasions and so on to add greater detail to our knowledge of medieval life in England. Romance literature provides information which is just as valid as that from other sources but, more importantly, it also offers a unique insight of various domestic spaces in use which architecture, archaeology and the study of material culture cannot.



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Appendices

Internal and External Spaces in *King Horn*

Reference: Sands, Donald B., 1966. *Middle English Verse Romances*. Exeter: Exeter Univ. Press
 Date of Text: c.1250

Line	Page	Type of space	Quote	Notes
5	17	general geographic location	'King he was biweste'	King in the West
34-5	18	By the sea	'Rod on his pleying, By the see side'	
39-40			'He fond by the stronde, Arrived on his londe...'	'stronde' = shore
63-8				Sarazans take the King's lands, fell churches, kill inhabitants
75-80	19	Retreat/voluntary exile	'Heo wente ut of halle, Fram hire maidenen alle'	
			'Under a roche of stone, Ther heo livede alone'	Queen Godhild retreats to a cave or subterranean chamber (like a hermit) - separates herself form the world
105	19	On the sea	'thu most to stere'	Horn is not killed and is recommended to flee the country 'to stere' = go in a boat
108-9			'sinke to the grunde... you shall adrenche'	Intention is that Horn will drown, therefore not cause the death of the people?
121	20		'the see bigan to flowe..'	
127			In the boat 'all the day and all the night'	
129-34	20	Unspecified land	'Men gon in the londe', 'here foweles singe', "grass him springe'	Horn sees men on the shore, birds, and grass growing
142	20	Unspecified land - by the sea/on the shore	'In Suddene he was y-born'	<i>Horn declares he is born in Suddene a locale contested among scholars. It could be the Isle of Man, between Ireland and Britain, Sussex, Cornwall, South Devon, Roxburgh, and/or the land of Suðdene as in Beowulf.</i>

145			'Bi the see brinke'	Horn makes a speech to his companions - tells people to send good word to his mother?
158	21	Children's journey over hills	'yede to tune, By dales and by dune'	Children leave Horn
159-161	21	Westernessee?	'King of Westernessee'	Horn meets King Alymar
188-9	21		'Us hi dude lede, Into a galey'	'galey' = boat
192-3	21	Description of the boat/Horn's journey	'Withute sail and rother'	No sail or rudder, their ship drifted onto this land
210-11	22		'thu go well shulle, By dales and by hulle'	King declares he won't harm the children
214			'By dales and by dune'	
227-28	22	King's hall	'The King com into halle, Among his knighted alle'	
234			'of wude and of rivere'	Horn given to King's steward (Athelbrus) to instruct in 'wude' = forest and 'rivere' = river land/hunting
249-50	23	King's court	'In the curt and ute, And elles all abute'	Horn learns about the court and outside life
255-61	23	Numerous specified places	'ne mighte at borde...in the halle... Ne nowhar in non othere stede'	Rimenhild's love is so strong she cannot speak to Horn in any place 'at borde' = table 'stede' = place
271-	23	Rimenhild's chamber	'Alle into bure'	Rimenhild sends for Horn 'bure' = private chamber
287-98	24			Athelbrus instead brings Horn's sworn brother Athulfe, in Horn's likeness
303			'Heo sette him on bedde'	Rimenhild declares her love for Horn
325-32	25		'went ut of my bur'	Rimenhild discovers it is not Horn and casts Athelbrus out of her chamber
360-63	26		'on a squieres wise'	Athelbrus asks forgiveness and they arrange to send Horn dressed as a squire
364-5	26		'Whane the king arise, To wude for to pleye'	When King hunts in the woods Horn will go to Rimenhild
372-73	26		Hall	'Horn in halle... Bifore the king on benche'

385-			'on knees he him sette'	
389-90	26		'Of his faire sighte, All the bur gan lighte'	Horn illuminates the room rather than the lady (or rather than the decorations as in Degrevant)
395-96				Accompanied by six of Rimenhild's maids
405	27	Rimenhild's chamber	'she sette him on pelle'	'pelle' = According to the MED, pelle has a range of meanings including "hide," "skin," "furred skin used as lining or trim on a garment"; it could also refer to a cloak or mantle or a piece of parchment. Could be a cover for the bed
439-	28			Plan to get Horn knighted so he can marry Rimenhild
453-54	28		'Have her this cuppe, And this ring'	Gives Horn gifts for Athelbrus so he can fall down in front of the King in hall and ask on her behalf to knight Horn
466-74	28	Unspecified - Horn finds Athelbrus		
475-6	28	Hall		Athelbrus carries out Rimenhild's request
480-86	29		'Tomorewe is thy feste'	Asks the King to knight Horn at the next days feast
497-508	29	Unspecified - perhaps in the hall?		Horn Knighted
525	30	Unspecified - probably the hall	'Murie was the feste'	
530	30	Rimenhild's chamber	'he to bure wente'	Sends for Horn
549			'my knighthod proue'	Horn declares he will do acts of chivalry
560-61			'Ich wulle do pruesse, For thy luv in the felde'	
567	31		'Tak nu her this gold ring... Y-grave Rymenhild the yonge'	Rimenhild gives Horn a magical ring - Horn will come to no harm if he looks upon the ring and thinks of her
589-90	31	Hall	'Leve at hire he nam, And into halle cam'	
591-92	31	Stable	'The knightes yeden to table, And Home yede to stable'	Horn goes to the stable
593-94			'his gode fole... blak so eny cole'	Horn's horse described, and armoured

601	31	Sea side?	'He fond o shup stonde'	Ship full of Saracens who declare they will seize the lands
617-	32			Horn looks at ring and slays them all, puts decapitated head on his sword
629	32	Hall	'he ferde hom into halle'	
635-36			'I fond o shup rowe, Mid watere al biflowe...'	Horn tells his tale
649	33	Outside space - probably a forest	'the King him rod an huntunge'	Told this occurs the following day ('A morewe...')
653-54	33	Rimenhild's chamber	'Horn ferde into bure, To sen aventure'	
655-56			'Rymenhild sitte, Also heo were of witte'	Rimenhild seems mad?
657			'Heo sat on the sunne' crying	Sat in a sunny window perhaps?
661-68				Rimenhild recounts her dream of her fishing net
689-90	34	River and Chamber	'Aylmar rod by Sture, And Horn lay inbure'	Sture = Probably the River Mersey, near Liverpool?
699-700	34	River side?	'He lith in bure, Under coverture'	Fikenhild plots against Horn - tells the King Horn will kill him and take Rimenhild 'coverture' = bed sheets
709-10	34	Rimenhild's chamber?	'He fond Horn in arme, On Rymenhilde barme'	King finds the lovers together 'barme' = bosom
719-	34	Unspecified space	Horn 'sadelede his stede', 'armes he gan sprede', 'his brunye he gan lace'	Horn lays armour over the horse and arms himself 'brunye' = chain mail tunic
725	35		'He yede forth blive'	Rides to Rimenhild
733-	35	Foreign lands	'in to uncuthe londe... I shall wune there, Fulle seve yere'	'uncuthe' = foreign
755	35	Harbour	'to the havene he ferde'	'havene' = harbour
756			'a god shup he hurede'	hired a ship
758			Wants to land in 'westene londe'	
761			'whyght him gan stonde'	Wind blows Horn away
762		Ireland	... drof till Irelonde'	

765-	36			Meets two Kings sons - Harild and Berild. Says his name is Cutberd
780	36		'with me thu lef a stunde'	Berild offers Horn a place to stay
785		King of Ireland's hall		Three kneel before the King
805-15	37	Specified time - 'at Christesmasse'		Giant arrives (presumably in the hall) to tell the king 500 Sarazans have arrived on the shore
845-46	38	Horn/Cutberd's chamber	'Cutberd ros off bedde - With armes he him shredde'	
81	38	In field	'cum to felde', 'funden on a grene'	
875-79				Horn sees in battle the man who drove him from his country and slew his father
885-86				Pagans run away but they are killed before reaching their ships
894-900	39			Kings sons die and are buried
901	39	King's hall		Offers Horn his Kingdom and his daughter
912			'Reynild my doghter, That sitteth on the lofte'	'lofte' = upper room
925-28				Horn remains here for seven years - doesn't send message to Rimenhild or visit her
929	39	Westernesse		King arrives to wed Rimenhild
938-40	40			Rimenhild dictates a letter to Athulf to send to Horn
942				Search for Horn 'to evereche londe'
946-47	40	Woods (in Ireland?)	'o day that he ferde, To wude for to shete'	Horn goes shooting - hunting
961-62				'Ich habbe walke wide, By the see side'
975-	41	sea journey and Westernesse		Messenger hurries back
979-80			'the see him con ded throwe, Under hire chambre wowe'	Sea tosses the messenger under Rimenhild's chamber window
981-82			'undude the dure-pin, Of the hus ther heo was in'	She undoes the door bolt?
985				Sees drowned messenger
989				King Thurston is King of where Horn is?

997-1002	41	Ireland		Asks for help and in return will help him wed his daughter well
1009-1012	41	Journey to England via sea		Sends Irish knights to fight in England
1017			'the wind him gan to blowe'	
1021	42	(The boat)	He stike sail and maste'	Lowered sail
1022			'ankere gunne caste'	Dropped anchor
1031-32	42	Woods	'his folk he dude abide, Under wude side'	
1035				Horn rides alone and meets a pilgrim
1049-		Pilgrim tells of being in the hall/Castle - presumably conversation is carried out in/near the woods	'in strong hall, Bithinne castel walle, Ther I was atte yate...'	Pilgrim was at the wedding?
1054			'To bure that me hire ladde'	Men lead Rimenhild into a chamber
1055-58				Pilgrim left because of the sorrow of the bride
1059-60	43		'tak me thy sclavine'	Pilgrim and Horn exchange clothing sclavine' = robe
1069			'Horn tok burdon and scrippe'	took staff and wallet/bag
1072			Horn 'bicolmede his swere'	dirtied his neck in disguise
1075-	43	Castle gates	'gateward'	Castle porter
1081-84			'Horn gan to the yate turne, The boy... threw him over the brigge'	Horn kicks the wicket (?) and throws porter over the drawbridge
1086-	43	Inside castle - space not specified	sette him well lowe'	Horn enters castle and sits down - presumably at the lower end of the table in the hall
1095			Horn 'lokede in eche halke'	each corner
1099			Athulf was in the tur...'	Looking for Athulf, but he's in the tower watching for Horn
1100-	44	The tower	'He segh the see flowe'	Have speech of Athulf, and what he sees from the tower
1113-	44		Rymenhild ros off benche', ' After mete in sale'	Rimenhild stands - pours wine after the meal in the hall
1117			'on horn heo bar anhonde'	Drinking horn
1123			'Horn sat upon the grunde'	Horn on the ground

1130-31		Hall	'fulde him of a brun, His bole of a galun'	Description of crockery She pours from a brown bowl into Horn's bowl
1140	45		Horn desires (to drink) from 'cuppe white'	Possibly the drinking horn - white because it is of animal tusk?
1141-54 1165-66			'if thu evre y-sighe, Horn under wude lighe'	Horn declares he is a fisherman - Rimenhild's memory is jogged and she asks after Horn
1167-70				Ring in the cup
1171	45	Rimenhild's chamber		Goes to her chamber with 4 maids to look at the ring
1181-1200	46	Hall		Sends a maid to Horn - says Horn died onboard a ship travelling to the West
1205		Rimenhild's chamber	'Heo feol on hire bedde'	
1206-10			'heo knif hudde'	Hidden knife to slay her husband and herself that night
1211-			'to herte knif heo sette...'	Horn reveals his identity - must go to her chamber
1221-30	47		'the wudes ende... y- armed under clothe'	Tells her of his knight hidden in the woods - armed under their clothes
1231	47	Hall	'Horn sprong ut of halle'	Presumably from Rimenhild's chamber, to hall, to outside?
				'let his sclavin falle'
1233		Chamber (possibly Rimenhild's)	'quen yede to bure'	
1234	47	Tower	She 'fond Athulf in ture'	
1236-37			'he is under wude bowe'	Rimenhild tells Athulf where Hom is
1239-42	47	Woods		Athulf runs after Horn
1248	47	Castle gates/inside castle walls	'yates were undone'	Why gates now undone - they were closed to him before in his disguise?
1263	48	Unspecified	'Hi runge the belle'	Where is the bell?
1266	48	King's palace	'kinges palais'	Horn rides from inside the castle to the King's residence?
1267-68			'ther was bridale swete', 'for riche men ther ete'	bridal feast
1271			'Horn sat on chaere'	Sits on a chair - possible the King's chair/throne?
1273-98			'Till Suddene winne', 'while that I funde, Into min heritage'	Horn's speech - wishes to marry Rimenhild only after he has regained his inheritance

1295			'I shall beo king of tune'	'tune' = town
1299-1300	48	Ship	'Horn gan to shupe drawe, With his lrisse falawes'	Horn has Irish men
1305-07	49			Horn arrives at midnight
	49-50			Sees an armed knight asleep - he is Athulf's father
1379-80	50		'we shulle the hundes teche, To speken ure speche'	
1385	51	Suddene	'Hi comen ut of stere, Fram Hornes banere'	They move away from the stern of the ship - presumably the ship has Horn's banner on it
1391-2			'Horn let wurche, Chapeles and chirche'	Horn instructs buildings to be re-built
1393-94			'He let belles ringe, And masses let singe'	
1395-96			51	Suddene - Horn's mother's hall
1403-04	51	Unspecified	'Yonge he yaf and elde, Mid him for to helde'	Bribes people?
1405-	51	Unspecified - building of Horn's castle	'Ston he dud lede'	Has stone transported
1407			'Stong castel he let sette'	
1408			'Mid see him biflette'	Fills moat with sea water
1409-10			'Ther ne mighte lighte, Bute fowel with flighte'	Castle is where none would land except birds
1411-14				But when tide goes out men may land and Fikenhild intends to harm Rimenhild
1415-	51	Westerness		Fikenhild woos Rimenhild
1419-	51	Suddene		Horn sweats and dreams of Rimenhild
1425-28	52			Dream - ship overturns in sea, Rimenhild tires to get to land but Fikenhild pushes her back with his sword
1429-	52	Ship to Westerness		
1440-42	52	Westernesse		Fikenhild asks king to marry Rimenhild by nightfall
1443-44			'He ladde hure by nighte, Into his niwe werke'	Fikenhild leads her to his new fortress

1449-50	52	Fikenhild's fortress	Horn's 'shup stod under ture, At Rymenhild bure'	Horn's ship under the tower, at Rimenhild's chamber
1453-54			'The castel they ne knewe, For he was so newe'	Didn't know layout of castle because it was new
1455-56			'fond sittinde'	Athulf's cousin Arnoldin found sitting - tells him Fikenhild has married Rimenhild and built the tower for Horn's sake
1459-66	53	Beach?		Horn needs cunning to get into the castle
1473	53		'Harpe he gan shewe'	Brings out his harp - dresses like a minstrel. Allows him anonymity and freedom of movement through otherwise strictly defined social barriers
1477-78	53	Beach	'Hi yeden by the gravel, Toward the castel'	
1479-80			'Hi gunne murye singe, And makede here gleowinge'	Minstrel
1481-84	53	Castle gates		Rimenhild asks who they are and Horn says harpers and fiddlers
1485-86			'heo dude Horn in late, Right at halle gate'	Rimenhild lets them into the castle
1488-94	53	Castle hall?	Horn 'sette him on the benche'	Harps and Rimenhild laments and swoons
1497			'He yede up to borde'	Horn goes to the table
1498-1504			Kills Fikenhild	
1505-09			Horn crowns Arnoldin King after King Aylmar, King of Westerns	
1512	54	Shore	Horn leads Rimenhild 'to the stronde'	
1515-18	54	Ship		sail to King Mody - where is this? Makes Athelbrus king
1523-25	54	Ship		Horn sails to Ireland
1527-28	54	Ireland		Athulf weds Reynild
1529	54	Suddene		marries Rimenhild

Internal and External Spaces in *Havelok the Dane*

Reference: Sands, Donald B., 1966. *Middle English Verse Romances*. Exeter: Exeter Univ. Press
 Date of Text: c.1275-1300

Line	Page	Type of space	Quote	Notes
52	59	England		Long passage about how good the King of England was
59	59		'Thanne was Engeland at aise'	
63	60		'Engelondes blome'	King is England's flower
66-67			'Whan he fellede hise fos, He made hem lurken and crepen in wros'	Makes enemies hide in corners?
106	61		Athelwold	King not named until this line
120-	61			His heir is a maiden - concerned for she is too young to rule England
139	62		'Fro Rokesburw all into Dovere'	Sends letters to his Earls and barons From Roxbury (Scottish border) to Dover is the length of England
142			Ask them to come to 'that stede ther he lay'	'stede' = place
156-57			King's hall	
158	62	Winchester	'At Winchestre ther he lay'	According to Ronald B. Herzman Winchester was 'the Anglo-Saxon capital of England before the centre of government was relocated in London. Important legislation in the poem, however, is enacted in Lincoln, the probable home of the poet'
162	62		'Whanne he weren alle set'	King sits
172-73			'Who may yemen... Bothen hire and Engelande'	
176-83				Godrich is the most fearful and so can protect his daughter

185-87	63	Hall still presumably	'A well fair cloth...And thereon laide the messebook, The caliz, and the pateyn ok'	Fine cloth - puts on it the missal (contains the order of service used in Mass), chalice (contains wine used in communion) and paten (holds the bread wafer). Then placed on a white linen cloth - swearing on them is serious
187-89	'the corporaus, the messe-gere...the erl swere'			
212-17	63-64			
231	64		'deyede biforn his heyemen alle'	King dies
238-39	64	Distinction of hall and chamber	'mikel sorrwe haveden alle, Levedyes in boure, knightes in halle'	
242	64	?	'belles deden he sone ringen'	
245-48	64			King's soul is guided to heaven, and his body buried
252-	65	Castles		Godrich puts knights he trusts in the castles
264-65	65	Repetition of place names encompassing England	'All Engelonde to faren thorw, Fro Dovere into Rokesborw'	
268-69	65	England generally	'To yemen wilde wodes and pathes, Fro wicke men'	Gives men long lances ('gleives') to protect places outside the city walls
275			Godrich has plenty of 'folk, of wepne, of catel'	
284	65		Goldeboru/ Goldborough	King's daughter named
298	66	Dover shore	'Sholde ich yeve a fool, a theme...'	Goldborough is a threat to Godrich - he doesn't want her to rule over him 'therne' = fool
302-05			'gode metes and noble shrud'	Thinks she is proud from good food and clothes
315-23	66		'Fro Winchestre, ther sho was...dede leden hire to Dovre'	Godrich decides his son will rule England and so sends Goldborough away
		That standeth on the seis-ovre; And therinne ded hire fede'	'seis-ovre' = sea shore 'fede' = keep	
323		Keeps her 'Povrelike in feeble wede'	'wede' cloths/rags	
324		'the castel ded he yemen so'	Goldborough therefore kept in a guarded castle?	

330	67		'sho liggeth in prisoun'	
340	67			Dying King Birkabein - has a son and two daughters
				Decides who should look after them until they are older
373	68	Denmark	'under moon'	According to Ronald B. Herzman this means "in the whole world." Medieval writers often distinguished between events below and above the moon, as everything beneath the moon's sway was thought to be subject to Fortune.
375 384-86	68	Is this his chamber or the hall - where did Kings chose to die?	'here biteche I thee... All Denmark and all my fee'	Picks Godard 'fee' = property
389-91			'On auter and on messe-gear', 'on the belles', 'on messe-book'	Makes Godard swear his oath on these items
397			Godard must give King's son "casteles and tunes, wodes and wonges'	'wonges' = fields
399-400			After this King 'sithen sat, By the knightes that ther ware'	
410	69			Havelok named
411	69			Sisters called Swanborow and Helfled
412-14	69	Castle as prison		Children kept in the castle away from visitors
415-16			'Ther he greten ofte sore, Both for hunger and for cold'	
421			'Ne hem ne dede richelike bedde'	?
429			'loken cope'	fastened cloak
	70		'...to the tour'	Havelok and co are specifically kept in the tower of the castle?
471-72				Godard kills Havelok's sisters
474-75			'the children by the wawe, Layen and sprauleden...'	'wawe' = wall
519	71	Tower	'I shall do casten him in the see'	Havelok pleads for his life and offers to flee Denmark. Godard plans for his death by sea

521			'Abouten his hals an anker good'	Anchor around his neck	
527				Sends for Grim and asks him to kill the boy	
531	72		'aughte the yeven and riche make'	offers property and money to Grim	
557			'bar him hom to hise cleve'	Grim bounds and gags Havelok before taking him home to his hut	
565-69	73	Grim's house	Whan Dame Leve herde that... caste the knave so hard adoune, ... he crakede ther his croune, Again a gret ston, ther it lay'	Grim's wife - Dame Leve Havelok cracks his head on a stone??	
575-76				Havelok lays there until midnight then Grim dresses him	
585				'blow the fir and light a candel'	
6001-04	74				Havelok's Kings birthmark found
643-44	75		'Bred and chese, buttere and milk, Pastees and flaunes; all with swilk'	Food Leve feeds Havelok	
658			'Grim dede maken a full fair bed'		
664-90	76	Unspecified		Grim goes to tell Godard he has killed Havelok. Godard doesn't fulfil his promise of making Grim rich and free	
699-702	76	Grim's house?	'all his corn, Sheep with wolfe, net with horn, Hors, and swin, and geet with berd, The gees, the hennes of the yerd'	Grim sells his belongings so he can flee the country	
706		Ship	'greithede well y-now'	Ship was well supplied	
707				'He dede it tere and full well pike'	tar and pitched ship
709				'full good mast'	
710	76			'strong cables and full fast'	
711				'ores gode and full good sail'	
712				'Ther-inne wantede nought a nail'	
725	77				Arrive in England

733	77	England - Humber/Lincolnshire specifically	'In Humber Grim bigan to lende'		
734			'In Lindeseye, right at the north ende'	Lindsay is in North Lincoln	
735			'Ther sat his ship upon the sond'		
737	77	Grim's Lincolnshire house	'there he made a litel cote'	'cote' = cottage	
738			'hise flote'	'flote' = possibly household?	
740			'A litel hus to maken of erthe'		
742			'Of here herboru herborwed there'	Of this shelter sheltered there?	
743		'Grim that place aughte'	Grim owned this house		
744		Grimsby	'The stede of Grim that name laughte'	'stede' = place	
745			'Grimesby calleth alle'		
749-759			77-78		Lists of fish
760		78	Grimsby generally	Gode paniers dede he make'	Makes baskets
763				'Up o-londe to selle and fonge'	to sell and collect money
764	'Forbar he neither tun ne gronge'			'tun' = town 'gronge' = farm	
769	Grim 'broughte bred and sowel, In his shirte or in his cowel'			Brings home food in his shirt or hood	
773-76	78	Lincoln	'To Lincolne, the gode boru...'	Grim often travels to Lincoln to sell wool	
778-84				List of things Grim brings home	
786	78		'Him and his genge well he fedde'	'genge' = possible household	
788-94	78	Grimsby - probably Grim's home	'Ich am well waxen and well may eten'	Havelok's appetite According to Ronald B. Herzman Havelok's insatiable appetite reflects his regal deprivation. Only when he comes fully into his royal estate can his nature be satisfied. His vast appetite becomes a comic send up on his political displacement rather than a sign of gluttony or avarice. In his effort to win his own bread he becomes a lord at all degrees	
			'Ich ete more... Than Grim and hise children five'		
811-				Havelok goes to work	

823	79	Grimsby generally	'So wolde he his mester lere'	'mester lere' = trade learn	
827			'How he sholde his meine fede'	Famine arrives, Grim worries how to feed his 'meine' - family/household?	
846-48	80			'Thou canst full well the righte gate, To Lincolne, the gode boru - Thou havest it gon full ofte thoru'	Grim thinks they will die and tells Havelok to go to Lincoln
853-55		Grimsby: Havelok's clothing	'thou art so naked, Of my sail I wolde thee maked, A cloth...'	Grim makes Havelok clothes out of his sail	
858			'made him a covel of the sail'	'covel' garment?	
860			'Havede he neither hosen ne shon'	No socks or shoes	
862			'To Lincolne barfoot he yede'		
875		80	Lincoln - a bridge	'at the bridge'	
877			Castle?	'bar the mete to the castel'	Carries meat to a castle?
880-82	81	Bridge		Sees the Earl's cook on the bridge, surrounded by many fish	
884				Earl of Cornwall mentioned - is this who the cook works for??	
899	81	Castle	'to the castel cam'	Carries the fish to the castle in his basket	
905-08				Havelok employed by cook	
922	82			'thou yunder and sit thore'	Asks Havelok to sit - probably in the kitchen
924			'made the broys in the led'	Makes broth in a kettle	
932		Well	'cam to the wele, water updraw...'	Carries barrel of water to kitchen	
959-70	83	Unspecified	'He boughte him bothe hosen and shon'	Word of Havelok spreads. Cook buys him clothes out of pity	
980		Lincoln games	'at Lincolne, at the gamesn'		
989				'In Engelond was non hise per'	Havelok's strength and height foregrounded
999-1005	84	Parliament - in Lincoln	'he gart comen into the tun...' 'ther at the parlement'	Godrich has England in his power - makes earls, knights etc come into the town (of Lincoln)	
1041-60	85	Lincoln games		Havelok throws a stone further than other men	

1067-68	85	Godrich's castle and hall	'In the castel, up in the halle, The knightes speken therof alle'	Word of Havelok spreads to Godrich
1073-74	85-86		'Thoru this knave, Shall ich Engelond all have'	Godrich decides to marry Goldborough to Havelok
4085-86	86		'Thou I soughte hetehn into Inde...'	Couldn't find a stronger man from England to India
1089-90			'This thoughte he with trechery, With traisoun, and with felony'	
1092-97			'he wende that Havelok wore, Sum cherles sone... he wende that Havelok wer a thrall'	
1105		Probably Godrich's castle		Sends for Goldborough - had her brought to Lincoln - where was she before this?
1132	87	Unspecified	'day-belle at kirke rungen'	Goldborough to marry Havelok - church bells ring on the day
1141	87	Probably Godrich's castle	'I ne have hus, I ne have cote'	Godrich sends for Havelok - he refuses to marry as he has nothing to sustain a wife No house or cottage
1160	88		Unless Goldborough agrees to marry Havelok Godrich will 'flemen thee of londe'	'flemen' = banish
1185-93				Havelok wonders where they should live. Thinks if he stays without security someone will shame his wife
1195-96	89	Grimsby	'he comen to Grimesby'	Flees to Grim
1222	89	Grim's house	'Hors and net, and ship on flode'	Grim dead but has left provisions for his children
1223			'Gold and silver and michel aughte'	'aughte' = possessions
1225			'other fee'	other property
1227			sheep.... swin'	
1229-30			'thous shalt be sire', 'we sholden serven thee and hire'	Grim's children will serve Havelok and Goldborough
1235			'bedden hire and thee'	they will provide beds for them both
1239	90		'fir brought on brenne'	

1257	90	Bed	'that lay by hire in the bed'	Goldborough sees light shining out of Havelok's mouth in bed	
1262-63			'on hise shuldre, of gold red.... A awithe noble croiz'	Havelok's birthmark	
1265-74	90			Goldborough hears the voice of an angel	
1285-1287	91			Havelok's dream	
			'moste hill'	highest hill	
1292-93			'I bigan Denemark for to awe, The borwes and the castels stronge'		
1301-03			'the stronge castels...the keyes fellen at mine feet'		
1314-52	92			Goldborough advises Havelok to go to Denmark and reclaim his heritage	
1355	93		Church	'sone to the kirke yede'	
1357				'bifor the rode bigan falle'	'rode' = cross Prays for a safe journey and to avenge his sisters deaths
1391	93	Grim's house	'when he com hom'		
1397-98	94		'Roberd the Rede' 'William Wendut' 'Huwe Raven'	Grim's sons named	
1444	95		'Borwes, tunes, wodes, and wonges'	Havelok asks for their help and promises them riches in return	
Missing 180 lines from the manuscript here					
1625	95	Denmark		Meet Ubbe a Danish Earl on the shore	
1629-30			I mighte sellen my ware, In gode borwes up and doun' '...fro tun top tun'	Havelok asks permission to sell goods 'tun' = town	
1645-57			95-96		Ubbe thinks Havelok should be a knight rather than sell wares
1660-67	96			'come and ete with me'	Ubbe asks Havelok to eat with him
1685		Court?	"Un-to the heye curt'		
1694	97	Hall	'Than he weren comen to the halle...'		
1722			'bord laid'	Tables set for food	

1746-49			Ubbe sends armed men 'sende hem unto the greives'	
1750-53	98			Ubbe gets Bernard Brun to guard Havelok and his wife
1762			'dide greithe a super riche'	Havelok has supper with him?
1766-				60 men come to attack them
1775			'brinie'	Ubbe puts a mail coat on his back
1790-92	99		'a bulder-ston... let it fleye... Again the dore, that it to-rof'	Door broken down
1794			Havelok pulls out the 'barre'	'barre' the sliding beam securing the door?
1806-59	99-101			Havelok uses this as his weapon to kill the men, despite being heavily wounded
1871	101	House of night watchman?		Huwe Raven grabs a sword and an oar as weapons
1882-94				Roberd has a staff, William a tree and Bernard an axe
1923-24	102		'summe laye in dikes slenget' 'summe in gripes'	Next day - bodies are everywhere 'dikes slenget' = slung in ditches 'gripes' = trenches
1944	103		'ferde forth unto the tun'	News reaches Ubbe and he travels to the house
2017-18	105		'trusse all that he mighten finde, Of hise, in arke or in kiste'	They intended to steal everything he had in coffer or chest
2034-35	105		'God yeve him mikel good to welde, Bothe in tun and ek in felde'	Ubbe (?) speaking of Havelok
2056-	106			Doctor examines Havelok's wounds
2072			'I shall lene thee a bour'	Ubbe offers to lend then a chamber
2073			'up in the heye tour'	
2076-78	106	Ubbe's castle?	'It ne shall no thing been bitwene, Thy bour and min... But a fair firrene wowe'	Room is next to Ubbe's - only a fir wood wall is between them - they will be able to hear him through it
2082			'a roof shall hile us bothe o night'	
2086		Town	'He did unto the boru bringe'	Havelok and co brought into the town

2090-95	106-107	Chamber	'the firste night he lay therinne...Aboute the middel of the night...a mikel light, In the bour ther Havelok lay'	Ubbe sees the light coming from Havelok	
2096-2105	107			What does this mean?	
2106			'totede in at a bord'	Ubbe peers into the chamber	
2115-19			Ubbe calls a hundred men to tell him what this means		
2121			'Ther Havelok lay, ut of the halle'	Is Havelok in the hall then - or in a private chamber?	
2133-34	108		'so faire two weren nevere maked, In a bed to lyen samen'	Havelok and Goldborough in the same bed	
2192-2250	109-110	Unspecified		Ubbe commands a boy to tell everyone about Havelok	
2252-65	111	Unspecified		Men kneel before Havelok and become his men	
2266-67	111	Hall	'Whan he havede of hem alle, Manrede taken in the hall'	What was taken in the hall?	
2276-79			'writes fer and hende, After alle that castels yemedede, Burwes, tunes, sibbe and fremde'	Ubbe sends writs to send for others	
2284-2311 2311-2320	111-112				Everyone arrives within a fortnight and swears allegiance - Havelok made King
2321	112	Celebrations - Unspecified location	'the moste joye that moughte be'		
2325			'harping and piping'		
2326			'Leik of mine, of hasard ok'	Games of Backgammon and dice	
2327			'Romanz-reding on the book'		
2328			'the gestes singe'	Tales sung	
	113			'mikel yeft of clothes'	Giving of clothes
2346-51			'yaf hem lond and other fee'	Grim's sons knighted, made barons and given land and property	
2359			'all the wepne that fell to knight'	Havelok given an army and weapons	
2364-65			'he havede of all the lond, The casteles alle in his hond'		

2367-69 2374-77	114	Unspecified	'nevere blinne... Till that he haveden Godard funde, And brought biforn him faste bunde'	Wants to avenge Godard	
2381 2390	114	Path	'unto the pathe' 'what dost thou here at this pathe?'	Robert finds Godard first	
2405-09				Godard punches Robert, who stabs him in the right arm	
2446	115	?	'bounden hond an fet'	Godard bound and cast on a wretched mare	
2449	116	Wall	'Keste him on a scabbed mere'		
2450			'Hise nese went unto the crice'	Godard bound face down and backwards - his nose is between the mare's buttocks!	
2452			Unspecified	Godard brought to Havelok	
2470			'he setten hem dune by the wawe'	Godard placed by a wall for judgement - internal or external space??	
2476-87					Godard's punishment - flayed, then taken to gallows tied to a mare's tail, nail put through his feet and then hung
2493-95	117	Flaying - space not specified	'bigan at the toe, For to ritte and for to flo'		
2506-07			with a rop of an old sail'	Godard bound to mare's tail with rope from an old sail	
2509	117	Gallows	'Nought by the gate, but over the felwes'	Brought to gallows not by road but over fields	
2512-19	117	Goddard's lands seized	'Lond and lith and other catel'	Everything Godard had was seized by Havelok - and he gives them to Ubbe	
2520-25	117	England a Priory in Grimsby		Ubbe (?) swears to make a priory in Grim's name	
2528	118		'In the tun of Grim was graven'	i.e. priory in Grimsby	
2531-	118	England		Godrich hears Havelok is King of Denmark and is coming to conquer England	
2539-40	118	Grimsby		When he 'herede telle... Engelonde right eir, Was comen up at Grimesby'	
2548-59	118		'....To Lincolne, ther he lay, Of Marz the seventeenthe day'	Godrich commands an army to come to him at Lincoln	
2572-73				Havelok and army arrive n Lincoln	
2580				'Is uten-laddes her comen'	Godrich fears them - plays up on their foreign origin

2581	119	Lincoln	'haves the priorie numen'	Havelok and his men have taken the priory - the one mentioned above named after Grim?
2583-84				Godrich says they burn churches and hang priests
2605			'erl Gunter'	
2607	120		'erl of Chestre, Reyner'	
2617-19	120	Grimsby	'He foren softe by the sty, Till he come ney at Grimesby'	Godrich and army move to Grimsby 'sty' = road
2634	120	Field	'upon the feld'	Havelok hears of their coming - battle begins
2685-87	121-122		'a polk.... of blood so full, That the strem ran intill the hull'	Blood runs downhill like a stream
2755	123		'His hand ofplat and ivele lamed'	Lots of fighting - Havelok cuts off Godrich's hand
2756-60			Puts Godrich in fetters and sends him to Queen Goldborough	
2762-64	123		'non ne sholde hime bete, Ne shame do, for he was a knight'	
2791-94	124	Queen sent for - unspecified space	'broughten hire... Whan she was come thider'	
2820-21	125	Unspecified	'Biden faste, Upon an asse swithe unwraste'	Godrich's punishment
2823	125		'his nose went unto the stert'	Bound backwards on a filthy ass
2824	125	Lincoln		Godrich lead like this to Lincoln
2827-28	125	South Lincoln	'Shamelike been led therthoru, Bisouthe the boru, unto a grene...'	There to be burnt at the stake
2835-37			'hise children shulde tharne, Everemore that eritage'	Godrich's children are disinherited for their father's crime
2858-83 2893-95	127	Unspecified		Havelok marries off Grim's daughters - one to Earl of Chester (they have 5 children)
2908 2910-11	127		'all the lond that Godrich held, Bothe in towne and ek in feld'	Bertram - Earl's cook makes him Earl of Cornwall? Gives him Godrich's lands and marries him to another of Grim's daughters

2915-19	127	N/A	'fair so flour on tree', 'the hew is wilk in hire ler, So is the rose in roser'	Description of Levice - complexion as fair as the rose on a rose bush
2938-41	128		'feste well, With riche landes and cate!'	Havelok rewards his Danish men/army
2942-47		London	'he to Lundone fortoe bere, Corune, so that it sawe, Englishe and Denshe'	
2948		Coronation feast		
2955-61				Danish men return to Denmark Havelok says in England and asks Ubbe to rule Denmark
2978-82	129			Havelok and Goldborough have 15 children; sons all Kings, daughters all Queens

Internal and External Spaces in *Gamelyn*

Reference: Sands, Donald B., 1966. *Middle English Verse Romances*. Exeter: Exeter Univ. Press
 Date of Text: c.1350

Line	Page	Type of space	Quote	Notes	
3	157	Unspecified - though some inside space, probably John's castle	'Sire John of Boundis'	John of the boundaries - although setting remains uncertain	
				Divides his lands between his sons on his deathbed	
17			'sent he into cuntre'	sent after wise knights	
23-24			'ther he lay stille, On his feth-bedde'	Advises them to divide land equally - but they give Gamelyn nothing	
61-64	158	Unspecified - though some inside space, probably John's castle	'all min other purchas of londes and leedes... For Gamelynes'	John's will Note that John has purchased some of his land, it's not all inheritance 'leedes' = tenants	
69-70			'under grass y-grave'	When John buried eldest son (Johan) beguiles Gamelyn	
	158	Gamelyn's inherited lands		Johan neglects Gamelyn's lands and Gamelyn	
74			'leet his londes forfare and his houses both'	'forfare' = go to ruin	
75			parkes and his woodes'		
77		Johan's hall	'So longe was Gamelyn in his brotheres halle'	Gamelyn under his brothers care	
81	159	Johan's yard (Gamelyn thinks of his ruined land)	'in his brotheres yerde'	Gamelyn thinks of his lands	
83			'layen unsawe'		
84			'faire okes that doun were y-drawe'	Oaks pulled down	
85			'his parkes were y-broken'	Fencing around parks broken into, like Degrevant's	
85			'his deer bireeved'	Deer stolen from the parks	
86			no 'goode steedes' left		
87			His houses were unhiled and full ivel dight'	Houses had nor roofs and are poorly repaired	
88			'thoughte Gamelyn it went nought aright'		
89-					Johan walks to him and asks after the meal

96			'Of alle the harmes that I have, I took never ar heede'	
97-100			'My parkes....my deer....Of min armure and my steedes nought is me bileved'	
109-12				Johan orders Gamelyn beaten
122			'a pestel stood under a wall'	Men fetch staves to beat Gamelyn. He fights them with a club
127			'He fley up intill a loft and shette the dore fast'	Johan sees Gamelyn beat his men and hides in a loft
134	160	Loft	Johan 'loked out at a windowe'	According to Stephen Knight the 'loft' where the brother takes refuge would be a floor above the shared hall; there would probably be a ladder that could be drawn up. This is almost certainly the same place as the 'solere' where he takes refuge later (line 349) and possibly also the 'torret' (line 327).
145-48			Johan says the beating was a test of Gamelyn's strength	
155-58				Johan comes down from the loft and Gamelyn asks for his inheritance
161-62	161		'Thy lond that lith laye, full well it shall be sowe, And thin houses raised up, that been laid so lowe'	Johan falsely says he will restore Gamelyn's land
179-80	161		'of steedes in my stalle, Go and chese thee the best'	Gamelyn borrows a horse from Johan
191-92		Wrestling match - unspecified space	'ride out at the gate, The fals knight his brother locked it'	
195			'ther the place was'	
196	162		'stod on the gras'	Wrestling match thus outside
208-09			'Hold min hors whil my man draweth of my shoon...kepe my clothes and my steede'	Gamelyn helps a Franklin who holds his horse and clothes
209-264	163			Wrestling match

285-86	164	Johan's house/castle gates	'bad shitte the gate and holde him withoute'	
287-88			'The porter...stert anon to the gate and locked it fast'	
292			'was it y-shet faste with a pin'	
296			Porter: 'thou ne shalt...come into this yerde'	
298			Gamelyn 'smot the wicket with his foot and brack away the pin'	
305	165	Well	'threw him in a welle'	Gamelyn breaks the porter's neck and throws him in a well
306			'Seven fadmen it was deep'	42 feet deep
316	165	Johan's cellar	'In my brother seller five tonne of win'	
327	165	Gamelyn's feast		Lasts 7 days and nights
329	165	Turret	'In a litel toret his brother lay y-steke'	Johan hides
345	166	N/A	'mangerye'	= feast
351	166	Cellar	'Forth com the fals knight out of the selleer'	Gamelyn bound and Johan comes out
371-84	166-67	Unspecified	'bounde bothe foot and honde' 'feteres to feteren him fast'	Gamelyn agrees to be bound for throwing the porter in the well
386	167	Hall	'told hem that comen in Gamelyn was wood'	Johan tells people Gamelyn is mad
387			'stood to a post bounded in the halle'	
				Gamelyn asks Adam Spencer to release him
405	167	Chamber	'If I leete thee goon out of his bour...'	Mention of chamber even though Gamelyn is said to be in the hall
415			Johan 'to bedde was y-gon'	
424	167	Pantry	'ladde him into spence rapely and anon'	'spence' = pantry
425	168	Private place	'sette him to soper right in a prive stede'	i.e. not the kitchen?
431-58	168	Banquet - the hall?		Adam's plan - Gamelyn to request to be unbound

461	169	Hall	'atte hall dore comen in'	
467			'messes two other three'	= courses
476			'grete lordes that saten in the halle'	
496			'two goode staves to halle-dore he brought'	Adam brings staves
501	170		'Gamelyn cam into the halle...'	Was he outside the hall before?
504			'some that stood upright fell in the fire'	
521-524			'They been men of holy chirche, draw of hem no blood'	Adam advised Gamelyn not to kill the men, only break their arms and legs!
554-	171	Gates	'they knocked on the gate'	Sheriff and men come for Gamelyn when they hear what has happened
560			Porter 'loked put at an hol'	
563			Porter 'leet the wicket stonden'	Kept the door locked
588	172		Sherrifs men 'som of hem shull make her beddes in the fen'	'fen' = mud
605	172	Woods	'to wode goon...'	
611-14	173	Hall		Sheriff finds Johan bound
629	173	Woods	'satte at mete compas aboute'	Gamelyn sees men sat in a circle around meat
633			'woode-bough'	tree?
338			'woode-shawe'	wood thicket?
670				
672	174	Woods	'He moste needes walke in woode that may not walke in toune'	
676			'woode-linde'	?
693-94	175		'Gamelyn anon withoute taryng, Made maister outlawe and crowned her king'	Gamelyn crowed King of Outlaws
697-	175	(Back to Johan)		
		Woods		Gamelyn told men have been sent to kill him
704			'all his good reved'	all his goods stolen
704			men shent'	his men badly treated
717		Assembly hall	'moot-halle'	Gamelyn goes to Johan (who has been made sheriff)

725-26	176	Prison	'cast into prisoun and fettered full fast'		
727	176	N/A		Sir Ote - Gamelyn's other brother	
746-52				Gamelyn is released to Ote until his trial	
754	177	Ote's house	'that night dwellede that on with that other'		
771	177	Woods	'Gamelyn wente ayein under woode-ris'	'woode-ris' = wood branches	
775-78					Outlaws tell Gamelyn of their adventures, and he tells them of his plight
788				Gamelyn 'biheeld, The woodes and the shawes in the wilde feild'	
807-09	178	Hall		Adam goes into the hall - sees lords there and Ote bound	
812	178	Assembly hall	'moot-halle'		
810-	178	Unspecified		Adam leaves hall and tells Gamelyn what he saw	
822	178	Hall		Gamelyn will judge guilty and let the innocent go free	
835-36	179			'the justice sat in the halle, In went Gamyln...'	
839-40					Lets Ote out of bounds - Ote says he has been judged to hang
849-52				'thre him over the barre'	Hits justice and throws him over a railing
879-86			180		Justice, jury and Johan hanged
888-89	180	To the King - space unspecified	'they wenten...even to the king, They made pees'		
891-92					King makes Gamelyn Chief Justice of the free forest (east and west)
898-99	181	Unspecified		Gamelyn marries	
900	181		'graven under molde'	Gamelyn buried (under mud/earth)	

Internal and External Spaces in *Floris and Blancheflour*

Reference: Sands, Donald B., 1966. Middle English Verse Romances. Exeter: Exeter Univ. Press
 Date of Text: c.1250

Line	Page	Type of space	Quote	Notes
19-26	283	Spain		Floris and Blancheflour schooled together
31			'five yere to scole gon'	
66	285	Mountargis		Floris sent away, to his mother's sisters country
76				Blancheflour to appear sick - so Floris will go alone
101-103		Mountargis castle		king of castle is Duke Orgas
109-113			'His aunt sent him to lore...but noght he lernes'	
140-141	286	King's castle - Spain, but space unknown		King wants to kill Blancheflour
145			'next haven'	Queen talks of nearby harbour
147-48			'Marchaundes of Babyloin full riche, Tha woll her bye'	
149-50			'may ye for that lovely foode, Have muche catell and good'	'foode' = child
155-59				Blancheflour sold
163			'coupe good and riche'	Blancheflour sold for a cup
165			'never noon so well grave'	
167-84				Cup's decoration
181-82			tresour-hous'	Cup stolen from Caesar's treasure house
186			287	Journey over sea
191	287	Babylon	Arrive at 'Amiral of Babyloine'	amiral' = Emir, ruler, governor etc
191-94				Emir buys Blancheflour
189-99			'queene; Among his maidons in his bour'	Wants to have her as his queen
204	287	Floris in Spain	'in his contree'	
205-08				Burgess returns with payment from selling Blancheflour

209-10	287	Spain: Church	'they lete make in a chirche, A swithe faire grave wirche'	Blancheflour's fake grave stone
212			'a new faire painted ston'	
219-221	287	King's hall		Floris returns home and goes to his father's hall
225-26	288			Asks for Blancheflour but doesn't wait for the answer
228	228	Chamber	'in to chamber he is coome'	Goes to Blancheflour's mother
239-46				Hears Blancheflour is dead
250			'into the chamber they ronne on hye'	B's mother cries and the King and Queen go into the chamber
261	228	B's grave		
271-72	289		'so swete a thing was never in boure!'	
284-91			Floris intends to kill himself to be with Blancheflour, Queen prevents him	
292-96	289	Unspecified		Queen goes to King
297-98			'the Queene ranne, all weeping, Till she come to the King'	Agree it is better Floris marries Blancheflour than kills himself
310	290	Grave?		Queen goes back to Floris
311-18				Tells him truth
323-24			'The rough stoon adoun they laide, And sawe that there was not the maide'	
331	290	Unspecified		Floris takes leave of King
355-63	291			Floris given the gold cup
364-71			Palfrey's saddle	
372-78			Magic ring given by the Queen	
386	292	Harbour	'they been to the havin come'	
389	292	Inn	'the lord of the inne was welle hende'	
390-91			'sette next the ende, In all the fairest seete'	Floris sat in best seat
395-412				Floris told about Blancheflour
426-29	293	Sea journey to Babylon	'wilde floode'	
429	293	which land?	'come to londe'	
432			'Him thought he was in paradise'	
433-42				Floris hears of the ruler's feast

440-42			'He hoped to com to that gestning, Yif he might in that halle, His leman see'	'gestning' = entertainment
443	293	someone's house	'now to that citee Floris is come'	Babylon?
445			'at a palaise'	
446			'the lord of that inne'	hostel?
448-54				Floris sits next to lord
455-63				Floris can't eat because he thinks of Blancheflour
464	294	someone's house	'for to finde my marchandise'	
467-70			'sate herein, That faire maide...in halle and boure'	Hears of Blancheflour
481			'to Babyloin she is brought'	She's in Babylon
487			'Among his maidons in his toure'	
499-				Floris told of a bridge
500-01			'senpere...woneth at the brigges ende'	= bridge keeper dwells at end of bridge
505-08			295	'that he help thee in boure and halle'
513	295	Bridge keepers' dwelling	'name was Daris'	Bridge keeper's name
517-21				Floris fed - can't eat because thinks of Blancheflour
541			'he was of Spain a kinges son'	Floris' country named
555-	296	Emir's city (Babylon) described by bridge keeper	'six long mile and tene'	
557			'at every mile is a walle therate'	
558			'seven sithes twenty yate'	140 gates
559			'twenty toures ther been inne'	
567			'in...bour...midward pight'	chamber centrally placed
568-69	296		'stondeth a toure...A hundred fathom it is y-fere'	Description of the tower where the chamber is?
572			'made without pere'	
573			'of lime and marbul stone'	
575-76			'morter made so wele, Ne may breke iren ne steele'	

577-78 579-82	297	Emir's castle described by bridge keeper	'pomel..made with muche pride' 'shined a-night so dooth the soone'	
583-84			Inside tower 'two and fourty nobel boure'	
589			'serjauntes in that stage'	Armed guards on the upper floors
590			'serven the maidons of highe parage'	
594			'he be as a capoun dight'	Guards who go inside the chambers are eunuchs
595			'at the yate is a yateward'	Gate keeper
599-601				Emir's custom of choosing a new wife each year
603-04				'men bring doun of the toure, All the maidens'
605	297	Emir's orchard (described by bridge keeper)	'bring them into an orcharde'	
606			'fairest of all midlerde'	fairest of all on earth
607			'many fowles song'	
609			'about the orchard is a walle'	
610			'the foulest stone is cristall'	?
611			'well springeth therinne'	Well water comes from Paradise
613			'of muche pris'	
614			'strenes com fo Paradise'	
615			'gravel of the ground is precious stoones'	Gravel in the orchard, or around the well?
620				Women wash hands in the well?
621-22				'the water wille yelle as it were woode, And bicombe red as bloode'
625-28	298		'the water... to hem maketh no daungere'	only chaste woman can wash there
629			'At the walles hed stondeth a tree'	The tree in the orchard
631			'cleped the Tree of Love'	
633-36				maidens brought under the tree, whoever flowers fall on will be the new Queen
637-42				Emir uses enchantment to pick maiden he really wants

641			'the Amiral cheseth hem by the flour'	
651-				Bridge keeper gives Floris advice
653-54	298		'to the toure, As thou wer a good ginoure'	Floris to go to the tower in the guise of a craftsman
657-62		Bridge keepers dwelling		look at the tower, the porter will soon come to Floris and accuse him of spying
665-68	299			Floris to tell porter he is looking at tower so he can build another one in his country
670-81				Play chess to win porter's love
707-08				Porter becomes Floris' man
713-28				Floris tells porter about Blancheflour
729-30	300	Castle porter - location unspecified	'now hoom to thin inne, While I bethenke me of sum ginne'	
736-37	300	Meadow	'geder floures in a meede'	Porter gathers flowers, saying it is for the maiden
738-40			to lepes...fille'	fills two baskets of flowers to put in one basket only
745-48				basket for Blancheflour but sent to the wrong chamber
751-60	300-301	Claris' chamber		Claris touches flowers, Floris thinks it's Blancheflour and gets out. Claris screams
761-74				Maidens rush in, Claris says she was afraid of a butterfly
776			maidens 'turned hem and lete hur be'	
778-90	302	Blancheflour's chamber?		Claris goes to get Blancheflour
806	302	Claris' chamber	F and B 'klipt and kist'	
822	302		'of palle and of silke wrought'	
824		Bed - which chamber is not mentioned	'drough hemself all aroom'	drew themselves aside
833	303		'Claris hen serid all at wille'	
842-44			Emir's custom 'that every day shulde com, Two maidons of hur bour...to him in to the toure'	

846	303	Emir's tower	'to washe his hondes'	
849-50				Clariss and Blanchefflor Emir's favourites
856-62			'she hath wakid...y-cryde...y-loke...y-read on hur booke'	Clariss excuses Blanchefflor
875	304	?	'to the pillar cam'	Clariss calls Blanchefflor to go to the tower
882-84				Emir sends men to find Blanchefflor
887-88	304	Blanchefflor's chamber	'in to chamber he is coom, And stondesth bifore hur bedde'	See Floriss and Blanchefflor
892	304	Tower	'up in to the toure he steigh'	Messenger tell Emir 'steigh' = climbed
894-87				Emir goes to her chamber with a drawn sword
898	304	Blanchefflor's chamber	'the clothes doun cast'	bedclothes moved
914-15	305		'up he bade hem sitte...do on both her cloth'	
915			'dide hem binde fast'	
916	305	Prison	'in prison lete hem be cast'	
918-41				Emir sends for barons to judge Floriss and Blanchefflor
932-33	305		'Bifore her bedde my self I coom, I fonde therin a naked man'	
943-51				Barons ask to see the lovers before judgment
966-69				Floriss tries to give Blanchefflor the magic ring from his mother
970-73				Blanchefflor won't take it
974-77	306			Ring handed back and forth, it falls between them
980-81		Unspecified	'the children weeping com, To the fire and hur doom'	Outside space then??
1005-1011				each plead for the others life
1016-21	307			Floriss pulls Blanchefflor away from the Emir's sword, and vice versa
1032-53				Ask how Floriss got into the tower
1055-59	308		'Floriss setteth next his side, And efte he made him stonde upright'	Floriss sits next to Emir, then stands and is knighted

1064-65	308	Church		Floris and Blancheflour married
1069	308	Unspecified	'Clariss was fet doun of the toure'	Blancheflour asks for Clariss out of the tower
1070			'Amiral wedded hur to queene'	Emir marries Clariss
1075-79	309	Spain		Floris father dies, he returns to Spain
1078-79			'he shuld wende hoom, And fonge his faire kingdoom'	
1082			'Home he went with royal array'	

Internal and External Spaces in *Lay Le Freine*

Reference: Sands, Donald B., 1966. *Middle English Verse Romances*. Exeter: Exeter Univ. Press
 Date of Text: c. 1330

Line	Page	Type of space	Quote	Notes	
1-22	234-35			Definition of a Breton Lai	
23	235	Britain	'Breteyne'		
26			'asche'	Freine likened to an ash tree	
29			'West Cuntre'		
29-42	235-36			Two knights - one wife has a child, one knight asks the other to be godparent	
44-45	236	Hall	'the knight at his mete...in the halle'	Messenger finds knight eating	
54				Twins - two sons	
59-60			'levedi of the hous...proude...an envious'	this knight's lady is proud and envious	
62			'squeymous'	Disdainful	
62			'scorning'	scornful	
71-72			'tvay men hir han hadde in bour...hir bothe deshonor'	Says twins are shameful - must have two fathers	
74-82			237		She is rebuked and cursed
84			237	N/A	'sone thereafter...'
87	237	Unspecified - but presumably a chamber	'To maidenchilder'	Has two girls	
95-100				Realises she must say she has slept with two men, or lied about her neighbour's wife	
101-102				She decides to kill one of her children	
105			'bilemon'	second lover	
112			'leighster and fals of tong'	Doesn't want to be thought of as a liar	
116			'this childe fordo'	Summons midwife 'fordo' = destroy	
121-34			'maiden fre'	Midwife refuses but a noble lady agrees	
129-30			'this o child...in a covent leve it yare'		
137-38			'riche baudekine...brought from Costentine'	embroidered cloth	
140-41			'a ring of gold fin, And on her right arm it knitt, With a lace of silke therin plit'	fastened a gold ring to the child's arm with plated lace	
143-44			Intended to make known the child is of noble birth		

145-47	239	Heath land	'passed over a wild heth'	Maid takes the child at night
148	239	Fields/Woods	'Thurch feld and thurch wode'	
151	239	Forest side	'bi a forest side'	
153-54			heard 'cokkes crowe and houndes berk'	
157			'walles and hous fele hie seighe'	Saw many walls and houses
158			'a chirche with stepel fair and heighe'	
159			'ther noither strete no toun'	Church is secluded - not near any other places
160			but an hous of religioun'	
161			'an order of nonnes wele y-dight'	nuns well dressed
164			239	Church
174	'asche bi hir fair and heighe'			
175	'wele y-bowed'	well branched tree		
177-179		Lays the child in the blanket		
181-82	'foules up and song...acremen yede to the plough'	Day arrives - birds sing, farmers plough land		
186	240	Church vestry	'ded his ofice in the clos'	Abby porter says his prayers and does his jobs
187			'rong the belles'	
187			'tapers light'	
188			'leid forth bokes'	
189			'chirche dore he undede'	
191-94			'pel ligen in the tre'	Sees the cloth/robe in the tree, thinks thieves left it there
199	240	Porter's house	'hom to his hous he it brought'	Finds the child and takes it home
200-02			Gives child to his daughter	
205-06			'fer sche alight...warmed it wele aflight'	Lights a fire
209-10	240	Church?		After mass porter goes to Abbess
220-24	241	Font		Abbess asks to see the child
227-30			child christened Freine	
236	241	Unspecified - Abess house		Abbess says the child is her niece
237-40			Raises child for 12 winters	
242-44			Freine asks who her parents are?	

245-50				Freine told where she was found and given the ring and cloth	
251	241	N/A	'riche knight of londe and fee'	rich in land and income	
255	242		'Sir Guroun'		
260	242	Unspecified		Comes to see Freine	
263-64	242	Guest Hall	'abbesse and the nonnes alle, Fair him gret in the gest halle'		
273-88 281-82			'Ichil give one and other, Londes and rented to bicom your brother'	Guroun pretends to be a brother of the religion to get Freine as his lover	
287-91				Visits frequently	
293-300			243		Freine agrees to live with Guroun
298	243	Guroun's castle	'stale oway that no man wist'	According to Anne Laskaya Le Freine's movements from one "world" to another happen in secrecy. Just as she was illicitly taken away from the childbed and abandoned in the tree, so here, she is illicitly taken from the convent to live as Guroun's mistress	
305-06			'so longe sche was in his castel...al his meyne loved hir wel'	'meyne' = household	
310			'right as sche hadde ben wedded wiif'		
311-318	243	Guroun's castle - unspecified location within it		Knights say he should marry a lord's daughter	
327-334	244		'Alla that he ne hadde y-wite...' 'sostren were and tvinnes to'	Arranged to marry Freine's sister - text stresses the two are sisters, twins, with the same parents - concern with incest?	
335-36	244	Guroun's hall	'newe bride was graid with alle, And brought hom to the lordes halle'	new bride made ready	
341				Freine's sister named Le Codre - likened to a hazel tree	
349				'gret fest'	Wedding feast
352-53				'the maid, Y-hight Le Frain...her herte wel nigh to-broke'	Freine is a servant at the wedding

355-58				Freine emotions seen through her mother's eyes	
359-60	244	Wedding chamber	'to the bour the damsel sped, Whar graithed was the spousaile bed'		
361-62			'Sche demed it was ful foully dight, And ill besemed a may so bright'	Thought the bed poorly made and ill fitting a fair maiden??	
363	244	Freine's room	'to her coffer quick sche cam'	'coffer' = chest?	
364			'her riche baudekyn out-nam'	Got her cloth	
367	244		'deftly on the bed it laid'		
369-70	245	Wedding chamber		Le Codre and mother go into the chamber	
371-74				Mother calls chamberlain but he knows nothing of it	
375-84				Freine enters and tells story of cloth and ring to her mother	
386-88				'sche swoned...lay sikeand on that bed'	Mother swoons and lays sighing on the marital bed
390-389					Husband brought - she tells him of the other child
397-98				'this is the mantill and this the ring, You gaf me of yore as a love-tokening'	The cloth and ring are love tokens
400-01	245	Unspecified	Bishop 'undid the mariage strate'	Father goes to bishop	
402-03				Freine and Guroun married	
404-06				La Codre soon married also	

Internal and External Spaces in *Sir Degrevant*

Reference: Casson, L.F. ed., 1949. *The Romance of Sir Degrevant*. Oxford: Oxford Univ. Press
 Date of Text: c.1410

Line	Page	Type of space	Quote	Notes
1-48	3-5	Not specified		General intro to the tale Degrevant celled nephew of Arthur and Guinevere. Likes to hunt in the forest
31-2	3		'mappe-mound'	A world map? A common domestic ornament (as proposed by Smirke, see notes p.117)
56-	5	Forest		Hunting
65-75	7	Degrevant's land	'an hounded plows', 'fayer parkes', 'grett herdus',	
		Degrevant's castle	"castelos wyth heygh wallus', 'chambors wyth noble hallus'	
97-100	9	The Earl's lands	'hadd viij forestes ful wyd', 'bowres full brode',	
107-	9	Earl trespasses on Degrevant's land	'brak hys parkes about', 'ther-inne he made a sory pley', 'drowhe reueres with fysh'	Damage done to Degrevant's land
120-	9	Degrevant's Journey from Holy Land home		From Holy Land (from Palestine to Granada - line 131, 11) to his own lands
133-135	11	Return by sea	he pased the see...'	
138-		Degrevant's lands	'a feyr place he fond schent', 'tenantrie was all doun', 'his fayr parkes wer comoun'	Inspects damage done to his land 'tenantrie' = tenant's houses; 'comoun' = all open
				Fixes his enclosures, gave tenants oxen as compensation, re-sowed his lands
150-1			'thought werke be lawe, and wyth non oper schore'	legal redress
180-	13	Earl's castle - not sure if inside or outside		Letter sent to Earl

216	15	broad pasture land	'over the brode bent'	Messenger returns to Degrevant
233-240	17	?		Knights armed for battle
241-3	17	Forest	'pauelouns'	Army pitched tents for the night
249-	17	Degrevant's lands	'the grene and þe groundus'	Earl trespasses
251	17			grounds = general term for the whole of Degrevant's lands green = the grassy parts of his lands only
265-6	19	?	'hys proud hertes of grese, bereth no chartur of pes'	'grese' = stairway
282	19	Battlefield		
356-	25	Degrevant chases the fleeing Earl		
365	25	?	'he knelyde doun in that palce'	
367-72	25	Degrevant's house		celebrate winning battle
373-84	25	Earl's house		Comes home shamefully
378	25	Open space	'Haue ye nat parkus and chas?'	unenclosed hunting ground - wife asks Earl to stop using Degrevant's land
391	27	Degrevant rides to Earl's castle	'at þe barnekynch he abad'	'barnekynch' = barbican
401	27	Earl's hall		Porter takes a message from Degrevant at the castle gates to the Earl in the hall
417	29	Wall of castle		Earl's wife and daughter go to the castle wall
433-448	29	Recap of damage to Degrevant's lands	'made my londes barreyn'	
439			'my wodes and my warreyn'	Distinction made between woods and warren (see also line 1771)
505	33	Earl's land/forest	'his depe dychys he drowe',	Degrevant hunts and kills the Earl's animals
525	35	Open space	'he honted in a chase'	unenclosed hunting ground
609	41	Earl's castle at night	'vndir a lynd or þei lente, by a launde syde'	Do they wait there until the Earl leaves??
631	41	Orchard (Earl's)	'orcherd'	Rest in a rose tree until day
634			'rosere'	
641	43	chapel (Earl's)		Melidor goes to mass - goes through garden to get to the chapel (line 638)
641-672	43			Description of Melidor's clothes
674	45	Earl's hall		Trumpets sound the arrival of food, wash hands and eat. After food ladies go to chambers to get ready

685	45	Earl's Orchard		Melidor and ladies go to play
690			'in an aley he hyr mete'	
697-8	45		'I wold spek, hadd I space, Preuely in a place'	
709-11	47		'bou comyst armid on were, To maydenus...pat walkes in her erbere'	Melidor says Degrevant shouldn't come armed to a lady
738	49	Under a tree?	'vndir þe bow'	
777	51	Melidor's chamber		Melidor returns to her room. Discusses things with her maid
805-	52			Degrevant sent for, supper in an undisclosed room - Melidor not present?
917-928	55	Secret entrance to castle	'a place in þe wall, Bytwyne þe chaumbur and þe hal... a mychel watur-wal, Of fourty feyt brede'	Melidor's maid shows Degrevant a secret passage into and out of the castle
935-	56	Water gate	'men vytayled by bate'	men stock a boat with supplies, will come to the castle via the sea?
940-44	56	Forest?		Knights pass the sea and take horses from under a tree?
945	56	Degrevant goes home		Prepares for the tournament
950-	56			Melidor's entertainment. In the morning talks to her maid in an undisclosed space
1009-10	59	Duke arrives from the sea		
1073-	63	Battle of Duke and Degrevant in the forest	Degrevant arrives 'out of þe west'	
1149	67	?	'bryðth burdus in þer boure'	
1155-6	69	Earl's castle		Duke re-horsed and returned to Earl's castle
1159	69	?	'in þe syde at a fel, At a wel feyre castle'	Banquet/feast - Degrevant arranges a feast at the side of hill near his castle?
1177-	69	Degrevant's castle		Another banquet?
1185-1216	71	Degrevant rides to the Earl's castle		
1217	73	Earl's hall - dais	'ryden euen west, þow a fayr forest'	Claims Melidor as his prize
1252	75	Field		Jousts with the Duke for Melidor, wins and leaves

1357-76		Melidor's chamber	Brough to her room 'vp at þe grese' (stairway)	Night following the tournament he visits Melidor in secret
1378	81	Interior description	Melidor meets Degrevant at the 'doure'	
1390			'quyschonus of vyolete'	
1395			fuyre in þe chymene'	
1398-1408			'trestellus', 'clopus keuerede', 'towellus of Eyllssham', 'sanappus of þe same', 'gyld saler, basyn and ewer', 'watyr of euerrose clere'	supper 'sanappus' = tablecloths
1441-5	87	Bedroom itself: the 'ryal rooffe'	'buskyd a-boue with besauntus ful bryðth all of reul-bon'	'beasauntus' = gold disks 'ruel' = ivory
1446			'ogee and parpon'	diagonal rib of vault and binding stone extending through the walls
1448-			dere [stone] endentyd and dyðth...arcangelus of rede golde'	stone inlaid/set with jewels
1453	87	Bedroom: painted walls	'Pocalyps of Jon', 'Powlus Pystolus', 'Parabolus of Salamon'	
1457-1467	87	Bedroom : statues/stone work	fourre Gospellorus syttyng on pyllorus', 'Austyn and Gregory, Jerome and Ambrose...þe fourre doctorus' purtred in ston...fylesoferus...þe story of Absolon'	
1469-72	87	Bedroom: clock	'orrelegge on hyðth, To ryng þe ours'	
1473-76	89	Bedroom: windows	'Square wyndowus of glas, þe rechest...'	
			'moynelus was off bras'	Brass mullions?
			made with menne handus'	
			'wallus of geete'	black marble walls

1478-84	89	Bedroom: walls	'gaye gablettus and grete' Kynggus... Grete Charles..., Syre Gidfray..., And Arpur le Bretoune', 'With here bryst brondus'	brightly coloured small gables Three of the Nine Worthies with their swords - these are only the Christian men Are these images on the walls??		
1485-88	89	Bedroom: floor	'paued oueral, With a clere crystal' ouer-keueryd with a pal'	Floor adorned with crystals Covered with rich cloth - like a rug		
1489-	89	Bedroom: the bed	'bede was off aszure', 'with testur and celure'	Rich hanging/canopy		
1491-1494			'bryst bordure...And all a storye'	Boarder of the bed tells story of Ydoyne and Amadas		
1495			'perreye in ylke plas'	jewellery on the border		
1496			'papageyes of grene'	Green parrots on the border		
1497			'scochenus'	escutcheons of knights = shields/coats of arms of knights OR depictions of deeds of many knights?		
1498			'gold and cyprus was i gyzt'	Gold disks, fleur-de-lis at intervals - are these on the shields of knights or on the canopy?		
1499			'Brode besauntus'			
1500			'trewelous by-twene'			
1501-2			'at hur testere, þe kyngus owun banere'	Fathers arms about the canopy of her bed - status symbol		
1503-4			'Was neuere bede rychere, Of empyce ne qwene'			
1505-	91	Bedroom: Bed dressings	'schetus of sylk', 'chalk-why3th'	bed sheets		
1507-8			'Quyltus... Touseled'	Quyltus' = ? Tasselled (or tousled)		
1509			'Coddys of sendal'	Pillows of fine/thin silk		
1510-12			'knoppus of crystal, þat was mad in West-fal'	ornamental buttons - on the cushions?		
1513-20			'rydalus hyng, With mony a rede gold ryng', 'cordes... span, Of mere-,aydenus hare'	Curtains (around the bed presumably) hung with gold rings Ran on cords spun from mermaid hair		
1557-			93	Bedroom: In bed	þai lay doun in þer bede'	Pledge their truth to one another and then go to bed
1558					'ryche clopus was spred'	

1567-8				Continued to meet secretly for more than a year
1573-1600	95	outside somewhere - through a forest, past water/the sea, the wall, and into the hall	folewes hom þow þe wode...passed þe flode...on þe wall...to þe hall'	Degrevant seen dismounting under a tree by a forester, a minstrel sees him on the wall and in the hall Minstrel stays quiet, forester tells the Earl
1625	97	Small valley	'þei come to þe slac...'	An ambush set
1655-	99		horse 'stert ouer a fosse'	horse fell(?) over a ditch
1673-	101		some lorkus vndur tres'	Men flee Degrevant
1677-80	101	Near the castle	'Nouþth fourty fot from þe wal, He slowe þe marchal of þe hal...'	Degrevant kills marshal of the Earl's hall?
1691-1728	101	Earl's castle gates		Degrevant rides to Earl's castle gates, supper in Melidor's chamber (although this is not specified)
1735	105	Earl's hall	'þe mayde wyndus to þe hall'	Earl hears about unsuccessful ambush - Melidor runs into the hall
1737-56	105			Earl blames Melidor for death of the men and threatens to slay her
1757-76	105-7			Mother pleads for her daughter and urges reconciliation with Degrevant (also re-caps the damage done to Degrevant's lands while he was in Spain)
1793-	109			Melidor writes to Degrevant on the Earl's commandment and messenger takes it to him
1771	105		woddys and hys waryn'	Distinction made between woods and warren (see also line 439)
1809-14	109	Outside the Earl's castle	'þe 3orie metus hym with-oute... Welcome to þis place'	
1820	109	Earl's chamber	'to chaumbur þei wende'	Made friends and invited inside
1825-40				
1850	111	Wedding - undisclosed location	'kyrke-dor'	Church door - not specified if this is the same as the chapel in the garden from earlier in the narrative

1857-1888	113	wedding festivities - feast, music etc. All undisclosed space	'seruyd in þat sale'	'sale' = hall. Feast in the hall (of Earl or Degrevant?). What were the traditions surround marriages in the medieval period. Were they held at the Bride's or Bridegroom's house?
1877			'mynstrallus hade in halle'	
1897-1904	115	Undisclosed	'beryelus' (funeral rites), Degrevant inherits 'brod londus and fair'	Earl and countess die - Degrevant inherits their land What space was the funeral conducted in?
1905-		Undisclosed		Degrevant and Melidor live together for thirty years plus, with their seven children - where do they live? Degrevant's house or the inherited house of Melidor's father?
1911-13		Holy Land - told about it, not actually there with Degrevant		Melidor dies, Degrevant returns to the Holy Land where he is killed

Internal and External Spaces in *The Squire of Low Degree*

Reference: Sands, Donald B., 1966. *Middle English Verse Romances*. Exeter: Exeter Univ. Press
 Date of Text: c. 1450-1500

Line	Page	Type of space	Quote	Notes
1	251	Hungary		Squire loves King of Hungary's daughter
7			'he was marshall of his hall'	served the King for 7 years
19			'He was not riche of gold and fee'	
24	251	Squire's chamber (in the King's house??)	'his chambre'	
25-26	251		'through the chambre he toke the waye, Into the gardin that was full gaye'	Chamber leads to garden On the juxtaposition of private and public spaces and the 'hortus conclusus' effects of the chamber/garden in the poem, see Spearing (Medieval Poet as Voyeur, pp. 178-80).
28			'arber faire and grene'	Orchard in the garden
29-31	252	Garden	'in the arber was a tree...was of cypresse'	Cyprus trees on of trees Christ's cross was made of
33-42				List of trees - in and outside the orchard. Includes fruit trees
43-62				Birds sit in trees and sing - follows a list of birds
65			Squire 'under a bente he laide him lowe'	grassy slope/hill
66			'right even under her chambre windowe'	Under King's daughters window
67			'lened his backe to a thome'	leaned on a thorn bush
68-90			253	
91-			Lady hears squire	
			Windowed recess	
93			'In her oriall there whe was'	Spearing, Medieval Poet as Voyeur, p. 179: the Princess's oriall, elegantly lit with pictorial glass, provides a private space or closet for the lady to sit

94	253	Lady's chamber	'closed well with royall glass'	or closet for the lady to sit alone or talk with her intimates; at the same time, by projecting from the wall, it offers a vantage point for watching and listening to whatever happens in the arbour below. The vantage point is secret, because the coloured glazing admits light and sound but conceals the person behind it from a watcher outside
95-96			Glass 'fulfilled it was with imagery, Every windowe by and by'	
97			on eche side had there a ginne'	'ginne' = latch
98			sperde with many a divers pinne'	Fastened with many different pins
100			'pinne of ivere'	ivory pin
101			wid open the windowes she open set'	
102			'the sunne shone in at her closet'	
106-12				Lady speaks to the squire
115				Squire knees before lady's window
115-148				Speaks of love
135-36	254	Garden	'I will forsake both lande and lede, And become an hermite in uncouth stede'	Will beg for bread, wear linen, not wear shoes etc
150	254-55		'in her closet there she stode'	
154	255		'squier I shall thee love againe'	
157-58		'let no man wete that ye were here, Thus alone in my arbere'	Garden is the lady's	
161-66		'...and put in prison for my saek'	Advises him to avoid the steward who would betray him to the King	
171-278!	255-258!			Tells him to do acts of chivalry for 7 years to earn worship
175			'ride through many a perilous place'	
177			'over hilles and dales and hye mountaines'	
179-80			'If ye may no harbough see... lodge under a tree'	

181-82	255	Lady's chamber	'Among the beastes wild tame... ever will you gette your name'	
187			Pass many 'perillous see'	
191			'many a bataill undertake, Throughout the land of Lumbardy'	
192			'in every citie by and by'	
198	256		'To the Rodes'	Rhodes - a stop on the way to the Holy Land
205-220			'shelde of blewe... with vines of golde set all aboute'	Lady tells him what his shield should be
235-37	257		'come to Jerusalem... through feytes and feldes and forestes thicke'	'feytes' = woodland meadows
251-54				Gives him a thousand pounds, horse, and armour
264		'toure and towne'		
283-85	258	Nearby chamber	'stode full nye, In a chambre fast them bye'	Steward has overhead and tells King
297			'...for he her loved prively	Thinks daily how to betray the lovers
303	258	Squire's chamber	'arraied him in scarlet reed'	Squire's uniform
306			'chaplet upon his head'	
307			'a belte about his sides two'	
309			'a horn aboute his necke he caste'	
311	258		'to do his office in the hall'	white staff
313			'toke a white yard in his hande'	
315	259			kneeled before the King to serve him
316-28				List of food served
327-28				King served food before the men in the hall
340-54				Steward goes to King - tells of the lover's conversation Says he interrupted them before they lay together

361-62	260	Hall	I may not beleve...to come her chambre nye'	King doesn't believe it
372-82			'become a lorde of ryaltye, By fortune and by other grace, By heritage and by purchase...'	King doesn't seem opposed to match - list ways a page can become a man through marriage
390			'but thou might take him with the dede'	Only way to prove it is to catch them in the act
391-94			'Thou shalt be taken as a felon, And put full depe in my prison'	If steward lies
395			'fettered fast unto stone'	
397			'drawen with hors throughte the cite'	
404-12	261	Hall	'I shall take him this same night, In the chambre...'	Steward plans to capture the squire and lady
425-30			King asks steward to listen to what the squire says	
437			'if he will her her chambre breke...'	Unless squire goes into the chamber, the steward must leave him alone
443-44	262	Hall	'brought with strength to my prison, As traitour, thefe, and false felon'	If he defends himself squire will go to prison If he doesn't squire to be brought to King to pledge he won't marry the lady for 7 years
458-59	262	From chamber to hall	'squier came fro chambre tho, Downe he went into the hall'	
460-61	262	Hall	'officers...he call...usher, panter, and butler'	usher' = servant at the hall door 'panter' = in charge of bread in the pantry 'butler' in charge of bottle, i.e. drinks
463			'take up the bordes'	take away the tables?
466-68			'voided his borde'	Squire cleared King's table
470-78				Squire asks leave of King so he can prove his chivalry
480-88	263	Hall		King grants him, squire happy
489-90	263	Unspecified	'had not riden but a while, Not the mounenance of a mile'	Squire leaves but

491	263	Village	'was ware of a village'	Intend to eat/sleep there
497-500				realise he's not said goodbye to his lady
501-04				Goes alone to his lady
504	263	Castle	'unto to the castell then went he'	
505			'came to the posterne gate'	Rear gate to the castle
506-07				Enters with sword drawn
511-12			Squire 'wende in the worlde none had bene, That had knowen of his privity'	
517-18	263	Lady's chamber (outside at her door)	Steward 'laye her chambre by, Armed'	
519			'beset it one eche side'	
534-46 536	264		'I am beset with many a spy'	Squire asks lady to undo her chamber door
540			'I am beset with many a knife'	
551-66	264-65			Lady doesn't recognise her lover's voice?
569	265		'com I am full prively'	Squire come in secret
646-50	267			Fight - steward dies
652			'off they did his good garmente'	Squire seized and undressed
655-58			'they cast him at her chambre dore'	Squire's clothes but on steward, face disfigured and left on lady's door step
662			267	King's chamber
670 671-73	267	Lady's chamber door	'how she rose...also naked as she was borne'	
674			'stood her chambre dore beforene'	
684	268		'into the chambre she did him bere'	Takes what she thinks is dead squire into her chamber
685-86	268	Lady's chamber (inside)		Takes out bowls and buries them
687-88			'sered that body with specery, With vigin waxe...'	Covered body with spices and pure wax
689			'closed him in a maser tree'	maple coffin
690-92			'marbel stone, With quaint ginnes'	Puts him in marble stone with many locks

693			'set him at hir beddes head'	Put him at her bed head
694-700				Prayers and kisses body daily
702-06	268	Church		After this goes to church for mass
707-36	268-69	King suggests a hunting trip for his daughter - place where this conversation is unspecified		King notices change in his daughters appearance
717-23			Description of lady's rich clothes	
	King's suggestions for his daughter			
740-41	269		'ride... in a chare... covered with velvet reede'	Hunting 'chare' = ?
742			'clothes of fine golde'	Clothes she should wear
743			'damaske white and asure-blewe'	
748			'purpil palle and armine free'	
749			'Jennettes of Spaine'	?
753-59				
763-64	270			List of food
769			'your disease to drive you fro'	To drive her distress away
774	270		Lady's suggested journey home - again don't know where this conversation takes place	'by the rivers side'
777-78			'Ye shall have revell, daunces, and songe'	
783-84			'copes, of damaske bright, Full of perles'	60 decorated cloaks
785			'aulter clothes of taffata'	
794			'sitte in tentes in grene arbere'	
795-96			'clothes of Aras pight to the grounde, With saphires set and diamonde'	After supper - tents hung with rich tapestries
798			'with popinjayes pight, with pery read'	Her clothes at supper - cloth with parrots on decorated with red jewellery/stones
804		271		play with bowles in alayes colde'

806			'see the fishes in poles playe'	
807			'walke in arbere up and downe'	
809	271	Drawbridge description	'draw-bridge then shall ye'	Lady should then go to the drawbridge
810			'the one halfe of stone, the other of tree'	
812			'ores full bright'	Lady will see a barge
815	271	Barge	'shall ye go to the salte fome'	i.e. to the sea According to Erik Kooper we must assume that the lady's manor is at the sea front to understand this excursion. It would also explain the presence of so many Mediterranean types of ships, and why the squire had to go overseas
816			'Your maner to see, or ye come home'	Lady can see the manor from the sea
817			'four score shippes of large toure'	Ships in the sea?
825-28				Food and drink described
830-				
833			'costerdes covered with white and blewe'	Bed hangings, adorned with lilies
834			diapred with liles newe'	
835			'of camaca in folde'	Curtains (around the bed or by the windows?)
836			'feliolles all of golde'	Gold bed posts
837	271		'Your tester-pery at your heed'	Canopy at head of bed - images of white and red parrots
838			'Curtaines with popinjayes white and reed'	
839			'hillinges with fures of armine'	Bed covers?
840			'Powdred with gold of hew full fine'	
841			'blankettes shall be of fustiane'	Blankets
842			'shetes...of clothe of Rayne'	from Rennes - where is this?
843-44			'head-shete...of pery pight, With diamondes set and rubies bright'	'head-shete' = pillowcase?
		Lady's proposed chamber decoration: The bed		

845	272		'bedde so sofe'	
846			'A cage of golde shall hange alofte'	
847-48			'With longe pepper faire burning, And cloves that be swete smelling'	
849			'Frankensence and olibanum'	
NB: King's proposed decoration centers around the bed				
Is this merely a proposed decoration - is the Lady's room much plainer than this or is it richly decorated, befitting royalty?				
854	272		Lady 'liketh not'	
855	272	Lady's (real) chamber	'fell in sowning sone anone'	
861	272	King's prison		Squire taken to prison
864-65				King privately goes to prison
871-74				Squire released - sends him via sea to seek worship
875-80				Squire must return to Kin's chamber
885-900	273	Squire's journeys		
901	273	Hungary - King's chamber	'unto the king soone he rade'	
911-14			'in my chamber holde thee still'	remain quietly/secretly
917	273	Under lady's bedroom window	'right under the chambre window'	
919-23				Lady doesn't know he overhears her - she wouldn't have revealed so much if she had known
925-	274	Lady's chamber		Lady kisses dead body she believes is squire's
931			'noew ye be in powder small'	Intends to bury him
936			'it is my treasure'	Farewell speech
941-54			'golde pure and fine' castelles and maners also'	
	'huntinge and hawkinge'			
	'pleasure and garmentes gay'			
970	'my juielles everychone'			
	'crowne unto my heed'			
971-74		'become an anresse'		
		'under the wall...'	King makes himself known	

981-86	275	Under lady's bedroom window		Tells her dead body isn't her squire	
985			'It was my stewarde, Sir Maradose'	Steward named - only person named in the poem	
988-1036	275-276				Recounts tale of how steward ended up on her chamber door
1021-24	276			'they toke him [the steward]... And laid him on a marble stone'	
1049-50	276	Inside lady's chamber?	'The King anone gan go, And hente her in his armes two'		
1063	277			Squire brought to lady	
1069 1070-77			'mirth and melody'	List of musical instruments	
1078-79	277	Chamber - whose?	'In chambre reveling all the lordes, Unto mome...'		
1092-94	277	Cities	'commaunded him soone to go, Through his cities to and fro'	King send messenger to spread news	
1098	278	Wedding feast	'mangere'	= festival	
1109			'a royall feest'		
1114			'revell lasted forty dayes'		
1119-20	278	Hall	in the middes of the hall, He made him [the squire] king among them all'	Squire made King in middle of the hall	

Internal and External Spaces in *William of Palerne*

Reference: Skeat, Walter ed., 1869 *William of Palerne*. Extra Series 1. London: Early English Text Society

Date of Text: c.1350

Line	Page	Type of space	Quote	Notes
21	2	Apulia		King Embrons rules this land
27-31				Felice - his wife is the daughter of the Emperor of Greece
33-37				Had a 4 year old called William
39-42				William entrusted to Gloriande and Acelone
51-59	2-3			They plan to poison William and the King, so Embrons' brother becomes King
61	3	City of Palerne		
64		Tower	'beneath the chief marble tower'	
65		Orchard	'an orchard wondrously fair'	Orchard beneath tower
66			'all enclosed with walls and mortar'	
67			'many a wild beast there'	
68-72				On a festival day King, Queen and barons were there
79			'the King shades himself'	
83			'the child goes gathering flowers'	
86-92				Wolf takes William
99-105		4	Unspecified	
101	'all the town is in commotion'			
115	4	Straits of Messina		wolf crosses the Straights with the men chasing him
117			'he leaps into the water with the child'	
121-24	4	Palerne		King returns sad at his loss
129-58	5			Queen laments - description of William
170-71				Wolf comes to a forest near Rome
177			'in the ground he made a trench'	

178-79	6		'in it placed and put grass... fern and herbs'	
4			'a wel old cherl... a couherde'	Cowherd lives in forest
9			'fast by-side the borw3'	Finds the burrow and William
17			'pe child þan darked in his den'	William hidden in the den
23	7	Forest: Near Rome	'bridde ful bremely on þe bowes singe'	William leaves den - attracted by birds and flowers
26			'faire floures'	
32-38				Cowherd's dog barks at William and he cries
51-52			cloped ful komly... in gode clopes of gold'	Williams clothes
53	8		'wip perrey and pellure'	gems and pearls
55-56				Cowherd shouts at his dog and tries to get the child to come to him
61				Child comes out of cave and stops crying
65				adopt the child
76-77	8	Cowherd's house	'þai seide þe child schuld weld al here godis, Londes and ludes...'	
80				Returns with food for child but can't find him
86	9	Werewolf's den	'reuliche gan he rore and rente al his hide'	Wolf's sorrow
87			'fel down on swowe'	
90-93				Wolf finds cowherd's tracks - goes to his house
94	9	Cowherd's house	'walked he a-boute þe walles'	
95			'at þe last lelly a litel hole he findes'	'lelly' = ?
96-104				wolf sees the child is being well looked after, he leaves
109-	9	N/A		Story of how he was turned into a werewolf
109			'werwolf was he non wox of kinde'	
110			Of 'ful nobul' birth	
111				His father is the King of Spain
112-13				Born of King's first wife, died in childbirth
115-16			called Braunde	Father then married daughter of prince of Portugal

120	10	Unspecified	'coninge of wicche-craft'		
128-29				Braunde wants her own some to become King	
136-140				'a noynement anon sche made of so grete strengþe'	Anoints child
140				'he wex to a werwolf'	A werewolf with a man's wits
142				'ac his witt welt he after as wel as to-fore'	
149-50			11		Werewolf tries to strangle his stepmother
155				'fled a-way þe faster in-to ferre londes'	flees
156				'in-to poyle'	Flees to Apulia
161-169	11	Mentions Sir Humphrey de Bohun, Earl of Hereford who asked tale to be translated			
170-73	11	Unmentioned - probably cowherd's house		Cowherd's wife looks after William	
174			'coupe ful craftily kepe alle here bestes'	William grows up to be a herdsman	
177-80				Learns to shoot (with bow and arrow??)	
186	12	Unspecified - but it is forest space	'hadde fele felawes in þe forest eche day'		
190-93				Shares his kill with his friends	
194			'kynde and so corteys'		
195				all ladies love him	
197			'so moche manhed and murþe'		
	12	Forest (in Rome)		Emperor of Rome goes hunting	
201			'in þat faire forest'		
203-04				hunt a boar	
207-08				Emperor gets lost in the forest	
216-17	13			Meets William at play	
132-33				William greets him	
	14			Emperor asks to talk to cowherd	
260	14	Cowherd's house		Tells his father a great lord wishes to speak with him	
271	14			They go to the Emperor	
274-76				Emperor asks the cowherd if he has ever seen the Emperor	

				Cowherd tells Emperor how he found William		
295			'vnder an holw ok'			
300-04		Forest		Emperor wants William to go with him		
328-				cowherd councils William		
330	15			'whanne þou komest to kourt'		
333				'be meke and mesurabul'		
337				'be fei3tful an fre'		
341-42					Cowherd learnt these lessons from his father	
373	16		Cowherd's house		Goes home sad	
386	16		Forest		Emperor finds his men	
397	16	Rome	'rod he forþ wip þat rowte in-to rome'			
399	16	Emperor's palace	'passed he to þe paleys'			
400	16	Emperor's chamber	William... in-to his chamber ledde'			
401-05				'melior'	Emperor's daughter same age as William	
411	17		Emperor give William to Melior as 'a pris present'			
11	19	Melior's chamber				
12-15					William has clothes brought for him	
28	20	Emperor's Court		William serves in Emperor's court		
35-37				'very excellently he demeans himslef, Like... a man who had never been, Nourished in court or household'		
58			21		'William lives at the court'	
69-71					'He knew more of chess and tables, Of hawking, of the woods, of the chase, Than any one in Lombardy'	
114-15	22		'at the court three full years, Was William, among the Romans'			
120	23		'in the chamber he is very admirable'			
131-32				Melior loves William		

445	24		'I haue him portreide an paynted in mi hert wipinne'	
446-486	24-25			Melior laments her love for William, alternating the blame from her eyes to her heart
487	25		'sche turned... to haue slept a wile'	Tries to sleep
498-514	25-26			Melior assumes William is of noble birth
499	25		'preised ouer alle'	
504		'eche creature may know he was kome of gode'		
507		'bi kynde þan he schewde'		
537	26		'my loue I him grante'	Melior's conclusion
543-45	27	Melior's chamber	'he mi3t ful wel for a fol me hold'	Says she will never tell William
554-55				Thinks William will think her foolish, or mocking him
567-68			'I sayle now in þe see as schip boutte maste, Boute anker ore or ani semlyche sayle'	
576-79	27-28			Melior becomes love sick
582-86	28		Alexandrine	Melior's favourite maiden - her cousin, daughter of Duke of Lombardy
591-628	28-29			Melior confides in Alexandrine
635-39	29			Alexandrine knows a herb which can cure her
636			'I geten a grece'	
644			'þat gode gras'	
553-54	30		'conyng was sche... of charmes and of chauntemens'	Alexandrine knows witchcraft
656	30			As William sleeps Alexandrine makes him dream of Melior
672		'clipte to hom a pulwere'	seizes a pillow in his dream	
675		'þat puluere clept he curteisly and kust it ful ofte'		
677			William wakes	
685			'oper wi3t was non wip-inne þat chamber'	

686	31	William's chamber	'brayde he vp of his bed'	Looks for Melior in his room
702			'loked al a-boute'	
703			'al was fanteme'	
708	32	William's chamber	'to leue pat ladi wold louwe hire so moche'	Believes he's mad to think of Melior as his lady - she's an Emperor's daughter and would be lowered in being with him
738-39			William leaves his meats and can't sleep that night	
741	33	William's chamber	'on a morwe he rises'	next morning disguises himself in his mantel
746			'for no man pat he met his mornynge achuld knowe'	
747	33	Garden	'in-to a gardin'	
749			'wynli wip heie wal was closed al a-boute'	
751			'ioyned wel iustly to meliors chamber'	Garden joined to Melior's chamber
753			'vnder a tri appeltre tok him tid a sete'	Sits under an apple tree
754			'braunched ful brode and bar grete schadue'	
755			'vnder a windowe of pat worpeis chaumber'	Apple tree/William sitting under Melior's chamber window
757			Tree 'so fayre was floured and so ful leued'	Flowers and leaves hide William
759-60 764-65			William looks for Melior from morning until night	
767-69			Ate no food - fed with looking at the chamber	
770-71	33	William's chamber		At night returns to his chamber to weep
776-78	33	Garden		Goes to garden daily
784	34		'al his cler colour comsed forto fade'	William's love sickness
785			'febul wax he and faynt'	
785			'for-waked a-ni3tes'	
789-93	34	Melior's chamber		One day in garden falls asleep under the tree
798-99			Melior asks Alexandrine about the herb	
804			'go we to be gardyn to gode may it turne'	Alexandrine's suggestion

	Act	Melior's Chamber		
806			'cumfort may cacche'	Melior can be comforted by flowers and birds
811			'gan doun bi a grece in-to þe gardin'	Get to the garden by stairs
813-15	35	Garden		Alexandrine knows by her craft they will meet William
817			'faire floures'	
819			'eche busch ful of briddes'	
823			'may time'	It's May
825-28			'mornede so stronge... feibli for febulnesse feynt wax sche sone'	Melior still unhappy
829			'vnder a semli sikamour sche sett hire to reste'	She sits under a Sycamore
836-42				Alexandrine sees William
858-60			36	Garden
861-69		Alexandrine causes William to dream again		
870		William wakes		
895-912	37			
942	38		'sche knewe wel bi kuntenaunce of kastyng of lokes'	Explains to William he is in love
977	39			Alexandrine calls Melior to her - latter must have been at a distance during the conversation
1006-9	40			Melior and William pledged to one another
1022	41	Garden	'sche goþ a-boute in-to þe gardyn for to gader floures'	Alexandrine leaves them together
1025-27				
1054	42	Chambers	'eiper tok tit is way to his owne chaumber'	
1057-58	42	N/A	'all longe 3eres, Priueli vnperceyued þei pleyed to-gedere'	
1068-70				Duke of Saxony makes war with Emperor
1071			'brent fele tounes'	
1072			'no strengþe him wip-stod of sad stonen walles'	no stone walls withstood his attacks
1073			'bet a-doun burwes'	

1073	42	Rome (generally)	'brutned moche peple'		
1076-77			Emperor 'gretly a-greued...pat eni weizh of þe world schuld were on his lond'		
1078-83				Messengers sent to all lords in Rome	
1084			'þemperours komaundment'	tells them to come ready for war	
1085-90	43			60,000 kings, dukes, knights and men arrive ready for war	
1096				William asks to be knighted	
1099-1105				William knighted and made warden of 80 other knights	
1109			'brent his nobul burwes'	Emperor tells army of the Duke's actions	
1112-17				they advise him to chase the Duke to a city	
1123-25	44		Unspecified		Go to where the Duke is
1129-33				Duke sends a message of challenge	
1151	44	Field	'in a ful fayre feld'		
1157				Battle begins	
1196-1200	46			William a good fighter - kills Dukes nephew and steward	
1204-1226	46-47			Duke points William out to his men, who overpower and capture him. William rescued and released by his own knights	
1254-1268	48			Duke yields to William who delivers him to the Emperor	
1272				Duke's men flee	
1297	49		Church		hear mass day after battle
1315	49		Lombardy		Emperor marches to Lombardy
1318-25	49-50		Unspecified		Duke dies and given a noble burial by Emperor
1326	50		Rome		Emperor returns to Rome
1329-1333				Emperor sends messengers to Melior about their return	
1391					
1392-93	52	Emperor's palace - outside	'ferde out a-3ens hire fader and faire him gret'	Melior goes out to meet her father	
1399-1400				'priueli un-perceyued sche praide william þanne, To seche softly to hire chaumber'	

1410	52	Melior's chamber		William goes to Melior
1416-19	52			Lords and ladies assembled
1420-22				Feast
1423-24				30 men arrive from Greece
1436-49				A lord called Roachas tells them Emperor of Greece son wants to marry Melior
1454-55	53	Easter - Emperor's court	If she marries him she will 'haue mo solempne citees and semliche casteles, þan 3e treuly han smale tounes or vntydi houses'	
1457	54		'þe grete lordes of 3our land bep lenged now here...'	Emperor's lords all there - he can give his answer
1460			Emperor 'calde his counseil for to knowe here wille'	
1461-64			Emperor consents to marriage and date set	
1468			Messengers return to Greece	
1476-78	54	?	'atte a bourdes þer bahilers pleide'	William hears of Melior's marriage
				Where is this?
1479-80				William leaves the group he is with
1482-83				rides home
1485	54	William's lodging	'he com to his inne'	
1486			'to his bed went'	
1492-95	55	Emperor's court		Emperor hears William is sick and swoons
1497	55	William's lodging		Emperor goes to William
1508-09	55	Emperor's palace		Returns home
1510				Tells Melior William is sick
1514-15	55	Melior's chamber?		When her father left Melior is sorrowful
1522-24	55	William's lodging		Melior goes to William
1526	55	William's chamber		Only Melior and Alexandrine go into the chamber
1528	56			
1530			'busked hem euen to his bed and bi hem gunne sitte'	
1573-75	57			Melior returns home, William is healed
1581-84	57	Emperor's court	'komes euen to kourt'	
1589	57	Greece		How messengers were received

1599-1601	58	Towards Rome		On set day they travel to Rome for the wedding
1606	58	Near Rome	'whan þemperour of grece neiyed neish rome'	
1607-08			'a-boute þre mile'	3 miles outside Rome Emperor of Rome meets them
1616	58	Rome	'into rome al þat route riden forþ in-fere'	
1617			streets 'strwaed wip floures'	
1618			'realy railed wip wel riche clopes'	rich hangings in the streets
1625-26	58	Outside the city of Rome	'alle þe genge of grece...herbarwed hastily...'	The Greeks lodged in tents
1627-28			... in 'paulounns and tentes, Bi o side of þe cite'	
1629-31	58-59			Pavilions and tents cover as much ground space as the city of Rome
1638	59	Melior's chamber?	'whan þese pepul was inned...'	William goes to Melior
1640			'to melior he wendes'	
1653			'what wise we mow best buske of þis lond'	Devise an escape plan
1674	60	Melior's chamber?	'eche brug, eche payþe, eche brode weye'	Alexandrine cannot see how they will escape without being found brug = ? Payþe/brode weye = path
1681-82			'in þe kechene...flen wilde bestes'	
1688-94				Could use two bear skins as a disguise
1705			61	Kitchen
1707		Goes to kitchen		
1711-13		Takes two white bear skins		
1714	61	Melior's chamber?		Returns to William and Melior
1717-18				Sewed inside the skins
1752	62	Postern gate	'priuely be þe posterne of þat perles erber'''	'perles erber' = ?
1753			'...þat was to meliors chaumber choisli a-ioyned'	Gate in the garden which is joined to Melior's chamber

1760	62	Alexandrines or Melior's chamber	'attelede to hire boure'	lovers leave and Alexandrine returns to chamber
1765	62	Garden	William and Melior 'gon forþ þurðth þe gardin'	
1767-68			'in þe gardyn to pleie, To bi-hold þe estres and þe herberes so faire'	Greek man in the garden
1771-72	63	Greek tent camp?		Greek man flees home in fear of the bears
1772			'fled as fast homward'	
1786-87	63	Forest	'nou3 fro þe gardin... toward a fair forest fast þer bi-side'	William and Melior go from garden to a forest
1789				Now walk on two legs (instead on hands and knees)
1790			'so went þei in þat wildemesse al þat long ni3t'	
1792			'drow hem to a dern den'	Hide in a den at day so they aren't seen
1793			'hedde hem vnder an holw hok'	
1793			'was an huge denne'	
1806-13			64	
1812		'oper frut...þat in forest growen'		
1837	64			Werewolf knew William's fortunes and followed him all this time
1844-46	65	Highway	'gop him to a gret heis-waye'	Werewolf knows the lovers are hungry
1848			'cherl fro cheping-ward com'	
1849			'bar bred in a bagge and fair bouf wel sode'	
1861-64	65	Forest den		Werewolf takes food and lays it before William and runs away
1882	66		Eat 'boute salt oper sauce or any semli drynk'	
1884				Werewolf knows what he hasn't provided them

1887-88	66	Highway	'a clerk of þe cuntre com toward rome, Wiþ tvo flaketes ful of ful fine wyne'	
1893				Man sees werewolf and drops the wine
1896-1900	66	Forest den		Takes wine to the lovers and leaves
1912-20	67	Forest		Next night the lovers move through the forest, rest where they like and werewolf follows
1922			'cairende ouer cuntreis'	
1925-29	67	Rome		Back to the wedding scene men in rich clothes mount horses and ride through Rome to the church
1939-56	67-68			
1955	68	St Peter's Church	'chef cherch'	
1956			'cherche of seynt petyr'	
1965-66				Emperor wonders where Melior is
1968				Sends a baron to her chamber
1971	68	Melior's chamber	'he fond þere burde no barn in þat bour þanne'	
1973-74	68	St Peter's Church		tells Emperors she's not there
1975	68			Emperor goes to her chamber himself
1976			'driues in at þat dore'	
1985	69		'boldli wiþ milde mod 3he buskes og hire chaumber'	Alexandrine hears Emperor shouting and comes out of her room
1994-95				Alexandrine says Melior is asleep
1996-97				Emperor tells her to wake her and get her dressed
2014-15	70	Melior's chamber (outside her door)	'bi-schet... in a ful tristy tour timbred for þe nones'	Alexandrine tells the Emperor Melior has heard of Greek wedding customs
2016			'and live þer in langour al hire lif-time'	
2021				For that reason Melior swore she would not marry a Greek
2030-37				Alexandrine tells Emperor Melior loves William

2041-45				Alexandrine tells Emperor that she intended to tell him and Melior fell out with her and hasn't seen her since
2046			'I busked of hire bour sche barred hit sone'	Room where Melior sleeps has a lockable door
2055	71	Melior's chamber (inside)	Emperor 'busked euene to hire bed but nopng he no fond, Wip-inne hire comly cortynes'	Curtains around the bed
2057			'windowe he opened'	looks for Melior
2061-62				Leave her room and asks Alexandrine where she has gone
2067-68				Alexandrine suggests Melior is at William's lodging
2068	71	Melior's chamber (outside her door)	'mi ladi for ani lore lengeþ in þis cite 3ut'	If William is there
2079			'false wol me hold'	Emperor believes Greece will make war on him for this
2087-89				Sends 60 armed knights to William's lodging
2093-94	72			They are glad when they don't find him as they love him so much
2095				Emperor told William is gone
2101-04	72	Unspecified		Advisers tell him to tell Emperor of Greece the truth
2106-11				Goes to Emperor of Greece
2112-15				Celebrations in the city stop
2116-18				Emperor of Greece forgive him
2123			'I nold brenne pi borwes'	Says if it was done in guile it would be different
2124			'sece neuer til þi-self were chamly destroyed'	
2126-2142				Offers him counsel - all men should look for William
2131			'þurth wodes and wastes'	
2139-40	73	Unspecified	'hirde-men wel kepe þe komune passage and eche brugge þer a-boute'	Guard passages and bridges
2141			'seche eche cite and alle smale þropes'	
214548				Emperor of Rome sends a message for everyman to track down the two lovers

2149	73	City/Towns	'pei soust alle so serliche purh cites and smale townes'	
2150			'in wodes and all weies'	Searched in woods and paths
2154-57	74	Unspecified		Emperor told no-one can find them
2158-67			Greek man who had seen the white bears tells the Emperor	
2168-71			Greek Emperor advises asking the kitchen if any skins are missing	
2172	74	Kitchen	'men kome to pe koke'	
2174			Men told to look for two white bears	
2177	74	Forest	'huntyng...alle heie wodes'	Men set out again on horses to search
2179-81			Men come close to lovers' hiding place	
2182-87			Werewolf goes out before the hounds to save the lovers	
2191	75	Forest	'ouer mountaynes and mires many myle pennes'	Hounds follow werewolf
2200-01			Chase in vain - Greeks go back to Greece	
			'alle gergeis...gonne take here leue'	
2202-03			Watchmen set everywhere	
2212	75	Past Lombardy	'lorkinde purth londes bi nist' 'lumbardie bei passed'	Lovers travel by night past Lombardy
2213	75	Apulia: outside Benevento town (in a quarry)	'comen into pe marches'	Arrive in Apulia
			'pe kingdam of poyle'	
2216			'out of forest and fripes and alle faire wodes'	Travelled out of forest land
2217			'no couert mist bei kacche'	Nowhere they can hide - make a night den
2217			'be cuntre was so playne'	
2219			'bei hadde a semli sist of a cite nobul'	At daybreak find a castled city called Benevento
2220			'enclosed comeliche a boute'	
2220			'wip fyn castel-work	
2221			'riche borwe'	
2223-26				Nowhere to hide, will be seen by men in the castle

2231-33	76		'as bei waited a-boute, bei saie a litel hem bi-side a semliche quarrere, Vndir an heiz hel'	See a quarry under a hill
2235			'crepten in-to a caue'	sleep in this cave
2240			Werewolf 'kouchid him vndir a kragge' and keeps watch	
2241-42			'werkmen forto worche'	Workmen arrive to dig there
2245-46				One of men sees the bears - knows the cry from Rome
2264-69	77	Benevento town		Workman runs off to Benevento to tell the provost
2278			Provost gather people of the town	
2285			People get ready on horse or foot to take the two bears	
2289	78			2220 men surround the quarry
2296-2302			Melior dreams animals come to the cave to take them	
2303-13			and that the werewolf takes a lion cub and runs of with it. Animals chase him and leave the lovers alone	
2320-23	79			William looks out and sees the men
2327-28			also sees the provost's young son	
2372-76	80	Outside the town - the quarry (and wherever the wolf runs to)		Werewolf takes provost's son
2381-85			Everyone chases the wolf - leaving no-one at the quarry	
2390-94	81			Each time the wolf is half a mile away he waits for them to catch up so they keep chasing him
2397			'he hem ladde alle pe long daie'	
2413-17				William and Melior take off the bear skins - their disguise is known
2423	82			Hadn't seen each others face for nearly a fortnight due to the skins
2428-31				leave the cave and take skins with them
2432	82	Forest	'ouer dales and helles'	
2437-38 2440-46			'floriched ful pik'	After three miles come to a forest and rest there

2449	82	Unspecified (outside space -probably woodland)		Back to werewolf
2459-60	83			Werewolf waits until evening and puts down the child
2477				Men chasing wolf collect child and go home
2483-89	83	Quarry		Provost and people return to quarry the next day to take the bears
				Find nothing and so leave
2498-99	84	Forest		Werewolf goes to William and Melior with wine and meat
2500-04				Werewolf leaves and the lovers wonder why
2506			'bis best has mannes kynde'	
2519-20				colliers come near their new hiding place
2569				Werewolf kills a hart and hind
2589-93	86			William and Melior use the new skins as disguises
2591-03	87	Journey to Sicily	'toward cisile'	At night guided by werewolf to Sicily
2604-07	87	Forest	'men men hem soust, In wodes and wildernesse'	White bearskins found
2618-	87	Country laid to waste - Sicily?		Werewolf leads them over an unspecified country
2619			'ouer mures and muntaynes and many faire pleynes'	
2620			'wasted þei it founde'	
2621			'burwes and bold tounes al for-brent were'	
2622			'ʒit were þei wip walles warchet a-boute'	
2623			'al was william landes'	It was William's country
2627-28	88	Country laid to waste - Sicily?		Embrons (William's father) is King of Apulia, Sicily, Paleme and Calabria
2629				Embrons is dead
2632-33				William's mother still alive - now has a daughter
2637-38				King of Spain's son wants to marry William's sister
2639-41				King of Spain's son made man into a werewolf - they are brothers

2645				King brought war on Sicily as the marriage proposal was rejected
2646			land 'brend and destrued'	
2647			'brent bold borwes and burnes bruttoned to depe'	
2649	88	Palerne	Queen and daughter 'to palerne sche ferde'	
2668-69	89			Queen sends message to her father, Emperor of Greece
2678-82		Palerne - but space unspecified	Queen sends messengers asking for a 14 day truce	
2692-93			King refuses	
2694			Messengers return to Queen	
2695	90	Queen's chamber		Prays
2714	90	Travelling	'so long þei caired ouer cuntres'	Back to William and Melior
2715			'ouer dales and downes'	
2717	90	City of Reggio	'þe riche cite of rise'	
2718			'vpon þe see bonke'	
2720			'bi-houed ouer passe'	Lovers will have to cross the straits
2721			'so brod was þe see'	
2723			'in here den stille'	Make a den for the night
2724			'in a ragged roche rist be þe hauen side'	hid under the harbour
2728-32	91	Ship		werewolf finds a ship ready to sail
2443			'bi-hinde tunnes hem to hude'	William and Melior hide behind barrels of wine on the ship
2479-61				When nearly cross straits werewolf jumps overboard to distract sailors so lovers can get off unnoticed
2769-70	92		lovers come on deck	
2775-76		boy hits hind, she falls		
2778	92	Land	'and vare hire forp ouer-londe on a brod planke'	hart catches her
2830	94	Country laid to waste - Palerne	'al wast'	
2831			'bolde burwes for-brent a-boute on eche side'	

2835	94	Palerne town	Werewolf 'broust hem to a borwþ þat bold was and riche'			
2836			'fairest of alle fason for eny riche holde'			
2838			'perles was þe paleis'			
2839-40				same location where William was taken from by the werewolf		
2845			'a pris place was vnder þe paleys a park as it were'	near Queen's palace, a park		
2847			'þe segges... had it al destruyt'			
2850			'vnder a coynte crag'	made a den		
2850			'fast bi þe quenes chaumber'			
2855	94	Palerne - the castle	'þat in þe castel lenged'	Turns to the Queen		
2856			'so harde... be-seged'			
2858			the 'komli kemeles were to-clatered wip engines'	Battlements of the city broken (by the war-engines)		
2867-68	95	Queen's chamber - her dream		As William and Melior sleep in the 'crag' Queen goes to bed		
2871			'weren passed priueli þe paleys bi a posteme 3ate'	Queens dream - in the park with her daughter		
2872			'to pleie hem priueli in þe park þat to þe paleis longed'			
2873-75				100,000 leopards and bears attack them		
2877-81				wolf and two bears save them, bears turned into harts as they get nearer		
2884			larger hart 'semde hire owne sone þat sche long hade missed'			
2887-89				crowns on the animal's heads		
2891-98				Larger hart kills all the beast and takes prisoners		
2906			96		'a-3en to þe castel'	Queen goes up to her castle
2907					'and turned vp to þe hei3est tour to bi-hold a-boute'	

2908-09				Queen's right arms stretched over Rome, her left over Spain
2915	96	Chapel	'al redles to hure chapel'	Queen wakes and goes to the chapel
2917-20				Tells her priest, Moses, her dream
2921-67	96-98			
2977		Queen's chamber	'cayres to hire chaumber'	
2978	98		'weued vp a window pat was toward þe place'	Looks out of her window into the park
2983-84			'vnder a louely lorel tre in a grene place, Sche saw þe hert and þe hinde lye collinge in-fere'	Think she sees the hart and hind embracing
2987-94				Watches them a long time
2995	98	Queen's hall	'turned in-to halle'	
3000-02	99		'walles were broke' 'bretages al a-boute for-brent and destroyed'	Knights bewail their case
3221-22	99	Queen's chamber		After making knights promise not to surrender she goes to bed
3024-25	99	Chapel		Next day asks Moses to sing mass
3029	99	Queen's chamber	'weited at þe windowe'	Watches for the beasts
3033-36				Sun has cracked skins of hart and hind - Queen sees their clothes
3037-38				Calls priest to counsel in her chamber. Shows them the beasts
3040-56				Tells her who they are
3057-58	100			'bi-þenke how þe best þo bestes to winne, þat þe kniȝt and þat komli were kome to ȝour chaumber'
3060-63				Queen decides to hide in a hind's skin
3068	101		Postern gate	'bi a priue posterne passad ouȝt er daie'
3069	101		'a-bod vnder a busk'	
3101			'bi a busch lay þe quen'	

30105-06	102	Park	'an em... vs vp take in- to þat heiȝe toure'	Melior tells William a dream she's had - an eagle takes them to the castles tower
3110-12				Lovers see the hind under a tree
3174	104		all three go 'priueli to þe posterne and in passed sone'	
3195	104	Lover's chamber - in Queen's castle	'a choys chaumber vnder þe chef toure'	
3196			'beddes busked for eny burn riche'	
3197			'tvo bapes were boun'	Two baths made ready
3199-3200	105	Lover's chamber - in Queen's castle		Queen unlaces the skins with a knife
3206				Bathed
3207			'gaili in garnemens riche'	Dressed richly
3208-11				fed - in the chamber?
3217			'a werwolf depeynted'	William describes his shield
3221				Queen has shield made
3232	106	(Stable?)	'euer stod teied in þe stabul wiþ stef im cheynes'	Embron's horse - not ridden since his death
3235-37				Horse knows William and brakes all his chains for joy
3259-60	106	Lover's chamber		William and Melior go to bed
3263-64				Next day attack begins again
3267	107	Queen's Palace	'defence for to make...schetten here ȝates and ȝemed þe walles'	
3278				William armed
3279				Gets his horse
3284	107	Stable	Horse 'kneled doun to grounde'	
3288			'þe kniȝt him sadeled'	
3299-3000	108	Chamber (not specified which one)	Queen, daughter and Melior 'waytenden out at a windowe wilfulli in- fere'	
3310-13			Would rather be in wilderness with William than 'wonye here in al þe welþ of þe world riche'	Queen and daughter praise William so much Melior becomes alarmed in case they attempt to win him from her
3315				William rides through city alone

3318	108	Paleme town	'so coraious a contenance'	
3319			'per þe puple was ssembled'	William comes to the defenders all assembled
3321			'bold barounes and kniþtes and oþer segges nobul'	
3336	109		'couwardli as caitifs couren here in meuwe'	William asks why they make no defence
3346	109	City gates	William 'þerne opened þe 3ates and 3epli out rides'	
3351				400 men follow him
3377-96	110			Spanish King's steward leads an attack, William kills him
3399-3401	111	Field?	Spaniards 'hastili hent vp his bodi and to here tented bere'	
3450-58	112			Spaniards begin to flee - William and co chase them for more than 5 miles, taking prisoners
3470	113	Palace	'passeden to þe paleys proude of here dedus'	
3475-76	113	Queen's chamber	Queen 'vn-armed him anon and afterward cloped'	
3478-79			'to solas hem at þe windowe, Euen ouer þe ioly place þat to þat paleis longed'	sit by the window looking out onto the park
3482-86				see werewolf - he holds up his forelegs as in supplication, then leaves
3494-3512			114	
3519-21		William offers to stand in her son's place		
3522-23		Queen gives him full powers		
3528-29	115	Spaniards tents		Turns to fleeing Spaniards
3531-32				Tell King of Spain what's happened
3546-54				King's son plans to avenge Steward's death
3560	116		'to þe feld he went'	
3578				Next day William gets his army ready

3585		Field	'Emrouns saundbruel'	William's horse named
3625-27				William captures King's son
3644-45	118			William and co retreat to the town with King's son
3649		City Gates	'3ates schette'	
3650	118		'walles forto fende'	walls defended
3651		Palerne city - inside	'wip-in þe cite nobul'	
3653			'to þe paleys euen'	
3660-62	119	Palace		William delivers King's son to Queen to put in her prison
3667		Hall	'hastili in-to þe halle wip hem þan sche went'	
3669-70				William unarmed and clothed
3673			'at a wid windowe'	sit at the window
3676-80	119			Queen thinks knight is like Embrons, her late husband
		Queen's chamber		she weeps, William tells her to stop
3709	119-120			Queen believes he is her son
3714-18	120			See werewolf out of the window, he kneels and then leaves
3730				Tale turns to Spaniards again
3734-36	121			Tell King how his son was taken
3757		Spaniards tents	'he schal hei3 be honged rist bi-fore hire 3ate'	King vows to kill William and hang him before the city gates
3759	122		vows to 'setten al on fure' the city	
3769				Next day King's men are armed
3770		Field/A plain	'þan passed þe spaynols in-to a faire plaine'	First time location of battle is mentioned
3776-79	122		'til þe tentis, til þei mist haue tom hem to berie'	King instructs dead to be taken to the tents
3786	122			Turns to William and his men
3789			'iced out of þe cite'	
3805	123		'to soiorne in þe cite þat he haþ seged 3ore'	William says he will soon imprison the King with his son
3858-60				Meliadus wounds William in the head
3866				William kills Meliadus
3888	125	Field/A plain		Spaniards flee, King thinks William must be some kind of devil

3892	126		'as bluiue with his baner he gan awei flene'	King tries to flee (with his banner?)	
3923-25	127			King yields to William - gives him his weapon	
3928-29				King must submit to the Queen	
3938	127	Queen's palace			
3948-52				Queen kneels before William - but he tells her she should not kneel to a soldier	
3963-64			128		Knights unarm
3965-69	129	Hall		Melior and Princess lead King of Spain between them	
3970-71				Queen sits King at one side of her, William at the other	
3974-76				Prisoners and men of Paleme city sit together	
3977-79				Queen grants King his wish to see his son. He is brought to the hall	
3996				King wants to make amends	
4007-09	129	Unspecified?	'gonne to mele of þat mater...'	Queen and her counsel consider his offer - do they leave and discuss this somewhere private?	
4010-11	129	Hall	'hized in-to þe halle rist to þe heize dese'	Werewolf enters hall 'heize dese' = dais?	
4015			weewolf 'fel down to his [King of Spain's] fet and faire hem he keste'		
4020			'out hastili at þe halle dore'	Werewolf salutes Queen, William, Melior, Queen's daughter and leaves	
4036-40			130	'strek in-to a studie...'	King wonders at the meaning of this
4070-4118			131-32		King tells William story of his first wife (daughter of King of Navarre)
4085			131	Alphonse	Werewolf named
4107-12			132		Second wife told King son had drowned, rumours were spread she turned him into a werewolf
4133-41			133		William won't release King until werewolf made back into a man
4164-67			134		King sends letter to his wife - she must come to Paleme

4190	134	Spain (are messengers met in the hall or outside?)	'til spayne þat þei come'	Messengers reach Spain
4191			'come to a cite'	
4194	135		'with loueliche ladies þat longed to hire chaumbur'	Queen goes out to meet messengers Chamber here used not as a space but as a name for a group of ladies
4222-23				Messengers tell Queen they won all land except Palerne
4261-62	137		country will 'brenne in bitter fire...redili it destrye'	If she won't help
4284-87		Palerne		Travel to Palerne
4288-91	137			William rides out to meet them
4292	137	Palace - outside	'to þe paleys with gret pres hem ladde'	Leeds them to palace
4302	138			Helps Braunden dismount
4311		Hall	'hendeli in-to halle'	
4312			'derli on þe heiȝe des þei a-doun seten'	Queen Braunden seated at dais
4313				next to husband
4318	138		'to haue same here solas and seie what hem liked'	Queen of Spain, daughter and Melior sat together
4319-23				Hall filled with barons, knights, lords etc
4323			'þat perles paleis with peple was fulfilled'	
4324-26			Food passed around	
4328	138	William's chamber (as mentioned before this is in the tower)		Werewolf kept in William's chamber
4329	139		'hade be þere in blis bi niȝtes and daies'	
4333		Hall	'hastili in-to halle...'	Werewolf knows stepmother is there and tries to kill her
4336	139		'broken in-to halle'	
4337-40				Goes towards the dais looking at her
4357-4374	139-140			William picks werewolf up by the neck Unless queen disenchants him she will be burnt
4381-4412	140-141			Queen Braunden kneels before wolf and asks forgiveness
4422				Queen Braunden takes wolf to be healed

4422	141	'choys chaumber'	'þe clerli was peinted'	Painted chamber?
4423			'non went hire with'	
4424-29				Magic ring
4430-31	141-142		'riche ring ful redily with a red silk prede... bond... a- boute þe wolwes necke'	
4432-36	142			Reads from a book until wolf becomes man
4447			'ne þup here in þis bour but our selue tweyne'	Queen tells him not to be ashamed at his nakedness
4450-51			'fare now forþ to þi þap þat faire is keured, For it is geinli greiþed in a god asise'	Bath - humanisation occurs
4475	142	Hall		Queen goes to tell William Alphonse wishes him to clothe him
4497-90	142	choys' chamber		William, Melior and Queen's daughter go to chamber
4502	143		'þan bi-held þei þe þap and a bi-side'	
4503				See Alphonse in bed
4532-35	144			Alphonse and Queens daughter, Florence immediately fall in love
4544	145			Alphonse gets dressed
4545-46		Hall		They all go hand-in-hand to the hall
4563-64	145		'þe real rinkes bi reson at þe heise dese, And alle oper afterward on þe side benches'	Each take their appropriate place in the hall
4567			'eche dingneli at his degre'	
4606	147		'silens mas'	Silence for Alphonse's speech
4619				Reveals Queen of Spain is William's mother
4638-59	148	'þei priueli wold enpoussoun þe king and his sone'	Alphonse reveals plot to kill William and the King	
4740-41	151		Alphonse asks to marry William's sister	
4763-66	152		'wide where a-boute'	Word of William's return spreads

4772-73	152	Unspecified		Two ladies who would have killed him (Gloriande and Acelone) fear death
4778			'hent hem on hei3resse ful rowe'	?
4779-80	152	Unspecified	'bare bodi and bare fot'	Go to William and kneel before him
4790			'put vs to sum place penaunce to wirche'	Request their lives to be saved
4799-4801	153		'be ladies to an hermitage brou3t'	William grants their request
4807-15	153	Unspecified		William sends messengers to Emperor of Rome inviting him to Melior's marriage
4823	153	Rome		
4828-29	154		William 'king was of poyle, And souerayn of cisile as schold a king bene'	
4841			'milde mayde meliors in palerne now dwells'	
4843-47				King commands a clerk to read the letter from Melior
4858-70	155	Travel to Palerne		Emperor hears the story on the way
4880-82	155	Outside Palace		William goes to meet Emperor
4893	156	Palace	'to be perles paleys'	
4912	156	Melior's chamber		Takes Alexandrine to her chamber
4913-14				Tells her of her adventures
4917-20	156	Unspecified - possibly the hall?		William and Melior tell Emperor their adventures
4923-25				Eat and drink
4927-30	157	Unspecified - possibly the hall?		Messengers from Queen's father, the Emperor of Greece and the Queen's brother (Partenedon) arrive
4933-37			'pei kome sailing in be see'	Father has sent an army to help her fight King of Spain
4947			'bridhale schuld abide til hire broper come'	Wedding delayed until Queen's brother arrives
4949				Day before wedding day
4954	158	Unspecified		Queen goes to meet brother - by the sea??
4966			Queen leads brother 'presteli to palerne to be paleys riche'	Greeting must have taken place outside Palerne
4971			'as pei sete in solas'	solas = ?

4980-82	158	?		Emperor of Greece's son vexed that Melior will marry - he had wooed her in Rome
4993-95	159			Alexandrine to marry Braundnis, prince of Spain
5015-16	159	City - generally	'stretis were alle strewed and stoutli behonged, With gode clopes of gold'	
5017-18			'burgeys with here burdes in here best wise, Weyteden out at windowes'	?
5034	160	Journey to church		
5035			Emperor of Rome leads Florence, William's sister	
5037-38			King of Spain leads Melior	
5039-40			Queen's brother (Partenedon) leads Alexandrine	
5043-44			'clergie com hem...ful pertliche on procession...'	Clergy meet the procession
5046-50	160	Church		Couples wedded
5052-53			'treuli fele townes, Comli castelles and coup and cuntres wide'	Land given to Alexandrine's husband (in the church)
5058-61			161	'when þe seruse was seid...þe-maked at cherche...to þe paleys wente'
5061	161	Palace - probably the hall although unspecified		
5063-69			'riche feste'	
5069			'whan bordes were bom a-doun'	After feast...tables taken down, hands washed
5069			'burnes hade waschen'	
5071			'moche god 3if'	
5072			'ful stoute robes'	Minstrels receive gifts
5073			'gret garisun of gold'	
5073			'gode iuweles'	
5074			'fest...a moneþ fulle lasted'	
5078	161	By the sea		Partenedon first to leave
5080			William and Melior 'went him wiþ on gate'	
5081			'to þe see him brou3t'	
5088			Partenedon 'passed to schepe'	

5090			'saileden...to grece'	
5106	162	Outside Palerne city?		Emperor of Rome next to leave
5110			all 'went wip him on gate wel an fiue myle'	Escorted for 5 miles after the city gates
5128-29	163		'striue for state of holi cherche, To meyntene it'	Emperor gives advice to Melior
5172	164	Court	When they all 'were come a-3e to here court'	
5173	164	Palerne	'pei passed in-to palerne'	
5173	164	Palace	'to þe paleis riche'	
5176	164	Unspecified		King of Spain leaves next day
5212	165		'spaci þe spaynols sped hem to schipe'	
5217	165	Spain		Arrive in Spain
5218-22			All lords meet them	
5223	166	King of Spain's castle		
5226			Alphonse crowned King	
5234	166	Palerne - the palace		
5240-41			William changes bad laws, keeps the good	
5251			Emperor of Rome dies	
5253-57				Roman lords arrive in Palerne asking William and Melior to live in Rome
5273-	167			William sends messengers to Alphonse in Spain
5285-86	167	Spain		
5297	168	Palerne		Alphonse and others go to Palerne as requested
5311-13	168	Palace		Eat, drink, rest for 7 nights!
5317	168	Journey to Rome		All set out for Rome
5321			'he rides on gate'	
5322			'redili to-wardes rome þo ri3tes gates'	
5325-27	169			Near Rome they are greeted
5331	169	Rome	'riden ri3t in-to rome'	
5333			'richeli was al araied'	City decorated
5335			'alle þe belles in burw busili were runge'	
5337	169			
5341-43				Next day at Mass William crowned Emperor of Rome
5352				15 day feast follows

5355-57	109	Palace in Rome	'robes wiþ riche pane'	Gifts given to minstrels
			'sterne stedes and strong'	
5360-63	170			William thinks of cowherd who raised him - sends for him and his wife
5379				William sends for steward
5381			'a kastel ful nobul'	William's gift to cowherd
5384			'a tidi erdome'	
5397-5413	171			Feast over, everyone returns home, including Alphonse
5460-64	173		royally received in Spain	
5468-73	173	Progression through Rome	'rides þurth þempire of rome richeli and faire'	
5472			'to alle solempne cities and semliche holdes'	
5473			'to knowe þe kuntres as a king ouzt'	
5476-81	173	Unspecified		Williams new laws - robbers hanged, flatterers chased away, didn't love liars
5482			'tok... trewe cunsayl euere'	
5509	174			William and Melior have two sons
5510			'grete lordes after'	
5511				One becomes Emperor of Rome after William
5512				Other King of Calabria and Apulia
5521-25	175		N/A	
5529-33	175			Translation requested by Humphrey de Bohum, Earl of Hereford
5533				made for 'hem þat knowe no frensche'

Summary of Named Spaces: The Hall

Text	Space Name	Line and Page	Action/Activity space used for	MED Definition
Floris and Blancheflour	'halle'	441, 293	Floris hopes to see Blancheflour in hall	3a. The company assembled in a hall (p.453)
Gamleyn	'halle'	77, 158	Gamleyn lives in his brother's hall	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
	'spence'	424, 167	Gamleyn led from the hall to this space	
	'moot-halle'	717, 175		
Havelok the Dane	'halle'	157, 62	King makes Godrich keeper of his lands, and dies here	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
		1694-1722, 97	Feasting	
King Horn	'halle'	75, 19	Queen Godhild leaves hall and goes into exile	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
		255-61, 23	Rimenhild can't talk to Horn here	
	'sale'	1113, 44	Rimenhild pours wine after the meal - called 'sale' not 'halle'	a. the main hall of a palace, castle, or mansion; also, a heavenly hall (p.45)

Lay Le Freine	'halle'	45, 236	Messenger tells of neighbour's new baby	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
	'gest halle'	264, 242	Abbess and nuns great Guroun here (in religious house)	4. a guest room; guest hall, a guest house; especially in connection with a monastery or other religious house (p.91)
Sir Degrevant	'chambors wyth noble hallus'	75, 7	Degrevant's castle	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
	'hall'	1600, 95	Earl's	
	'sale'	1857, 113	Earl's	a. the main hall of a palace, castle, or mansion; also, a heavenly hall (p.45)
The Squire of Low Degree	'hall'	7, 251	Where Squire works as a marshal	2a. The large public room in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
		1119-20, 278	Where Squire is crowned King	
Interestingly William is not seen in a hall - his spaces are the chamber and garden				
		2995, 98	First mention of a hall? Queen of Paleme goes to her knights and encourages them to keep defending her	2a. The large public room

William of Palerne	'halle'	4010-11, 129	Werewolf come into hall numerous times - William present. Perhaps he only has business in the hall when he is older, or perhaps the text doesn't mention routine occasions when he's there	in a mansion, palace, ship etc, used for assembly, eating, audience, holding court etc; assembly room, banquet hall etc; also, the atrium of an ancient building (p.453)
Once King of Spain and son captured the hall becomes increasingly of importance				

Summary of Named Spaces: The Chamber

Text	Space Name	Line and Page	Action/Activity space used for	MED Definition
Floris and Blancheflour	'bour'	199, 287	Where Emir keeps his maidens	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
	'chamber'	228, 228	Floris goes to Blancheflour's mother to ask where she is	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)
	'boure'	271, 228 583-84, 296	Bedroom Emir's tower also mentions it has 42 bower	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
	'bour'	567		According to MED this usage means 1d. A town [blended with 'burgh'] (p1096)
Gamelyn	'bour'	405, 167	Bedroom	2a. An inner room; especially a bedroom (p1096)
Havelok the Dane	'levedyes in boure...'	239, 64	Ladies make sorrow in chamber after King dies (interestingly knights make sorrow in the hall)	
		1235, 89	Havelok and Goldborough made beds by Grim's kids - no mention of a bedroom. Does this mean spaces aren't distinguished in lower class houses?	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
	'bour'	2072, 106	Ubbe offers Havelok a room in his castle	2a. An inner room; especially a bedroom (p1096)
King Horn	'bure'	271, 23	Rimenhild and Horn meet privately	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
	'lofte'	912, 39	King says this is where his daughter sits	1a. An upstairs room, upper room, bedroom (p.1148)
	'chambre'	980, 41	messenger arrives from sea under Rimenhild's chamber window	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)

Lay Le Freine	'bour'	71, 236	Bedroom	2a. An inner room; especially a bedroom (p1096)
Sir Degrevant	'chambors wyth noble hallus'	75, 7	Chambers here perhaps more than merely a bedroom if they have halls? Or are the chambers attached to the halls?	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)
	'chaumbur'	917, 55	Bedroom	
	'boure'	1149, 67	Bedroom	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
The Squire of Low Degree	'chambre'	24, 251	Bedroom	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)
	'orill'	93, 253		a. A oriel, a bay window; recess (in a building or ship) OR b. A balcony, gallery, loft OR c. A room containing an oriel; a small, private room (p.288)
	'closet'	102, 253		1a. A private apartment or room; bedchamber 1b. A private chamber (of an official) (p.344)
	'chamber'	400, 16	William taken to Kings bedroom	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)
	'chambur'	685, 31	William's bedroom	
	'boure'	1760, 62	Melior's chamber - importantly this has direct access to the garden, and gate used to escape	2a. An inner room; especially a bedroom (p1096)

William of Palerne	'bour'	1971, 68	Melior's chamber	2b. A lady's chamber; also, a suite for ladies, the women's quarters (p.1096)
	'solas'	3478, 113 4971, 158	Bedroom? Sits at the window here	In privacy
	'choys chaumber'	3195, 104	William and Melior's chamber given them by Queen of Palerne. Have baths here	1a. A room or apartment for personal use; a private room or suite; chamber, bedroom (p.186)
	'clerli'	4422, 141		
	'bour'	4447, 142	Space where werewolf turned into a man. Has a bath here	2a. An inner room; especially a bedroom (p1096)

Summary of Named Spaces: The Lived Space

Text	Space Name	Line and Page	Action/Activity space used for	MED Definition
Floris and Blancheflour	'inne'	389, 292	Inn/hostel of some kind	1b. A public lodging and/or eating house; a hostelry, tavern (p.118)
	'palaise'	445, 293		1a. A luxurious dwelling of a ruler, noble, or high public official; a palace; also the official dwelling of such a person (p.564)
	'toure'	555-584, 296 844, 303	Emir's home - has 20 tours, 140 gates, a tour 100 fathoms high (with description)	2a. A tower used as a residence, seat of power, or palace (p.934)
Gamleyn	'houses'	74, 158		1a. A building for human residence, house, dwelling (p.1000)
Havelok the Dane	'castel'	324, 66	Where Goldborough kept	1a. A castle; also, a fortress similar to a medieval castle (p80)
	'tour'	471, 70	Where Havelok and sisters kept, presumably in a castle	1a. A building characterised by height, often free-standing; a tower AND 1c. Such a building used as a prison or place of confinement (p.933)
	'cleve'	557, 72	Grim's house in Denmark	1a. A dwelling, lair (p.322)
	'cote'			
	'a litel hus to maken of erthe'	737, 77 740, 77	House Grim builds in Grimsby	1a. A peasant's cottage; hovel, hut (p.635)
	'hus'	740, 77 1141, 87		1a. A building for human residence, house, dwelling (p.1000)
	'herboru'	742, 77		a lodging
	'gronge'	764, 78	Where Grim sells his wares	d. group of farms, small village (p. 304)
	'hom'	1391, 93	What Havelok calls Grim's house	Either 1a. A residence, dwelling, house, palace OR 1.e an estate; a homestead OR 1f. A building, hall (p.883)

King Horn	'hus'	982, 41	Rimenhild undoes the window of this room	1a. A building for human residence, house, dwelling (p.1000)
	'tur'	1099, 43		1a. A building characterised by height, often free-standing; a tower AND 1b. Such a building used as a fortress, stronghold, or defensive structure (p.933)
	'palais'	1266, 48		1a. A luxurious dwelling of a ruler, noble, or high public official; a palace; also the official dwelling of such a person (p.564)
	'castel'	1407, 51	What Hom builds for himself and Rimenhild	1a. A castle; also, a fortress similar to a medieval castle (p80)
	'his newe werke'	1444, 52	Fikenhild's new residence, where he leads Rimenhild	His new work, i.e. the castle
Lay Le Freine	'hous'	59, 236	Name for porter's house and the convent	1a. A building for human residence, house, dwelling (p.1000)
	'castel'	305, 243	Guroun's residence	1a. A castle; also, a fortress similar to a medieval castle (p80)
Sir Degrevant	'castelos'	65, 7	Degrevant's lodging	1a. A castle; also, a fortress similar to a medieval castle (p80)
	'palesse'	163, 45	Earl's dwelling	1a. A luxurious dwelling of a ruler, noble, or high public official; a palace; also the official dwelling of such a person (p.564)
	'castle'	1159, 69	Degrevant's lodging	1a. A castle; also, a fortress similar to a medieval castle (p80)
The Squire of Low Degree	'castell'	504, 263	Where lady and her father live	1a. A castle; also, a fortress similar to a medieval castle (p80)
	'house'	93, 7	Cowherd's lodging	1a. A building for human residence, house, dwelling (p.1000)

William of Paleme	'paleys'	399, 16	Emperor of Rome's	1a. A luxurious dwelling of a ruler, noble, or high public official; a palace; also the official dwelling of such a person (p.564)
	'casteles'	1455, 53	What Melior will gain by marrying Emperor of Greece's son	1a. A castle; also, a fortress similar to a medieval castle (p80)
	'vntydi houses'	1455, 53		1a. A building for human residence, house, dwelling (p.1000)
	'inne'	1485, 54	William's lodging	3b. Quarters, apartment (p.119)
	'hri3e dese'	4011, 129		1b. A high platform, exalted place (p.924)

Summary of Named Spaces: Outside Spaces

Text	Space Name	Line and Page	Action/Activity space used for	MED Definition
Floris and Blancheflour	'haven'	145, 286	Queen suggests where to take Blancheflour to be sold	1a. A harbour. Port; a bay, estuary, a dockyard (p.534)
	'orcharde'	605, 297	Emir's orchard where wives chosen (walled with crystal, well inside, gravel of precious stones) Orchard also includes the Tree of Love	a. A garden; especially a walled, ornamental garden used for meetings and recreation (p.250)
	'meede'	736, 300	Porter gathers flowers here to hide Floris	a. A meadow; clearing, open field; also, meadowland, a tract of grassland (p.243)
Gamleyn	'parkes'	75, 158	Gamleyn's inherited lands which go to ruin under his brothers control	1b. A game preserve; a royal forest (p.627)
	'woodes'			2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
	'faire okes'			Oak tree
	'gras'	196, 162	Location of wrestling match	literally just 1a. Grass, herbage in general (p.300)
	'woode'	605, 172		2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
	'woode-bough'	633, 173		2e. In phrases - forest boughs, the forest canopy (p.807)
	'woode-shawe'	338, 173 670, 174		2e. In phrases - a dense forest thicket, forest canopy (p.807)

	'woode-linde'	676, 174	Gamelyn and Adam retreat to woods	2b. A forest, woods (p.807)	
	'woode-ris'	771, 177		2e. In phrases - forest boughs, the forest canopy (p.807)	
	'shawes'	788, 177		2e. In phrases - a dense forest thicket, forest canopy (p.807)	
	'wilde feeld'	788, 177		1a. Relatively flat open country; a plain (p.463)	
Havelok the Dane	'wilde wodes'	268, 65	Places outside city of Winchester protected by men	2b. A dense or tangled woods, an uninhabited or sparsely inhabited forest (p.807)	
	'pathes'	2381, 114	Also place Godard is found	1a. A narrow passageway or route across land; a track worn by the feet of travellers or animals as opposed to an established road; a footpath, lane, by-way; also a clear pathway hewn through enemy troops in battle (p.710)	
	'wonges'	397, 68	Godard must give these to Havelok when he is of age	a. A piece or tract of land; a field, plain, meadow etc; a place, locale (p.876)	
	'hyl''	892, ?		2a. A man-made hill or mound; a heap, pile (p.778)	
	'moste hill'	1287, 91	occurs in Havelok's dream	1a. A natural elevation, hill, mountain (p.777)	
	'borwes'	1292, 91		1a. A town, a city; also, a small village (p.1223)	
		'dikes'	1923, 102	Bodies left in these places after the fight at watchman's house	1a. An excavated trench; a ditch for fencing an enclosure, marking a boundary, draining water etc (p1069)
		'gripes'	1924, 102		a. a ditch or drain; a hole gouged n the earth (p.377)

	'felde'	2035, 105	Ubbe commends Havelok's actions in field	5. the earth's surface; ground (p.465)
	'felwes'	2509, 117	The route to Godard's hanging (instead of on a path)	1a. A relatively flat open country; a plain (p.463)
	'grene'	2828, 125	Location of Godrich's burning at the stake	a. a grassy place, a field, the ground, the green earth; village or town green (p.335)
King Horn	'dales'	158, 21	Journey to town taken by the young children	1. a valley, dell, glen; valley bottom (p.826)
	'dune'			1b. Grass-grown upland; open country (p.1260)
	'hulle'	211, 22		1a. A natural elevation, hill, mountain (p.777)
	'wude'	234, 22	King's steward to instruct Horn on this	2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
	'havene'	755, 35	Horn leaves/exiled	1a. A harbour. Port; a bay, estuary, a dockyard (p.534)
	'felde'	81, 38	place of battle	1a. A relatively flat open country; a plain (p.463)
	'grene'			a. a grassy place, a field, the ground, the green earth; village or town green (p.335)
	'wude-bowe'	1236, 47	Rimenhild reveals Horn's location to Athulf	1e. In phrases - forest boughs, the forest canopy (p.807)

	'pape'	1447, ?		1a. A narrow passageway or route across land; a track worn by the feet of travellers or animals as opposed to an established road; a footpath, lane, by-way; also a clear pathway hewn through enemy troops in battle (p.710)
Lay Le Freine	'asche'	26, 235	Not an actual location - Freine is likened to this tree	Ash tree
	'wild heth'	145-47, 239	Maid takes infant Freine through these spaces before reaching the convent	1a. Uncultivated land, wasteland, heath, moor; also a tract of heath or moorland (p.732)
	'feld'	148, 239		1a. A relatively flat open country; a plain (p.463)
	'wode'			2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
	'forest side'	151, 239		1a. A large tract of uninhabited, or sparsely inhabited, woodland; a wilderness (p.742)
	'asche'	174, 239		Tree Freine left in
	'plows'	65-75, 7	Degrevant's land	literally a plough of land
	'fayer parkes'			1a. An enclosed tract of land; an enclosed area surrounding or bordering a castle or manor (p.627) BUT line 47 when it describes the Earl's land the meaning is 1b. A game preserve; a royal forest (p.627)
	'forestes ful wyd'	97-100, 9		1a. A large tract of uninhabited, or sparsely inhabited, woodland; a wilderness (p.742)
	'bowres'			3b. A dwelling, mansion; property within a town (p.1224)

Sir Degrevant

'he closed his perkes agayne'	145, ?		1c. A paddock; tract of pastureland (p.627)
'brode bent'	216, 15	Land between Earl and Degrevant's lands? This is space messenger crosses	2a. A field covered with the grass called bent; an open field; a tract of uncultivated ground (p.735)
'grene'	251, 17	Specifically grassy parts of Degrevant's lands	a. a grassy place, a field, the ground, the green earth; village or town green (p.335)
'groundus'	251, 17	General term for whole of Degrevant's lands	grounds
'wodes'	439, 29 and also 1771, 105	Distinction made between these two spaces throughout text	2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
'freth'	502, ?		1a. A royal forest, a game preserve (p.908)
'depe dychys'	516, 33	Degrevant destroys Earl's lands in retaliation	1a. An excavated trench; a ditch for fencing an enclosure, marking a boundary, draining water etc (p1069)
'chase'	525, 35		1b. Undisclosed hunting ground (as distinct from a park), a forest (p.137)
'lynd'	609, 41	Degrevant waits for Melidor	land
'launde syde'			Side of land
'orcherd'	631, 41	Part of Earl's lands	a. A garden; especially a walled, ornamental garden used for meetings and recreation (p.250)
'rosere'	634, 41		a. a rose garden; also, a rose bush (p.812)
'aley'	690, 45	Degrevant meets Melidor here	2a. A path or walk (as in a garden or park) (p.184)

	'erbere'	711, 47	What Melidor calls space she is in	a. a pleasure garden (p.660)
	'flood'	1573-1600, 95	One of places Degrevant passes through to get to secret entrance?	1a. A flowing body of water; river, stream; the channel or current of a river (p.645)
	'fosse'	1655, 99	Horse falls into this	1a. A ditch or trench; a moat (p.822)
The Squire of Low Degree	'gardin'	26, 251	Where Squire laments is love for King of Hungary's daughter	1a. A cultivated piece of land (large or small, usually enclosed) for vegetables, herbs, flowers, trees etc; a garden, park, orchard (p.31)
	'arber faire'	28, 251	Inside garden	a. a pleasure garden (p.660)
	'tree...of cypresse'	29-31, 252	Inside orchard	Cypress tree
	'under a bente'	65, 252	Where Squire sits to lament	
	'thorne'	67, 252	What he leans on	
	'hills'	177, 255	Places daughter mentions in describing Squire's adventures to seek worship	1a. A natural elevation, hill, mountain (p.777)
	'dales'			1. a valley, dell, glen; valley bottom (p.826)
	'hye mountaines'			high mountains
	'feldes'			1a. A relatively flat open country; a plain (p.463)
			235-37, 257	

		20501, 201		1a. A large tract of uninhabited, or sparsely inhabited, woodland; a wilderness (p.742)
	'forestes thicke'			
	'village'	491, 263	Squire comes here - mile from King's castle	
	'alayes colde'	804, 271	Mentioned in King's proposed actions to cheer up his daughter	3. a bowling green (p.185)
	'orchard'	65, 3	Location where wolf takes infant William (enclosed with walls)	a. A garden; especially a walled, ornamental garden used for meetings and recreation (p.250)
	'denne'	80, ?	werewolf's den	2a. The lair (of a wild animal); den, burrow, nest (p.965)
	'trench'	177, 6	Wolf makes this to hide baby	literally a trench
	'borw3'	9, 6		(2) refuge of an animal; lair, den, burrow (p.1225)
	'den'	17, 7		2a. The lair (of a wild animal); den, burrow, nest (p.965)
		'forest'	186, 12	William plays here

William of Palerne

'holw oak'	295, 15	Cowherd tells Emperor this is where he found William	Oak tree
'gardin'	747, 33	Place William laments his love for Melior (garden has closed walls and joined to Melior's chamber by stairs)	1a. A cultivated piece of land (large or small, usually enclosed) for vegetables, herbs, flowers, trees etc; a garden, park, orchard (p.31)
'tri appeltre'	753, 33		Apple Tree
'frip'	822, ?		2a. A park, a woodland meadow (p.908)
'sikamour'	829, 35	Melior sits under this tree	Sycamore Tree
'feld'	1151, 44	Battle takes place here	1a. A relatively flat open country; a plain (p.463)
'brug'			1a. A bridge (as over a stream) (p.1167)
'paype'	1674, 60	Alexandrine lists these places as possible locations the lovers' could get caught	1a. A narrow passageway or route across land; a track worn by the feet of travellers or animals as opposed to an established road; a footpath, lane, by-way; also a clear pathway hewn through enemy troops in battle (p.710)
'erber'	1752, 62	Through the gate here the lovers escape. Joined to Melior's chamber - perhaps another word for garden	a. a pleasure garden (p.660)
'wildernesse'	1790, 63		a. Wild, uninhabited, or uncultivated territory; trackless, desolate land; a tract or region of wild or uninhabited land; a desert (p.587)
'dem den''	1792, 63		1b. A cave as used for shelter or refuge (p.964)
'vnder an holw hok'	1793, 63	Lovers spend night here	Oak tree

'wodes'	2131, 73	Places men look for William after Melior's absence discovered	2a. A group of living trees, a grove, copse, woods, forest, woodland; a plantation of trees; a woodlot; also, a wilderness area (p.807)
'wastes'			
'mountaynes'	2191, 75	Places werewolf runs so hounds chase him, not lovers	
'mires'			
'hel'	2233, 76	Location lovers hide in quarry	1a. A natural elevation, hill, mountain (p.777)
'caue'	2235, 76	outside Benevento	Cave
'kragge'	2240, 76	Werewolf keeps watch from here	1a. A precipitous rock, a cliff, a mountain peak (p704)
'dales'	2432, 82	Werewolf distracts quarry workers - takes child and runs	1. a valley, dell, glen; valley bottom (p.826)
'mures'			
'pleynes'	2619, 87	Werewolf leads lovers through these locations	1a.(a) flat, level, even; of geographic areas; low in elevation, lowland; broad, flat OR 1a.(b) of a field, a pasture, path etc, bare, open, free of obstructions; cleared, prepared for sowing; also, free of people; also of the sea: unobstructed by rocks; a clearing, an open space (p.990)
'downes'			2715, 90
'park'	2845, 94	Queen (William's mother) sees this from her bedroom window	1b. A game preserve; a royal forest (p.627)
'coynte crag'	2850, 94	Where lovers hide during day in the park	1a. A precipitous rock, a cliff, a mountain peak (p704)
'lorel tre'		Queen sees hart	Laurel tree

	'grene place'	2983-84, 98	Queen sees hart and hind embracing	a. a grassy place, a field, the ground, the green earth; village or town green (p.335)
	'busch'	3101, 101	Queen lies here in park to get closer to hart and hind	2a. A shrub or shrub-like plant; bushes (p.1231)

Summary of Named Spaces: Other

Text	Space Name	Line and Page	Action/Activity space used for	MED Definition
Floris and Blancheflour	'tresour-hous'	181-82, 287	Cup Blancheflour is exchanged for is stolen from Caesar's treasure house?	Treasure house
	'stage'	589, 297	armed guards here to protect Emir's maidens	1a. A storey of a building, floor; also, the highest level of a building, usually a turret or parapet; also, the ground floor, or ground (p.568)
	'pillar'	875, 304	Clariss calls to Blancheflour from here	1a. A pillar or column, either weight-bearing or free standing; a pedestal (p.924)
Gamleyn	'yerde'	81, 159 (also 296, 164)	John's land where Gamleyn contemplates destruction of his inheritance	Yard
	'loft'	127, 160	Presumably an outside space where John hides (different to lofte in King Horn)	MED defined this too as 1a. An upstairs room, upper room, bedroom (p.1148) BUT it seems from a close reading of the text this is more likely to be some kind of outside store room
	'seller' / 'selleer'	316, 165 / 351, 166	Where wine kept and possibly where John comes out after hiding in the 'toret'?	1a. A storeroom or storehouse for provisions OR 2a. A storeroom or cellar for wine, ale or other drinks OR 3. An underground chamber, vault, dungeon, or cave OR 4. An upper chamber or apartment [partly confused with 'soler'] (p.111)
	'toret'	329, 165	John hides here from Gamleyn	Probably a form of 'torete'; a little tower (p.884)

	'prive stede'	425, 168	Adam leads Gamelyn here to eat after releasing him from bonds	private place
Havelok the Dane	'wros'	67, 60	King makes enemies hide here - perhaps means corners?	Corners
	'bord'	99, ?		4a.(a) A dining table; the chief or head table, table of honour (p.1049)
	'wawe'	475-75, 70	Wall Havelok and siblings lie next to in prison	wall
	'arke'	2018, 105	Possibly chests owned by Ubbe	1a. A chest or box; a large bin for storing meal or grain; a coffer for money or valuables, treasure chest; a coffin (p.379)
	'kiste'			1a. A trunk, chest, casket, box etc, (for storing or safekeeping); a strongbox (for valuable, documents, money) (p.230)
	'firrene wowe'	2078, 106	wall between Ubbe's and Havelok's chamber	
King Horn	'roche of ston'	75-80, 19	Where Horn's mother retreats to	1a. A large rock formation; a cliff, rocky height, crag; a rocky area (p.772) 1c. A cave, tunnel, or sepulchre in a rock or cliff (p.772)
	'sunne'	657, 33	Rimenhild sits here crying - some kind of window seat?	Literally the sun
	'stunde'	780, 36	Berild offers Horn a place to stay	
	'halke'	1095, 43	Horn looks here, perhaps means corners	corners
	'chaere'	1271, 48	Horn sits on a chair - is this a principal seat/throne?	2a. A raised seat or throne (as of a ruler or leader) (p.142)

	'roche wall'	1396, 51	Horn visits his mother here	1c. A cave, tunnel, or sepulchre in a rock or cliff (p.772)
Lay Le Freine	'coffer'	363, 244	where Freine keeps her childhood cloth	1a. A trunk, a chest, or case of any size for storing or carrying valuables of any kind (p.366)
Sir Degrevant	'pauelouns'	241-3, 17	Degrevant's knights stay here awaiting battle	1a. A tent, especially a large or elaborate one used for military encampments, tournaments, hunting parties etc; also, a large tent or booth for the display of merchandise (p.723)
The Squire of Low Degree	'tentes'	794, 270	King's suggestion to cheer up his daughter - tents in the arber	1c. A pavilion erected for use on a festive occasion; a tent set up for housing a participant in a tournament (p.222)
	'tester-pery'	837, 271	Canopy at head of daughter's bed	
William of Palerne	'werwolf'	86, 3	Look to see if significance of werewolf is given	
	'roche'	1375, 3	Greeks lodged here outside city of Rome	1c. A cave, tunnel, or sepulchre in a rock or cliff (p.772)
	'tentes'	1294, 3		1b. A tent used for temporary shelter in a military encampment, especially during a siege (p.222)
	'pauilounns'	1627, 58	Set up for 'alle maner menstracie' (l.1627)	1a. A tent, especially a large or elaborate one used for military encampments, tournaments, hunting parties etc; also, a large tent or booth for the display of merchandise (p.723)
	'tentes'			1c. A pavilion erected for use on a festive occasion; a tent set up for housing a participant in a tournament (p.222)

	'ragged roche'	2724, 90	1a. A large rock formation; a cliff, rocky height, crag; a rocky area (p.772) OR 1b. A rock in the sea or a river; a reef, rocky island; also, a cliff by the sea (p.772)
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